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CURRICULUM DESIGN INFLUENCES ON GENERAL EDUCATION  
REQUIREMENTS IN FINE ARTS PROFESSIONAL BACCALAUREATE DEGREE  
PROGRAMS

*The University of Arizona*

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CURRICULUM DESIGN INFLUENCES ON GENERAL EDUCATION  
REQUIREMENTS IN FINE ARTS PROFESSIONAL  
BACCALAUREATE DEGREE PROGRAMS

by

Frank Pickard

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A Dissertation Submitted to the Faculty of the  
CENTER FOR THE STUDY OF HIGHER EDUCATION  
In Partial Fulfillment of the Requirements  
For the Degree of  
DOCTOR OF PHILOSOPHY  
In the Graduate College  
THE UNIVERSITY OF ARIZONA

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THE UNIVERSITY OF ARIZONA  
GRADUATE COLLEGE

As members of the Final Examination Committee, we certify that we have read  
the dissertation prepared by Frank Pickard

entitled Curriculum Design Influences on General Education  
Requirements in Fine Arts Professional Baccalaureate Degree  
Programs

and recommend that it be accepted as fulfilling the dissertation requirement  
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Final approval and acceptance of this dissertation is contingent upon the  
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I hereby certify that I have read this dissertation prepared under my  
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SIGNED: \_\_\_\_\_

*Frank Pulard*

## DEDICATION

This study is dedicated to my wife, Barbara Lynn McKnight Pickard, who has lived this dream with me for twelve years. It could not be, would not be, had it not been with Lynn.

## PREFACE

"Art is the epitome of human life, the truest record of insight and feeling, and that the strongest military or economic society without art is poor in comparison with the savage painters, dancers, or idol-carvers. Whenever a society has really achieved culture . . . it has begotten art, not late in its career, but at the very inception of it.

Art is, indeed, the spearhead of human development, social and individual. The vulgarization of art is the surest symptom of ethnic decline. The growth of a new art or even a great and radically new style always bespeaks a young and vigorous mind, whether collective or single" (Langer, 1958, p. 1).

"Today culture has clearly become supreme; what is played out in the imagination of the artist foreshadows, however dimly, the social reality of tomorrow" (Bell, 1970, p. 44).

"Great achievements in the arts are the hallmarks of civilization. Generating conditions to encourage these achievements is essential business for any society. We Americans have entrusted primary responsibility for the nation's artistic development to our institutions of higher education" (Working Group on the Arts in Higher Education, 1984, p. 1).

## ACKNOWLEDGMENTS

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## ABSTRACT

The purpose of this study was to identify the forces and pressures that have influenced curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate degree programs and to determine how curriculum planners are responding to these pressures.

A review of the literature revealed a national movement to examine general education requirements in higher education. Problems arise when particular degree programs are already discipline-specific in nature with a substantial number of course requirements prescribed in the major area of study. The problems are compounded further in the professional degree programs where emphasis is often placed on knowledge and skills that are acquired through practical application of theoretical principles. The fine arts professional degree programs were selected as the focal curriculum structures.

Based on the literature review it was expected that specific environmental forces, such as the renewed national interest in general education, would emerge as influences affecting curriculum design processes in the fine arts. Recent theoretical studies on emerging curricula structures also indicated a prevalence of systems perspectives where curriculum design

processes focus on environmental influences that are precipitating a redefinition of program structures. It was anticipated by the researcher that a reexamination of curriculum design processes would reveal a responsiveness to specific forces identified in the theory as both internal and external environmental considerations. The research approach was primarily observational, utilizing parametric estimates and analyses. Particular data gathered were periodically subjected to inferential analysis.

The researcher found that a majority of the fine arts curriculum planners contacted for this study were involved in curriculum review and revision of the professional baccalaureate degree programs. It was also revealed from results of the study that curriculum design influences were primarily institutional/ internally motivated although current theoretical literature on curriculum design processes indicated that systems perspectives dominated these processes. Finally, it was discovered that fine arts alumni from professional baccalaureate degree programs favor traditional general/liberal curricular structures in higher education.

CHAPTER 1  
INTRODUCTION

It is generally accepted as fact that American higher education curriculum was founded upon a tradition of liberal learning. In the first two hundred years following the establishment of Harvard in 1636, this notion of liberal learning characterized and dominated the curriculum in higher education in this country. The curriculum of the colonial college was largely classical in nature, liberal in orientation, and based upon the Oxford, or English, model. American higher education between 1636 and 1828 was a "transplantation of the seventeenth-century English and Scottish universities, with their classical curriculum packaged in a theological framework" (Conrad and Wyer, 1980, p. 9).

The early 19th century witnessed growing discontent with higher education failing to meet the industrial and agricultural needs of an expanding nation. The traditional, classical curriculum that had endured for two centuries in American higher education was failing to provide the engineers, agriculturalists, and skilled craftsmen needed to continue the growth of the maturing nation. In response to the growing discontent with the liberal learning tradition and to answer the critics who were calling for

curriculum reform, Jeremiah Day and James Kingsley issued the Yale Report in 1828. Their report sought to reaffirm the purpose and merit of liberal learning. The Yale Report was ultimately "a reaffirmation of the medieval course of studies" (Conrad and Wyer, 1980, p. 12). The Yale Report, in part, stated the following with regard to the liberal learning tradition:

From different quarters we have heard the suggestion, that our colleges must be new-modeled; that they are not adapted to the spirit and wants of the age; that they will soon be deserted, unless they are better accommodated to the business character of the nation. . . . What then is the appropriate object of the college? . . . if we are not greatly misapprehended the design of the patrons and guardians of this college, its object is to lay the foundation of a superior education. . . . The groundwork of a thorough education, must be broad, and deep, and solid. . . . The two great points to be gained in intellectual culture, are the discipline and the furniture of the mind; expanding its powers and storing it with Knowledge. The former of these is, perhaps, the more important of the two. A commanding object, therefore, in a collegiate course, should be, to call into daily and vigorous exercise the faculties of the student. . . . The habits of thinking are to be formed, by long continued and close application . . . the training of the powers of the mind demand vigorous, and steady, and systematic effort . . . the object of the system of instruction at this college, is not to give a partial education, consisting of a few branches only; nor, on the other hand, to give a superficial education, containing a smattering of almost everything; nor, to finish the details of either a professional or practical education; but to commence a thorough course, and to carry it as far as the time of residence here will allow (American Journal of Science & Arts, Vol. 15, 1829, pp. 297-351).

The Report referred to furnishing the mind with knowledge and discipline. It also "soundly rejected the appropriateness of any form of professional or vocational education within the undergraduate college experience" (Conrad and Wyer, 1980, p. 12).

It has been suggested by curriculum theorists that the Yale Report of 1828 and its subsequent influence on American higher education may have impeded any form of curriculum innovation or reform until the late 1800s.

Three significant events or forces that occurred in close proximity in the latter half of the nineteenth century disrupted the liberal learning ideology outlined in the Yale Report. First, there was the American equivalent of the Industrial Revolution which had begun in Europe. This event coupled with the post-Civil War reconstruction period brought about a utilitarian challenge to liberal education that began in 1865 and continued until the first decade of the new century. Second, the Morrill Act of 1865 led the movement toward a diversification of curriculum offerings, practical learning in higher education, and the concept of the comprehensive university. Finally, the practices of the German universities brought to this country by individuals such as Edward Everett and George Ticknor influenced a curricular movement in America that emphasized specialization, free electives, and organization of knowledge into academic disciplines.

These forces, acting in unison, made many of the principles outlined in the Yale Report inappropriate. Formidable resistance to these movements did not emerge again until the early part of the twentieth century. The major trends of the late nineteenth century included horizontal expansion through a broadening of the curriculum, vertical expansion through the

growth of graduate studies, general acceptance of the elective system, and curricula organized around separate academic disciplines.

Soon after the start of the twentieth century efforts were initiated by individuals such as President A. Lawrence Lowell of Harvard who in 1909 expressed his belief that higher education "ought to produce, not defective specialists but men intellectually well-rounded, of wide sympathies and unfettered judgments" (Schmidt, 1957, p. 209).

Specific programs emerged at this time, such as those at the University of Chicago in 1928 and at St. Johns in 1936. These efforts sought to restore a liberal learning emphasis to American higher education, to "reintegrate the ideals of liberal education with the realities of contemporary society" (Conrad and Wyer, 1980, p. 15).

The federal government increased its presence on the campus during World War II when the higher education setting was used to train personnel for the war effort and to fund defense-related research projects. Immediately following the war, though, the Harvard Committee of 1945 issued General Education in a Free Society. Mayhew (1960, p. 1) noted that the term and concept of general education was used as early as 1837, but the Harvard reference in 1945 set the tone for a proliferation of its use in discussing the notion of liberal learning. The Harvard Committee's terminology may have been used to "avoid the lingering

elitist connotations of liberal arts" (Conrad and Wyer, 1980, p. 16) or to reflect "changing educational patterns which man has evolved in an effort to keep education abreast with other cultural and technological changes" (Mayhew, 1960, p. 1). Conrad and Wyer (1980) noted that the Harvard Report was "undoubtedly in reaction to the continuing push toward special or specialized education" and that it served as a "vital reaffirmation of faith in the utility and educational force of liberal education" (p. 16).

