WPA: Writing Program Administration
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WPA
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The Editors of *WPA* invite contributions that are appropriate to the interests and concerns of those who administer writing programs in American and Canadian colleges and universities. Articles on teaching writing or research in composition are acceptable only if they deal with the relationship of these activities to program administration.

Article length (flexible), 2,000-4,000 words. Authors should submit two copies and retain a copy for their own files. Material should be suitably documented, using the *MLA Handbook*, although as much reference as possible should be included within the text. Annotated bibliographies accompanying articles are encouraged, as well as any other apparatus which might make material more conceptually and practically valuable to working writing program administrators. Article deadlines: fall and winter issues, March 1; spring issue, September 15. Relevant announcements are also acceptable. Announcement deadlines: fall and winter issues, April 15; spring issue, November 1. Address contributions and editorial correspondence to Kenneth A. Bruffee, Editor, *WPA*, English Department, Brooklyn College, CUNY, Brooklyn, New York 11210.

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The Council of Writing Program Administrators is a national association of college and university faculty who serve or have served as directors of freshman composition, coordinators of writing labs and workshops, chairs and members of writing-program-related committees, or in a similar administrative capacity.

WPA
Writing Program Administration
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Contents

WPA consultation service 6

A message from the president of WPA 7

Industrial management and teaching evaluation programs 9
William F. Woods

Observing teaching: Discovering and developing the individual's teaching style 17
Michael C. Flanigan

A device for interpreting the results of student evaluation forms 25
George L. Findlen

Notes on contributors 31

Announcements 32

In the spring issue 34

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Volume 3, Number 2, 1979

WPA consultation service

WPA will offer a service of writing program consultation and evaluation beginning April, 1980.

WPA consultants will be current or former directors of writing programs in American colleges and universities who have been trained by WPA in techniques of program evaluation, curriculum development, student needs, and organizational structure.

Consultants will be available, within the limits of program funds, to visit campuses; to interview faculty, students, and administrative officers; and to prepare written reports that appraise the strengths and limitations of existing programs and suggest improvements appropriate to an institution's needs and resources.

The service is available to public and private institutions, two-year and four-year colleges, universities, and professional schools. WPA will provide a small grant, predicated on need, to institutions selected to take part in the program. The supplement is intended to defray part of the cost of the consultation visit and report.

For application forms, write to Harvey S. Wiener, President, Council of Writing Program Administrators, La Guardia College, City University of New York, 31-10 Thomson Avenue, Long Island City, New York 11101. Applications must be received by February 15, 1980.

This service of the Council of Writing Program Administrators is supported in part by a grant from the Exxon Foundation.

A message from the president of WPA

I am pleased to report that the Exxon Education Foundation has awarded to WPA a modest grant in general support of our activities. This means that we can move ahead with the plans we have had on the drawing boards for the last few years. To all of you who helped, advised, and encouraged me in pursuing this support I offer both personal thanks and gratitude on behalf of the organization. Congratulations to us all.

Harvey S. Wiener

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Industrial management and teaching evaluation programs

William F. Woods

For those interested in following the vital signs of the profession, and the signs of its malaise, there is that ever reliable symptom, our educational jargon. Some years ago, as a professional body, we were breaking out in "rigorous logic" and "structure"; later we came down with "richness," only to catch "modules" and "behaviors." Currently, in an age of burning management fever, we rave about "input" and "objectives" and "systems." We may not be dangerously ill this time—there will always be teachers, as they say—but it's true that we're now under pressure to *perform* as teachers. Consequently, we have become interested in certain home remedies: practical and credible teaching evaluation programs, controlled at the department level. The question is, how should we administer these evaluation programs? Perhaps it would be wise to consider a remedy that matches the symptoms: if there is talk about "managing" our departments, we might as well investigate the techniques that industrial managers, in fact, use to evaluate their own personnel.

In the following remarks, I will try to show that some basic principles of personnel management can help us to administer practical and effective teaching evaluation programs in most academic areas, including teaching writing. To preserve the clarity of this discussion, however, it will be necessary to make certain assumptions about evaluating teaching, and to avoid others because they are not directly relevant to the issue at hand. I am assuming, for instance, that evaluating how well college instructors teach is worthwhile, both for the instructors and for their institutions. Those who are in fundamental disagreement with this premise will simply have to grind their teeth and pass on. I also step around the distinction between teaching and the results of that activity—i.e., the degree to which a teacher's behavior affects students' learning processes—since that is an issue which fits more easily into a discussion of testing or of student evaluation of teacher performance. On the other hand, I do assume that evaluation is best used for helping teachers improve, not for providing evidence for decisions on faculty promotion, tenure, and retention. In taking the "helping" side, I will mention some advantages of focussing on specific classroom techniques rather than trying to evaluate the entire teaching effort of any one individual.

Keeping in mind that all techniques of management have to be adapted carefully to one's particular situation, it is possible to isolate three basic principles that most managers in business and industry consider workable. Perhaps the most important of these is conducting evaluations regularly over a period of time to encourage employees' development and to measure their progress. A second principle is requiring individual evaluation conferences between the manager and each employee, during which employees receive the official statement of their evaluation. The third principle involves giving employees a chance to commit themselves to goals compatible with those of the company and then holding them accountable for achieving these goals.

1. **Regular evaluation.** The backbone of most business and industrial evaluation programs is the regular, frequent, and detailed evaluation of employees, a time-consuming but necessary part of the total production effort. At the lowest levels, the evaluation instrument is usually a check-box rating form with ten to twenty categories such as Reliability, Quality of Work, Quantity of Work, and so forth. Foremen make out one of these forms on each worker three or four times a year. The forms are detailed and comprehensive because most evaluators at this level would probably have a hard time writing up an independent evaluation of each person's work.

For higher-level jobs, however, the evaluation forms contain considerable space for written commentary by the evaluator, in addition to some check-box responses. And the ultimate form, according to some managers, would be a clean sheet of paper: both the supervisor and the employee would write evaluations of the employee's work, then read each other's statements, and finally work together to construct a list of objectives for the employee. This clean-sheet-of-paper evaluation is seldom used, because there are few employees or evaluators in business and industry who can write an unaided evaluation. As a general rule, though, managers require as much written commentary as possible in evaluations of middle- to upper-level personnel. Written evaluation, completed regularly, can provide a precise, detailed description of the way an individual does his or her job. Such a description makes possible the close analysis of performance and can help to set goals for improving it.

In the evaluation of teaching there is a similar need to transcend the check-box forms. It has been common practice in some departments—and may still be—to assign as evaluators or "observers" faculty members untrained in evaluation procedures, merely turning them loose with a stack of evaluation forms. These forms generally bear a close resemblance to the check-box evaluation sheets that foremen use to evaluate people who assemble airplane parts on a production line. This kind of rating is crude, but it is handy for comparing and thus ranking teachers whose performance it is supposed to describe. Unfortunately, it is also inaccurate or, at best, extrinsic to what teachers really do in the classroom.

