

Action Research: Guided Discovery Teaching Style for Virtual Contemporary Dance Technique Training*

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I. Introduction

The COVID-19 pandemic has forced us to rethink the educational paradigm (Suh, 2021; Yoo, 2020). Within dance education, all of the practical courses were very much affected when the teaching and learning environment was forced to adapt to online platforms for remote learning without much preparation time. The technique classes were especially affected since these classes inherently are not believed to be suitable for online platforms (Choi, 2021). Traditionally, technique classes are studio-based practices and are primarily teacher-centred environments delivered through direct teaching styles (Assandri, 2019; Choi & Kim, 2015). Thus, the idea of remote learning of technique classes posed a conundrum.

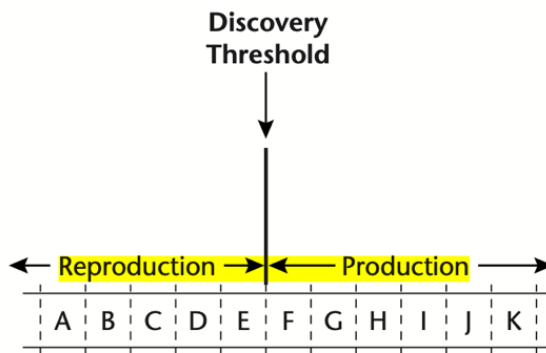
With this rapid change in the teaching and learning environment, an investigation of effective teaching practices must be conducted. Slavin (2000) noted, “effective instruction is not a simple matter of one person with more knowledge transmitting knowledge to another. Rather, effective instruction demands the use of many strategies” (p. 4). Therefore, for effective teaching and learning, every teacher must pay close attention to the selection of appropriate teaching styles. Teaching styles are the methods, manners and means to deliver information and affect students’ participation in understanding and learning. Consequently, teaching styles largely express the roles that teachers play within the classroom, and the quality of teaching contributes to the quality of learning (Amira & Jelas,

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2010; Grasha, 1996). Furthermore, teaching styles are vital in attaining learning outcomes and meeting pre-established educational objectives (Mosston & Ashworth, 1990; Rink, 2010). Slavin (2000) explained that an effective teacher is one who knows the principles of teaching and who knows how to apply them.

This study develops an analysis based upon Mosston’s (1990) Spectrum of Teaching Styles(TS). The Spectrum was founded upon the fundamental and universal concepts of *developmental movement* and the *teaching-learning process* and is by far the most detailed framework of teaching styles. For this reason, although it was developed for physical education, due to its solid theoretical foundation, it has been applied to different disciplines since its introduction in 1966 (Byra, 2000). The Spectrum incorporates eleven landmark teaching styles along a continuum based on the degree of responsibility that the teacher or student resumes. At one extreme of the Spectrum are direct, teacher-lead approaches, and at the other end are indirect, student-centred approaches. As illustrated in Figure 1, Styles A-E are designed for reproduction, such as acquisition of skills and replication of models and procedures. Styles F-G are designed for production through the promotion of discovery.



<Figure 1> The clusters of styles (Mosston & Ashworth, 2008, p. 11)

The Spectrum of Teaching Styles is a useful tool that allows teachers to be creative by accommodating the lesson climate and the teacher’s ability to meet individual needs (Goldberger et al., 2012; Macfayden, 2000). Consequently, it was found to be suitable for this study to clarify the distinctive teaching styles for the new climate of remote learning of contemporary dance techniques. It is common for dance teachers to use directive styles for reproduction in the teaching of techniques. However, with the prolonged pandemic, teaching styles for effective teaching and learning of virtual technique training in dance education must be reconsidered and acknowledge the changed “climate”. Therefore, this study aims to investigate the training of contemporary dance techniques and their effective adaptation to the online platform by implementing productive teaching styles to pursue effective teaching and learning of virtual contemporary dance technique training.