Critics such as Rudolph (1977) argued that the purposes of the Harvard Report were never realized, that curriculum in American higher education was never greatly affected by the Report (pp. 262-264). Conrad and Wyer (1980) noted that by "the 1960's any revitalization of liberal or general studies inspired by the twentieth-century Harvard descendant of the Yale Report seemed entirely dissipated" (p. 17). What then is the primary legacy of the Harvard Report of 1945? In retrospect of the general education movement, Joseph Ben-David (1973) made the following observation:

The general education movement attempted through a prescribed core of courses to provide a liberal culture that was intended, among other things, to facilitate character formation. The general education movement was short lived. . . . Though the general education movement did not gain an intellectual hegemony, it did slow for a time the precipitous movement toward overspecialization. . . . General or liberal education to be effective required a common body of shared values that for a time could be achieved in the United States (p. 276).

Ben-David's remarks suggested that the principles of general education as outlined in the Harvard Report were no longer

practiced and that the American society no longer recognized shared values to incorporate into a general education program. The colonial and late eighteenth and nineteenth century classical, liberal, and general curricula did not place emphasis upon the fine arts, although these activities enjoyed some popularity as extracurricular pursuits. The following section will discuss the history of the fine arts in higher education.

#### A Brief History of the Fine Arts in Higher Education

Elizabeth French (1980) noted that the fine arts have not always been a recognized component in American higher education:

Observers of American life might assume that the large numbers of state and local art councils, municipal symphonies and museums, community theaters, and other performing companies are testimony to a rich and well established tradition of the arts in our institutions of higher learning. Such is not the case, however. The fine arts have been relative newcomers to higher education, and the assimilation of the arts as an established part of the curriculum offerings of American postsecondary institutions did not occur until after World War I (pp. 67-68).

French acknowledged that dramatic arts did exist at Harvard at the close of the 17th century, but she noted further that the study of dance did not appear until 1926, and it was 1930 before a major in film was offered at Harvard.

French also noted that immediately following the Second World War "there was an escalation in the growth and involvement of the arts on American campuses" (p. 68). The author recognized increased enrollments and the diligent efforts of leading

"institutional administrators" as the forces that precipitated the growth of the arts in higher education beginning in the 1940s.

Morrison (1973) chronicled the history of study in the fine arts as an intellectual pursuit progressing "from the periphery to the heart of the campus and infultrating the curriculum." Morrison generalized that increased involvement and recognition of the arts in America parallels "an increasing involvement on the campus" (p. 7). He noted further that interest in the arts in higher education began to grow at the turn of the century and that there was a "noticeable acceleration between the two world wars, and a strong upsurge after World War II, particularly around 1960" (p. 7). Morrison concluded that "the crest of this growth in the arts may not yet have been reached" (p. 7).

Morrison continued with a discussion of the history of specific arts in higher education. He noted, for example, that performances at Harvard in 1698 and at William and Mary in 1702 marked the first recorded instances of drama on the American campus. Justification for the dramatic arts in colonial higher education was often argued on the basis of remarks made by Christ College dramatist William Gager in 1592 who supported theatre "on the educational grounds that it fosters the development of individual talent and imparts knowledge of the great works of the past" (Morrison, 1973, p. 8).

These early dramatic activities in American colleges were primarily "academical exercises," "dialogues," and extracurricular

activities. Student and faculty playwriting for receptions and commencement exercises were also popular. The now famous Hasty Pudding Club was founded at Harvard in 1844 by students with interests in the performing arts. Its existence reaffirmed the popularity of the drama in early American higher education.

Lecturers on the dramatic arts were also popular in the nineteenth century. Steele MacKaye, for example, spoke at Princeton in the 1870s on "The Mystery of Emotion and Its Expression in Art" (Morrison, 1973, p. 9). And George Pierce Baker is widely recognized as "the first American professor" of playwriting (p. 9).

Morrison also noted that theatre courses were often "bootlegged" into the curriculum. Public Speaking, for example, was often a euphemism for a course in acting (1973, p. 10).

Accrediting of educational theatre began in 1936 with the founding of the American Educational Theatre Association (AETA), now called the American Theatre Association. This organization evolved from the National Association of Teachers of Speech.

Dance came to the campus primarily as a "gymnastic art" (Morrison, 1973, p. 12):

Dance began to appear as a form of exercise in private schools. Emma Willard brought dance into Middlebury College and later into her Troy Female Seminary. Catherine Beecher introduced it at Hartford Female Seminary, as did Mary Lyon at Mount Holyoke Seminary. In each case, dance was part of an exercise program (Morrison, 1973, p 13).

Dance was taught at Harvard as early as 1687 as a means of training students in poise. The well-educated aristocratic gentleman of the colonial period was expected to have received instruction in dance. Initially, dance instruction served primarily as a form of exercise for women. Dance activities for women in higher education were the genesis of women's physical education programs. Dance instruction remained and flourished in American higher education well into the eighteenth century. Morrison noted that despite the popularity of dancing in the eighteenth century "there was a movement toward the end of that century and into the nineteenth by leaders in higher education and the church to keep dancing off the campus" (1973, p. 13).

Despite this opposition, a dancing school was licensed at Harvard in 1815. Elsewhere, Jefferson recommended that dance be a part of the curriculum at the University of Virginia, which was founded in 1819.

The study of film in postsecondary education institutions began in the 1920s. Introductory courses on the motion picture industry were the first film classes offered in higher education. These film courses were "organized along the broadest lines of art appreciation with some history and some discussion of nontechnical techniques" (Morrison, 1973, p. 15). Morrison wrote that "the general introductory course remains today the most widespread of film courses in the United States" (1973, p. 15).

The University of Southern California offered the first degree in film in 1932. This fact is not surprising when considering that the film industry was located primarily on the West Coast. The first doctoral program in film was begun at New York University in 1970 (Morrison, 1973, p. 15).

It is interesting to note that film programs in higher education often "do not exist as separate administrative entities, but are usually under the jurisdiction of" a broader discipline such as communication, broadcasting, or drama (Morrison, 1973, p. 17).

When compared with the other fine arts, music studies have had the longest established association with higher education. It was one of the subjects of the ancient classical quadrivium, "and by the end of the Middle Ages it had been assigned a singular place in the curricula of some Western universities" (Morrison, 1973, p. 23). The first record of a baccalaureate degree in music was a Cambridge in 1463. Oxford granted a similar degree in 1499. Despite the fact that a separate music faculty evolved at Oxford by the end of the Middle Ages, this discipline "did not develop in the United States as an appropriate instructional subject in higher education until the latter part of the nineteenth century" (Morrison, 1973, p. 24).

Early music instruction in this country emphasized vocal development that prepared students to teach. Music societies, choral clubs, and singing groups flourished on the established

campuses located in the eastern regions of the United States. Many of these organizations (such as Yale's Wiffenpoofs) still exist today. The mid-1800s witnessed increasing efforts to integrate music into the college curriculum. Oberlin had an instructor of sacred music in 1835, and Harvard was offering lectures in music as early as 1862. Vassar offered credited music courses in 1867. Music was an accepted academic discipline in American higher education by the early twentieth century:

Departments, schools, colleges of music had evolved into established units within private and public institutions of higher education. All state universities with any degree of sophistication had such units. Music as culture and method had blossomed lavishly on campuses; from extra curricular activities and instrumental performance music grew to full recognition at the collegiate level for the development of the performer, historian, and educator (Morrison, 1973, p. 25).

A proliferation of private music conservatories paralleled the rise of music instruction in American higher education. Dissimilar to music instruction in higher education institutions, the curriculum in these conservatories emphasized the development of music performance skills with little or no focus on interdisciplinary studies. This movement began in approximately 1859. The Oberlin Conservatory founded in 1865 and the New England Conservatory organized in 1867 were two of the earliest schools of this type.

The popularity of the American music conservatories continued until the early 1940s. They purported to offer the serious music student concentrated professional instruction

unequaled in higher education institutions. But the Great Depression of the 1930s forced many of these popular conservatories to close. Morrison noted that "depressed conditions, along with spiraling operational costs in the 1940s, closed virtually all remaining major conservatories except the most financially stalwart and those allied with institutions of higher education" (1973, p. 25). It would seem logical, then, that those serious, professionally minded, career-oriented music students would begin to turn in increasing numbers to the American campus for training.

The National Association of Schools of Music (NASM) was founded in 1927. This accrediting association helped to standardize music curricula in both the public and private institutions. NASM continues its efforts today as the recognized accrediting agency for music schools in higher education.

Visual art instruction began at private academies in the early 1800s. The Pennsylvania Academy of the Fine Arts was established in 1806. The Maryland Institute followed in 1826, the School of the Art Institute of Chicago in 1866, the Massachusetts College of Art in 1873, the Cleveland Institute in 1882, the Kansas City Art Institute in 1885, the Minneapolis Art Institute the following year, the Corcoran School of Art in 1887, the Brooklyn Museum Art School in 1898, and the John Herron School of Art in 1902.