Still, paving the way for written teaching evaluations is not easy. Observing classes and writing up reports on them takes more time than the average academic can spare, as well as more concentration and training than most would be willing to devote to it. But the underlying problem is that the teaching profession, unlike industry, was not conceived with the idea of surveillance in mind. While foremen and division heads are expected to spend part or even most of their time overseeing their subordinates, consulting with them, and collecting evidence they later use for personnel evaluation, department chairs and program heads are expected to do anything but "interfere" with their colleagues' teaching. Consequently, when adequate observation of teaching becomes necessary, new administrative structures have to be formed to sustain it.

The first step in establishing a sound evaluation program is to designate evaluators and give them released time to consult with teachers as well as observe teaching performance. The second step is to make sure the evaluators know what kinds of evidence to collect in a classroom observation. "Consulting" means asking for teachers' own perceptions of their classes and learning their goals for the course and for the particular class to be observed. In turn, a teacher may want to know what the evaluator is going to do (or not do) during the class period. The preliminary consultation or "preevaluation conference," whether it takes place over the phone or over coffee, does its job if it opens up a two-way communication and establishes a context for the classroom visit itself. As such, a preevaluation conference is the brief equivalent of the industrial manager's constant attempts to make sure personnel know what the company's goals are and how the evaluation system works.

But the analogy with business weakens considerably when we consider methods of collecting and evaluating evidence about teacher performance. The obvious difference is that while employee behavior can often be evaluated against the quantity and quality of output, teaching is valid only in terms of its effect on student learning. These effects are hard to isolate.[1] So many variables are involved in learning that researchers are reluctant to identify particular cause and effect relationships, especially in regard to such complex skills as composing. For this reason, the CCCC Committee on Teaching and Its Evaluation in Composition has taken the position that although "a description of the activities that occur in the classroom. . .may permit a fairly precise characterization of the class as an experience, [of] the behavior of students, and [of] the acts of the teacher, [it] is of uncertain value in an analysis of the teaching of writing."[2]

Nonetheless, techniques of classroom observation have had a long period of development and are indeed helpful in identifying behavior that encourages the transfer of information from teacher to student and facilitates investigative or questioning behaviors in students. Also, it is certainly more practical to concentrate on specific classroom techniques than—as the CCCC committee on evaluation seems to suggest—to attempt a global analysis of the person's teaching, which would require the additional examination of student evaluations, the teacher's written comments on student papers, the teacher's self-evaluation, and students' performance on tests. None of these additional types of evidence is, by itself, as significant as the teacher's classroom performance, and trying to consider all of them would be next to impossible if more than one teacher were to be evaluated.

There are, moreover, some proven ways to improve classroom evaluation. Quite recently, for example, some excellent accounts of what evaluators should try to record have become available, stressing the importance of *describing* the class "in minute detail, avoiding generalization, analysis, and evaluation."[3] These detailed notes on what happened in the classroom are helpful during the postevaluation conference, when evaluator and teacher look for patterns in what happened during the class that might indicate a need for the teacher to reinforce, change, or discontinue certain behaviors. The effectiveness of this technique depends, of course, on the perceptions of the evaluator. In general, evaluators should be guided in their observations by their knowledge of what the teacher is trying to do and by their own experience of what does or does not work well, given the teaching style the instructor has adopted. Still, a short list of common types of evidence, like the one below, is a good memory aid and may increase the uniformity of observations if the program has more than one evaluator:

1. Behavior (of students and teacher) before class begins.
2. How teacher begins the class.
3. Patterns of talk.
4. Classroom movement.
5. Eye contact (teacher-students, as well as between students).
6. Use of blackboard and other visual equipment.
7. Teacher's questions and directions.
8. Teacher's voice and mannerisms.
9. How teacher ends the class.[4]

[Michael Flanigan's discussion of each item on this list will be found on pp. 17-24 of this issue. *Ed.*]

2. Evaluation conferences. But gathering evidence for evaluation is merely the beginning. The central part of an evaluation program is the conference between evaluator and teacher, where the teacher is informed about the evaluation and makes plans to correct his or her deficiencies, if any. The evaluation conference is another technique that industrial managers insist upon. They plan the conference carefully, because it is here that the employee may have to accept the responsibility for changing his or her behavior. As manager at the Beech Aircraft Corporation once explained, an evaluation conference in business or industry takes place in four stages:

1. Acknowledgement of employee's achievements.
2. Identification of minor faults.
3. Identification of major faults.
4. Planning for correction of deficiencies.

In evaluating teaching, the postobservation conference should take place immediately after the class is observed. There may also be an additional conference later on—at the end of term, perhaps—between the teacher and the department chair or program administrator. Based on the industrial model, in both immediate and later conferences the procedure might be something like this:

The first stage is an introduction. Here evaluators go over the evaluation report briefly and mention what the teacher did well. Second, they point out minor aspects of the instructor's teaching that need attention: small matters, like spending too much time handing out papers at the beginning of class. After this, the way is cleared for the main part of the conference. Here, evaluators indicate important weaknesses that the teacher should do something about immediately. These are faults which directly reduce the teacher's effectiveness, and they should be identified as specifically as possible. Examples would be failure to present material coherently and in sequence, neglecting to explain assignments, and failing to respond adequately to students' questions. These are problems that should be mentioned to the teacher in conferences during the semester. In a final conference, such comments should never come as a surprise, but as a reinforcement, an official acknowledgment of the person's need to change. It is helpful to evaluators at end of term if they can also refer to student evaluations collected from members of the teacher's class. The students' comments may either confirm or contradict an evaluator's analysis and may also suggest additional ways in which the teacher can improve.

To end the conference, evaluators should help teachers think of ways to correct their immediate faults. For instance, the instructor might need to plan a regular schedule which would allow more time for preparation of lectures, handouts, and other activities. Here, however, it is important that evaluators not insist too strongly that they have all the answers or pound dogmatically away at their own points of criticism. Instead, evaluators should try to create an "area of understanding," adjusting their analysis so that it is clearly possible for the teacher to attain the objectives that have been outlined and to apply his or her own talents in doing so. Also, evaluators have to keep in mind that teachers are taking a chance in attempting to change their behavior. They need "freedom to fail" without being punished for it. Otherwise, teachers will only take on easy and "safe" challenges and fail to develop their skills.

3. Accountability. Careful planning and tact are important to evaluation conferences because evaluation will have little effect unless individual teachers accept responsibility for improving their own performance. In business and industry, the key to this transfer of responsibility is the authority of the evaluator. Evaluators must be able to give orders: their job is not to record employees' excuses for bad performance but to make sure employees come to terms with their errors and plan to correct them. Indeed, evaluator conferences would be pointless unless both the evaluator and the employee considered the evaluation process part of their on-the-job responsibility and recognized that both of them are accountable for their participation in it.

In colleges and universities as well, faculty members are, of course, held responsible for the work they do. But postsecondary education lacks the ironclad rank structure of industry. Academic departments depend too much on cooperation and compromise for department chairs and deans to feel comfortable using the evaluation of teaching as the basis for decisions on promotion and tenure. This is why they so often prefer, instead, to count a teacher's publications and assume that good results on student rating forms are an adequate indication of adequate teaching.

