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A Study of Selection, Duties, and Responsibilities of the Television Teacher

Robert Dean Larsen
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A STUDY OF THE SELECTION, DUTIES, AND RESPONSIBILITIES OF THE TELEVISION TEACHER

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment of the Requirements for the Degree
Master of Education

by
Robert Dean Larsen

July, 1967
APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Contemporary man is achieving undreamed of miracles in the technological field. These developments such as television, film and teaching machines, have embraced every phase of our life including educational philosophy.

Education has been slow to adopt these innovations and to make use of them. There is a cultural lag between our industrial society and its educational facilities. Unlike industry which uses its own funds for experimentation, education is supported by public funds. These monies have never been plentiful. The lack of dollars plus conservatism of American education has retarded the acceptance of technology in our educational system.

One technological invention, television, has outgrown its infant stage. Experiments regarding its use in education are now plentiful. On the basis of these data television may someday become accepted by all as another means of making the learning experience more meaningful.

In order for this acceptance to come about television will have to be used in an efficient and creative manner. The studio teacher's role is important to the recognition of television, because it is the teacher who in the final analysis determines the quality of the television lesson.
I. THE PROBLEM

Statement of the problem. It was the purpose of this study to develop guidelines for: (1) selecting a television studio teacher; and (2) introducing him to his duties and responsibilities.

Importance of the study. This study attempted to show some of the more successful methods and practices used in selecting a television teacher and informing him of his responsibilities. The investigator felt that procedural processes related to the problem could better be revealed through a survey of the many varied television teaching programs. Once a pattern was identified from existing practices of the more successful television teaching series, guidelines could then be organized to help improve the methods of selecting a studio teacher and of introducing him to his responsibilities.

II. LIMITATIONS OF THE STUDY

The study was limited to an investigation of practices of educational television stations that broadcast lessons to public schools either through closed or open circuit television. No data relative to classroom demonstrations or educational observations has been included. Furthermore, educational broadcasts unrelated to school district curricula were not considered in the survey.

Data collection was limited to the following sources:
1. An investigation of literature related to the role, selection, qualifications, and responsibility of a television studio teacher.

2. A questionnaire survey of educational television stations throughout the United States.

3. Interviews with television teachers, studio directors, and school relations directors.

III. DEFINITIONS OF TERMS USED

Studio teacher. A term used synonymously for television teacher. A teacher is one who is contracted to produce a series of television lessons as a part of a school curriculum.

ETV. Educational television provides the public with educational as well as recreational television. It may also provide formal instruction for students as a part of a school district curriculum.

ITV. Instructional television is the portion of ETV that provides formal instruction for students of all age levels. It is usually integrated with a curriculum of the sponsoring school or district(s).

IV. ORGANIZATION OF THE REMAINDER OF THE PAPER

The remainder of this paper is divided into four sections. The first section (Chapter II) is a review of related literature. The second
section (Chapter III) relates the methods and procedures used in the study. The third section (Chapter IV) contains the results of the survey and is divided into three subdivisions: personnel selection methods, personnel qualifications, and personnel responsibilities. The fourth section (Chapter V) contains conclusions and recommendations.
CHAPTER II

REVIEW OF RELATED LITERATURE

Literature related to ETV is both varied and profuse. Authors outline different plans, summarize student-teacher surveys, contemplate the medium's future, and condemn it for its past.

Throughout the United States there are programs which are dying on the vine while at the same time many ETV stations are enjoying a successful series of productions. While conducting this study it became apparent that certain practices are common to the successful production of ETV programs. This was especially evident when the study focused on the studio teacher.

I. ROLE OF THE STUDIO TEACHER

Several hundred teachers made their appearance on ETV and ITV this past year. The majority were elementary and secondary teachers fresh from the privacy of their classroom and chosen for their professional competence as teachers. For these people television teaching is a new, exciting, and sometimes frustrating task.

The teacher who assumes this new role displays his teaching skills, and scholarship to the rigorous judgment of thousands of observers. Many of these teachers will not survive this scrutiny. Judgment made by the classroom teacher alone will have a great bearing on the success of the studio teacher.
Yanowski states, "Added to the traditional responsibilities of . . . the classroom teacher is the new and complex problem of what to do with this classroom intruder, the studio teacher." To minimize this problem it is imperative that the television teacher know his role and what he is doing. The role of the studio teacher is a topic that is a great deal more meaningful than perhaps it appears to be at first glance (26:22).

Yanowski also states:

The role involves transmitting a concept to thousands of students. This concept is of high quality, freshness of technique, uniqueness of presentation, ever-present artistry and standard accepted information. This role concept involves getting inside the medium, to learn all there is to know about the skills and techniques needed to produce fine programs. It is to be constantly aware of one's deficiencies and to seize on every opportunity to refine and upgrade what is essentially a performance. It is to present an image complete with thought of clothes, makeup, appearance, speech, mannerisms, and enthusiasm all calculated to teach as effectively as possible (26:24).

A workshop sponsored by the Ford Foundation and the Fund for the Advancement of Education concluded that the role of the studio teacher would include stimulating interest, informing by word and demonstration, to show applications of general concepts, to raise questions, and to challenge pupils to assume more responsibility for their own learning (18:42).

Kuipers found in his study comparing student perceptions between conventional classes and televised classes that "because of
certain demands of the medium many teachers modified their teaching techniques" (9:1). Modifications resulted in an increase in student identification, and a decrease in social distance (9:1).

The studio teacher must realize that he is working for all the teachers and that the above statements do not make for an easy assignment. Davis says, "He must do something that the classroom teacher cannot do; otherwise, he is wasting time, effort, and money" (4:11).

When first confronted with this monumental assignment it is natural for a person to focus all his attention on the medium which is the new element in the situation. Willis, in his interviews with studio teachers, states that most of them would reverse this emphasis. They say, "First think about teaching." The reason is simply that the nature of television demands the best kind of teaching there is. It does not require much more than this. But brisk, clear, vital, economical teaching is an absolute essential. Failure to do this has more grievous results on television than in the classroom (23:13).

This role does not necessarily require a performer, in fact, authorities in the field feel there is greater hope in making a showman out of a scholar than a scholar out of a showman. Ziegler says:

The teacher may not always be on camera. But when the teacher is relevant, he should be visually and verbally effective. He should be capable of physical movement for such purposes as punctuating between units of thought, adding force to key passages, varying his degree of involvement with the viewer, manipulating visual materials, directing attention to new visual subjects, and objectifying his attitudes towards his material. It is helpful if the teacher is, to this extent, a performer (27:79).
In his role as a master teacher the studio teacher many times is led to improve his own skills in the preparation and presentation of classroom assignments. Most studio teachers find that they become more aware of the teaching process, its problems and its successes, than they were when each led a single class in the privacy of a closed classroom. They are more careful to "state facts rather than opinions, to organize their material carefully, and to include only what is relevant to their subject" (19:7).

Good television teachers are in turn providing inspiration and good examples to many new or inexperienced classroom teachers, who have never been free to study other teacher's skills since beginning their own teaching careers. The result, some educators feel, is a distinct upgrading to teaching skills because of television's influence.

Personal authority, or status, of the master television teacher depends also upon his mastery of television as a tool for teaching. It behooves him to study television to learn its advantages and limitations, and to explore the services it affords. Unless a studio teacher understands that television is an opening medium for using a great many new technics and devices, he cannot make effective use of it (23:15).

Knowledge of the art of television helps to give clarity, force, and variety to teaching. But, there is another reason why the studio teacher should learn all he can about the medium, for television, in addition to providing him with unique advantages, confronts him with
certain obstacles. He must learn how to surmount these obstacles so that he can bring his lesson through the television process without impairment (23:15).

Willis states that the devices for adding visual variety to a presentation are too numerous to list, but the television teacher must become familiar with them. They not only can enhance his presentation, but they are often needed to keep a program from becoming static and monotonous. If for no other reason, visual devices must be used to accomplish the job of lubricating the viewer's eyeball (23:15).

One of the most difficult segments of the studio teacher's role is that of realizing that he is part of a team, not a demagogue to be placed upon a pedestal. He must be a catylist for interaction, or two-way communication. This is part of his task. The problem can be alleviated if all of the people participating, studio teacher, classroom teacher, and student, are actively involved.

Wittich maintains that, "The ETV teaching team idea is currently to be seen not only on the screen, but more as a lesson preparation group." The true team teaching approach is used when studio teachers present information that has been planned cooperatively with curriculum supervisors, classroom teachers, educational media or instructional materials specialists who finally organize their work with the help of an ETV producer-director and his crew. This kind of "group-team-master teacher" approach has led television to the level
where the results gained are significantly higher than those gained through traditional teaching (24:48).

All these persons are welded into a team whose purpose it is to create the finest possible learning environment via television.

Newburn recognizes this when he states:

This is not to be a show which is produced, but an educational experience. The talent is not an actor, but a teacher. The goal is not entertainment, but learning. The effectiveness of the lesson is not in terms of laughs, relaxation or emotional cartharsis, but in terms of demonstrable changes in the individual viewer (13:393).

Siebert reinforces this thought when he says, "Let the studio teacher never forget that when he works with skilled classroom teachers, the pupils benefit from a partnership of skills and personalities which represent the true art of teaching" (16:23).