Morrison noted that there was initially "no problem of separating the intentions of the independent professional schools from those of the colleges" (1973, p. 27):

The independent schools were looser in administrative organization and more flexible in their acceptance of students than the colleges could be. They were also less likely to infringe on the autonomy of studio professors. They remained indifferent to grades, credits, or final accolades. They were, in short, cast in the European atelier mold. The colleges, on the other hand, could not exempt a large class of students--art students--from the limitations imposed on the rest. They began to develop curricula that involved choices of activities and combinations of faculty members to match. Their scheduling and requirements formed an intricate network through which the student moved in accord with prevailing academic routines. Faculty members in the arts, in contrast with the part-time independent schoolteachers, reached for and gained all the rights, privileges, and perquisites . . . of their fellow faculty members on campus (1973, p. 27).

Support for the visual arts in higher education began in the latter part of the nineteenth century. John Ferguson Weir at Yale in 1869 and George Fisk Comfort at Syracuse in 1873 were leading proponents for art instruction on the campus. These individuals were early advocates for promoting art study as a humanistic, culturalizing endeavor deserving of equal status with the more traditional liberal arts.

There was a national movement in the 1930s to accredit art schools. Many private professional institutions were forced to develop comprehensive curricula around existing instruction in studio work and history. The private academies began to resemble the art programs in higher education. This effort helped to raise the respectability of art instruction and led to certification

standards for graduates. The Bachelor of Fine Arts degree, for example, was inaugurated at the School of the Art Institute in Chicago shortly after this institution revised and broadened its curriculum to include additional requirements in the general studies disciplines. Subsequently this program was accredited by the North Central Association (Morrison, 1973).

Morrison (1973) noted, with regard to the development of art instruction in higher education, that studio faculties have often had to compromise their professional standards to the benefits of mass education. Morrison contended that these faculties

have forfeited in many cases their privilege of accepting and retaining for studio instruction only students who show initial dedication and continuing ability to perform well . . . . Among the compromises confronting studio teachers has been the need to come to terms with non-professional students--those who use art as a means of satisfying curiosity, as recreational release, or as a balance to heavy academic fare (p. 29).

Morrison was not critical of this situation; to the contrary he noted that this situation "yielded excellent creative and educational fruit. The humanities have embraced the arts as brothers--or at least cousins; the arts have become naturalized even when they are not fully integrated. The parallel phenomenon is worth noting" (1973, p. 28). Inevitably, Morrison noted, "the independent or studio-based professional schools have responded to the challenge of campus-based artist-teachers by themselves moving toward the colleges in both intention and process" (1973, p. 29).

Morrison also chronicled the emergence of art museums, architecture, artist series, and fine arts centers in American higher education. Each of these arts has struggled through similar obstacles to gain academic respectability. But Morrison concluded that the fine arts are now firmly rooted in the campus community:

In general, then, the arts are in favor on the campuses of the country and are getting stronger; but there are still pockets of resistance--some of the older artist-teachers themselves, a traditional or even reactionary group of faculty, some state legislators . . . . Resistance to the expansion of the arts--all the arts--remains rather strong in some places . . . . In the present era of status quo or austerity budgets, growth of programs and facilities has slowed somewhat, but student interest and enrollment have not. Projections to 1980-81 based on national norms indicate continuing growth in the arts about as great as the increase in the number of young people entering college. This estimate may be too conservative. Some administrators feel that the rate of growth of the last 15 years reflects not a fad or a phase of interest that will level off but a trend that will continue and increase. My own estimate is that the rate of growth in the arts in higher education will exceed the normal growth in higher education as a whole. The numbers of majors in the arts may level off or decline slightly, but class enrollments should go up at an above normal rate of growth. If I am right, allocation of funds for faculty, space, and equipment for the arts will be a significant program that must be met throughout the country (1973, pp. 160-161).

The Carnegie Commission on Higher Education (1973) shared Morrison's perception that although many of the arts emerged from outside the environs of the campus, their presence in higher education today is a given conclusion. The Commission noted that cultural creativity "historically has found its home off campus [but that] all this has changed appreciably and is continuing to change" (p. 39). The college campus "has become, and increasingly

is, a very productive environment for creativity and reflection in . . . the creative arts . . . . It attracts many . . . of the more talented artists; it finances them; and it gives them an atmosphere of freedom and encouragement" (1973, p. 39).

Ernest Boyer made the following observations in 1974 at a nationwide celebration of the arts:

First, it is my conviction that the State University, as an institution, must increasingly be a visible reflection of the highest in the arts.

Second, our creative students and faculty must increasingly be given opportunity for performances, exhibitions, technical assistance . . . . I propose that we introduce many more of our students to experiences in the arts . . . .

The University increasingly should communicate with artists and art centers beyond the campus.

A university approaching full maturity must engage in a careful historical study of the arts. In addition . . . we need in the arts creative new research (The Arts, Education and Americans Panel, 1977, p. 124).

Elizabeth C. French (1980) identified some of the reasons for the sometimes inequitable position of the fine arts in the history of higher education:

While few would debate that the arts have had something to contribute and that even a minimum amount of exposure to the products of the creative spirit have been of some value, the arts have continued to be assigned until now only a peripheral role in the higher education system.

This perimetric role may be attributed in part to a general lack of understanding and a failure of educators to perceive that the significant contribution the arts have made to society warrants an emphasis in postsecondary offerings. The community of higher education, in spite of its reputation for being on the cutting edge of creative and intellectual pursuits, has been somewhat slow to recognize those values in the arts which leaders of business, industry, and government have long since understood to be vital to the enrichment of the individual and the nation.

The peripheral role delegated to the arts may also be attributed to the general climate which has surrounded postsecondary education during the past two decades. Since the advent of Sputnik, the educational system has become preoccupied with producing skilled and well-informed specialists, primarily in the fields of science and technology (pp. 68-69).

#### The Movement to Redefine General Education

Some educational theorists have speculated that the overemphasis on specialization also precipitated the current movement toward redefining the general education requirements, thereby attempting a return to the concept of an integrated core of courses and an education based on a liberal tradition. Specialization is only one of many concerns in higher education today. Theorists have observed that

adverse economic trends fostered in part by the decreasing pool of college-age students have coincided with growing concern about the rising tide of early specialization among graduates. A direct result [of early specialized learning] is that many baccalaureate candidates graduate having little or no acquaintance with subjects traditionally thought to provide the essence of liberal education (The Working Group on the Arts in Higher Education, 1985, p. 24).

Subsequently,

in the national forum and on individual campuses, calls are being made for changes in undergraduate curricula. This effort is necessary and welcome; however, concerns have been voiced that a simplistic general formula for all undergraduate education will surface as the panacea for increasing enrollments in humanities courses now sparsely attended (The Working Group on the Arts in Higher Education, 1985, pp. 24-25).

Bledstein (1977) expounded upon the concerns regarding reassessing general education to meet the current ills confronting higher education. He noted that the "arguments against renewed interest in general education are imposing, and current institutional arrangements, strengthened by individual skepticism, tend to favor the status quo" (p. 143). Bledstein identified the following arguments against the movement to redefine general education:

1. General education experiments during the last fifty years have been so diversified as to defeat the very notion of a core or whole.
2. Many of the standard arguments for freedom in the curriculum, including electives, and in-depth study, are used to oppose general education.
3. Education for its own sake--for human growth, mature judgment, and moral discretion--may succeed as an adjunct of the educational experience, but it fails to recognize financial and career concerns of many students.

4. The most cynical argument against general education is that the current attention being paid to a core curriculum may simply reflect the latest fad among educators who watch the fluctuating American marketplace. For the merchandiser of education, general education may be one economical way for colleges to package students attractively. For an academic community that lacks cohesion and often has a faltering sense of what it stands for and what it should be doing, general education provides a superficial unity for public view (pp. 143-145).

Bledstein's cynical perceptions of the movement to redefine the core curriculum are not shared widely by educational theorists. Most have agreed with the more current views of Boyer and Levine (1981) who have contended that general education is perceived "as a remedy for academic overspecialization:"

Today's undergraduates spend one-third more time studying in their majors than they did in the late 1960s. And two out of every five juniors and seniors say they would spend even more time in their major if other requirements were reduced! This swing away from general requirements to specialized study gained great momentum in the late 1960s and early 1970s. Many in higher education believe it is now time for the pendulum to swing back (p. 8).

Boyer and Levine noted, as if to acknowledge Bledstein's comments, that the "barriers to general education are formidable" and "must be candidly acknowledged." However, Boyer and Levine said that these are not "irreversible trends" (1981, p. 47).

Boyer and Levine argued that interest in the composition of general education "is an ongoing process; there are times when the pace accelerates, when the level of activity rises. In such times, general education reform on campus becomes not the exception, but the rule" (1981, p. 9). "Without being unduly optimistic, we believe significant changes are in the wind. The climate

of the nation and its campuses is more supportive of common learning than in the recent past (Boyer and Levine, 1981, p. 48).

The authors identified the following reasons for the current interest in general education:

First, general education is consistent with the mood of the times. After the divisions of the 1960s and the self-preoccupation of the 1970s, many Americans are searching for a renewal of community.

