

AHS Delphi Round 2

1. Art History Survey Delphi Study (Round 2)

Welcome to the second round survey seeking answers to the following questions:

1. What are the desired learning outcomes for students engaged in art history survey courses in the twenty-first century?
2. What pedagogical models support these outcomes and in what contexts?
3. What are suggestions for future research and policy in the area of teaching and learning within art history survey courses?

Round one collected demographic data and initial responses to the above questions. This survey has been developed to dig deeper into the responses received from round one, as such, you have access to the responses and will be provided by email with a copy of your first round submission (if applicable).

As with round one, you will be asked to provide answers and explain your rationale for your response. In this round, it is important that you take into account the responses of the participant pool, and, where necessary, explain any change in opinion that may have taken place. There will also be additional opportunity to add concepts that may not be presently considered.

With round 1, there was some issue with the saving responses as you proceed. Based on the record, it seems this may have been due to the survey being accessed from a variety of IP addresses or various devices and, as there is no sign-in process, the platform sees this as different people. If you are having difficulty, a PDF version can be accessed on the research site: [PDF VERSION](#).

The informed consent remains applicable to this and future rounds. For any other questions, do not hesitate to contact me at JoshYavelberg@gmail.com or by phone at 202-276-1780.

* 1. Your name:

2. Demographic Question Followup

After round one, it became apparent that further exploration into the types of students encountered in the course may be important. Please respond to the following two follow-up demographic questions:

2. Based on your experience, please list the typical percentage (For example: 20%, 50%, etc.)of the following student categories encountered in the art history survey course at your institution. Feel free to skip any that do not apply.

- BFA Students
- Non-Art History majors fulfilling general education distribution elective
- Non-Art History majors fulfilling general education requirement
- Art history minors
- Art history majors
- International / English as a second language
- 1st generation students
- Minority or under-served populations
- Military
- On-campus
- Off-campus / commuter
- Non-traditional students (24 years old or more, work full time,etc.)
- Traditional students for the course level
- Students who take the course out of sequence within the curriculum (Seniors in a freshman level course or freshmen in a junior level course)
- Part-time students
- Full-time students
- Other (Please describe below)

3. If you added a percentage for "other" in the question above, please explain the answer here.

4. Is there any other characteristics of the student demographic encountered in the course that you wish to elaborate on?

3. Skills

Skills are the abilities that the course intends to build or build upon. Skills may be course or discipline specific, or broad and applicable to a diverse student body. Please take a moment to review the participant and institutional demographics and consider how they may relate to the skill outcomes for the course and its place within the curriculum/institution.

The following questions have been populated by the initial responses from round 1. You will be asked again to rank the following skills and provide a rationale for your response. Please consider the rationales provided from the round one data and your initial response to this question.

* 5. Please rank the following coded skills based on level of importance as course outcomes. Descriptions of each can be found within the data. If you wish to include a skill that is not present, please add it below and state a reason for including it.

<input type="text"/>	Visual Analysis
<input type="text"/>	Art Historical Thinking
<input type="text"/>	Critical Thinking
<input type="text"/>	Communication Skills
<input type="text"/>	Demonstrable Art Historical Knowledge Base
<input type="text"/>	Diversity
<input type="text"/>	Visual Literacy
<input type="text"/>	Demonstrable Historical Knowledge
<input type="text"/>	Research / Information Literacy
<input type="text"/>	Ability to Engage in Visual and Aesthetic Experience
<input type="text"/>	Problem Solving
<input type="text"/>	Abstract Reasoning
<input type="text"/>	Concentration
<input type="text"/>	Independence
<input type="text"/>	Cultural Awareness
<input type="text"/>	Understanding the Artists
<input type="text"/>	Technology
<input type="text"/>	Other (Please specify in the next question)

(Total must equal 171 for valid ranking:)

6. If you included an "other" skill for consideration in the previous question, please explain what skill you wish considered and your rationale.

* 7. Please describe your rationale for your top five necessary skill outcomes. Consider your student demographic, and institutional profile. If any of your responses changed since round one, please explain why you adjusted your response.

4. Course Content

What content is necessary for the course to cover and why? Below are the categories presented in the weighted order that they were expressed from round one. Please again consider the data from round one along with your experience, institution, and the general demographics.

* 8. Please rank the following content in order of perceived importance to the art history survey course outcomes. If there is another category you wish considered, please use the "other" and then explain your rationale for its inclusion in the text area below.

<input type="text"/>	Historical Contextual/Thematic Knowledge
<input type="text"/>	Foundation Art Historical / Formal Vocabulary
<input type="text"/>	The Artistic Canon
<input type="text"/>	Art Historical Writing
<input type="text"/>	World Visual Culture
<input type="text"/>	Critical Understanding of Art History as a Discipline
<input type="text"/>	Critical Thinking
<input type="text"/>	Visual Analysis
<input type="text"/>	Problem Solving / Application / Doing Art History
<input type="text"/>	Visual Literacy
<input type="text"/>	Linear Development of Art History
<input type="text"/>	Critical Historical Research
<input type="text"/>	Communication / Group Work
<input type="text"/>	Ethics
<input type="text"/>	Other (Total must equal 120 for valid ranking:)

9. If you chose to provide an "other" category in question 5, please describe the category you wish considered and your rationale.

* 10. Please describe your rationale for your choice of the top five course content outcomes. Please also consider the demographics that the course encounters. If any of your choices have changed from round one, please explain why you have chosen to make a change to your response.

5. Instructional Techniques

This page will ask you to respond to pedagogical choices considering again the data compiled from round one and any further information you wish to provide. This section will respond to and expand the responses provided toward instructional techniques. Again, please also consider the general placement and audience that the course encounters.