To be effective, therefore, evaluators of teaching must become adept at transferring the responsibility for change to teachers themselves. Evaluators must show teachers how to take charge of their own development. Here, again, the business community has some help to offer. Business and industrial managers have found that to help an employee develop *objectives*—that is, goals for improvement—is one of the best ways to transfer responsibility for change. This is called "management by objectives." Of course, the employee's objectives must be compatible with those of the company—a requirement that can lead to abuse if applied too literally in the academic world. For example, suppose a manager simply communicated the company's objectives to its employees and then, at the end of the year, determined whether or not these goals—usually sales or production quotas— had been met by each employee. Translated crudely into academic terms, this system might suggest that colleges require teachers to produce so many hundred credit-hours of instruction within a given year. This is obviously a destructive criterion, because no one would have paid any attention to *how* the teaching had been done.

A better way to think about "management by objectives" (MBO) has been suggested by George Odiorne:

> In...ordinary language, MBO is a system under which the manager and subordinate sit down at the beginning of each period and talk until agreement upon job goals is achieved. During the period, the subordinate is given wide latitude in choice of method. At the end of the period the actual results are jointly reviewed against agreed upon goals, and an assessment of the degree of success made.[5]

Odiorne rightly emphasizes that the manager and employee should use the evaluation conference to work out an agreement on job goals. But for our own purposes, there is no reason why these goals should not be specific enough to require a discussion of methods as well as results. Ultimately, the teacher's goals have to be beneficial to the department and to the institution as a whole, but they should also be *job specific,* so that achieving them is equivalent to performing each part of the job in an acceptable manner.

For example, a teacher might set two basic goals: improving communication between teacher and students in regard to writing assignments and increasing the effectiveness of the classroom as a learning environment. The evaluator would then help the teacher set a series of secondary goals which would "describe" improvement in those two major areas. Improving communication might involve short-term goals like setting aside time at the end of each class for giving editorial advice on papers or making up handouts to guide students through the longer writing assignments. Turning the classroom into a better learning, or writing, environment could be attempted by having the students work on editing and other projects in small groups of two to four people, by scheduling times to be used for free writing and group (the whole class) writing, with the teacher at the blackboard as a scribe, and by holding class discussions of common problems students are having with a certain writing assignment. In these ways, a teacher could try for immediate, tangible improvement, while keeping the more general objectives in mind as a strategic guide.

There are several standard objections to any attempt at faculty evaluation, including the expense of released time for evaluators, doubts as to the *need* for such evaluation, and at the bottom of it all, fear of criticism and distrust of any colleague in the role of evaluator. These fears were brought to light some time ago by a pamphlet called *Faculty Development in a Time of Retrenchment,* issued by *Change* magazine. Its authors concluded that teachers need more evaluation, not less, but that they should also be able to seek advice and criticism without endangering their chances for tenure and salary increases.[6]

This is an important point. No carefully run program to evaluate teaching should constitute a danger to job security. To meet this criterion, evaluators can be carefully selected for their ability and circumspection—selected from outside the department, if necessary—and an evaluator's report need not go to anyone but the teacher, unless both parties feel it might improve the teacher's record. If the members of a tenure and promotion committee know precisely what a faculty member has done to improve his or her performance, for example, they may be

less inclined to give undue attention to a few negative pieces of evidence, such as a low set of teaching evaluations or a student's complaint. But most important, these procedures keep the evaluation at the department level. They allow us to become competent in judging ourselves. This is a necessary capability. Paul Dressel reminds us that "it may now be that only by accepting the necessity for continuing evaluation can the faculty avoid the use of evaluation in destructive ways."[7]

As for cost-effectiveness, the question seems to be whether or not program administrators and department chairs can justify giving released time to one or two teachers to act as evaluators, devoting perhaps a third of their efforts to helping other faculty members improve their teaching. The answer to this question lies in the fact that as our economic crisis deepens and enrollments continue to fall, good teaching becomes ever more crucial. The real question, therefore, is not, can we afford to include in our budgets the cost of what industry would call "quality control procedures"? The real question is, can we afford not to?

Notes

[1]Because measuring the effect of teaching on student performance is problematic, many administrators supplement the results of classroom evaluation with student rating forms. These have proven to be fairly reliable indicators of the overall quality of a teacher's performance. For a positive account of student evaluations and related matters, see Kenneth E. Eble, *The Recognition and Evaluation of Teaching* (Salt Lake City: Project to Improve College Teaching, 1970).

[2]"Evaluating Instruction in Composition: An Art Not Yet Born," unpublished report by the CCCC Committee on Teaching and Its Evaluation in Composition (March, 1979), p. 8. See also the ninety-seven-item student rating questionnaire (March, 1979) that the committee has designed specifically for writing classes. For information about both documents, write to Richard L. Larson, Editor, *College Composition and Communication,* Lehman College, CUNY, Bronx, New York 10468.

[3]Michael C. Flanigan, "Observing Teaching: Discovering and Developing the Individual's Teaching Style," *Teaching and Learning,* 4, (November, December 1978). This material appears in a revised form on pp. 17-24 of this issue of *WPA*. Flanigan has also made a videotape (in color) that demonstrates various techniques of classroom observation, including managing the preobservation interview and the postobservation conference. Another brief but useful article on observation techniques is Roberta D. Blackburn's "Through a Glass Darkly: Or, Teaching Observation Can Be Fun," *CSSEDC Newsletter* (Conference for Secondary School English Department Chairpersons), 25 (January, 1979), 1-3.

[4]Adapted from Flanigan, "Observing Teaching: Discovering and Developing the Individual's Teaching Style," Part II (December, 1978).

[5]George B. Odiorne, "Management by Objectives," *College and University Journal,* 10 (1971), 14.

[6]*Faculty Development in a Time of Retrenchment* (New Rochelle, N.Y.: *Change* magazine, 1974), p. 61.

[7]Paul L. Dressel, *Handbook of Academic Evaluation* (San Francisco: Jossey-Bass, 1976), p. 332.

Further Reading

For those interested in reading more about the evaluation of teaching, the following references are offered as an introduction to study:

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Miller, Richard I. *Developing Programs for Faculty Evaluation: A Sourcebook for Higher Education.* San Francisco: Jossey-Bass, 1974.

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Observing teaching: Discovering and developing the individual's teaching style

Michael C. Flanigan

In 1973-74, the Indiana University English Department offered its faculty and teaching assistants a chance to participate in a formal teacher observation program. The department chair appointed a faculty member experienced in observation and knowledgeable about its theory to design a program. Thirty teachers signed up to be observed. Since then, we have observed the teaching of more than 150 faculty members and TAs. The key feature of the program, which we continue to emphasize, is its focus on teachers' needs, not on evaluating teachers for administrative purposes.

The program began with three basic assumptions: that knowing what individual teachers want to accomplish is essential to helping them with their teaching; that teachers need information about their own teaching styles and not about some hypothetical "best" way to teach; and that detailed information about teaching is more valuable to teachers than generalized evaluations. With these assumptions in mind, we designed an observation program having a three-step consultation process. First, the observer gathers information about the objectives, concerns, and style of the teacher. Second, the observer describes in detail what went on in the teacher's class. And third, the observer connects what the teacher says she or he wants to achieve with what the observer saw and heard in class. To implement this consultation process we established three corresponding steps in the observation procedure: the preobservation interview, the observation, and the follow-up conference.