Second, general education is regarded as a valuable remedy for many of the perceived social and academic problems on the campuses and beyond--the Watergate morality, declining student academic performance, increasing undergraduate vocationalism and specialization, disinterest in the responsibilities of citizenship, and much more.

Third, general education appears to be consistent with the institutional and professional self-interests of higher learning institutions. It is a way, some argue, to reduce the cost of instruction for colleges and to improve the teaching opportunities available to faculty and graduate students (Boyer and Levine, 1981, p. 48).

Boyer and Levine noted that each of these conditions has historically been sufficient justification for curricular reform, but "the simultaneous existence of all three is extraordinary and marks the present as a particularly propitious time for the strengthening of general education" (1981, p. 48). Boyer and Levine concluded that the past few years have witnessed a "quiet but growing swell of concern for general education across the country" and that the majority of the institutions they recently visited "are revising their curriculum . . . . In aggregate, this appears . . . to be nothing less than a national revival" (1981, p. 5).

Finally, Robert L. Jacobson reported in the January 22, 1986, issue of The Chronicle of Higher Education that a "new optimism" in higher education "includes a belief that repeated calls for restoring the liberal arts to the heart of college and university curricula . . . have finally taken root across the country" (p. 1). Jacobson quoted Robert L. Hess, the president of Brooklyn College, who observed that there has been considerable movement toward curriculum reform. Jacobson also quoted John W. Chandler, the president of the Association of American Colleges, who noted a "growing recognition that a solid foundation of liberal learning or general education is an essential part of all undergraduate education" (The Chronicle of Higher Education, January 22, 1986, p. 1).

Jacobson also noted that academic leaders, participating in the A.C.C. conference, were addressing the association between renewed interest in the content of general education and professional degree programs in higher education. Jacobson quoted Shirley Strum Kenny, president of CUNY Queens College, who stated that "leaders in liberal education were beginning to acknowledge that their programs could effectively draw on elements of professional curricula, as well as the liberal arts to help students prepare for careers." Kenny was quoted further, stating that academicians in the liberal arts have, in the past, "been unwilling to admit that integrating liberal arts and career preparation works both ways--the intellectual enrichment can work both

ways" (The Chronicle of Higher Education, January 22, 1986, p. 24).

Renewed interest in reforming general education on a national level has implications for each academic discipline within the academic community. General education reform necessitates a review of all programs, liberal and professional, but particularly those disciplines that have historically been closely allied with the liberal arts.

#### Background

There is currently a trend toward increasing and/or redefining general/liberal education curriculum, specifically the undergraduate core requirements. This movement is due in part to recent attempts to redefine the purpose of the liberal tradition in higher education. It may be that the concept of liberal education has never been adequately defined in the context of twentieth century higher education in America or at least since the Harvard Report of 1945. Certainly, the normative structures that are loosely classified as liberal or general education that currently exist lack comprehensive definition. The problem is even more urgent now that higher education has moved into a period of student and financial reduction. Emphasis appears to be turning away from quantity of instruction or the amount of higher education that a student receives and toward a renewed interest in educational quality. This movement has led curriculum theorists once again to attempt to establish a curriculum foundation and

theory for undergraduate education. The problems associated with defining core programs or answering what should constitute the threads of common experience in higher education are not new. Conrad and Wyer (1980) noted that process, outcomes, values formation, and integrated core programs are all part of the current-day thinking with respect to liberal education. Movements emphasizing a connectiveness of knowledge (Murchland, 1979) and whole-person development (Conrad, 1978) are currently drawing the attention of curriculum planners. Conrad (1978) noted the following with regard to core requirements in undergraduate programs in higher education:

In response to growing criticism of the lack of structure in their curricula, many colleges are seeking to define, once again, what should constitute the threads of common experience in an era of rapid cultural and social change and greater access to higher education. Colleges and universities across the country--from Harvard to William and Mary--have been reappraising their general education programs. Following on the heels of the relaxation of general education requirements in the sixties and seventies, the move toward core programs represents an attempt to provide integration that has purportedly been lacking in existing distribution and elective systems. According to many observers, attempts to reconstruct and revive core curricula represent the major area of innovation in undergraduate education (pp. 56-57).

A redefinition of the general/liberal education requirements has often been characterized by an increase in the total number of core courses or units needed for an undergraduate degree. Mayhew (1960) noted twenty-five years ago that

while the pattern varies, general education courses represent a tendency toward more requirements for students. Although some institutions seek to achieve the goals of general education through some moderation of the free elective system, more seek them through prescribing a certain percentage of the student's time (p. 8).

More recently, The Chronicle of Higher Education reported in a nationwide survey of 413 higher education institutions that 58 percent of the respondents were involved in some form of curriculum review. Ninety-five percent of the institutions involved in curriculum review procedures were attempting to modify their general education requirements (October 24, 1984, p. 1).

Problems arise when particular degree programs are already discipline-specific in nature with a substantial number of course requirements prescribed in the major area of study. The problems are compounded further in the professional degree programs where emphasis is often placed on knowledge and skills that are acquired through practical application of theoretical principles. The B.F.A. and B.M. professional baccalaureate degree programs offered in fine arts, in comparison with the general baccalaureate degree in the individual fine arts disciplines for example, are designed to provide the student a greater concentration of course work in, and practical application of, the art form studied. The Working Group on the Arts in Higher Education (1984) contended that "the education and training of professionals in dance, music, the visual arts, or theatre involve a fusion of intellectual, emotional, and physical capabilities based in practice of the specific discipline" and that "this task requires significant time

in the discipline itself" (p. 10). The intent of these professional programs is to train the student to go directly upon graduation into professional careers as accomplished artists in these fields. Therefore, the student is often expected to devote a significant amount of time in discipline-specific activities in an attempt to master his/her craft prior to graduation.

Historically, the fine arts have always been associated with the liberal arts. Music and speech (rhetoric), for example, were elements of the classical quadrivium and trivium. Therefore, precedence for their association has been established for some time, and numerous studies exist on the benefits of melding liberal education and the fine arts. Some of these studies take the position that the fine arts degrees are strengthened by an association with the liberal or general education disciplines. A few researchers have argued that the fine arts are essential to a liberal education. At least one report even ventured to argue that the fine arts may be the necessary "balancing" element in contemporary trends in liberal education (Conrad and Pratt, 1981).

The general fine arts undergraduate degrees have historically maintained a close association with general education (Jefferson, in his plans for the University of Virginia, recommended that "Arts and Fine Arts" should be included in the curriculum [Hofstadter, 1961]). But the professional baccalaureate programs in fine arts are unique and a relatively recent phenomenon in higher education. The Working Group on the Arts in

Higher Education (1985) noted that

during the 1920's, American institutions of higher education created a unique approach to the education and training of professional artists . . . . Many traditional colleges and universities became deeply involved in the professional training of artists and teachers of the arts, requiring intensive professional studies in the arts disciplines along with studies in science and the humanities (p. 15).

But, in his inaugural address as president of Cornell University in 1969, James Perkins remarked that "the production of art and the performance of artistic work is not a fully accepted part of liberal education" (Perkins, 1965, p. 671).

The past twenty years has witnessed a decline in this country in the number of professional artist conservatories to train practitioners in the fine arts fields. This situation, coupled with the realization that during this same period there has been a general proliferation in career/professional training at the postsecondary level, has led to the emergence and growth of fine arts professional baccalaureate degree programs in American higher education. The artists are coming to the campus to refine their skills. Jack Morrison wrote in 1973 that "from its center--the liberal arts, avocational base of most offerings in higher education--the [fine arts] field, then is moving . . . toward the professionalizing of work at the highest levels of artistry in both established and experimental areas" (p. 11). Morrison clarified his remarks in the following example:

At present many efforts are underway to raise the standards of work in the field and to "professionalize" certain programs. A division of the American Theatre Association, the University Repertory Theatre Association, has sprung up to develop graduate theatre companies and to professionalize them at the grass root level. The League of Professional Theatre Training, composed of 11 institutions, is more selective and emphasizes high-quality work. These are manifestations of deep concern that college theatre should have a closer liaison with the professional theatre (1973, p. 11).

Unfortunately, these professional degree programs have shared the same general education requirements as the less discipline-specific programs. Thus, the elective choices are necessarily fewer for the students who are studying in the professional fine arts programs. And when the general education requirements are increased, there is less room for expansion in these same programs.

The fine arts professional programs in higher education characteristically place instructional emphasis on performance related activities. An increase in the number of required general/liberal education courses impacts directly on the structure of the curriculum in these majors. This problem is greater when curriculum planners in these fine arts disciplines call for a stronger concentration of study within the major subjects. The Carnegie Foundation for the Advancement of Teaching, for example, noted that "to improve education in the arts, colleges have been urged to make arts courses rigorous and disciplined . . . within the formal curriculum" (ASHE Reader on Academic Programs in Colleges and Universities, 1985, p. 150).