Successful educational presentations have always been the result of a team effort. While each person from floor manager to video technician is an important part of the production environment, the burdens of presenting meaningful television communication rests primarily with two people—the performer and the director (11:61).

In ETV, the roles assigned to teacher and director may not be clearly defined. However, each has his own function and responsibility in the area for which he has been trained and in which he is most competent.

The teacher, especially in the college or university level, has
studied to become a subject-area specialist. Loper says, "Selection of important ideas and their proper presentation through pedagogical techniques becomes his most important function" (11:61). At the same time he has the responsibility for inspiring students with a love of learning (11:61).

Work between the director and the teacher begins during the early planning stages of the course, frequently weeks or semesters before the air date. While the director has no formal responsibility or jurisdiction over actual content or method of teaching, he is often called upon for opinions on how best to present ideas. Suggestions for visual illustration begin to originate at this point and it becomes the director's responsibility to see that they are graphically executed (11:65). Further conferences with the teacher occur more often as the presentation date advances.

During the taping session the studio teacher leaves the technical production to the director and concentrates entirely upon the television presentation. Together, through advance planning and coordination, the team of director-teacher has divided the work of television production into those areas for which each man is best prepared and suited (11:65).

From reviews of literature it is impossible to enumerate or classify a definite list of roles that the television teacher assumes. The relationships between a studio teacher, whether he is a writer, producer, specialist and/or performer, and the production group are
of such variety as to make a "cut and dried" list impossible. The
give and take between the television teacher and the production staff
defies precise definition as to roles.

There is no tenure for the television teacher. A classroom
teacher who assumes this assignment will not survive unless he under-
stands and prepares himself for his role in a new and exciting technology.

II. PERSONNEL SELECTION METHODS

Current practices in selecting or assigning a teacher to
participate in the production of educational programs vary with the
institution's internal structure. There is no common practice and
the arrangements vary greatly. In the early days of educational
television the need for competent teachers and the newness of the
medium led to loose arrangements in order to lure instructors.

Siebert reported to the American Council on Education:

The methods used in selecting teachers to participate
in the production of educational programs are extremely
varied, not only between, but within institutions. Some
producing units have well-thought-out procedures based
on experience, and others proceed in an informal and
sometimes haphazard manner. In institutions of higher
learning about two-thirds of the studio teachers are
volunteers; only about one-third of the elementary and
secondary teachers are chosen on this basis. In the case
of ITV, about half of the participating teachers are
assigned by school or university administrators. A
scattering of producing units reported that the teachers
were selected by a group of other teachers, or hired by a
contracting agency, or hired directly by the television
station. Often a teacher is "invited" to audition for, or
teach, a telecourse based upon his previously demon-
strated abilities or familiarity with the subject matter (16:38).
Whatever method is used the television people have responsibility to take the initiative in seeking and encouraging good teachers to become television teachers.

It is always difficult to find the best teachers. Selecting television teachers is a new problem for the educational broadcaster. Many times school principals, superintendents, and other teachers are asked to refer exceptional teachers.

Simpson suggested publishing information that teachers are needed for a telecourse project in the teacher's journals of city, county, or state teacher's associations. Appearing before organization meetings to tell of the need may bring applications from ambitious teachers (17:27).

Usually, after receiving applications the organization involved in the selection of the studio teacher provides a workshop for the candidates. Simpson maintains, "This enables the candidates to acquire some working knowledge of studio facilities so that they may present a short demonstration lesson" (17:28). It is essential that qualified applicants have a camera and microphone audition. They should execute a test lesson in front of the cameras and watch the result on a monitor in the control booth or on a video tape (17:28).

Following are examples of present practices used in selecting studio teachers.

The Army, at Fort Gordon, waits for the classroom instructors to initiate the request for television. The television teacher is then nominated;
mass training of television teachers is not carried out. The person who possesses "readiness" is chosen. They believe that a skilled instructor must be used (8:26).

Midwest Program on Airborne Television Instruction (MPATI) has a well-organized selection program. MPATI teachers emerge from a rigorous screening process. During the winter of 1959 and spring of 1960, a nation-wide search was conducted to find outstanding television teachers. The search yielded biographies and ten-minute audition films from more than 300 candidates. A preliminary screening panel of twenty-two members reviewed the audition films. The panel consisted of men and women with long experience in education in the Midwest, and a thorough grounding in the problems of educational television. The panelists culminated their review with a pool of finalist candidates (21:6). After careful screening and final camera and microphone auditions, nineteen teachers were chosen (14:58).

At the time Chicago's "TV College" started in 1956, teachers were selected from a team of three. From this selection came a television teacher and an alternate. The method was later dropped to two, and then to one—in which case the television teacher selects the alternate. Erickson states that he now recommends a candidate, but the actual decision comes from the council of deans (5:21).

The staff of KLRN (Austin-San Antonio, Texas) recognized that the success of an educational television project depended largely upon the caliber and persuasive personal qualities of the television teacher.
Twenty-seven superintendents met to discuss the attributes they considered desirable for a good television teacher. They made no attempt to rate the qualities in order of importance because they believed that outstanding qualities in one respect might compensate for a lack on another. After reaching a consensus on the attributes they evolved the following nine steps for selection procedures (7:286):

1. Superintendents would recommend candidates from teachers employed in their systems.

2. Other teachers seeking employment must be approved by a committee of superintendents.

3. Each applicant must submit a resume and history of his training and experience.

4. Before all television auditions began, all candidates would be approved by the superintendent's committee.

5. Television auditions would include a lesson demonstration and a television interview.

6. The KLRN staff would interview the candidates.

7. Candidates would be evaluated by the staff and a committee the staff selected.

8. The KLRN staff would select candidates for final approval.

9. The twenty-seven participating school systems would approve final candidates (7:286).
After the above listed process was completed final selections were made by tabulating the evaluation sheets, biographical data sheets, and the resumes.

III. QUALIFICATIONS FOR THE STUDIO TEACHER

Although methods of selection vary widely there seems to be a consensus of opinion when qualification factors were reviewed.

Educational television stations do not usually require previous experience in the medium. The profession is new and few teachers have had the opportunity to get experience in front of the cameras. Simpson states, "An excellent classroom teacher can usually become an effective television teacher" (17:27). Workshops are usually held to enable the candidates to practice on camera in order to learn what the cameras can do for him. He is taught the use of audiovisuals and how to group them for best television reception. The use of notes and the introduction of variety and interest are included in these briefings (17:27).

Simpson further documents this concept by stating that "a teacher should be selected, not an actor" (17:25). The candidate should have had a wide experience teaching on the particular grade level and in the subject to be broadcast. This experience gives the teacher a good background that he would not otherwise have. It gives an exact knowledge of the subject material; an understanding of the needs, interests, and problems of the students; a wide vocabulary relating to the lesson; a
familiarity with the school classroom work; and an ability to anticipate the viewer's questions. A television teacher personality can be built upon this foundation of experience and knowledge (17:25).

The initial idea of selecting a master teacher was based on the assumption that the best teacher of a given subject would be made available in ETV to participating pupils and teachers. Wittich writes that in the early editions of instructional television courses, one teacher was usually chosen as being the best in the field. Now, as courses have been revised and reorganized, the master teacher is more and more becoming a team rather than an individual. This was brought about by the demands and stresses on the talent, and the audience expectancies. Few master teachers have been able to measure up to the demands (24:48).

Literature is presently found in professional journals which still espouses the qualification that a single television teacher candidate should be a master teacher. Current literature adds other qualifications to the list.

"Appearance," Simpson states, "has very little to do with selection." It is true that pleasing looks, attractiveness, is an asset, but it is not essential. It is generally recognized that an interesting personality, an inner quality, is far more important than a pretty exterior. Enthusiasm, warmth, vitality, and a sense of humor are musts--with enthusiasm leading the list. Students cannot resist the fun of learning with an enthusiastic teacher. Also, the television
teacher should have poise, should give us the sense of having command of the subject matter. The serious person who has love of his subject matter and who thoroughly prepares the lessons and presents the material in a calm and logical fashion is the person to choose. The pleasing personality actually promotes learning (17:26).

Simpson maintains that another qualification which is easily overlooked is good speech. This may not seem important at first glance because we assume that all master teachers have good speech. This is not so. It is not only a problem of regional accent or the mispronunciation of words; it is the problem of dull speech and of irritating habits.

Among his other qualifications Simpson believes that broadcast teachers must have variety in their speech patterns. They must color words, use modulation, have good intonation, and give variety to sounds. Simpson feels that too many people have monotonous speech habits—either the one-note voice, or a nasal whine, or a strident rasping quality. The microphone does not reproduce exactly the natural frequencies and overtones of sound, and therefore it seems to amplify the irritating qualities of voices. This irritating quality can be reinforced by the threatening harangue that a classroom teacher sometimes develops. The television teacher should seem to talk simply, directly, and intimately. He should possess a good vocabulary for fluency but should use exonomy (17:26-7).
The Air Force, according to Hobbs, adds another qualification to the list; the ability to demonstrate (8:26).

Although the master teacher concept would involve all of the above listed qualifications few evaluation panels consider these as separate entities.

In the final analysis the success of an ETV series depends upon the qualifications of the candidate that is selected as the television teacher. As Newburn so aptly states in the following quotation:

The key in this process obviously is the educator, the teacher. It is he who knows what he wishes to accomplish. He is in control of the content of the experiences to be presented. He is the person who knows more about the qualities of his students, his audience, than any other. He knows a great deal about the learning process itself. Thus he and his colleagues from the teaching ranks must take the lead in approaching this new and challenging machinery of communication (13:393).