II. Methodology

This study aims to identify effective teaching styles for virtual contemporary dance technique classes. I adopted the action research methodology, which essentially is a practice, as a research approach and involved a self-reflective, critical and systematic process in resolving educational problems and making improvements (Altricher et al., 2018). Specifically, “action research is characterised as research that is done *by teachers for themselves*” (Mertler & Charles, 2020, p. 4). I chose action research because it enables me as a teacher to optimise my teaching abilities by a process of identifying, planning, doing and reflecting (McNiff & Whitehead, 2011). Through these steps, the teacher as researcher is able to identify the quality of his or her own work and substantiate the action(s) that he or she has undertaken to develop his or her practice within his or her unique teaching situation.

1. Study settings and participants

The study is located within my own teaching context of contemporary dance technique classes within the Department of Dance at Sungkyunkwan University, located in Seoul, Republic of Korea, between September 2020 and December 2021. Over the course of this study, the teaching and learning environment was affected by the social distancing measures set by the government. Therefore, throughout the semester, the teaching and learning environment and its period changed unpredictably. There were three different teaching and learning environments: (1) virtual classes, in which platforms such as Zoom were utilised; (2) hybrid classes, which some students attended in person, while others join the class virtually from home; and (3) face-to-face classes, in which all teaching and learning occurred in person.

For the face-to-face classes, Command TS (Style A) was predominantly utilised, and for the virtual classes and hybrid classes, Guided Discovery Style (Style F) was primarily utilised. Hybrid classes were considered the same climate as the virtual classes for parity across the students whether they were attending in person or at home. The approach and objectives of the chosen teaching styles are illustrated in Tables 1 and 2.

<Table 1> Command TS approach and objectives (Mosston & Ashworth, 2008, p. 76)

Command TS – Style A	
Approach	Objectives
<ul style="list-style-type: none"> • Style A is a reproduction teaching style. The teacher provides a demonstration, followed by clear, concise instructions to guide the students through a new skill or activity, and it is a teacher-centred approach. 	<ul style="list-style-type: none"> • To reproduce a model by immediate performance • To achieve accuracy and precision of performance • To achieve immediate results • To achieve a synchronised performance • To adhere to a predetermined model • To master subject matter skills • To perpetuate cultural traditions and rituals • To use time efficiently • To cover more material others

<Table 2> Guided Discovery TS approach and objectives (Mosston & Ashworth, 2008, p. 212)

Guided Discovery TS – Style F	
Approach	Objectives
<ul style="list-style-type: none"> • Style F is a productive teaching style. The teacher makes decisions about the subject matter to guide the students to discover answers, and it is a student-centred approach 	<ul style="list-style-type: none"> • To discover the interconnection of steps within a given task • To discover the “target”—the concept, the principle, the idea • To experience a step-by-step discovery process—develop sequential discovery skills that logically lead to broader concepts

The three technique courses selected for this study, which I delivered for the undergraduate students throughout the academic calendar year (two semesters), were *Contemporary Dance Technique 1*, *Contemporary Dance Technique 2B* and *Contemporary Dance Technique 3A*, and are all major core courses. Among them, *Contemporary Dance Technique 3A* is delivered in the first semester, and *Contemporary Dance Technique 1* and *2B* are delivered in the second semester. Each semester consists of 15 weeks, and each course provides two credits and meets for two hours once every week.

The participants in the study were first-, second-, and third-year undergraduate students majoring in Contemporary Dance who were in the 2021, 2020 and 2019 cohorts, respectively, and consisted of a total of 33 students. The 2020 and 2019 cohorts had two courses more than two semesters with me, and the 2019 cohort had only one course over one semester with me. Table 3 shows the overview of this study’s setting and participants.

<Table 3> Study setting and participants

Year	Semester	Course	Participants		Teaching and Learning Context	Teaching Style
			Cohort	No. of Students (Gender)		
2020	2 (Sep-Dec)	Contemp Tech 1	2020	10 (8 F and 2 M)	Virtual and Hybrid	Style F
		Contemp Tech 2B	2019	11 (10 F and 1 M)		
2021	1 (Mar-Jun)	Contemp Tech 3A	2019	Same as above	Hybrid and Face-to-face	Styles F and A
	2 (Sep-Dec)	Contemp Tech 2B	2020		Face-to-face and Virtual	Styles A and F
		Contemp Tech 3A	2021	12 (9 F and 3 M)		

2. Data Collection

Data were collected through textual analysis, participant observation, field notes, reflective journals and open-ended questionnaires.