The forces that are stressing a greater number of prescribed, general education core requirements and the fine arts curriculum planners who are calling for stronger emphasis within these disciplines are obviously at odds with each other, particularly when the subject matter relates to the professional degree programs. The central issue in current curriculum planning within the fine arts, other than whether changes should be adopted, relates to a question of where within the professional fine arts student's major area of study can specific requirements be condensed or deleted to make room for additional general education requirements?

Even when the general education requirements are not increased but a redefining of the program structure is called for, no systematic study or documentation regarding the subject currently exists to provide a framework for designing or justification for proposing the curricula for the professional degree programs in fine arts. The central question then becomes what documentation can be used to guide decision making with regard to designing the curriculum in these programs?

It is somewhat ironic but understandable given the relatively recent emergence of fine arts professional programs in higher education that within the flurry of current interest in liberal and general education, "the fine arts and their relationship to liberal education receive scant attention in terms of

curricular reform at the institutional level" (Conrad and Pratt, 1981, p. 48). These authors noted that

while nearly every college and university in the country now offers courses in creative and performing arts and interest in the arts seems to be growing, this general appreciation does not reflect the integrality of the fine arts to the liberal arts curriculum. Indeed, the vast majority of institutions compartmentalize and separate the arts from other disciplines (p. 48).

This type of situation is currently in evidence at the University of Arizona, where the Faculty of Fine Arts is one of four subcolleges within the College of Arts and Sciences. The Faculty of Humanities, Faculty of Science, and Faculty of Social and Behavioral Science comprise the other three-quarters of the College. The "General Education Requirements" for these latter three colleges are the same, but they are distinctly different from the general education requirements defined by the University for the Faculty of Fine Arts and their degree programs. The organizational structure of the College of Arts and Sciences bespeaks the recognition of the relationship between fine arts and liberal education, but the curriculum planners have yet to define fully this association in terms of the curriculum. The Working Group on the Arts in Higher Education recognizes a common goal or relationship between liberal education and the fine arts professional degree programs, but they concede that the association is amorphous:

While the presence of an interrelationship is widely acknowledged, the precise nature of the equation describing the relationship is a matter of continuous debate . . . . In American higher education this debate has reached one of its cyclical period of intensity with a current focus on the undergraduate curriculum. This period of intensity provides a welcome opportunity to evaluate current practice, to discover strengths deserving reinforcement as well as weaknesses needing remedy (1985, p. 5).

### Problem Statement

Recent trends in higher education have witnessed a movement to redefine general/liberal education requirements for undergraduate degrees. The forces that are precipitating these trends relate in part to changing student demographics including decreased enrollment, public and industry dissatisfaction with a lack of basic skills among recent graduating cohorts, public demand for accountability, and decreased financial support for higher education.

Redefining the general education requirements for undergraduate degrees has impacted directly on the fine arts professional degree programs. It has been necessary, on occasion, for faculty and college curriculum committees to make decisions regarding cuts in discipline-specific courses for their majors in an attempt to make room in a four-year degree program for additional general education requirements.

There has been no systematic attempt to study (1) what emphasis general education requirements should receive in the fine arts professional degree programs, and what the specifics of these requirements should be; (2) how the fine arts curriculum planning

committees are coping with and responding to the forces that are calling for increased or revised general education requirements; (3) whether there is consensus among the fine arts interest groups regarding a program of study for fine arts majors in the professional degree programs in higher education; or (4) the primary focus of this dissertation, what are the forces or pressures identified by the curriculum planners in the fine arts as influencing curriculum design decisions.

#### The Purpose

The primary purpose of this study is to identify the forces or pressures that are currently influencing curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate programs and to determine how curriculum planners are responding to these pressures.

#### Conceptual Framework

Wood and Davis (1978) contended that until very recently "one aspect of higher education has all but escaped these attempts to more systematically design instruction and evaluate its outcome or merits. That area is the curriculum" (p. 2). Wood and Davis noted with regard to the literature on undergraduate curriculum that

for the most part, these studies have been concerned with the content of curriculum changes and the personalities, groups, and social forces and ideologies that helped to shape them. Principles of curriculum design and methods of curriculum evaluation are almost nowhere to be found in the higher education literature. Where they do exist, either they tend to be stated in very broad and abstract terms or they represent little more than a compendium of various methods and tools used in designing or evaluating single courses or instructional materials. Little attention has been given explicitly to the problems of designing and evaluating the complex, integrated set of activities we generally associate with the concept of a curriculum (1978, pp. 2-3).

An examination of curriculum design influences should be precipitated by a framework or model that will facilitate an understanding of curriculum design procedures. Review of specific curriculum theory will guide the study and aid in identifying particular areas of research. The following framework for curriculum design is based upon the work of Berquist (1977, 1981) and Conrad and Pratt (1980). These authors, recognizing many of the problems noted in the Wood and Davis (1978) study, have proposed models or frameworks of curricular design planning that build upon and extend beyond the earlier efforts of Dressel (1971), Axelrod (1968), Conrad (1978), Toombs (1978), and Mayhew and Ford (1971). The models of curriculum planning that were proposed by Dressel, Axelrod, and Mayhew and Ford, for example, are primarily prescriptive rather than descriptive in approach. None of these earlier models adequately integrate nontraditional curricular considerations, nor do they deal satisfactorily with the interrelationships among the various components of the total

institutional complex. Environmental influences are also generally neglected in these earlier models.

The curricular planning models proposed by Conrad (1978) and Berquist (1977) are more comprehensive in their curriculum design approaches than their predecessors. But they also fail to address adequately design considerations that are noted in the recent work by Conrad and Pratt, such as decision-making theory, aspects of both linear and political models of design, internal and external environmental issues, and the relationship among curricular design and environmental input variables (Conrad and Pratt, 1980, p. 22). The Conrad and Pratt work also followed a recommendation made by Toombs (1978), who, after reviewing the literature on curriculum design, proposed that curriculum planning theory should begin on a lower level of abstraction and apply design concepts developed in the arts and engineering disciplines (Conrad and Pratt, 1980, p. 17).

The conceptual framework for curriculum planning that is employed in this study attempted to improve upon the work of Berquist (1977, 1981) and Conrad and Pratt (1980) by (1) placing a greater emphasis on affective components of the curriculum design processes, (2) giving greater consideration to the "human element" in the decision-making process, and (3) by proposing curriculum evaluation procedures that are built into the overall design.

The Conrad and Pratt proposal was also particularly applicable to this study because it took into consideration the

"interest group perspective" (1980, p. 25), which was a major focus of this paper, and also because it focused on "key variables and interaction" involved in curricular decision-making processes which direct "curriculum theory away from the normative and prescriptive approaches predominant in the literature and toward the development of more descriptive, generalizable theoretical constructs." The result of this approach was a framework that could be used as a "planning tool" for the individuals who are involved in curriculum development (1980, pp. 17-18). Conrad and Pratt emphasized "variables and interactions in decision making" because "decisions [regarding the curriculum design] will vary based on the ability of the decider(s) to recognize all of the available options and to act . . . . [Therefore] decision-making models should seek to illuminate those variables" (1980, p. 18). These authors briefly discussed the basic principles of decision making such as human behavior characteristics, designated group leadership roles, and the sequential patterning activity in a decision-making process.

Wood and Davis noted that curriculum theory often fails to acknowledge that "curriculum design and evaluation are not linear, but rather complex interacting activities" (1978, p. 3). Conrad and Pratt proposed that a model for curriculum planning should include both linear and political (or interactive) design considerations:

Given an apparent need for a degree of order as well as realism in design, a combination of a linear model (that attempts to outline the acknowledged, essential considerations in some sequential fashion) and a political model (that attempts to consider the interactive, behavior components of deciding) may prove beneficial (1980, pp. 19-20).

Another strength of the Conrad and Pratt model was that it postulated the following principles regarding curriculum design processes:

1. Curricular design variables are responsive to internal and external environmental constraints;
2. Curricular design variables, environmental input variables, "and the relationship among these variables appear to be explicitly or implicitly allied in any curricular model;"
3. Curriculum planning is a dynamic, politically responsive, nonlinear process; and
4. Curriculum functions as an "interactive subsystem of the larger college or university system" (1980, p. 22).

The latter principle was proposed in the work of Axelrod (1968). Conrad noted, from an examination of Axelrod's contribution, that "analysis based on the systems approach forces the investigator to ask certain questions about the connections between each of the elements in the curricular-instructional subsystem" (1978, p. 8). The Conrad and Pratt model, then, was a systematic approach to curriculum planning and development. A systems perspective was

particularly useful in this study where focus has been directed toward environmental influences that are precipitating a redefining of the curriculum and because an attempt was made to solicit input from various interest groups with regard to the curriculum design in the fine arts professional baccalaureate degree programs. Basically, a systems perspective of curriculum design acknowledges that curricular processes and structures function within external environmental influences and considerations and as interactive subsystems of the larger university.

Conrad and Pratt contended further that a design for curricular decision making

needs to include enough specificity to account for what is known, acknowledged, and acceptable in the process, as well as enough abstraction to allow for reconceptualization and growth . . . . In short, the realistic design needs to account for a three-dimensional process of deciding, which illuminates what is as well as what can be (1980, pp. 21-22).