Observation procedure

1. Preobservation interview. In the preobservation interview the observer attempts to discover the teacher's concerns. *Discover* is the key word here. It means that the observer must listen as the teacher discusses goals for the class, feelings about teaching, attitudes toward students, what goes well and what doesn't, and what his or her special teaching style is. The observer asks questions to elicit a fuller description of the teacher's general goals, style, and concerns. But mainly the observer listens. By listening, the observer learns what is important to the teacher and what is especially important to attend to when visiting the teacher's class.

2. Observation. During the class observation, the observer's principal task is to compile a detailed, accurate record of precisely what is seen and heard. Again, as in the preobservation interview, the observer must discover what the teacher's style is, what the teacher does that helps accomplish the goals discussed in the preobservation interview, and what the teacher does that interferes with these goals. Throughout the observation, the observer's primary task is to describe what happens in minute detail, avoiding generalizations, analysis, and evaluation. While trying to avoid imposing a structure or pattern on what is seen and heard, the observer also tries to focus especially on important concerns which the teacher discussed in the preobservation interview. To take notes effectively, the observer has to devise a shorthand system to record observations quickly, thoroughly, legibly, and in detail. Detailed, accurate, descriptive notes require the observer to focus on specific, observable behavior, as in this sample from a *1974* log recording the observation of a large lecture class:

> People talking to T before class in front of class. BELL. T keeps talking, 4 seconds. T walks in front of class up side aisle, right. T explains where class left off last time. Refers to S remark from last class. 4 Ss come in late, chairs banging. T: look at p. 117. (pause) All Ss I see find page. 2 Ss come in, bang desk tops. 1 more late S. T looks at class, then at one S while talking, smiles. T: energy in story—refers to one S remark from last time. T: Sharon. S: Q, What happened to... T: Anyone? S. S. S. ...

Notice that nothing in this record is analytical or evaluative. It is as entirely objective, descriptive, and detailed as possible. The accumulated detail reveals important patterns and shows both the observer and the teacher exactly how something happened. For example, in the log entry quoted here, we can see that the teacher seems to remember students' names despite the large class and lecture format, refers to previous student comments, and gives students enough time to find a passage in the text, which she later talked about briefly.

Any behavior in a class may turn out to be significant, but since the observer cannot know in advance what will prove important, everything possible should be recorded. Because certain phases of classes and specific behaviors prove useful in almost every observation, the suggestions below point to typical focal areas for observers.

Behavior before class begins. Because the tone of the class often reveals itself subtly before the class officially begins, the observer should begin recording behavior as soon as students begin to arrive in the room. Do students talk to each other? How are the chairs arranged? What does the teacher do before the class begins? Often, how well the teacher plans or how well he or she knows students may become evident at this point. For example, a teacher who gets to class to put directions on the board has obviously planned. One who talks to students using their names has taken the time to get to know them.

The beginning of class. The teacher's planning and organization is often reflected in the first few minutes. Does the teacher start with a question? Start looking through a briefcase for notes? Come running into class late? Have the class write briefly in order to point to the major focus of the class discussion that day? Put students in groups?

Patterns of talk. As the observer notes the frequency and nature of exchanges between students and teacher, patterns and modes of discussion will emerge. Do students respond to each other directly? Do students all talk at once? Does the teacher ask all the questions? Often, noting how much time teacher and

students actually talk reveals patterns that surprise teachers who think their classes involve more discussion than timing reveals.

Classroom movement. Noting movement can prove useful even when the observer initially has no idea what it means. Does the teacher pace? Do any students tentatively raise their hands or move forward slightly when the teacher asks a question? (This pattern is sometimes characteristic of more timid students.) Do students slide back in their chairs halfway through the period? Does the teacher pick up on nonverbal cues or movement and call on students?

Eye contact. By noting who and what teacher and students look at in the course of a class, the observer can often find out why a discussion is shaped the way it is. Does the teacher look directly at students? Does the teacher look at the ceiling or out the window when talking? (To listen to someone who doesn't look at us is difficult unless we are intensely interested in the subject.) Does the teacher look down when asking questions? Does the teacher look around the class while students discuss? (If so, the teacher may involve others who look eager to take part.) Do students look at each other or at the teacher while other students talk? (If students look solely at the teacher during discussions, little fruitful discussion among students will take place. If the teacher wants students talking to each other, then the observer and the teacher can work out ways to change the pattern.)

The blackboard and other audiovisual equipment. How are these used? Are they used effectively? Do both students and teachers use them? What happens in the class as the teacher writes on the board? Are students following along?

Questions and directions. Does the teacher ask simply factual questions or questions at several cognitive levels? Are the questions too difficult? Do students pair up and briefly discuss a major question to stimulate discussion? Are questions rhetorical? Does the teacher tolerate brief silences after questions? Or ask questions back to back? Or answer his or her own questions frequently? Are directions printed out? Are directions on the blackboard? Are directions given in a rush at the end of class? Do students write directions down?

Voice and mannerisms. Is the teacher's pacing and delivery too fast? Are students all talking softly? Does the teacher smile or nod approval? No matter how insignificant it may seem or what the mannerism is, it is best for the observer to record it in detail so that the teacher and observer can assess its importance.

End of class. Does the teacher summarize or have students do it? Is the teacher clear about what students are to do for next time? When the bell rings do students get up as the teacher continues talking?

Of course, other behavior or phases of the class could be included in this list, but the point is that observers should note particulars in *descriptive* terms, recording as much detail as possible in order to represent accurately what went on in the class. Including many details gives the observer a better chance to analyze significant patterns with the teacher.[1] The following excerpt from a log I kept as an observer illustrates the point. Before the class began, I drew a sketch of the classroom layout. Then I assigned numbers to the students (S1, S2, etc.) for easy reference. This preparation makes it easier to keep track of the flow of a conversation in which many class members talk. In keeping track of the conversation, sometimes the substance of a question or remark is important. Then the observer writes down a few words that will help observer and teacher to reconstruct the exchange later. At other times, substance is less important than the nature of the exchange itself. Then, the observer simply indicates with a "Q" that a question was asked, or by a "T" or an "S" that a comment was made. Following each of these signs, the observer indicates how long each speaker speaks, points at which students raise their hands to speak ("hand"), and so on.

> Classroom quiet, students not talking, sitting, some looking at books. BELL. T: passing back papers. T: Q. 45 sec. S2: 5 sec. T: Q. Who? S1, 2 sec. T: Q. S3. T: Chris. S2: I didn't know it had to be formal [seems irritated??] T: Becky. S4: I didn't... T. S4. T: explains title, 30 sec. Next paper—symbolism, 22 sec. S5: Q. What frequency papers, 10 sec. T: 15 sec. Pause, 3 sec. T: paper, 42 sec. T: Let's return to story, explains, 15 sec. Pause, 3 sec. S1: Q. Must it be precise info, 22 sec. T: Q. Epiphany. (Hand up, S1, after 20 sec.) T: explains. T to S2, is that your question, let's look at it, p. 43. S2: Q. P. 44 isn't it? T: reads (S1 hand up after 90 sec.) S2: What I mean... T: Q. Where are they going? 10 sec. S2: 4 sec. T: Q. 15 sec. Chris. S2: 30 sec. [T: face shows slight look of not sure about answer??] S2 goes on. T: Glad you picked that... 20 sec. Q. on scene—Is light important (S2: hand), 25 sec. S2: I think..., 23 sec. T: so he's avoiding...15 sec. Let's look at p. 17. Reads—describe scene to me—reads again, 70 sec. (S2 hand up then down, 15 sec.) Chris. S2: 20 sec.