Open-ended questionnaires were designed to discover the learning experiences of the contemporary dance technique through the various learning contexts that were out of the “norm”, being suddenly caused by the pandemic. From these results, implications could be drawn for effective lesson planning for virtual Zoom teaching. The questionnaire comprised three sections: (1) background information; (2) reflection on the student’s own learning experience; and (3) reflection on the teaching styles and strategies of the teacher. The questionnaire was designed to identify the limitations and possibilities of the virtual teaching and learning of contemporary dance techniques.

Participant observation was utilised for me to become a participant as an observer and a participant while teaching by playing a role between the observer and the observed (Merriam, 2009) to recognise effective teaching styles and strategies for the contemporary dance technique virtual classes by focusing on the students’ learning experiences. To realise the learning outcomes and experiences, field notes were written throughout the class. All of the classes were recorded, and when necessary, the videos were played back to clarify any uncertainties.

Reflective journals were utilised for both myself as a teacher and for the students to reflect back on the classes to clarify what was learnt and discovered and to identify any changes in their learning experiences. I set a loose framework for myself and the students to reflect upon the following three key points: (1) what worked for them in class; (2) what did not work for them in class; and (3) how to resolve any shortcomings identified.

3. Data Analysis

Data were analysed by describing, categorising and coding and grouping them into classifying themes (Gibbs, 2018). First, data collected from several sources were gathered and read numerous

times to familiarise ourselves with the data and, by doing so, revisit the intended goals of the study to obtain a holistic picture by description. Second, the data were studied to discover significant themes and recurring patterns that emerged from the data through categorical, analytic and theoretical coding. Finally, the thematic coding was clarified through interpretations, and representative quotations were selected in support of the coded themes and their interpretations.

4. Credibility and Validity

To enhance the study's credibility and validity, member checking (Patton, 2020) and peer debriefing (Creswell & Poth, 2016) were used. Through member checking, participants' views were solicited for the credibility of the findings and interpretations. "Peer debriefing sessions" (Lincoln & Guba, 1985) were performed throughout the study to increase the reliability of the study. Three dance educators were selected who had at least 10 years of teaching experience with dance techniques in higher education and who also had a PhD in dance education, and they played the role of the "devil's advocate" to continuously pose questions about methods, meanings and interpretations. Thus, peer debriefing aided the process in uncovering any biases and assumptions and further enhanced the credibility and validity of this study.

III. Findings

The study findings are presented here from two perspectives: 1) teacher reflections, exploring my teaching experience and observations; and 2) student feedback, discovering students' learning experiences and observations. All of the quotations are represented here using pseudonyms.

1. Teacher Reflections: How did I define the teaching for virtual technique class?

Initially, the change from face-to-face to virtual teaching was a challenge for me. I did not fully consider the change and continued to teach in the usual Command TS, which was found to be not as effective. The technological devices that we found ourselves communicating with made it difficult to connect with each other and resulted in the class feeling quite distant and impersonal. Students became frustrated with communicating through the technological devices, which often came with mishaps, such as unstable internet connections, poor quality images, and small screens. Such impediments made it difficult to achieve the learning outcomes, indicating that the teaching style is ineffective.

For effective teaching and learning practices, every teacher must follow a lesson plan to fulfil the students' learning outcomes (Christie et al., 1993; Perrott, 2014). I found that I had to be thorough in

redirecting the students' learning outcomes and assessing how I managed to teach dance techniques remotely. In setting the learning outcomes for the virtual technique class, I reassessed the learning outcomes of the contemporary dance technique class.

My specific styles and ways of working that identify as contemporary dance techniques are fundamentally based on the postmodern dance style, with hybrid sources from the release-based techniques and styles that I have embodied over the years I studied and danced professionally in New York, USA. Against this background, I aim in the contemporary dance technique class I teach to approach it as a delivery of 'technique as a system' and 'knowledge or practical skills' (Rothmund, 2015). 'Technique as a system' is best described by Challis (1999):

Technique is not a system of training but a system of education through which a dancer acquires not only bodily shape and facility but also learns the traditions, conventions and values that underpin the concept of dance being taught: The artistic body is thus skillful, intelligent and expressive of that form (p. 145).