- * 11. Do you have a teaching philosophy that guides your instruction? What research or influences have helped guide this philosophy?

* 12. Below you will find a list of the different instructional techniques that were described in round one as effective. These are currently listed in no particular order. Please rank them in the order you believe best meets the outcomes you described previously.

Lecture: Not to be used as an exclusive technique, the lecture must be purposeful, engaging, interactive, and model historical thinking and methods such as analysis and research.

Interdisciplinary Instruction: Interdisciplinary instruction highlights various influences and is more engaging/applicable to the diverse student audience.

Course Blog / Hybrid Model: Good for larger classes where discussion is difficult. A course blog extends the classroom to the students' world and brings to the course a variety of engaged perspectives.

Experiential Learning (Doing Art History / "Art Lab"): In smaller sections, allowing students to interact with the course material, exercising analytical and research skills directly under the guidance of the instructor. (Full description in data)

Museum/Gallery Field Trips: Engaging students with real works of art, rather than digital slides aids in students' visual analysis skills and increases engagement and empowerment.

"Less-is-more" approach: Instead of clicking through a broad canon with hundreds of slides, limiting the number of images to "very" important works maintains attention and allows more time to model necessary art historical skills.

Class Discussion: In-class discussion requires student preparation, but engages students in the practice of analysis and the lecture. This allows the instructor to gauge the learning and level of the audience and helps to maintain an open dialogue...

Group Work: Group work allows students to engage with peers in the act of discovery of knowledge. Students become active in the development of knowledge and in explaining their understanding with their peers...

Participatory / Student Driven: The lecture and direction of the course material becomes driven by the level and interest of the students. This requires a flexible course design and continuous interaction between the students and the instructor.

Guiding Questions: Guiding questions open up lectures by providing outcomes and help students to comprehend the material they encounter by framing their thinking. This also helps to model art historical thinking as it is a process of asking questions

"Unknown Artwork" Discussions: Engaging students with an "unknown" work requires prior knowledge of foundational material and allows students to practice art history by applying art historical skills...

Role Playing: Having students role-play art history engages students in the content and forces them to think critically and contextually. This pulls students out of the passive comfort zone and asks them to participate with the material and peers...

Multi-Modal Engagement: Also considered "Transmedia storytelling," the instructor utilizes various techniques to tell the story and engage the audience with various methods of engagement...

Other: If you have another technique not mentioned that you would like included, use this tab and describe it below.

(Total must equal 105 for valid ranking:)

* 13. Please describe how the top three techniques you have listed are best to support the course outcomes. Please also describe the support whether in-class, or institutionally that is required for successful implementation of these top three techniques.



* 14. Please describe how the bottom three (or others) may not be appropriate to meet the course outcomes or reasons for placing them at the bottom of the ranked list.



6. Assignments / Assessments

In round one, participants were asked to provide an assignments and assessments that they wanted considered for the study. As with the other questions, please rank the following assignments in an order that you believe best supports the objectives and techniques previously described.

* 15. Below are assignments and assessments described in the previous round by participants. Full descriptions of each can be found within the supplied data. They are in no present order.

<input type="text"/>	Writing Journal / Blog
<input type="text"/>	Research Project of an "Unknown"
<input type="text"/>	Analysis of a Personally Viewable Artistic Artifact
<input type="text"/>	Creative Re-Interpretation
<input type="text"/>	Scavenger Hunt
<input type="text"/>	Comparison Essay
<input type="text"/>	Critical Analysis Essay
<input type="text"/>	Art History Games / Role Playing
<input type="text"/>	Note Taiking
<input type="text"/>	Multiple Choice, Slide ID, Short Answer Exam
<input type="text"/>	Group Research Project
<input type="text"/>	Other (please describe below) (Total must equal 78 for valid ranking:)

* 16. As before, please describe why you ranked the top three assignments. Please also explain how they best meet your perceived outcomes for the course and any specific support necessary for successful implementation.

* 17. Please describe the why the bottom three or any other assignments you believe should not be used and your rationale as to why they are ineffective.

7. Course Reading

In round one participants were asked about the reading content that is important for the course. From the themes that were produced, answer the following question.

* 18. Please rate the following themes based on your perception of the applicability/usefulness for supporting your described outcomes, techniques, and assignments.

Detrimental Not useful Neutral Useful Very useful N/A

Traditional Survey Textbook

Briefly explain.

Traditional Survey Textbook with Supplemental Readings

Briefly explain.

Other Textbook(s)

Briefly explain.

Reserve Material (No Textbook)

Briefly explain.

Open Educational Resources

Briefly explain.

Movies/Multimedia

Briefly explain.

Texts Providing a Critical Understanding of Various Historical Viewpoints

Briefly explain.

Primary Source Materials

Briefly explain.

Detrimental Not useful Neutral Useful Very useful N/A

Resources on How to Write, Research, Etc.

Briefly explain.

Cultural Identity / Encountering Others' Works Readings

Briefly explain.

Reading on Ethics

Briefly explain.

Other

Briefly explain.

8. Your Ideal Course

* 19. As noted from the participant demographic descriptions of the course and institutional profiles and responses to other areas, there are many challenges that the art history survey course faces within these various contexts. Imagine your ideal art history survey course. What would the environment be? Class size? Institutional support? What would the content and course outcomes be? How would you approach the teaching of the content and why?

9. Final Thoughts

20. Please describe your thoughts regarding the process after round two. Also, if you would like to see anything else included within the research, please describe it here.