In this entry, covering the first ten minutes of a class, I record the first two phases of the class hour: the beginning, in which the teacher passes back papers and discusses them briefly; and a second phase, in which the teacher returns to the discussion of a story begun in a previous class.

I begin taking notes before the bell rings and record that students do not talk to each other, a silence which may mean that the class has not yet provided them with an opportunity to get to know each other. The teacher begins talking with a rather long question (45 seconds) that is supposed to set the stage. "Student one" replies briefly. The teacher asks a brief question ("Who?" referring to the name of a character in the story) and the same student replies briefly. The teacher asks another question, and "student three" responds. The teacher calls on Chris (S2), who has just looked at his paper, and who switches the topic of discussion by saying that he didn't know that the paper had to be formal. Becky (S4) says the same thing. The teacher responds briefly, and Becky says something in response. The teacher explains further and then starts talking about the next paper. And so on.

Obviously much is happening here that the teacher does not expect, and all of it is worth discussing. One apparent pattern revealed in the log is that all talk during the class flows through the teacher. The rest of the log on this class shows much the same pattern. After every student remark, the teacher responds in some way. Students do not generally comment on each other's remarks in this class, or engage in discussion among themselves. Also, once the discussion of the story begins, the teacher has exchanges with only two students, and S2, Chris, is the dominant figure.

This log entry also reveals that it is frequently difficult for the observer to avoid drawing inferences or making possible evaluations. In doing so, however, the observer should set these inferences and judgments off in some way from the rest of the entry. I used brackets and question marks to remind me that these are only possible conclusions and that I should ask the teacher in conference what, for example, he was feeling at the point where I wrote, "T: face shows slight look of not sure about answer??" I could not assume my inference made on the spot, without reflection, was right. The teacher's behavior simply suggested what *might* be going on inside the teacher, who was after all the only one who could say what he was in fact experiencing at the time I made my notation. Of course it may be better to avoid making such judgments entirely, since they undercut the "objectivity" of the log, and could tend to prejudice the conference discussion with the teacher later.

3. Follow-up conference. The third step in the observation program is a private discussion between observer and teacher, in which the consultant helps the teacher analyze what went on in the class and how what happened relates to his or her objectives.

Teacher's recap. First, the teacher should outline again the specific objectives and activities that had been planned for that class period, so that the observer understands how the teacher now perceives those plans, how clearly the class activities were tied to the goals originally formulated, and what is important to the teacher in both plan and execution. This procedure reinforces the earlier discussion of general goals. It helps the observer see if the teacher can translate general goals into specific objectives. And it often reveals the extent to which teachers are vague about just why they are doing what they do.

Then, the teacher should describe in detail the events of the class as he or she remembers them and compare this account with what had been planned. Such an approach shows the teacher how a class period has discernible parts which can be described and analyzed. Throughout these follow-up conferences, teachers should be urged to use descriptive terms in discussing teaching so that they will come closer to understanding the dynamics of their own classroom. If the teacher says, "This was the worst class I ever taught," or "They just weren't themselves today," the observer should ask for specifics. For example, did the teacher ask questions at the beginning that only one or two students answered, or did students not seem to know what to do when they were put into groups? What exactly happened?

Reading the log. After the teacher has discussed the plan and objectives and described the class, the observer should read the log aloud, reinforcing points the teacher has made, and allowing new patterns of behavior to emerge. As it turned out in the sample log entry quoted above, what was most memorable and important to the teacher was the discussion pattern, dominated by one student, Chris. The teacher recognized that students did not talk to each other and that only a few students responded. This gave us two things (closely related) to work on.

Again, the purpose of reading the log is to discover patterns to be worked on or reinforced. As the observer reads through the log, he or she stops to discuss behavior with the teacher when an accumulation of evidence warrants it or when the teacher wants to explore the meaning of recorded events. How observer and

WPA: Writing Program Administration
Volume 3, Number 2, 1979

teacher go through the log will depend on the patterns that develop, the concerns of the teacher, or the phases of the class (beginning, end, group work) that need most attention. As patterns are analyzed, they may show that the teacher needs to work more on questioning skills, needs to rearrange the class setting, needs to organize more, needs to clarify goals, needs to attend to student behavior, needs to write out or clarify directions, or needs to change the discussion format, and so on. What should also surface in the reading of the log is teacher behavior that furthers his or her goals: smiling and nodding to reinforce student behavior, using eye contact effectively, using the board to illustrate points, praising students, allowing students time to find evidence for statements, using contemporary examples to clarify material, or coming with handouts for students to work on. Whatever furthers the goals of the course should be underscored.

When the log has been read and the behavior analyzed, teacher and observer should plan for the next observation by deciding dimensions (planning, directions, voice, eye contact) to be worked on. Then they should discuss possible ways problems can be overcome. For example, if the log and discussion show little exchange among students and a reluctance to talk, the observer might suggest that the teacher begin with a centrally important question and pair students at the beginning for three minutes to discuss it. Students might also quickly write their answers to the question, and these could be exchanged, or the teacher might lay out some brief rules for a five- or ten-minute discussion session in which students are to talk to each other (not to the teacher), provide evidence for their opinions, etc. While any number of approaches for stimulating discussion are possible, the observer should suggest a host of procedures that the teacher can choose from. It is important that whatever procedures teachers decide to use, they should feel comfortable with them and be able to take them seriously. Obviously, the observer should possess a large repertoire of approaches to different teaching tasks; at this point, when a teacher needs to solve a particular teaching problem, methodology is most important.

After the teacher and observer have planned, the teacher may need a week or two to try out strategies before the observer visits the class again. Sometimes, however, teachers want the observer to visit the class right away in order to get immediate information on how any new strategies or methods are working.

How many times teachers are observed depends upon how much they benefit from the observations. In general, three to five observations are enough, although I have visited some teachers as many as nine times and others as few as one. At Indiana University, a solid preservice and inservice teaching program has allowed us to limit the number of observations, because TAs are taught how to plan, formulate objectives, and use a variety of pedagogical techniques long before they are visited.[3]

Effects of the observation program

How well does this program work? The best evaluation of it must come from those who participated in it and who have evaluated our program and its effect on them as teachers. The following representative comments by teachers who had been observed indicate not only that these teachers appreciated getting help, but that they appreciated the approach used.[4]

1. Comments on the approach

A. Faculty member, 20 years teaching, literature course, lecture: [The observer] had no programmed critical approach—no arbitrary check-list—no model teaching procedure. He was well aware of a number of symptoms of effective and ineffective teaching—symptoms sometimes far more apparent to an observer sitting in the class than to the teacher himself—but he was open to a variety of ways of achieving them. As a result, he tried to learn at the outset my own dissatisfaction, doubts, and plans for change. He then gave me a kind of straight playback of my lectures—or rather of my total behavior in the classroom—with some special focus on the matters I was concerned about....After this "playback" and my sequent responses to it, we discussed the issues that appeared. In this way [the observer] avoided ever confronting me initially with any direct criticism of his own—a wise tactical procedure.