The following model of curriculum design concepts attempted to focus the theoretical framework closer to the purpose of this study which was to (1) identify forces or pressures that are currently influencing curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate degree programs and (2) determine how curriculum planners are responding to these pressures. Both of these issues relate to considerations of curricular design decisions and external and internal environmental influences, as these terms are defined in the following model.

### The Model

Three broad areas of curricular design variables that are discussed in the Conrad and Pratt article provided the general framework for this study. The three broad categories discussed in the Conrad and Pratt (1980) proposal for curriculum planning are (1) environmental input variables, (2) curricular design variables, and (3) outcome variables.

#### Environmental Input Variables

The environmental input variables "are key influences that affect decisions about curricula" (Conrad and Pratt, 1983, p. 23). These variables are grouped into three general categories: external influences, institutional/organizational characteristics, and student demographics.

External influences include the "needs of various publics" that originate and exist outside the campus community (Conrad and Pratt, 1983, p. 23). These influences are relative to and characteristic of the specific institution's campus-community relationship. External influences also include state and federal policy regarding higher education. International influences, such as foreign student enrollment, are further considerations in this category.

Institutional characteristics refer to such factors as mission statements, history, resources, geographic location, and organizational structure. The specific institution's organizational structure relates to considerations of governance,

communication lines, and the relationships among various interest groups--faculty, students, staff, administrators. Tyler's (1950) discussion of "educational purposes" and "objectives" is related to the subject of institutional characteristics (pp. 1-2).

Student demographics are associated with specific characteristics of the student population: socioeconomic and educational background, age, sex, ethnic origin, and cultural heritage. Identifying environmental input variables provides a foundation for decision-making interaction regarding curricular design variables. The environmental input variables relating to curriculum design decisions were identified in this study primarily by examining specific external influences on the fine arts curricula in higher education and by examining the institutional, curricular, and organizational characteristics of the programs in the survey sample.

#### Curricular Design Variables

Conrad and Pratt accurately identified these variables as "the critical decision area for curriculum planners" (1983, p. 24). Curricular design variables are divided into considerations of curricular content and curriculum and instructional form.

Axelrod (1968) referred to curricular content in his discussion of basic structural elements. Curricular content is responsive to (1) the environmental input variables identified and (2) the characteristics of the specific curriculum model(s) employed. The following models of curriculum are gleaned

primarily from Conrad's (1978) list of "organizing principles" and Berquist's (1981) eight models of undergraduate curriculum:

1. Academic Disciplines
2. Student-Based or Student Development
3. Competency-Based or Selected Competencies
4. Great Books and Ideas
5. Social Problems

These five categories include both traditional (i.e., academic disciplines) and nontraditional (i.e., social problems) structures for organizing curriculum. The fifth category--Social Problems--is analogous to Chance's (1980) identification of the "Interactive" approach to organizing curriculum.

The relationship between these five organizing categories is significant. Conrad noted that

It should be emphasized that these organizing principles are not primarily distinguished from another at a broad philosophical level . . . . The crucial distinctions, instead of residing at the philosophical level, lie in the way knowledge is organized and communicated (1978, pp. 13-14).

This distinction is applicable to the models for organizing curriculum that are listed above. The inclusion of traditional as well as nontraditional models for organizing curriculum "is an explicit recognition of both the need to provide structure for the curriculum and to address significant special subject areas" (i.e., social problems) (Conrad and Wyer, 1980, p. 42).

Each of these five models for organizing curricula stress one or more of the "three components of the learning process"--

content, process, and outcomes (Conrad and Weyer, 1980, p. 40). Curricula that are organized, for example, on the basis of academic disciplines, great books and ideas, and social problems are content-defined; student-based curricula are process-oriented; and selected competencies are based on educational outcomes.

It is crucial for the curriculum planners and decision makers to identify and establish an organizational structure for the curriculum content. Environmental input variables that are identified in the preliminary stages of the design process will influence the specific organizing principle(s) employed.

Curriculum and instructional design variables are divided into two broad categories--disciplinary and interdisciplinary. Each of these distinct categories, then, is subdivided into three groups: organizational vehicles, instructional modes, and interface considerations. The following are the specific categories of organizational vehicles:

1. Thematic-Based
  - values
  - heritage
  - futures
2. Specific Academic
3. Career Disciplines
4. Professional Disciplines
5. Experiential-Based Programs

Conrad and Pratt noted the following:

Organizational vehicles represent methods of arranging curricular subject matter to reflect the goals and epistemological perspectives of the decision makers; they provide a form for or structure to curriculum content . . . . The adoption of a disciplinary organizational vehicle usually results in the development of learning experiences (often departmental or divisional courses) that are discipline-specific--that is, governed in content by the nature of the discipline . . . if an interdisciplinary organizational approach is used, learning experiences or courses are developed and arranged to focus on the interrelationships among selected disciplines . . . . It is not unusual to find more than one organizational vehicle underlying a curricular design (1983, p. 26).

The curricular design variables are identified in this study by isolating the curricular content and specific curricular organizing concepts for the institutions in the survey sample.

#### Outcomes

There are two types of outcomes that are identified in the Conrad and Pratt (1983) model of curricular decision making: (1) educational outcomes, which are the "educational results of the operational curricular process" and (2) curricular outcomes, which are the specific types of curricular designs that emerge from the decision-making process (Conrad and Pratt, 1983, p. 28). Conrad and Pratt noted that educational outcomes can be either anticipated or unanticipated.

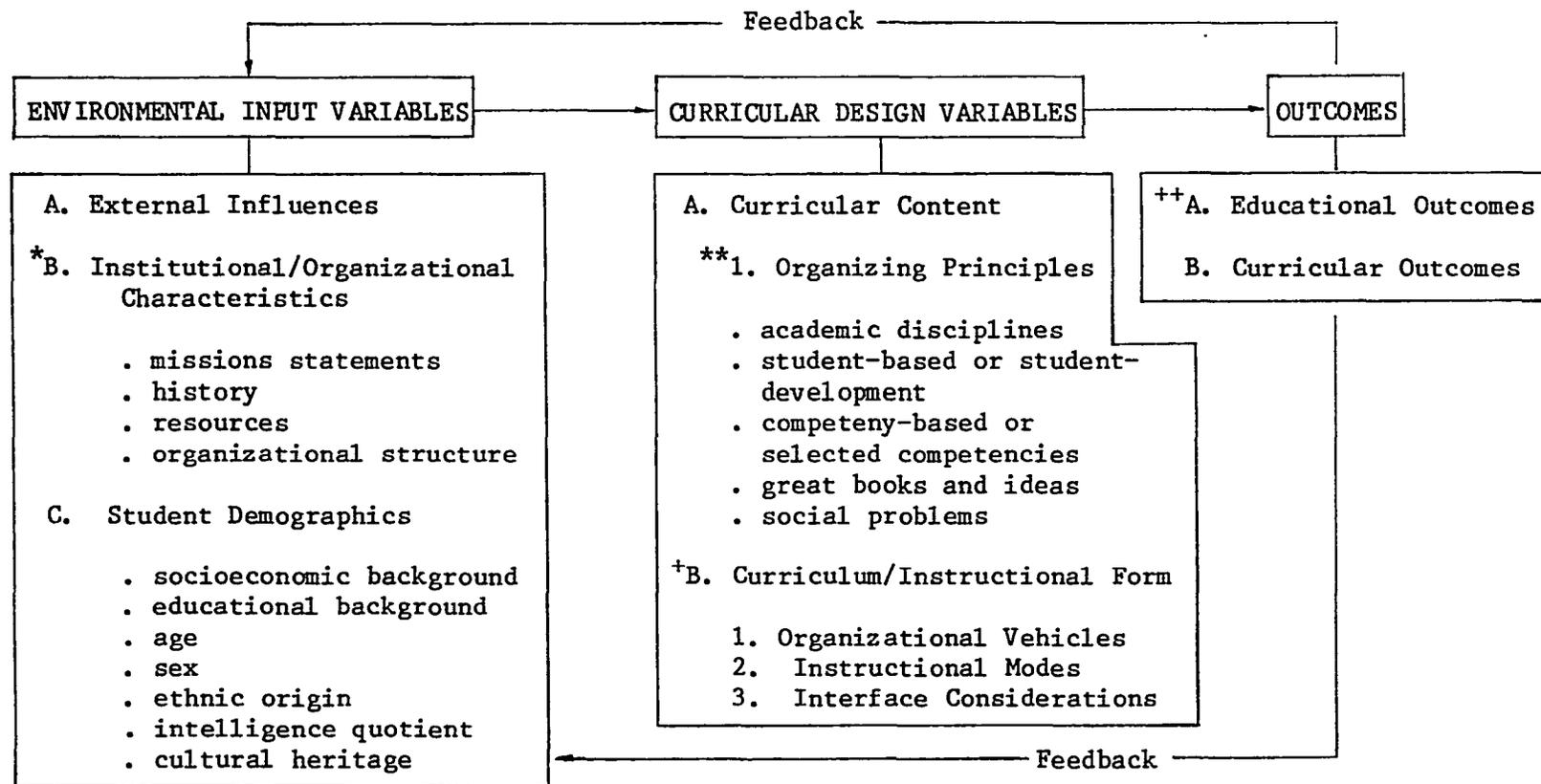
Educational outcomes were identified in this study by examining the particular curriculum structures that have emerged from the recent curricular revisions at the institutions in the survey sample. Curricular outcomes, in addition to specific

environmental influences, were identified by surveying graduates who have completed baccalaureate degrees in professional fine arts programs.