IV. RESPONSIBILITIES OF THE STUDIO TEACHER

Literature could not be found which agrees on what the duties of the studio teacher should be. Responsibilities vary immensely among organizations. However there seems to be a consensus on three prime responsibilities of the studio teacher.

First and foremost he must consider himself a team member. Simultaneously he should be learning as much as possible about the medium of television. The third basic responsibility pertains to the establishment of rapport with the classroom teacher.
Newburn states:

The uninitiated might assume that education by television simply means bringing a camera, or cameras, into the classroom where the teacher in effect does what comes naturally or, vice versa, transferring the teacher to the studio where he proceeds exactly as he does in the classroom. To do this is to assume that conditions in one situation are exactly the same as in the other—a mistake that no experienced teacher is liable to make twice. Just as in any other situation, the teacher will want to take full advantage of the unique opportunities available with television, and do everything possible to eliminate, or reduce, the weaknesses inherent in the medium. To do this adequately, the teacher as the performing talent on the program has the responsibility to utilize fully the service of a wide range of specialists. These specialists must be integrated into the team and become full partners in the teaching act if the production is to be an effective one (13:393).

Teaching is not done by the teacher alone on television. His best teaching can be accomplished only when harmony and understanding in the teaching team prevails (1:361). Usually, television lessons are determined by requests from principals, teachers, curriculum specialists and others in a position to evaluate needs (6:23). These people should be considered integral parts of a teaching team. The rest of the team will include television staff members.

MPATI is a case in point. Studio teachers spend an average of twenty hours preparing and recording each twenty or thirty minute lesson. They prepare two or three lessons a week. Each teacher works with a producer-director in the studio and a team of consultants (21:8).

The above quotes parallel what is included under section one of this chapter: The Role of the Television Teacher. Suffice it to say
that one of the basic responsibilities of the studio teacher is to be an energetic, participating member of a team which works in harmony to produce a television lesson.

Literature pinpoints another basic responsibility—learning as much as possible concerning the medium.

Willis states,

It is obvious that a television teacher must have a knowledge of the art of television in order to know how to give clarity, force, and variety to his television teaching. But, there is another reason why he should learn all he can about the medium, for television, in addition to providing him with some unique advantages, confronts him with certain obstacles. He must learn how to surmount these obstacles so that he can bring his lesson through the television process without impairment (23:15).

Willis agrees that to communicate well requires "know-how" and "know-when". Television intensifies this need. Its use for teaching makes knowledge irreplaceable. Teachers who by inclination or training cling to traditional methodology, both for presentation and preparation, may find it difficult to utilize successfully the learning concepts televised education stimulates. If, however, the teacher will make an initial attempt, if he will try the new medium in good conscience, observable results will reveal definite advantages.

The Commission on Research and Service of the North Central Association of Colleges and Secondary Schools believes that in spite of the fact that newly appointed television teachers view the medium with respect sometimes bordering on fear, they should approach the
medium with impunity, approaching the camera as though it were a student, and utilizing those techniques and materials which, as a teacher, he has found most satisfactory. Very likely as the teacher works with the new medium he will find many visualizations of ideas and content which are stronger than those experienced in regular class. He will discover television as a great illuminator. Experience indicates that it also is a great intensifier. Teachers should, of course, be realistic in preparation and presentation, selecting materials for intensification and illumination which are clearly motivated by the lesson and the teaching needs (1:361-2).

Simpson tells his teachers, "Television is not a magic monster that transforms people and materials. It is simply an electronic teaching tool that projects a sound and image a great distance--it only mirrors what is put before it" (17:29). The teacher must understand the tool and its uses in order to produce a quality lesson and quality learning. Despite the skill and time which go into the first lessons they will later be looked upon as inept efforts to produce quality lessons. As the studio teacher becomes experienced and gains understanding of the medium, visual variety and quality in general will show far reaching improvements. Willis maintains that this knowledge will not only enhance the presentation, but will often keep the program from becoming static and monotonous (23:15). This knowledge of the medium is of utmost importance.
Many times it is the classroom teacher who initiates a request for television lessons on a certain subject. They may also ask for more and better teacher guides and supplementary text materials for their pupils. The classroom teacher should be represented on the television team. Coburn suggests that classroom and television teachers must break through blurred thinking and focus hard and specifically on articulating the precise lesson objectives and goals they want the students to achieve (3:60). Rapport must be established by the studio teacher with the classroom teachers using his series.

South Carolina maintains a close relationship between the television and classroom teachers through workshops and regular reports from the classroom to the television teacher. The television teachers prepare daily lesson plans, including a statement of what will be taught each day and suggestions for follow-up and assignments. These are mailed to classroom teachers two weeks in advance of the television presentation. The educational staff including the teachers, make periodic visits to receiving schools (20:4).

There are many facets to the problem of working closely with the classroom teachers. Solutions to this problem are handled in a variety of methods but the most common method appears to be the inservice workshop. Coburn says, "These training programs are necessary in order to make the classroom teacher realize he is not a spectator" (2:82). Training programs should be established to overcome
problems of learner reception, and to make the classroom teacher feel that he is a genuine partner with the television teacher.

Gable maintains, "One of the most valuable uses of television is that of in-service courses for teachers" (6:24). Regardless of when they are presented these programs encourage rapport and help to maintain communications and close contact between the classroom and the studio teacher.

When excellent television teachers participate in inservice sessions the utilization techniques developed by the participants are available for distribution. The pupils thereby benefit from a partnership of skills and personalities which truly represent the art of teaching (6:23). This reinforces the purpose of "ITV": to bring to the classroom expert teachers and unusual materials and demonstrations which otherwise would not be available.

Gable further states that teachers who feel that they are part of the television team not only feel proud of the improved lessons, but also attempt to improve their own skills within the classroom. Teachers who watch cannot help but be impressed by the variety of teaching technics that are employed. This encourages rapport and proves a profitable experience, not only to the pupils who observe, but to the teachers as well. (6:24)
V. SUMMARY

In summary it would appear from the literature that:

1. The studio teacher must understand his role as a team member to produce a successful series of television lessons.

2. Personnel selection methods vary from haphazard to highly organized procedures.

3. Qualifications for studio teachers are fairly well established in regards to background, appearance, speech, and teaching ability.

4. Responsibilities of the studio teacher vary among organizations but there seems to be a consensus regarding three prime responsibilities: (1) to be a team member; (2) to learn the capabilities and limitations of the medium; (3) to establish rapport with the classroom teacher.
CHAPTER III

RESEARCH METHODS AND PROCEDURES

Introduction

The main purpose of this paper was to establish guidelines for selecting the television studio teacher and introducing him to his duties and responsibilities.

A questionnaire survey was selected as the best means of securing information regarding current practices of educational television facilities in the continental United States. The questionnaire survey was formulated with aid from Dr. Charles W. Wright, Assistant Director of Libraries-Audiovisual Services, Central Washington State College, and Dr. Maurice L. Pettit, Professor of Education and Psychology at Central Washington State College. Miss June Dilworth, Director of School Broadcasting and Mr. Norman Jensen, Production Supervisor, both of Channel 9, KCST-TV, University of Washington, were also consulted. The questionnaire data was supplemented by interviews with local educational television personnel.

Specific Areas of Inquiry

The following areas of inquiry for the questionnaire were considered pertinent to the study:
1. Questions concerning the size and organization of the television facility.

2. Questions concerning personnel selection methods.

3. Questions concerning personnel qualifications.

4. Questions concerning personnel responsibilities.

**Questionnaire Distribution**

Questionnaires were sent to the 101 known educational television facilities located in the continental United States. These were listed in the Directory and Yearbook of the National Association of Educational Broadcasters. The facilities included all public school systems as well as universities engaging in or about to engage in educational program production.

**Tabulation and Analysis**

The response to the 101 questionnaires numbered 75. This was slightly less than 74%. The description of current practices was based on the returns of the fifty-nine item questionnaire, (See Appendix B), as well as information from interviews with personnel of local ETV stations.

The data were empirically oriented and no attempt was made to produce a scientific sample. Questions were designed and organized for statistical compilation but were open ended to encourage additional remarks. It is assumed that the results indicate the practices
representative presently in the field of educational television.

Final summary, conclusions, and recommendations are based upon the results of the survey.
CHAPTER IV

RESULTS OF THE SURVEY

The results of the survey have been divided into three basic sections. The first is based upon general information and reflects the size of the ETV studio and organization for evaluation. The second section outlines the methods and personnel involved in the recruiting of candidates and the selection of the studio teacher. Personnel qualifications for studio teachers are the basis for section three. This section also includes data on studio teacher dismissals. The final section enumerates the responsibilities that are assigned to the studio teacher. Additional comments and supplementary materials supplied by the recipients are included in their respective sections.

I. GENERAL INFORMATION RESULTS

The first section of the questionnaire was designed to obtain information related to the number of studio teachers and teaching teams on the recipient's staff. Nine of the 75 correspondents indicated no studio teachers were used. These stations lease or rent their ITV series from larger studios or distribution centers such as the Eastern Educational Network or the Great Plains Library. The majority of the stations averaged between one and five staff teachers, but the range went from one to twenty-two. See Table I. Several of the stations
with larger staffs of studio teachers indicated that up to one-half were part-time and that some were hired for short periods to do a specific series. In some cases the "studio teachers" were graduate students, or professors, sent to do a specific series of lectures. In these cases no auditions or evaluations were formally carried out by the studios.