B. Faculty member, three years teaching, language course, lecture: One of the many good points of the consultant's approach is that he is careful to reinforce the effective aspects of a teacher's present manner of instructing, and to work within the general mode which is most natural to that particular teacher. That is, I never felt that he was imposing set methods on me; rather that, with a keen sense of what suited my personal style, he was helping me to develop previously unrealized potential.

C. Teaching assistant, three years teaching, literature/composition course, discussion: As he observes the class, he makes a transcript of what happens. Each interchange between members of the class or between the teacher and a class member is recorded. He also records pauses and gestures. . . . In recalling a class it generally seems to me to have been a very brief period of time; I remember the high points, but until seeing a transcript of the class I had no sense of the number and variety of interchanges that occur. I found the transcripts and [the observer's] interpretation of them gave me a much greater sense of my strengths as a teacher, and, consequently, more self-confidence. . . . At the same time, . . . [the] observations helped me understand why a particular method I had used hadn't worked.

2. Comments about specific teaching strategies learned

A. Faculty member, three years teaching, literature course, lecture: I learned a great deal about varying the kinds of discourse within a single lecture. I expect to quote more "outside" texts, to use hand-outs, to list on the board, to use questions and silence more effectively.

B. Faculty member, one semester teaching, literature course, discussion: Breaking into small groups; student presentations (as opposed to actually leading the discussion, which seems difficult for students to do); distribution of lecture-outlines (accompanying or sometimes in place of lectures);. . .

C. Teaching assistant, two years teaching, literature/composition, discussion: One [strategy] was particularly effective: proposing a question or topic to the students, and giving them five minutes or so to discuss it with each other or to take some notes before beginning the general discussion.

3. Comments about teacher's sense of self and teaching behavior

A. Faculty member, 11 years teaching, literature, discussion: I feel more imaginative and aggressive about dealing with problems that come up during a class hour—I'm more likely to try to do something about it, to articulate what I sense the class to be feeling and not saying.

B. Teaching assistant, no college teaching experience, composition, discussion: As a result of the consulting efforts, I learned that as a teacher I had a tendency to be defensive, frequently apologetic, and generally insecure. The reasons for this behavior were understandable from my viewpoint, but only as a result of the consultations did I become aware of how these attitudes and feelings were manifesting themselves in my teaching....I realized there was really no reason for me to be defensive or apologetic in the classroom, and coupling this realization with the realization that I was not coming off as I would have wished, I was able to change my behavior.

C. Teaching assistant, six years teaching, composition, discussion: I'm more self-confident as a teacher than when the program began. It gave me a lift to think that I taught just as well, perhaps better than many of the people in the writing program.

Of course, the other side of this is the increased courage to be critical of your own teaching. You can't very well be hard on yourself if you aren't sure how good a teacher you are; how could you be sure you weren't simply noticing a small error that was really part of an immense incompetency? If you know you're fairly competent, then you can say, "All right, now I'll work on this sloppy planning that makes me work harder than I should have to; now I'll practice looking at the class; now I'll stop worrying about how good a teacher I am—and stop looking so hard for approval from the students—and start developing some better standards for grading, judging revisions, and so on."

These comments are typical of responses about the observation program's effectiveness. No one to date has found the program threatening, once they have participated in it or understood how it operates. The reason for this acceptance, I believe, is the program's nonjudgmental nature. An effective observation program should not impose a method or style of teaching on others. Instead, it should aim to teach teachers how to become effective evaluators of their own teaching by learning to describe and analyze it, and then to decide whether it is accomplishing what they want for themselves and for their students.

Notes

[1]The detailed recording that we did as observers in class might have been approximated by video taping, but we decided against using video cameras because of the negative teacher response to anything "mechanical" in their rooms, and because of the built-in restricted focus of a video camera. Actually, video recording a class can be a valuable support in analyzing what goes on, but many of our teachers felt uneasy about being videotaped, or hostile to it.

[2]Over the past two and one-half years we have developed a series of video tapes on teaching and on the teaching of composition in particular. One tape in the series is "Observing Teaching," which runs fifty minutes. A list of the tapes is available from E. Richardson, Audio Visual Center, Indiana University, Bloomington, Indiana 47401.

[3]For a copy of complete evaluations of one semester's work, write to the author c/o English Department, Indiana University, Bloomington, Indiana 47401.

WPA: Writing Program Administration
Volume 3, Number 2, 1979

A device for interpreting the results of student evaluation forms

George L. Findlen

Writing program administrators often have the task of evaluating the teaching of writing instructors. As the debate between Robert Powell and Kenneth Eble indicates ("Comment and Response," *College English*, 40 (January 1979), 559-567), interpreting the data from student evaluations of teaching is no simple matter. I agree with Eble and Larson, who believe that student evaluation data, despite their limitations, are an important source of information—although only one—about faculty teaching performance. In most cases, student evaluation involves an evaluation form of some fairly common type. Designing such a form is not my concern here. What concerns me are two problems raised by the use of any such form.

The first problem is logistical. Take a faculty of twenty, for example, each member teaching four sections, twenty students in each section. Giving every student a twenty-item evaluation form produces 32,000 pieces of information each semester. Arranging and interpreting this mass of data requires considerable skill. Few WPAs, however, have studied methods of descriptive statistics for reducing large quantities of data to a meaningful and manageable form. Even fewer WPAs have studied data processing.

A second problem involves interpreting results, once the data has been analyzed. When students record their estimate of how much a faculty member displays a trait or does a task, a higher rating is presumably better than a lower one. But a rating of 3 alone, on a scale of 6, really tells us little, since it does not tell us how high or low students usually rate instructors. A rating of 3 is low, not average, for example, if students never rate instructors 1 or 2. Thus, rating scale results become meaningful only when we compare results for a given instructor in a given course in a given semester either to that instructor's results for that course in other semesters, or to the results obtained by other instructors who teach the same course in the same semester.

The fairest way to rate teachers with student evaluation forms, therefore, is comparative. And the quickest way to make a fair comparison is visually. We must acknowledge, however, that visual comparison is approximate. It can give us only one rough indication of an instructor's performance. To attempt more precision denies that teaching and learning are very complex behaviors.

The most efficient means for representing figures visually is a line graph, because it can reduce a mass of numbers into an intelligible, useful form to make meaningful comparisons. Two department chairs at Tarkio College developed the graph described here: John E. Atkinson of the Science and Mathematics Department, and John R. Dubinski of the Language and Literature Department. (Tarkio College is an independent, four-year liberal arts college of 350 students.)

WPA: Writing Program Administration
Volume 3, Number 2, 1979

The graph is designed so that departments large or small can use it, and so that the data can be hand-tabulated.