Furthermore, through this form, I intend to deliver 'knowledge or practical skills', which can be comprehended as physical skills and the ability to use these skills in various situations removed from a specific style (Rothmund, 2015). It is as Parviainen (2002) described it as 'bodily knowledge', which does not refer to "a mere technique or the production of skill; together with the body's reflectivity it offers possibilities to choose ways to move" (p. 19).

While it can be considered that the learning outcome of the 'technique as a system' primarily focuses on cultivating the *physical* body, 'knowledge and practical skills' largely focus on developing the *lived* body, according to Parviainen's (2003) description.

Oakeshott (2010) elaborated that the direct and indirect teaching styles are selected and implemented based upon the characteristics of the educational content between providing information and imparting judgement. Parviainen (2003) further explained that the physical body relates to focal knowledge and the lived body to tacit knowledge.

Based on this analysis, I was able to select from the Spectrum a productive teaching style for the cultivation of 'knowledge or practical skills' for the virtual technique class.

2. Student Feedback: How did the students define learning for virtual technique class?

Between the continuously changing climate due to the social distancing measures set by the government, there were two distinctly different teaching styles for learning contemporary dance technique classes. Although there was some initial confusion and frustration, the students began to find their way and reflected accordingly.

There is always a topic of investigation for every class, and the difference between the virtual and face-to-face class was that, in the face-to-face classes, the topics would vary among movement concepts, principles and/or anatomical knowledge. However, the virtual class was always an open-ended question for exploration throughout the class. (Nova, 3rd year student)

In the virtual classes, many more movement tasks were given for investigating. (Harper, 2nd year student)

Through the alternating climate and teaching styles, the students became clearer in their learning styles and expectations according to each environment. In the face-to-face classes, the students were outwardly directed and seemed to be largely concerned about knowing how to perform the movements.

I was fully engaged in observing the teacher's demonstration, and whenever necessary, I asked questions in real time to heighten my understanding of the physical movement we were working on. (Emma, 2nd year student)

I focused on learning by watching. I observed the teacher for details of the movement. I observed my peers, recognising how they moved differently from me to improve my movement. (Sue, 1st year student)

Alongside observing the teacher's demonstration, I listened carefully to the teacher's explanation, which helped with learning the movement. (Vanessa, 3rd year student)

In contrast, the students inwardly directed themselves for the virtual and hybrid classes, and all of them seemed to aim to understand the class concepts either cognitively or physically.

It did not matter whether the sequence of the exercise was correct; it was about understanding the concept of each class and applying it. (Cindy, 1st year student)

It wasn't about large movements or moving across the space but focusing on my own body and increasing the physical understanding. (Olivia, 2nd year student)

I focused on what I heard rather than what I saw. (Ella, 3rd-year student)

Once the students became acquainted with the virtual classes, and the disposition of learning through the teacher's demonstration subsided, the students valued working with their bodies through verbal instructions.

I enjoyed working with the clear intention of finding an answer by working with my own body. I was discovering many possibilities of all the various ways the body could move. (David, 2nd year student)

Her instructions were elaborate with the virtual classes. It wasn't that it was more information, but it made me listen to her and made me work from verbal, rather than physical, instruction. It wasn't easy at first, just because it was an unfamiliar way of working in a technique class, but I found it helped me become aware of my body more. (Eva, 3rd year student)

Finally, the students were asked to compare the two different learning environments and share their insights into the experience. For the virtual class, it turned out that the strength was its weakness and vice versa: 1) the students enjoyed working alone uninhibited by their peers and at the same time missed working with their peers and working collaboratively; and 2) none of the students liked the small spaces but at times enjoyed working from the comfort of their own private spaces. Despite it all, they all eventually found a way to appreciate the different ways in which they had to engage with the class environments and made the virtual class worthwhile.

Nearly all of the students expressed that the focus on the self was the greatest strength of the virtual classes.