It was noted on the subsection regarding experience of present studio teachers that the majority fell at extremes of the categories. Of 342 studio teachers, 112 had more than four years of service and 68 had less than one year of service as studio teachers. There was a rapid decrease in numbers from one year to four years. See Table II. It was also found that if temperament, creativeness, organization, and other assets allowed the studio teacher to have approximately two successful years they became "professional" studio teachers.

Teacher teams were found to exist in twenty-eight stations. The team approach is most frequently used in the subjects of science and language arts. Music, social studies, and art followed in that order. Comments from recipients showed that there are variable teams that change from time to time depending on lesson needs. Teams are predominantly found in the series intended for the elementary level. There were six team situations at the secondary level.

Evaluation, in the majority of the samples, is done by a committee-classroom teacher combination. Outside survey groups were used in eight of the organizations. Makeup of the committees were
### TABLE I

**NUMBER OF STUDIO TEACHERS EMPLOYED AS STAFF MEMBERS**

<table>
<thead>
<tr>
<th>No. of Studio Teachers</th>
<th>No. of Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 - 5</td>
<td>38</td>
</tr>
<tr>
<td>6 - 10</td>
<td>17</td>
</tr>
<tr>
<td>11 - 75</td>
<td>4</td>
</tr>
<tr>
<td>16 - 20</td>
<td>1 (plus 8 part-time)</td>
</tr>
<tr>
<td>21 - 25</td>
<td>1</td>
</tr>
</tbody>
</table>

### TABLE II

**YEARS OF STUDIO EXPERIENCE OF PRESENT TELEVISION TEACHERS**

<table>
<thead>
<tr>
<th>Years of Experience</th>
<th>No. of Studio Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 1</td>
<td>68</td>
</tr>
<tr>
<td>1 - 2</td>
<td>59</td>
</tr>
<tr>
<td>2 - 3</td>
<td>41</td>
</tr>
<tr>
<td>3 - 4</td>
<td>25</td>
</tr>
<tr>
<td>More than 4</td>
<td>112</td>
</tr>
</tbody>
</table>
dominated by curriculum coordinators and classroom teachers although school principals and television coordinators were incorporated into the committees in many instances. Replies also listed librarians, parents, university professors, and state consultants as members of an evaluating committee. Audio-visual coordinators were the least used in committee makeup.

II. PERSONNEL SELECTION METHODS

The second section was designed to provide information pertinent to the methods and organization used in selecting the studio teacher.

Preliminary interviews are held by seventy-three per cent of the recipients. Less than one-half appoint special interviewing committees. Advisory committees for the particular subject area usually do the interviewing of candidates for auditioning. If an interviewing committee is used its makeup consists of curriculum coordinators, television coordinators, staff personnel, and classroom teachers in that order. Staff personnel usually include the director-producer and the director of school broadcasting, or the equivalent. The station director is often incorporated into the interview, but this is done mainly in the small stations. Table III summarizes the makeup of the interviewing committees.

Selecting applicants through recommendations from the participating districts is done by 51 of the stations. Open auditions are used by 23 respondents. See Table IV. At the secondary level a majority
### TABLE III

**COMPOSITION OF INTERVIEW COMMITTEES**

<table>
<thead>
<tr>
<th>Position</th>
<th>Frequency of Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum coordinators</td>
<td>28</td>
</tr>
<tr>
<td>Television coordinators</td>
<td>27</td>
</tr>
<tr>
<td>Staff personnel (TV station)</td>
<td>16</td>
</tr>
<tr>
<td>Classroom teachers</td>
<td>10</td>
</tr>
</tbody>
</table>

### TABLE IV

**PREDOMINANT METHODS OF SELECTING CANDIDATES FOR AUDITIONS**

<table>
<thead>
<tr>
<th>Source</th>
<th>Frequency of Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteers from participating school districts</td>
<td>32</td>
</tr>
<tr>
<td>Recommendations from participating school districts</td>
<td>51</td>
</tr>
<tr>
<td>Open auditions</td>
<td>23</td>
</tr>
</tbody>
</table>
indicated that candidates were selected by department heads, or in the case of several colleges, a dean's council selected a professor.

Applications for auditions usually numbered between ten and fifteen, however, there were notable exceptions. One recipient interviewed 300 candidates while another interviewed forty-six. The largest number of applicants were found in and around the large metropolitan districts with one exception. A small station which was just starting received over forty applications. They not only held open auditions, but they publicized their needs in newsletters and professional journals as well as at professional organization meetings.

Workshops prior to auditions were sponsored by seventeen percent of the recipients. Some indicated that informal sessions of one or two hours were given to candidates prior to auditions.

The auditions were, in the majority of instances, limited in subject matter and grade level. Time limits were imposed by less than twenty-six percent of the respondents. The time limits averaged ten minutes although they ranged from five to fifteen minutes. Two stations had no limits. One recipient stated that two auditions were made on tape. One was an open interview with the candidate and the other was a prepared teaching demonstration limited in time, subject area, and grade level. Another respondent requires two taped auditions one of which is open to choice, but the second limited in subject and grade level areas. Table V summarizes the limitations placed on auditions.
TABLE V

CRITERIA USED DURING AUDITIONS

<table>
<thead>
<tr>
<th>Limitations on Audition Lesson</th>
<th>Frequency of Use (by stations)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time (average: 10 minutes)</td>
<td>20</td>
</tr>
<tr>
<td>Grade level</td>
<td>28</td>
</tr>
<tr>
<td>Subject matter</td>
<td>38</td>
</tr>
</tbody>
</table>

Evaluation of the audition is done mostly by studio personnel, but the larger stations use a combination of coordination committees, curriculum committees and studio personnel. As in the selection for auditioning, the director-producer is most involved of the studio personnel.

If a team is to be selected the candidates usually audition individually. Team auditions are held by only nine stations.

III. PERSONNEL QUALIFICATIONS

The third section was designed to gain information about current requirements in personnel qualification for the position of studio teacher.

Teacher certification is required by forty-five of the respondents, but the twelve who stated that this was not required qualified their statements by saying that exceptions could be made. An example was stated by one respondent. A current events series for social studies used a commercial commentator for narration only.
In the majority of samples the studio teacher was not required to have a college major in the subject area to be taught. Through comments included on the questionnaire the above statement holds true for elementary areas only. At the high school and college levels it is generally stated that the studio teacher has a college major in the subject area he is televising.

When questioned about selecting a candidate outside of the field of education forty per cent designated that they could and would in some cases do so. Respondents indicated later in the questionnaire that seventy-six per cent would not choose a candidate without classroom experience.

Although the respondents indicated they would like a candidate with previous experience no effort was made to acquire these people. Less than twenty-nine per cent hired candidates that were previously on television advisory committees. Of 342 studio teachers thirty-three were hired with previous television experience. A notable exception was a large broadcasting organization that interviewed 300 candidates nationwide and acquired nineteen with previous experience. They made a definite attempt to find candidates with television experience.

Studio teachers without previous classroom experience numbered only eleven of the 342 teachers listed. The length of classroom experience was generally considered unimportant except in two cases where a minimum of five years in the classroom was required. Several
stations responded that they were more concerned with grade level than length of time in the classroom.

In selecting candidates twelve organizations stated that age was a factor in selecting a television teacher. Physical stamina was listed by seven, willingness to learn by one, and two listed the younger candidates as being more appealing to the television audience. Slightly over sixty-one per cent indicated that age was no factor in selection.

There was a sixty-seven per cent negative reply to the subsection on sex as a factor in selection. The numerous comments indicated that in fact there were some preferences. Men were deemed preferable for science, especially at the elementary level where identifying with a male figure was considered important. One respondent stated that men were generally of more even temperament and therefore easier to work with under pressure. Three samples indicated that they would hire more males if they were available.

Women were preferred for music and literature, and two respondents indicated preference for females in early elementary series.

The sub-section pertaining to teacher characteristics considered in selecting studio teacher candidates is summarized in Table VI.

In the judgment of the respondents, knowledge of the subject area was considered by thirty-four as being the most important characteristic, interest-enthusiasm and creativity was ranked first by six respondents.
<table>
<thead>
<tr>
<th>Characteristic</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appearance</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Interest-enthusiasm</td>
<td>7</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Knowledge of subject</td>
<td>34</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>Teaching experience</td>
<td>1</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Emotional stability</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Teaching personality</td>
<td>12</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>Speech-speaking voice</td>
<td>1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Cooperation</td>
<td>0</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Initiative</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Showmanship</td>
<td>3</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Organization</td>
<td>3</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Creativity</td>
<td>1</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Other:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ability to communicate</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Health</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Sincerity</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

*Choices are the results from subsection 29 of the questionnaire. See Appendix A.
The most important asset a studio teacher could possess was listed as the ability to use the medium to communicate the subject matter. Table VII is a summary of the order of assets listed.

Number one (ability to use the medium) included comments incorporating the ability to communicate and project oneself into the classroom as well as learning the potential and limitations regarding the use of the medium. This was listed as the most common reason for dismissal of studio teachers.