The study reported here focused primarily on environmental input variables; external influences, institutional/organizational characteristics, and student demographics. Recommendations on curriculum content solicited from external fine arts interest groups (e.g., fine arts alumni) may indicate whether the curriculum planners in the fine arts are influenced by and responsive to environmental input variables as outlined in the theoretical framework (see Figure 1).

The following list represents the matrix utilized for classifying curricular design influences. The list is divided into categories as defined in the conceptual framework. The list is composed of items classified as environmental input variables (see Appendix E for specific instrument used to identify curriculum design influences):

1. External Influences
  - a. business/industry
  - b. public call for accountability
  - c. older, less traditional students returning to college in increasing numbers
  - d. foreign student enrollment
  - e. federal and state policy
  - f. state governing/coordinating boards
  - g. university governing/coordinating boards



\*Responsive to external influences, \*\*Content-defined, process-oriented, or outcomes based  
 +Disciplinary or interdisciplinary, ++Anticipated or unanticipated

Figure 1. A Model of Curriculum Design or Planning Processes.  
 Adapted from Berquist (1977, 1981) and Conrad and Pratt (1980)

- h. accrediting agencies
  - i. decreased federal assistance for students
  - j. decreased federal funds for research
  - k. decreasing enrollment
  - l. alumni
  - m. other
2. Institutional Influences
- a. institutional mission
  - b. history and tradition of the institution
  - c. organizational structure of the institution
  - d. organizational structure of the fine arts
  - e. faculty
  - f. faculty senate
  - g. students
  - h. staff
  - i. president of the institution
  - j. vice-president for academic affairs
  - k. curriculum committee for the institution
  - l. curriculum committee for the fine arts
  - m. other committees (specify):
  - n. other
3. Specific Student Characteristics (that may influence curriculum design processes)
- a. socioeconomic background
  - b. age
  - c. ethnic origin

- d. cultural heritage
- e. level of educational preparation
- f. other

This study also investigated whether curriculum planners may have been sensitive to aspects of institutional change theory. Wood and Davis noted, for example, that effective curriculum implementation requires (1) anticipating and overcoming resistance to the new or revised curriculum structure and (2) establishing a timetable for implementing the new or revised structures (1978, pp. 44-47). "Theories and empirical findings about institutional change," say Wood and Davis, "are most relevant to the implementation stage of a curriculum design project, and strategies for implementation should be carefully planned in advance" (1978, p. 44). These authors presented the following "checklist for planning the implementation of a new or revised curriculum." Wood and Davis noted that resistance to curricular change will be less if

1. the faculty feel that the curriculum design or evaluation project is their own, not one solely devised or imposed by a small group or by outsiders;
2. the project has the support of top administrators;
3. the faculty see the new or revised curriculum as reducing rather than increasing their present burdens;
4. the project accords with values and ideals of the faculty;
5. the new curriculum offers the kind of new teaching experience that interests the faculty;

6. the faculty feel that their autonomy and their security is [sic] not threatened by the new curriculum;
7. the faculty has contributed to the diagnostic efforts that led to the new curriculum and agree what the basic program is and feel its importance;
8. the curriculum is adopted by consensual group decision;
9. the proponents of the new curriculum are able to empathize with opponents, recognize valid objections, and take steps to relieve necessary fears;
10. provision is made for feedback on the project and for further clarification as needed;
11. participants experience acceptance, support, trust, and confidence in their relations with one another;
12. the project is kept open to revisions and consideration if experience indicates that changes would be desirable (1978, pp. 44-45).

Wood and Davis (1978) recommended further that curriculum planners should employ time-management techniques for establishing a timetable for implementation of the new or revised curriculum. These authors also discussed the attributes of developing contingency plans for unanticipated outcomes during the implementation process.

Conrad (1980) identified two stages involved in the institutional processes of curricular change that closely parallel the findings of Wood and Davis (1978). Conrad contended that academic change involves aspects of "initiation" and "implementation" (1980, p. 102). He noted that there is no comprehensive theory of academic change "because existing theories fail to explain adequately both the initiation and implementation stages,

especially of those reforms geared toward general education" (1980, p. 104). Conrad conceded the existence of a proliferation of empirical research on the subject, but he argues that these efforts have not always resulted in theoretical development. Conrad argued that a gap still exists between research on innovation and actual strategies for change.

Conrad (1980) identified four considerations in the strategy for initiating and implementing academic change: (1) creating a favorable climate for change, (2) building faculty support for curricular change, (3) exerting administrative leadership, and (4) organizing for implementation (p. 104). Conrad noted that these "organizing strategies" suggest "approaches that may be useful for those involved in the process of curriculum change" (p. 104). The author contended that the "history of general education is replete with thwarted attempts to reinvigorate the liberal tradition. Yet the success of a notable number of such reforms suggests strategies for the initiation and implementation in general education" (p. 104).

This study addressed the issue of curricular change strategies utilized by the institutions in the survey population. It was significant to note whether the institutions in the survey population that have implemented new or revised curricula have consciously employed aspects of institutional change theory.

### Research Questions

The following research questions guided the investigator in this study:

1. What are the forces or pressures that are currently influencing curriculum design decisions regarding the general education requirements in fine arts professional baccalaureate degree programs?
2. How have curriculum planners for the fine arts responded to the current national movement to redefine the general education requirements in higher education?

### Definition of Terms

Fine Arts Professional Baccalaureate Degree Programs. A defined group or structure of courses that is designed to encourage or foster the development of professional/practical skills and competencies in creative activities, e.g., art, cinema/film, dance, drama, music, photography. The products of these creative activities are generally performance or visually oriented.

The focus of this study is on the undergraduate programs that are designed to prepare the student to be accomplished in these creative activities upon completion of the baccalaureate degree.

General Education Core Requirements. A specified program of study, usually allowing for some elective choice in specified categories, drawing from disciplines in the humanities, sciences,

and social and behavioral sciences. General education core requirements are usually defined by a specified number of units required in specific categories of competencies, such as languages, mathematics, composition, humanities, and the sciences.

These core requirements are intended to complement study in the student's major program. A combination of these core requirements and a program of study in the student's major are required to complete the undergraduate degree.

Liberal or General Education. Bernard Murchland (1979) discussed "three broad fronts" for reform in liberal education: (1) basic elements of a cultural formation, (2) value formation, and (3) skills formation, respectively. Murchland's connected view of liberal or general education addresses the recent trend to combine the ideas of practical and liberal education. Murchland argued that liberal or general education is a process of integrating all three of these concepts--culture, skills, and values. Liberal or general education serves to integrate knowledge (content or cultural formation) and intellectual skills (the discipline or "furniture") with an understanding that "all ideas and intellectual systems take rise from prior value assumptions and have ethical ramifications in society and in individual lives" (Murchland, 1979, p. 43).

Liberal or general education extends beyond an acquisition of knowledge and skills--knowing what and knowing how. A liberal or general education should address "the ultimate questions of

society and the individual as well as the acquisition of skills and knowledge" (Conrad and Wyr, 1980, p. 11). A true liberal or general education should be aimed at freeing individuals to make choices. Liberal or general education should extend beyond the perpetuation of the status quo in society: it should integrate knowledge (paideia) and human development (arete). Liberal or general education then is culture that "involves free choice, commitment, and the willingness to bear significant risks" (Conrad and Wyr, 1980, p. 1). This classical interpretation of the liberal education tradition was, for the Greeks, "a personal and moral inquiry that blended theory with practice, the ideal with reality, and the freedom of the individual with the Good of the State" (Conrad and Wyr, 1980, p. 1).

#### Significance

If the hypotheses are correct and if a significant amount of data are gathered relating to the subject of this study, then the results could be useful for two primary purposes: (1) to assist in administrative decision making regarding the curriculum design in the fine arts professional baccalaureate degree programs and (2) to facilitate curriculum planning processes relating to designing curriculum structures for the fine arts professional baccalaureate degree programs.

### Administrative Decision Making

The results of this study could have bearing on administrative decisions regarding curriculum revisions in fine arts, college and faculty organizational structures, budgeting proposals, and program reviews. The study will address issues that relate to the efficacy of existing organizational and curricular structures in the liberal and fine arts disciplines in higher education.

### Curriculum Planning

Systematic curriculum planning in the fine arts professional degree programs is relatively nonexistent. This study could provide information that would be of assistance in structuring a framework for curriculum planning in these programs. Curriculum planners will also find the information presented here helpful in supporting specific proposals for curriculum revision.

The current interest in curriculum review and revision may presuppose that definition is lacking in the programs under consideration, that the curriculum structures under review may need to be redefined. Any current information regarding interdisciplinary associations will aid in the redefinition processes. Similarly, program review is facilitated by concise definitions or clearer understandings of curriculum structures.