I found that both the face-to-face and virtual classes had their merits. I valued each class in its own way. I liked how I could investigate the same movement/body differently between the two environments. In the end, it all seemed to come together, and I felt I gained a better understanding. (David, 2nd year student)

I liked how I could totally engage with myself in the virtual classes. I could focus on one aspect of movement and totally immerse myself in that discovery. (Zoe, 2nd year)

IV. Conclusion and Discussion

The findings from this action research highlight how consideration of teaching styles was necessary with the change from face-to-face to virtual teaching and learning of contemporary dance technique in achieving learning outcomes during the COVID-19 pandemic. Due to the nature of the teaching and learning of contemporary dance techniques within a studio-based, teacher-centred environment, remote teaching and learning were initially unthinkable. However, the study illustrated that learning can be achieved through remote learning with suitable teaching styles (Roure, 2019; Wilks et al., 2012).

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The students found an interconnectedness between the two different learning climates that complemented each other in achieving the learning outcomes of the contemporary dance technique class. Through this study, it was found that the possibility of having a variety of teaching styles ameliorated the students' learning experience and enriched students' potential to further develop self-assertion, confidence and trust. This process is essentially governed by the teacher's teaching style (Vermote et al., 2020).

Additionally, the Guided Discovery TS inherently promotes discovery through problem-based learning, and whether it is face-to-face or virtual teaching, it is a suitable teaching style for promoting 'knowledge and practical skills', specifically bodily awareness, kinaesthetic and perception. With this teaching style, the students were prepared for discovering and producing a new bodily knowledge of movement in searching for the right movements for their own bodies (Parviainen, 2002).

However, further development of the utilisation of the Guided Discovery TS could prompt a deeper investigation of verbal instruction and verbal guidance. In teaching the 'technique as a system' through the Command TS, verbal guidance often completes the physical demonstration. However, in teaching 'knowledge or practical skills' through the Guided Discovery TS, verbal guidance purposes guiding a process of discovery. Therefore, the functions of verbal guidance in each teaching style are distinctly different, illuminating the importance of language in teaching and how language can affect the dance learning experience altogether (Warburton, 2011). Thus, deeper investigations between language and teaching style and their relationships to learning experience require further exploration in teaching dance technique.

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비대면 컨템포러리댄스 테크닉 수업에 관한 실행연구 - Guided Discovery 교수방법의 도전과 가능성 -

김나이

교수, 성균관대학교

본 연구는 코로나19 팬데믹으로 인하여 갑작스럽게 맞이하게 된 비대면 수업상황에서 학습자들의 학습경험을 살펴보고 효과적인 무용실기교육을 위한 비대면 교수학습설계를 탐색하고자 수행되었다. 비대면 교육환경에 적합한 교육목표와 교수방법의 적용과 효과를 논의함으로써 비대면 테크닉 수업의 실천적 전략을 마련하고 궁극적으로 비대면 테크닉 수업의 가능성을 탐구하는데 목적이 있다. 이를 위해 본 연구는 성균관대학교 학생들을 대상으로 개설된 전공필수 테크닉 수업을 수강하는 남녀 33명을 연구 참여자로 선정하였으며, 2020년 9월부터 2022년 12월까지 실행연구에 기초하여 참여관찰, 교사수업 일지, 자기보고서, 필드노트를 통해 자료를 수집하였다. 결과는 다음과 같다. 줌(Zoom)을 활용한 실시간 테크닉 수업의 도전을 위한 교수학습설계로, 1) 신체지각함양을 교육목표로 설정하고, 2) Mosston's Spectrum of Teaching Styles(모스틴 교수 스타일) 중 Guided Discovery (유도발견형교수스타일) 교수방법을 선정하는 것이 적합한 것으로 드러났다. 실시간 테크닉 수업의 가능성으로 학습자들은 다음과 같이 답변했다, 1) 자기자신에게 집중하여 온전한 신체 탐색을 유도하는 학습환경 조성, 2) 교사의 시범 보다는 언어에 의한 학습에 의존, 3) 깊은 이론의 이해를 통해 움직임의 의미를 찾게 도와주는 학습의 가능성을 지적했다.

Keywords: 무용교육(Dance education), 컨템포러리댄스 테크닉(Contemporary dance technique) 실행연구(Action research), 실시간 온라인 교육(Virtual teaching), 유도발견형교수스타일(Guided Discovery Teaching Style)