Reasons for dismissal before completion of a series also included lack of cooperation as a close second to lack of television personality. Lack of background knowledge rated third. Lack of interest was listed in only one instance. Other reasons include fright, inability to keep pace, and pregnancy.

The major source of problems was led conspicuously by inability to adapt to the medium; that is to realize the limits and potentials, to meet quality production demands consistently, and to realize that the medium is visual oriented not print oriented.

Meeting deadlines was considered the second most common source of problems, although personality conflicts, especially between the studio teacher and the production staff, were listed almost as frequently. The pressure of deadlines and ability to turn out the finished product causes a great amount of stress. Table VIII summarizes the sources of studio teacher problems.
### TABLE VII

**ASSETS CONSIDERED IMPORTANT TO THE STUDIO TEACHER**

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ability to use the medium</td>
<td>19</td>
</tr>
<tr>
<td>Enthusiasm</td>
<td>6</td>
</tr>
<tr>
<td>Creativity</td>
<td>4</td>
</tr>
<tr>
<td>Ability to project</td>
<td>3</td>
</tr>
<tr>
<td>Willingness to learn</td>
<td>3</td>
</tr>
<tr>
<td>Dedication</td>
<td>3</td>
</tr>
<tr>
<td>Flexibility for crises</td>
<td>3</td>
</tr>
<tr>
<td>Knowledge of subject</td>
<td>3</td>
</tr>
<tr>
<td>Organizational ability</td>
<td>2</td>
</tr>
<tr>
<td>Confidence</td>
<td>2</td>
</tr>
</tbody>
</table>

### TABLE VIII

**MAJOR SOURCES OF PROBLEMS WITH STUDIO TEACHERS**

<table>
<thead>
<tr>
<th>Sources</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unable to adapt to medium</td>
<td>32</td>
</tr>
<tr>
<td>Meeting deadlines</td>
<td>13</td>
</tr>
<tr>
<td>Personality conflict</td>
<td>10</td>
</tr>
<tr>
<td>Limited by classroom experience</td>
<td>5</td>
</tr>
</tbody>
</table>
IV. PERSONNEL RESPONSIBILITIES

The last section provided information on related duties of the studio teacher.

Somewhat under sixty per cent of the studio teachers remained in the employ of their own school districts. This statistic was found to be common to all levels of subjects except when taught by graduate students who were doing studio teaching at the college level. These people plus several professors are hired on their own time to tape a series. This work is frequently done at night.

Studio teachers remaining with their districts usually are relieved of classroom duties for that year or semester during which the taping of lessons is done. In thirteen responses the teachers were released only on the days when actual taping was carried out. At the college level many professors do their taping during the summer months or after class hours and are reimbursed through sabbatical leave units. In cases where the district owns the television facility the teachers are generally given special assignments as studio teachers with additional pay.

In hiring studio teachers forty per cent of the respondents report that they have no written policies pertaining to the duties and responsibilities of the studio teacher. The primary duty of producing televised lessons varies from one per week to six. Table IX summarizes the number of lessons per week that is required by various respondents.
TABLE IX

NUMBER OF LESSONS PRODUCED PER WEEK BY STUDIO TEACHERS

<table>
<thead>
<tr>
<th>Number of lessons</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

A great discrepancy was found in the number of hours spent in preparation of a televised lesson. The most common response was from ten to fifteen hours for a fifteen minute lesson. The range was from one hour to sixty. Several respondents stated that they did not know how much time was required.

Fifty-three per cent of the respondents stated that their studio teachers taught for more than one grade level. Conversely seventy per cent reported that their studio teachers taught in only one subject area. See Table X.

When cooperative planning is necessary to the production of quality television lessons components of the team are curriculum supervisors, classroom teachers and studio personnel in that order of frequency. Respondents also indicated that subject area specialists, directors of educational television, or their equivalent, curriculum
committees and librarians are also used. The latter was mentioned in only one sample.

Questionnaire returns indicated that forty-nine per cent of the respondents coordinated their television series with state curriculum guides. Coordination to some degree was followed by nine respondents. Local guides were used in four samples.

A little less than one-half of the samples recommended a basic text for a particular series. This sub-section was closely related to the size of the district and whether or not the series was used for basic instructional material or as enrichment. Respondents serving larger areas tended not to coordinate their series with state curriculum guides and to not recommend a basic text.

If a basic text is selected it is done so by curriculum committees, textbook committees, or state recommendations are followed.

Whether a series is used as basic instruction, supplementary resource materials, or enrichment is surprisingly about equal among the returned samples. Smaller districts tended to produce series intended for basic use. The larger districts concentrated on enrichment although there are exceptions in both cases. See Table XI.

Finalizing and editing series guides is a responsibility of the studio teacher in seventy-two per cent of the samples. Advisory committees were available for consultation in thirty-seven per cent
### TABLE X

**FREQUENCY OF PRODUCING TELEVISION LESSONS FOR MORE THAN ONE GRADE LEVEL AND/OR ONE SUBJECT AREA**

<table>
<thead>
<tr>
<th>Production Requirement</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>More than one grade level</td>
<td>40</td>
</tr>
<tr>
<td>More than one subject area</td>
<td>7</td>
</tr>
</tbody>
</table>

### TABLE XI

**PRIMARY USES OF TELEVISION SERIES**

<table>
<thead>
<tr>
<th>Use</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic resource material</td>
<td>31</td>
</tr>
<tr>
<td>Supplementary resource</td>
<td>29</td>
</tr>
<tr>
<td>Enrichment</td>
<td>31</td>
</tr>
<tr>
<td>Varies</td>
<td>4</td>
</tr>
</tbody>
</table>
of the cases. Full-time assistance in writing the series guide was provided by nine respondents in one or more of the following ways: curriculum specialists, educational associates, television coordinator, classroom teachers, or by hiring a professional consultant. Sometimes a guide is written in conjunction with a cooperative workshop. Table XII summarizes this material.

Guides are completed during the summer months in twenty-six per cent of the samples. This period ranges from a minimum of four weeks to a maximum of three months. The practice of making a temporary guide during the year and revising it as the lessons progress is fairly common. At the end of the first year the updated guide is then published in a more permanent form. In the case of college level studio teachers it is a practice to do the guide on their own time previous to the beginning of the taping sessions. Distribution of these guides is done annually by fifty-four per cent of the respondents.

Inservice broadcasts on a regular basis are presented by sixteen respondents.

Studio workshops are used by forty-seven per cent of the respondents. These are usually curriculum workshops but in some instances they are combined with ideas and instruction for utilization. Studio teachers were reported to be main participants in thirty-six per cent of the sample. There appears to be no consistency in length or time of presentation during the year. The survey indicated the
## TABLE XII

**PERSONNEL RESPONSIBILITY FOR PRODUCTION OF SERIES GUIDES**

<table>
<thead>
<tr>
<th>Personnel</th>
<th>No. of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio teachers</td>
<td>54</td>
</tr>
<tr>
<td>Advisory committees</td>
<td>28</td>
</tr>
<tr>
<td>Curriculum specialists</td>
<td>8</td>
</tr>
<tr>
<td>Subject area specialists and</td>
<td></td>
</tr>
<tr>
<td>classroom teachers</td>
<td>2</td>
</tr>
<tr>
<td>Television coordinator</td>
<td>1</td>
</tr>
<tr>
<td>Educational associate</td>
<td>1</td>
</tr>
<tr>
<td>Television station aide</td>
<td>1</td>
</tr>
<tr>
<td>Classroom teachers</td>
<td>1</td>
</tr>
<tr>
<td>Paid consultant</td>
<td>1</td>
</tr>
</tbody>
</table>
length to vary from one hour to four weeks. Approximately one-half of the workshops are done during the summer and the remainder during the year. Many of the workshops are incorporated into the preschool orientation of teachers held the day or so before school starts. College and university courses apparently make the workshop part of certain courses.

The sub-section on the use of children in studio classes during a broadcast was answered three ways. The questionnaire furnished only a yes-no choice of response. Affirmative answers were given twenty times and negative answers were chosen twenty-eight times. Respondents in twenty-four instances wrote in the answer "occasionally". Respondents in a large majority of cases use studio classes when they will serve a definite purpose such as clarification of a concept. These studio classes are used only occasionally and in only one instance did the respondent state that a studio class was used as an integral part of the series presentation.

The final sub-section indicated that student-studio teacher interaction was a prime responsibility of the studio teacher. This responsibility was carried out in two ways. Studio teacher classroom visitations was the most used method although mail service ran a very close second. The mail service included the use of "feedback sheets" as well as correspondence with students. A large number of respondents indicated that they used a combination of mail service and visitation.
CHAPTER V

SUMMARY, DISCUSSION, AND RECOMMENDATIONS

The purpose of this paper was to develop guidelines for selecting and introducing the television teacher to his duties and responsibilities.

Information in this chapter will be presented in the same order as in Chapter Four, Results of the Questionnaire. It will be divided into selection, qualifications, and responsibilities of the studio teacher. Comparisons and conclusions are based on the results of the survey, the review of literature and interviews with studio personnel.

SUMMARY AND DISCUSSION

Personnel selection

Methods varied greatly among the respondents. Some appeared to be quite thorough while others were obliged to take what was assigned.

In actual practice college or university stations received personnel which were assigned by heads of departments or selected by a committee of deans. The studio teacher at this level is selected almost entirely for his subject-matter proficiency.