How to make and use a line graph

For each faculty member, tally the ratings from all composition students and average each item's ratings. Then plot each item average on a blank evaluation form and connect each point with a line. The following example should clarify this procedure.

First, prepare a tally sheet of each instructor; write the evaluation form's item numbers in a vertical column on the left and the rating choices across the top. Second, record each student's choices on the tally sheet. Since students sometimes do not mark every item, and since only the number who mark the item is used to determine the item average, record how many students mark each item in the far right column.

Figure 1. Sample Tally Sheet

Item	Rating						Number of student answers
	6	5	4	3	2	1	
9	IIII	IIII IIII I	IIII II	I			20

If you are curious, make a separate tally for each section an instructor has taught. If time is short, make only one tally for all courses an instructor has taught that semester. At Tarkio, the secretary makes only one tally for each faculty member; the tally includes evaluations from all courses taught by the faculty member in that term.

After finishing each tally, calculate the item averages. To do this, multiply the number of students who circle each rating by that rating; add the products; and divide the resulting sum by the total number of students who rated the instructor on that item. For example, averaging the data from Item 9 in *Figure 1* produces the following: $[(4 \times 6) + (9 \times 5) + (6 \times 4) + (1 \times 3)] \div 20 = 4.8$. A secretary can do this calculation quickly and easily using a pocket calculator that has a memory key. Put each product into memory plus (M+); when all multiplications are done, touch the memory recall key (MR) and divide by the total number of students who rated the instructor on that item. Repeat for each item. Record each item average in the margin of a blank evaluation form. This is the individual instructor's summary-of-results data sheet. See *Figure 2*.

Figure 2. Data for Professor X, All Courses, Fall, 1977

Please rate your professor on each of these items by drawing a circle around the number that best indicates his/her position in comparison with other teachers you have had. Rate each item as thoughtfully as possible. Do not omit items.

								Average
1.	Interests me in the subject	6	5	4	3	2	1	4.6
2.	Has helped broaden my interests	6	5	4	3	2	1	4.4
3.	Has given me new viewpoints	6	5	4	3	2	1	4.4
4.	Has increased my skills in thinking	6	5	4	3	2	1	4.4
− 5.	Has motivated me to do my best work	6	5	4	3	2	1	4.3
6.	Is clear and understandable in his/her explanations	6	5	4	3	2	1	4.8
7.	Makes good use of examples and illustrations	6	5	4	3	2	1	5.1
8.	Interprets abstract ideas and theories clearly	6	5	4	3	2	1	4.7
9.	Stresses important material	6	5	4	3	2	1	4.8
10.	Inspires confidence in his/her knowledge of the subject	6	5	4	3	2	1	5.1
+11.	Has a sense of humor	6	5	4	3	2	1	5.5
12.	Considering everything, I would rate him/her	6	5	4	3	2	1	5.1

Your professor would like to know if there is something you believe he/she has done especially well in the teaching of this course:

Your professor would also like to know what specific things you believe might be done to improve his/her teaching in this course:

Thus far your judgments have been restricted to characteristics of the teacher. For the item below indicate your feeling for the *subject matter* of the course by checking the appropriate entry:

The subject matter or content of the course is:

highly interesting	17
moderately interesting	24
not very interesting	6

○ = rating circled most often; + = item rated highest; − = item rated lowest

Tallying answers and recording averages of a twelve-item instrument takes only twenty minutes for a class of twenty students. For a twenty-member department, three secretaries can produce one line graph for every instructor in one full day of work. At Tarkio, where five faculty members teach a total of fifteen sections (a full load is three four-hour courses per semester), the one department secretary does all tallying, calculating, and recording in four hours.

Once item averages are calculated, plot a graph connecting the averages on each instructor's summary sheet. The writing program administrator may do this personally to maintain faculty privacy. Then copy each line graph onto a departmental summary. If the faculty is small, say ten, use different colored pencils or other linear codes to trace each person's information onto the department summary. Keep a legend on a separate sheet of paper to identify the chart's confidentiality. *Figure 3* illustrates this kind of summary.

If the faculty is large, anything over ten, trace every faculty member's information onto the department summary in straight lines in black ink. Then clip an overhead projector transparency sheet over each instructor's summary. Trace each instructor's line in red ink, one transparency per instructor. Be sure to identify each transparency. Also, trace the number at the left of the first and last items in order to know where to place the transparency sheet when laying it on the department summary. To make the comparison, hold the transparency over the department summary. An individual's line which is further than the others on the left indicates a strength. An individual protrusion to the right indicates a weakness. When all lines tend to the left or right, the group as a whole has a strength or weakness in that area.

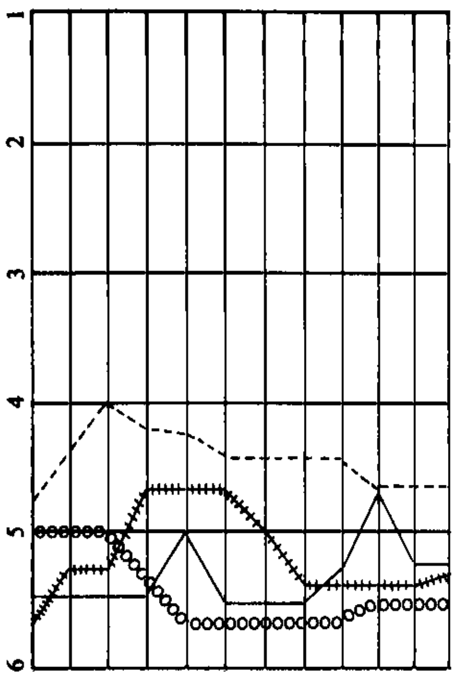
At Tarkio College, department chairs make up both the individual summary sheet and the divisional summary sheet. In addition to examining the latter, they read, for each instructor, two letters of peer evaluation (one person chosen by the instructor, one chosen by the chair) and a letter of self-evaluation. The chairs then meet with each instructor to discuss the information received and individual plans for continued professional development. The chairs give instructors their individual summary in advance of this meeting. The instructors retain the summary after the meeting. Individual faculty see the department summary, which the chair then keeps.

Benefits of using a line graph

A line graph reduces a mass of data to a manageable form. The results are compact: one sheet per instructor plus a department summary sheet for large departments, and only one summary sheet for small departments. The graph ends the confusion that results from looking at a ten-foot-long, green and white computer printout with numbers of respondents, means, standard deviations, decile ranks, and split-half reliabilities for all forty-seven items and every section of every instructor. In addition, putting the graph together takes relatively little effort. Teaching is too important not to give an hour per instructor each semester to prepare information about performance.