Studio teachers for use below the college or university level are selected almost entirely by committee action. These committees are made up predominately of curriculum coordinators and classroom
teachers. School principals and television coordinators are also included but not to the degree of the former two.

The advisory committees involved in selection in many cases are television curriculum committees or utilization committees. There appears to be no pattern of forming special interviewing committees except that studio personnel are incorporated into selection activities. The director-producer assigned to the series was used in almost every case. The station director was used by less than one-half of the respondents.

The educational television facilities in the larger metropolitan areas receive the most applications for auditions. Generally speaking auditions are not open, but applicants are recommended by supervisors from participating districts.

Two noticeable exceptions were stations that had a large number of applicants even though they were small, new facilities, and located away from metropolitan areas. Both of these studios made their needs known through professional journals and newspapers.

An indication of the consequence of open auditions was noted by one station that received forty-six applications for four studio teacher positions. It is unnecessary to elaborate on the time and money involved in this case unless some attempt was made to pre-screen the applicants. The station is small by comparison to other facilities and had neither time nor money to spend on numerous, lengthy auditions.
After screening candidates and selecting the promising ones for auditions by preliminary interviews the studios sometimes hold workshops prior to auditions. Of the seventy-five respondents thirteen saw fit to do this. Obvious benefits are derived from this operation. Because most candidates do not have prior experience in studio work it behooves the station to familiarize the newcomer with its facilities, limitations, and potential.

Limitations on subject matter are imposed by over half of the studios. Grade level limitations are instituted by some thirty-seven per cent of the respondents. Time limitations were utilized by twenty-seven per cent. See Table V, page 35. Only two respondents used no limitations whatsoever on auditions. Several respondents indicated that they used a combination of limitations such as subject matter, grade-level and time.

Survey results indicated that many studio teachers teach one subject area, but do so at more than one grade level. This could be a possible explanation for the frequent use of subject area limitations during auditions.

The majority of educational television facilities hire studio teachers for one grade level in any particular year. It would seem beneficial to also place grade level limitations on auditions. The instructional television teacher in many cases has difficulty in relating himself to the age of the audience viewing the presentation. This could
be particularly true if one were, as an example, producing series for both a second and sixth grade simultaneously. Unless a teacher has had experience at both levels there will be problems of communication and insight into student reactions.

The limiting of audition time to 10 or 15 minutes would also be a beneficial action. Teachers new to the television scene have little inkling of the importance time plays in presenting a series lesson. Literature by studio teachers indicates this is a leading problem in adjustment to the medium. They have to cut, and economize to a much greater extent than in the classroom. This time element also affects their pacing and the number of concepts presented during a lesson. Survey results indicate that many of the problems of adjustment have their roots in this time element.

Studio personnel predominate in the evaluation of auditions, but curriculum committees play a large role. Logic dictates that these two components cover the factors that are necessary in selecting a well-qualified television teacher. The candidate's capacity to adapt to the media and its limitations will be observed by experienced studio personnel. His understanding of pedagogy will be evaluated by the curriculum people who in most cases designed the series and understand the concepts involved. See Appendix C for examples of audition evaluation forms.
Personnel qualification.

Certified teachers who have had classroom experience are usually considered prime candidates for studio teaching. Although a majority of respondents required certification they indicated that they would consider other outstanding personnel for instructional television series if classroom experience were not necessary. An example was given whereby a prominent newscaster was hired to moderate a social studies series. He was never seen on the set, but his experience and speaking voice added quality to the series.

In survey results no pattern was found to indicate that a college major was required in the area to be taught. Several respondents indicated that studio teachers of high school series did have college majors pertinent to that series.

It is interesting to note that under another sub-section the survey indicated that the most desirable trait of a studio teacher was knowledge of the subject. Hobbies or a keen interest in a certain area could furnish a candidate with the background needed for qualification.

An attempt is made by one-third of the organizations to find experienced television teachers, but several stated that they are not usually available. One respondent indicated that nineteen of their twenty teachers had previous television experience, but this is not a typical situation.

The experienced teachers were obtained in almost all cases by
using professional journals and magazines to let teachers know of the openings. Large metropolitan areas predominated in obtaining studio teachers with previous experience, but these studios also let their needs be known. Respondents of two smaller stations indicated that applications were received from experienced people through the assistance of professional organizations.

No age qualifications were stipulated by any of the survey participants. There were, however, implied reservations regarding older applicants. Several respondents felt that younger teachers were more adaptable to the medium and less set in their ways. Youth would be beneficial from the standpoint of physical stamina which television teaching demands.

Questions regarding sex preference received a negative two-thirds response, but comments indicated certain preferences for various subject areas as well as grade levels.

Females were mentioned in regards to the teaching of literature and music. Two respondents favored women in series for younger children.

Men were favored predominantly in science at all grade levels. Several respondents felt that it was important to present a male figure in the primary grades where classroom teachers are predominantly women. Comments also indicated that men possessed more even temperaments and were easier to work with although generally speaking they are far less available.
The availability of men as studio teachers could be increased by educational television organizations. Studio teaching is often thought of as a temporary assignment usually of one or two years duration. There is no tenure even after successfully producing a given series. Knowledge of this field as an integral branch of the teaching profession is sparse. Few teachers know enough about television teaching to consider it seriously as a professional position. Encouraging men to apply and audition for studio teacher positions would have rewarding results. District liaison people should constantly be alert to likely prospects teaching in their respective districts, and should encourage personnel to audition when studio teachers are needed.

In selecting a studio teacher three characteristics predominate: knowledge of subject matter, interest and enthusiasm, and a positive teaching personality. Showmanship, organization and creativity followed very closely as necessary attributes. Background knowledge is not difficult to assess, but the other characteristics present difficulties. Interest and enthusiasm can vary, especially in studio teaching where the economical use of time and adapting to the medium can many times defeat an otherwise enthusiastic classroom teacher. Creativity is another example of a characteristic which is hard to evaluate until several observations have been made. Studio personnel can watch an audition tape and evaluate a candidate, but who has been creative—the teacher or the director-producer? Sincere appraisal by district
personnel such as the candidate's supervisor, principal, and other classroom teachers increases screening efficiency prior to auditions. Even television coordinators and curriculum supervisors are often too remote to evaluate their own candidates.

In evaluating auditions how can we objectively evaluate "television personality"? Survey responses indicated this was the leading reason for dismissal. The second most listed was lack of cooperation. See Table XIII. The question still remains of how are these assets to be evaluated before a person is hired.

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<tr>
<th>Rank</th>
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<tr>
<td>1</td>
<td>Poor television personality</td>
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<td>2</td>
<td>Lack of cooperation</td>
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<td>3</td>
<td>Lack of background knowledge</td>
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<td>4</td>
<td>Lack of interest</td>
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<td>5</td>
<td>Fright</td>
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<tr>
<td>6</td>
<td>Pregnancy</td>
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</table>

The major source of problems with studio teachers stems from cooperation and the inability to adapt to television. Cooperation encompasses curriculum people and classroom teachers. Adaptation to television teaching incorporates organizing ability as well as creativeness.
The studio teacher must recognize that television is a visual medium and in order to be successful the medium's limitations and potential must be recognized.

Survey results indicated that a studio which had successfully produced educational television series with good teachers were well-organized in recruiting and prescreening applicants. They let their needs be known through professional channels and took the time to adequately pre-screen applicants prior to auditions. Classroom teachers, principals, coordinators, and studio personnel were utilized in audition evaluations. They also incorporated workshops for the candidates prior to making the auditions. Extensive interviews and background research was incorporated into selection.

**Personnel responsibilities.**

Definite patterns developed from survey results regarding the successful selection of studio teachers and the responsibilities delegated to them.

The majority of studio teachers remain in the employ of their school districts. This majority is also relieved of classroom duties. For the remaining teachers the situation varies from released time on the day taping is done to crediting them with sabbatical units. One questionnaire indicated that graduate students are hired as studio teachers and that their taping is done at night.
Assuming that taping included the average of two lessons per week it would be difficult if not impossible to teach in the classroom simultaneously. Usually when a studio teacher remains with the district and is relieved of classroom duties it is through a leave of absence or by special assignment for the duration of production.

The responsibility of producing lessons varies from station to station depending on the usage within the district. The predominant policy is to produce one or two tapes per week. Some facilities required six tapings per week although these were on two different grade levels. There are two stations that do their taping during the summer months.

Estimates of required preparation time varied tremendously. Some respondents did not know how much time was involved, but others estimated from four to sixty hours. The majority fell within a range of ten to fifteen hours for a fifteen minute presentation.

Although the majority of studio teachers are limited to one subject area they are simultaneously committed to more than one grade level. Difficulties can easily develop when a studio teacher has the responsibility of producing three to four tapes per week on more than one grade level. Some of the studio teachers do have full-time director-producers and a few have production assistants. Preparation time would be reduced proportionately by the degree in which curriculum coordinators, studio personnel, and classroom teachers are involved
in production. These conclusions have particular significance when personnel problems arise with studio teachers. The subsection on the source of these problems listed the meeting of deadlines as a major problem.

Although the usage of instructional television series is almost equally divided among the basic, supplementary and enrichment concepts the studio teacher does not often have the responsibility of selecting a basic text. In fact, most stations coordinate their series with state curriculum guides and texts already in use.

The second largest responsibility lies with the writing of a series guide to be used by the classroom teacher. The responses indicated that a majority of the studio teachers are expected to write series guides in a four to six week period during the summer months. Guides are then distributed predominately on a semi-annual and annual schedule. The time devoted to writing the guide is not a part of the lesson preparation time as such, but rather a very important part of the pre-planning that is carried out prior to actually planning and taping the lessons. If this is not done with the help of committees prior to starting production it adds that much more of a burden to the already tight schedule of the studio teacher. Guides are sometimes done on a temporary basis the first year. Second year editions incorporate the changes, additions, and deletions and then become permanent guides.

Utilization workshops are not in most cases a primary responsibility of the studio teacher although he is usually a main participant.
The third most important responsibility is liaison work with classroom teachers and students. Room visitations and mail service are the most common methods of establishing liaison. Judging from comments on the questionnaires many stations use these two in combination. Liaison is sometimes carried out by having classroom teachers sit in as utilization or curriculum committee members. In reference to mail service, studio teachers use two methods almost exclusively. In one case feedback sheets are included in the series guide and mailed in to the studio teacher periodically. On other cases the district coordinators distribute the questionnaires and collect them for return to the station. See Appendix B for example of lesson evaluation forms.

In summary, it was found that the three prime areas of responsibility include the production of lessons, the production of a series guide, and the all important classroom visitations. Textbook adoption, curriculum guides, and workshops are not considered prime responsibilities.

In returning to lesson preparation time and related personnel problems it could easily become impossible to meet deadlines if more than two productions per week and classroom visitations are complicated by classroom teaching and the writing of a series guide simultaneously.
II. RECOMMENDATIONS

Within the confines of this paper the investigator makes the following recommendations:

Personnel selection.

1. Professional organizations, journals and periodicals could be utilized in making needs for studio teachers known.

2. It is suggested that prescreening be done by a committee prior to auditions. The committee could be made up of both studio and educational personnel. Prescreening might be accomplished by either a personal interview or a taped interview.

3. After screening and prior to auditions a studio workshop is suggested to familiarize the candidates with the limitations and capabilities of the medium.

4. Consideration might be given to limiting auditions in subject matter, grade level, and time. Timewise ten to fifteen minutes would suffice.

5. It is suggested that evaluation of auditions be done through the use of a checklist (See Appendix B) by each member of a committee. The committee consisting of studio personnel, school district staff, and classroom teachers. The committee need not be large, but should cover the areas recommended.
Personnel qualifications

1. It is suggested that the candidate's qualifications include teacher certification. Exceptions to this would be made in cases where a person's profession or other background would make him extremely well qualified and enhance the series through special characteristics he possesses.

2. Subject knowledge requirements might well be considered above that of a college major.

3. Age might be a factor in the selection of candidates, but only from the aspect of physical health and stamina.

4. Educators should constantly be encouraged to recommend district personnel who are likely prospects for studio teaching.

5. Six characteristics might be considered as prime qualifications for studio teaching: (1) knowledge of subject matter; (2) interest and enthusiasm; (3) a positive teaching personality; (4) showmanship; (5) organization; (6) creativity.

6. It is recommended that qualifications be evaluated by both studio and educational personnel.

Personnel responsibilities.

1. Whether the studio teacher remains in the employ of his district or not the burden of classroom teaching should be eliminated during the period of planning and taping his series of lessons.
2. It is suggested that taping sessions be limited to a maximum of two per week. This maximum could be extended if supplementary aid is provided to gather realia and assist in the production of visuals.

3. The minimum of one hour per minute of taping time be allowed for lesson preparation.

4. Series production should be limited to one subject area and one grade level at any given time.

5. It is suggested that at least a six-week summer session should be considered for the initial writing of a series guide. Consultants could be provided to aid the studio teacher.

6. Utilization workshops would provide opportunity to become familiar with the studio teacher as well as the curriculum materials. The studio teacher could be a main participant in these workshops.

7. Ample time should be allowed for adequate classroom liaison work with both teachers and students.

8. Lesson evaluation forms should be utilized consistently to aid in lesson planning. See examples in Appendix C.

In addition to the previous recommendations the investigator believes that further research could be accomplished within the limitations of personnel selection, qualification, or responsibilities.
BIBLIOGRAPHY


APPENDIX A
Dear Sir:

Enclosed you will find a questionnaire concerning the selection and responsibilities of the studio teacher. This nationwide study is being conducted as part of the requirements for a master's degree at Central Washington State College.

The purpose of this national study is to develop guidelines for selecting a studio teacher and to establish what duties and responsibilities are usually required of them.

Please feel free to enclose any printed material that you utilize while considering candidates for auditioning, or during the selection of a studio teacher. It would be sincerely appreciated. Data for this study will be so handled as to prevent identification of the sources.

Results of the questionnaire will be available to all respondents. Please indicate your desires at the end of the questionnaire.

Sincerely,

Robert D. Larsen

Graduate committee:

Charles Wright
Charles Vlcek
Frank Price
Please fill in the following questionnaire and return in the enclosed self-addressed envelope. (An attempt has been made to make answering as easy as possible-RDL.

GENERAL INFORMATION

1. How many studio teachers are presently on your staff? _________

2. Please list the number of studio teachers in each service category:
   _Less than one year_ 3-4 years
   _1-2 years_ More than 4 years
   _2-3 years__

3. How many studio teacher teams do you have? ________________

4. In what subject areas are they used? ________________________

5. Please check the following methods you use to evaluate TV lessons:
   _Committees_ Outside survey groups
   _Teacher questionnaires_ Mirror TV (VTR)
   _Student questionnaires_ Other

6. Which of the following personnel are members of your coordinating and/or evaluating committees:
   _School superintendents_ School principals
   _Television coordinators_ Studio teachers
   _Curriculum coordinators_ Classroom teachers
   _Audio-visual coordinators_ Others

PERSONNEL SELECTION METHODS:

7. Does an advisory committee select individuals for auditioning? Yes__ No__

8. Do you utilize special interviewing committees? Yes__ No__

9. Do you hold a preliminary interview? Yes__ No__

10. If an interviewing committee is utilized please indicate its makeup:
    _School superintendents_ AV coordinators
    _Television coordinators_ School principals
    _Curriculum coordinators_ Classroom teachers
    _Other_
11. Do your curriculum advisory committees interview candidates?  
   __Yes__ __No__

12. If studio personnel are involved in the selection, please check the following:
   ___Director-producer___ ___Station director___
   ___Studio director___ ___Other____________________
   ___School relations director___

13. In the latest selection of a studio teacher approximately how many applications for auditions did you obtain? ______

14. How do you select people for auditions?
   ___Volunteers from participating school districts.____
   ___Recommendations from participating districts.____
   ___Open auditions____
   ___Other____________________

15. In which of the following areas are auditions limited:
   ___Subject_______ ___Grade level____
   ___Time (amount)_______ ___Other____________________

16. Is there a formal workshop for the candidates before their audition?  __Yes__ __No__

17. Who evaluates the audition?
   ___Coordinating committee_______ ___Classroom teachers____
   ___Curriculum committee_______ ___Other____________________
   ___Studio personnel____

18. If a team is required are the auditions presented:  ___Individually____
   ___As a team____  ___In combination____

PERSONNEL QUALIFICATIONS:

19. Do you require state teacher certification for candidates who are auditioning for the position of studio teacher?  __Yes__ __No__

20. Is a college major required in the subject area to be taught?
   __Yes__ __No__

21. Would you select a candidate outside of the field of education?
   __Yes__ __No__
22. Is an effort made to obtain candidates with previous TV experience?  
Yes _ No _

23. Were any of your studio teachers on TV advisory committees prior to selection?  
Yes _ No _

24. How many of your studio teachers had previous experience as studio teachers prior to selection?  

25. Do you have studio teachers who do not have classroom experience?  
Yes _ No _

26. Is length of classroom experience an important consideration in selecting a studio teacher?  
Yes _ No _

27. Is age a factor in selection?  Yes _ No _ (briefly explain.)  

28. Is there a sex preference in regards to certain subject areas?  
Yes _ No _ Reason:  

29. Please rank the three most important characteristics to be considered in selecting a studio teacher:

- Appearance
- Interest-enthusiasm
- Knowledge of subject
- Teaching experience
- Emotional stability
- Audition presentation
- Teaching personality
- Speech-speaking voice
- Cooperation
- Initiative
- Showmanship
- Organization
- Creativity
- Other

30. Briefly state your opinion as to the most important asset a studio teacher should possess:  

31. Have you had, in the past, to dismiss a studio teacher before the completion of a series?  Yes _ No _

32. Reason for dismissal:

- Lack of background knowledge
- Lack of cooperation
- Poor TV personality
- Lack of interest
- Other
33. Briefly explain the major source of problems with studio teachers: (adjustment, creativeness, etc.)