A line graph presents the data in a meaningful fashion. A writing program administrator can see at a glance how faculty members do in comparison to one

Figure 3. Student Evaluation Form, Department Summary, Fall, 1977



1. Interests me in the subject
2. Has helped broaden my interests
3. Has given me new viewpoints and/or appreciations
4. Has increased my skills in thinking
5. Has motivated me to do my best work
6. Is clear and understandable in his/her explanations
7. Makes good use of examples and illustrations
8. Interprets abstract ideas and theories clearly
9. Stresses important material
10. Inspires confidence in his/her knowledge of the subject
11. Has a sense of humor
12. Considering everything, I would rate him/her

Faculty Member ________ Term ________

Course ________ Enrollment ________

Professor A - - - - - -
Professor B ________
Professor C +++++++++
Professor D ooooooooo

WPA: Writing Program Administration
Volume 3, Number 2, 1979

another. Thus, the graph permits the WPA to identify both individual and group strengths and weaknesses. With pertinent information, the whole point of evaluation, the WPA can make better decisions regarding future faculty development. If a majority of the faculty score low on "Has motivated me to do my best work," for example, and if instructional development personnel or money are available, then the WPA might arrange for one or more workshops on motivation. What holds true for the department holds true for individuals with particular weaknesses: the chair can give them specific directives and help make necessary improvements. At Tarkio, department chairs encourage faculty in need of improvement to make use of seminars and workshops organized by the Kansas City Regional Council for Higher Education. Merit increases reflect the faculty member's improvement from year to year.

Resources

Those wanting a practical guide to conducting faculty evaluation or to setting up an evaluation program should turn to Richard I. Miller's two books, *Evaluating Faculty Performance* (San Francisco: Jossey-Bass, 1972) and *Developing Programs for Faculty Evaluation* (San Francisco: Jossey-Bass, 1974). Kenneth Doyle reviews and analyzes the research on the student evaluation of teaching in his *Student Evaluation of Instruction* (Lexington, MA: Heath, 1975). Gilles Nadeau's article, "Student Evaluation of Instruction: the Rating Questionnaire," does the same in Christopher K. Knapper et al., *If Teaching Is Important...*(Toronto: Clarke, Irwin, 1977), pp. 73-128. Richard L. Larson reviews issues, problems, and methods of evaluation in *The Evaluation of Teaching College English* (New York: ERIC and MLA, 1970).

WPA: Writing Program Administration
Volume 3, Number 2, 1979

Notes on contributors

George L. Findlen presently directs the Tarkio College Special Services Program with federal funds which he acquired; the program has a basic writing component. He has taught basic writing at Tarkio College, at Pembroke State University, and at Ball State University, where he completed his Ed.D. in English. He has read papers at national conventions of NCTE and MLA.

Michael C. Flanigan is Director of Composition and Associate Professor of English at Indiana University, Bloomington, Indiana. He is author of many articles on writing and teaching, and recently he developed and produced thirteen videotapes on teaching, particularly teaching composition. He is state coordinator for NCTE's Achievement Awards in Writing, a reader/evaluator for ERIC in composition, and a member of the NCTE Media Committee. He is currently writing a book for Indiana University Press on teaching writing in the university.

William F. Woods attended Dartmouth College (B.A.) and the University of Chicago (M.A.) and earned a Ph.D. at Indiana University (1975). Since then he has been teaching at Wichita State University and has published articles on the teaching of writing in *College English*, *College Composition and Communication*, and various other journals. He has edited a *Directory of Publishing Opportunities for Teachers of Writing*, which will appear in Fall, 1979, and he is compiling an annotated bibliography of research on rhetoric and composition in the twentieth century.

Announcements

Institute in Training Peer Tutors

Brooklyn College will offer a five-week Institute in Training Peer Tutors during summer, 1980, and again in summer, 1981. The institute director is Ken Bruffee. Institute seminars will be based on the course described in Paula Beck, *et al.*, "Training and Using Peer Tutors," *College English,* December, 1978, and in Kenneth A. Bruffee, "The Brooklyn Plan: Attaining Intellectual Growth through Peer-Group Tutoring," *Liberal Education,* December, 1978. Application forms may be obtained by writing Marcia Silver, Project Administrator, Brooklyn College Peer-Tutor Training Institute, English Department, Brooklyn College, Brooklyn, New York 11210. Applications must be received by February 1, 1980, to be considered for summer, 1980. The institute is supported by a grant from the Fund for the Improvement of Postsecondary Education.

WPA Editorial Board

Three members of the *WPA* Editorial Board are retiring at the end of the year. Nominations are welcome for their replacements. Editors must be willing to read, comment thoughtfully on, and return promptly up to a dozen articles a year. Qualifications include broad experience as a writing program administrator at either a two-year or a four-year institution, and/or special expertise in one area of writing program administration. Professional prominence is desirable but not necessary. *WPA* members may nominate themselves or others. Nominations should include a brief supporting statement of qualification and must reach the Editor no later than December 17, 1979. The *WPA* Executive Committee will make editorial appointments during the December MLA convention in San Francisco. Appointments will be announced in the spring issue of *WPA*.

Faculty development

A Directory of Publishing Opportunities for Teachers of Writing, edited by William F. Woods, provides an annotated list of journals that might serve as markets for articles on the theory and practice of teaching writing. The list is indexed by subject area and geographical location, and each annotation tells where to submit articles, subject areas covered, level of treatment, readership, and submission requirements. Single copies are $3.50. There is a discount on quantity orders. Order from Community Collaborators, P.O. Box 5429, Charlottesville, Virginia 22905.

Writing labs, writing centers

The *Writing Lab Newsletter* is an informal means of exchanging information among people who work in writing labs and language skills centers. Brief articles are invited describing labs, their instructional materials, diagnostic procedures, goals, services, programs, budgets, staffing, and other subjects of interest. A donation of $3 to defray duplicating and mailing costs is requested from those who would like to receive the newsletter. Checks should be made payable to the Editor. Address contribution and subscription correspondence to Muriel Harris, Editor, *Writing Lab Newsletter,* Department of English, Purdue University, West Lafayette, Indiana 47907.

Job opening

The University of Iowa Rhetoric Program has an opening at the level of Assistant Professor (tenure track) effective August, 1980. The job includes teaching freshman-level rhetoric, training teaching assistants, and performing administrative assignments. Required qualifications are the doctorate, teaching experience, and demonstrated ability in research and scholarly writing. Interested persons should submit a vita and a letter showing in some detail how the applicant meets the qualifications for the position and indicating where credentials may be obtained. The University of Iowa is an equal opportunity, affirmative action employer. Address applications to Professor Margaret B. McDowell, Chairperson, Search Committee, Rhetoric Program, 62 EPB, University of Iowa, Iowa City, Iowa 52242.

WPA: Writing Program Administration
Volume 3, Number 2, 1979

In the spring issue

What administrative leadership contributes to academic excellence.
Walter O. Jewell

The California State University English Placement Test: Purpose and potential.
Edward M. White.

The impact of testing on one California University campus: What the EPT has done to us and for us.
Alice Brekke.

Training undergraduate peer tutors.
Jennie Skerl.

Membership in the Council of Writing Program Administrators is $10 a year, including an annual subscription to *WPA*. Residents outside the United States add $1.50 postage.

Please fill out the membership form, enclose check or money order, and return to: Joseph Comprone, Treasurer, *WPA*
English Department
University of Louisville
Louisville, KY 40208

Council of Writing Program Administrators   Membership Form

Date__________

Name ______________________________

Title ______________________________

Institution ______________________________

Address ______________________________

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Amount enclosed: ☐ $10 ☐ $11.50 (Includes $1.50 postage.)