PERSONNEL RESPONSIBILITIES:

34. Do your studio teachers remain in the employ of their own school districts? Yes__ No__

35. Are your studio teachers completely relieved of classroom duties? Yes__ No__

36. Which of the following arrangements is implemented for a studio teacher who remains in the employ of a school district:

__Released time
__Sabbatical leave
__Leave of absence
__Other

37. Do you have a written policy pertaining to the duties and responsibilities of the studio teacher? Yes__ No__

38. What is the average number of lessons produced per week by one studio teacher? 1 2 3 4 5

39. Approximately how many hours of preparation are required per lesson?

40. Do studio teachers teach lessons for more than one grade level? Yes__ No__

41. Do studio teachers teach in more than one subject area? Yes__ No__

42. When planning lessons cooperatively, which of the following personnel participate:

__Supervisors
__Coordinators
__Studio personnel
__Principal
__Classroom teachers
__Other

43. Are your TV series coordinated with state curriculum guides? Yes__ No__ Other

44. How many school districts do you serve?

45. Is a basic text recommended for a particular series? Yes__ No__
46. How is it selected? ________________________________

47. Are the majority of your series used as
   Basic resource material  Enrichment
   Supplementary resource  Other

48. How are the series guides originated?
   Studio teachers  Others
   Advisory committees

49. Is the writing of the guide a studio teacher responsibility? Yes  No

50. How much time is allotted for writing the guide? __________________________

51. Is the guide done during the summer with released time? Yes  No

52. How often are guides dispersed?  Weekly  Semi-monthly
   Monthly  Semi-annually  Annually

53. Does the majority of your series incorporate inservice broadcasts? Yes  No

54. Do you have studio workshops for classroom teachers? Yes  No

55. Are these workshops carried on during the summer? Yes  No

56. Is the studio teacher a main participant in the workshop? Yes  No

57. What is the usual length of the workshop? __________________________

58. Do your studio teachers use students within the studio during a broadcast? Yes  No

59. What provisions are made for teacher-student interaction?
   Mail service  Studio teacher visitation
   Classroom teacher  Intercom
   Telephone  Other
If you desire a summary of this questionnaire please list the following:
(If you desire to answer anonymously detach this slip and mail separately.)

Name:

Position:

Address:
APPENDIX B
SANTA ANA UNIFIED AND JUNIOR COLLEGE DISTRICTS

AUDITION RATING FOR
STUDIO TEACHERS

Applicant's Name _____________________________ Date _____________________________

Grade and subject _____________________________ Evaluated By _____________________________

Reaction: The following are suggested as desirable criteria for appraising this candidate. Please check the scale at point that indicates the degree to which this applicant meets each criterion.

I. Delivery

A. Verbal

Voice Quality

(1) _______ (2) _______ (3) _______ (4) _______ (5) _______
Friendly Sincere acceptable Harsh
Gentle

Enunciation

(1) _______ (2) _______ (3) _______ (4) _______ (5) _______
Clear Muddy

B. Physical

Stage Presence

(1) _______ (2) _______ (3) _______ (4) _______ (5) _______
Confident Nervous
Relaxed Clumsy

Gestures

(1) _______ (2) _______ (3) _______ (4) _______ (5) _______
Appropriate Excessive
Natural Insufficient
C. General

Enthusiasm

(1) (2) (3) (4) (5)
Lively Mild Lacking Forced

Audition Rating for Studio Teachers

Ability to Recover (Reaction of applicant to emergency situation if you feel such an emergency arose.)

(1) (2) (3) (4) (5) Successful Recovery Unsuccessful Recovery

Communication

(1) (2) (3) (4) (5)
Holds Attention Lectures Lack of
Talk Directly to Viewer Audience Contact
Involves Listener

II. Presentation of Subject Matter

Accuracy

(1) (2) (3) (4) (5)
Uses Correct Words Improper use of Words

Suitability to Grade Level

(1) (2) (3) (4) (5)
Material is presented at proper level Below grade level
Above Grade level

Quantity of New Vocabulary

(1) (2) (3) (4) (5)
Proper amount of new vocabulary presented Insufficient
Excessive

III. Appearance (on camera)

Dress

(1) (2) (3) (4) (5)
Appropriate Neat Inappropriate Unkempt
Physical

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Please specify

Personal speech mannerisms

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Please specify

Audition Rating for Studio Teachers

Personal facial mannerisms

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Please specify

IV. Telelesson

Introduction to lesson

Good__________  Fair__________  Poor__________

Organization of lesson

Good__________  Fair__________  Poor__________

Development of lesson

Good__________  Fair__________  Poor__________

Accuracy of fact

Good__________  Fair__________  Poor__________

Visuals

Good__________  Fair__________  Poor__________
Summary (conclusion)

<table>
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<tr>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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V. (Check one)

A. This teacher should not be considered for a studio teaching position:

B. This teacher should be encouraged to undertake the following activities, specify:

and audition next year.

C. This teacher is my choice for studio teacher.

(1)(2)(3)(4)
KCTS-TV, Channel 9, Seattle, Washington

SUGGESTED QUALIFICATIONS FOR A TELEVISION INSTRUCTOR

Please rate the applicants as follows:

- Excellent: 3
- Good: 2
- Fair: 1
- Unsatisfactory: 0

(Write applicant's name in diagonal space.)

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<td>3. Personal Warmth and sense of humor</td>
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<td>7. Communication with children at appropriate grade level</td>
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FOR TV DIRECTORS USE ONLY:

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<td>1. Is adaptable and flexible</td>
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<td>2. Thinks visually and graphically</td>
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<td>3. Reacts well to emergencies</td>
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<td>4. Uses minimum of reminders</td>
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<td>5. Personnel relationship</td>
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COMMENTS: (Please indicate name of applicant. Use back of sheet if necessary.)
CLASSROOM 10 ITV EVALUATION FORM

Name of Series

School

Date

Check ( ) in Appropriate Space:

Description of Class:

Average ______ Slow ______ Gifted ______ Other (specify) ________________

Are the telecasts viewed by: One class ______ two ______ more _______

Are the telecasts viewed in: classroom ______ auditorium ______

special purpose room ______ other ______

1. Is the pacing: about right ______ too fast ______ too slow _______

2. Is the vocabulary: about right ______ too difficult ______ too easy _______

3. Is the development of the content clear? Yes ______ No _______

4. Are the devices, objects, or written materials easily understandable? Yes ______ No ______

5. If the "TV Teacher" had guests, were his presentations worthwhile? Yes ______ No ______

6. Do the telecasts sustain class interest? Much ______ some ______ little ______ none ______

7. Does the "TV Teacher" establish rapport with the students? Much ______ some ______ little ______ none ______

8. Is the content consistent with course of study? Much ______ some ______ little ______ none ______

9. Content to be added: _____________________________________________

10. Is the content suitable to grade and/or age level? Much ______ some ______ little ______ none ______

11. Content to be deleted: ___________________________________________

12. Is the study-guide helpful in preparation of the class? Much ______ some ______ little ______ none ______

13. Are the study-guide follow-up recommendations useful? Yes ______ No ______

14. Do the telecasts use materials not easily available to teacher? Yes ______ No ______

15. Do the telecasts do anything which a teacher could ordinarily not do? Yes ______ No ______

16. Do the telecasts add to learning experience? Much ______ some ______ little ______ none ______

17. Do the telecasts provide for:
   a. Problem-solving? Much ______ some ______ little ______ none ______
   b. Development of appreciation Much ______ some ______ little ______ none ______
   c. Critical thinking? Much ______ some ______ little ______ none ______

18. Do the telecasts contain provisions for pupil involvement during telecast? Yes ______ No ______
19. Do the telecasts serve as a springboard for: in-class activities? ___
out-of-class activities? _____ individual activities? ____________

You have the last word. May we teachers share it with you? If so, send us on the reverse side of this paper your recommendations to improve the program. Remember - bouquets are nice, but bricks are better for building. We will welcome your constructive critiques.
RENTON PUBLIC SCHOOLS

T. V. Evaluation Sheet

T. V. Program Series ___________________________ Program No. _____
(or Unit)

School ___________________ Grade _____ Date(s) Viewed _____________

NOTE TO TEACHER: You have been selected to help provide needed communication between the television teacher and the classroom teacher. In the questionnaire below, when you answer "no" to a question, we will appreciate an explanation of your reasons for your reaction. Please feel free to add brief helpful suggestions.

1. Are the T. V. teachers accepted as real "live" people by the children?
   YES _____ NO _____

2. Do the television teachers secure the interest and/or participation of most of the pupils?    YES _____ NO ______

3. Were the number of ideas or concepts presented just about right? _____
   Too Many? ___________________ Too Few? __________________

4. Was the content and development of this lesson or unit suitable for the grade levels?    YES _____ NO ______

5. Was the vocabulary suitable for the grade level?   YES______ NO _____

6. Are the visual aids used on the program effective?   YES______ NO _____

7. Please check reception on broadcast quality:
   Picture quality:  GOOD_____ FAIR_____ POOR_____
   Sound quality:  GOOD_____ FAIR_____ POOR_____

8. Do you find the materials which accompany this class valuable?
   YES_____ NO_____ NOT AVAILABLE_____

9. General comments or criticisms.

TEACHER_____________________________________

UNIT EVALUATION FORM

Send this form to: Mr. Mitchell, Assistant Superintendent,
Elementary Division
Central Administration
Santa Ana Unified and Junior College Districts

Unit No. _____ Title ____________________________ Grade _____

Classroom Teacher's Name (optional) ____________________________

Level Group: M. R. _____ LOW _____ AVE. _____ HIGH _____

1. Strengths of the unit

2. Weaknesses of the unit

3. Strengths of specific lessons (please identify lessons by number)

4. Weaknesses of specific lessons (please identify lessons by number)

5. What do you feel should have been emphasized in the unit or in specific telecasts?

6. Indicate equipment (including books) needed but not available or furnished.