### Assumptions

The following assumptions underlie the study:

1. Concepts that define general education are inextricably linked to the educational philosophies of the fine arts professional baccalaureate degree programs.
2. General education as an educational approach is significantly defined to be similar among programs of various institutions.
3. A significant number of public institutions have been influenced recently to examine and in many cases to redefine their general education and fine arts undergraduate curriculum.
4. The information provided by respondents is truthful and objective with regard to curriculum review and revision in higher education.

### Summary

This chapter has provided information on the history of liberal/general and fine arts education within the broad spectrum of American higher education. Historically, the fine arts emerged slowly to gain a foothold in American higher education. The fact that these disciplines evolved gradually is somewhat surprising when considering that at least two of the fine arts were components of the ancient classical trivium and quadrivium, also referred to as the seven liberal arts. This chapter also presented documentation to support the current existence of a

national movement to redefine undergraduate education. Recent review and revision of curricula have focused on the general education core requirements and their relationship to curricula throughout the university educational system. It was noted that the results of the study could be significant for decision making and curriculum planning regarding curricular design structures for the fine arts professional baccalaureate degree programs. The terms "Fine Arts Professional Degree Programs," "General Education Core Requirements," and "Liberal or General Education" were defined to clarify their use in this study.

The conceptual framework to be employed in examining the curricula in the fine arts professional baccalaureate degree programs was also presented in Chapter 1. Basically, the work of Berquist (1977, 1981) and Conrad and Pratt (1980) provided a model for designing curriculum that will be utilized in this study.

Finally, Chapter 1 presented the assumptions underlying the study. These assumptions relate primarily to the philosophies underlying general education and the fine arts disciplines.

Chapter 2 reviewed the literature regarding the relationships among the concepts of general educational, professional education, and education in the fine arts related disciplines. Chapter 3 discusses the method of investigation and the limitations of the study. Chapter 4 reports the results of the investigation into the association between general education requirements and the fine arts professional degree programs in higher

education. Chapter 5 summarizes the results of the investigation, the conclusions reached, and resulting recommendations.

## CHAPTER 2

### REVIEW OF THE LITERATURE

The review of the literature focuses on three major areas: (1) the relationship between liberal and general education, (2) the skills associated with a general education, and (3) the relationship between general education and the fine arts. The first section focuses on studies that draw distinctions between liberal and general education. The section on general education and acquired skills examines career or occupational skills and competencies acquired in a general education program of study. The third part of this chapter begins with a brief discussion of the distinction between the fine arts general and professional degree programs and then reviews literature regarding the association between undergraduate programs of study in general education and the degree programs in the fine arts.

#### Distinctions Between Liberal and General Education

Mayhew began his definition of general education by stating that similar to "developments in the past, general education became a dynamic force in protest against existing practices which had become obsolete but which were still being widely employed and defended" (1960, p. 1). Mayhew recognized the

defenders of the liberal tradition in his remarks and suggested that general education is an attempt to revitalize and contemporize liberal education.

After discussing the limitations of early American higher education, Mayhew attempted to clarify the origins of general education when he stated the following:

Theorists began to advocate, and some colleges and universities to experiment with, a new kind of education to which the name general education was applied. Early prototypes were created as early as the post-World War I period with John Erskine's course at Columbia. The 1930's saw a few more innovations as Robert Hutchins caused a revamping of the College at the University of Chicago, as Floyd W. Reeves carried the Chicago ideas to the University of Florida, as W. W. Charters led the establishment of a general education program at Stephens College, and as Alexander Meiklejohn tried a bold experiment at Wisconsin. It was in the 1940's, however, that the general education movement really began to gain acceptance as a possible solution to the educational ills everywhere apparent (1960, pp. 5-6).

The objectives or "characteristics" of various general education programs include the following according to Mayhew:

To provide students with broad outlines of human knowledge through interdisciplinary approaches to the subject matters.

To provide the student knowledge that is transferable to application in other disciplines or outside the academic community setting.

To change human behavior.

To provide a common universe of discourse.

To education for the non-vocational aspects of life, such as effective personal relationships, good citizenship, and productive utilization of leisure time (Mayhew, 1960, pp. 4-8).

Mayhew stated the following with regard to what constitutes a general education program of study:

General education courses typically claim to educate for the non-vocational aspects of life. They purport to educate for effective citizenship, worthy use of leisure time, effective home and family living, and movement toward effective personal adjustment. They are based on the assumption that men and women need to have formal education to fit them first for the task of living personally satisfying and socially useful lives. Courses may try to do this through a study of great books in the history of Western civilization or through courses in personal adjustment. But the entire general education movement as represented in theory and in practice claims this as its unique goal. Medical or engineering education has a clearly vocational purpose. General education courses attempt to achieve something else (1960, p. 8).

Mayhew's description of general education clouds the distinction between the liberal learning practices of the colonial period and the form to which it has evolved today. He offered a simplistic clarification of the association between general and liberal education when he referred to general education as "liberal arts in modern clothes" and a semblance of "the older liberal arts curriculum" (Mayhew, 1960, p. 10).

Curriculum theorists have rarely agreed upon the distinctions, if any exist, between liberal learning and general education. A general education has been viewed as a unique alternative to liberal learning. General education may refer to a core of elective courses designed to provide breadth to the student's major program of study. Liberal education, on the other hand, often refers to a broadening of perception, cultural understanding, or study in a common heritage or set of values. Liberal

education, then, is something more than the current design of general education. It has been argued, for example, that general education "refers to just one part of the undergraduate program," while liberal education "includes the total experience" (Boyer and Levine, 1981, p. 32).

A distinction between the concepts of liberal and general education was made by a presidential commission which was formed in 1946 to study the purposes and functions of American higher education. This early report noted the following with regard to general and liberal education in postsecondary institutions in America:

General education undertakes to redefine liberal education in terms of life's problems as men face them, to give it human orientation and social direction, to invest it with content that is directly relevant to the demands of contemporary society. General education is liberal education with its matter and method shifted from its original aristocratic intent to the service of democracy. General education seeks to extend to all men the benefits of an education that liberates (U.S. President's Commission on Higher Education, n.d., p. 49).

The Harvard Report of 1945 suggested that the educational outcomes are similar whether the student experiences a liberal or a general education. The Harvard Committee noted that "if one clings to the root meaning of liberal education as that which benefits or helps to make men free, then liberal and general education have identical goals" (Report of the Harvard Committee, 1946, p. 52).

In a later study, Boyer and Levine (1981) noted that the terms liberal and general were often confused when referring to

educational outcomes. These authors contended that these terms are not synonymous with each other. "Ideally," say Boyer and Levine, "when all the pieces--general education, the major, electives, and nonclassroom activity--are effectively combined, liberal education occurs," and the student becomes "a liberally-educated person." These authors noted further, however, that a distinction "must be drawn between the specific objectives of general education and the whole of the undergraduate experience" and that "when colleges fail to distinguish the two clearly, general education tends to get lost, or to carry more baggage than it should" (1981, p. 32).

Mayhew viewed the distinction between liberal and general education as a question of semantics:

If general education is regarded as a pursuit of those elemental ideas required for mature responsible living while liberal education includes those additional studies which are desirable but not essential for everyone, the issue may be partially resolved. By this definition, general education is simply a phase of liberal education, a seasoning in the fundamentals, while liberal education moves a student further along such paths as his personal interests may direct (1960, p. 87).

The aims of liberal and general education are apparently similar. It is difficult, in fact, to discern a particular author's interpretation when he/she speaks of what constitutes a liberally educated individual or what should be the common experiences in a general education program when these terms are so similar in meaning. Suffice it to say that what dominates in American higher education today is most probably a form of general

education designed around a common core of elective courses that serves to complement the major field of study. Boyer and Levine noted, for example, that the most common procedure for studying the content of general education is through "distribution requirements" characteristically defined by a blend of "specified courses, guided options, and a few electives" (1981, p. 26). It is useful, however, to discuss briefly what curriculum theorists believe constitutes a general or liberal education. Additional theories on this subject are provided in the second section of this chapter, where skills and competencies associated with general education are discussed further.

The President's Commission on Higher Education in 1946 referred to general education as "the term that has come to be accepted for those phases of nonspecialized and nonvocational learning which should be the common experience of all educated men and women" (United States President's Commission on Higher Education, n.d., p. 49). The Commission also noted the following with regard to programs in general education:

General education should give to the student the values, attitudes, knowledge and skills that will equip him to live rightly and well in a free society. It should enable him to identify, interpret, select, and build into his own life those components of his cultural heritage that contribute richly to understanding and appreciation of the world in which he lives. It should therefore embrace ethical values, scientific generalizations, and aesthetic conceptions, as well as an understanding of the purposes and character of the political, economic, and social institutions that may have devised. But the knowledge and understanding which general education aims to secure, whether drawn from the past or from a living present, are

not to be regarded as ends in themselves. They are means to a more abundant personal life and a stronger, freer social order. Thus conceived, general education is not sharply distinguished from liberal education; the two differ mainly in degree, not in kind (n.d., p. 49).

The interpretation of liberal education taken in the 1946 report of the President's Commission on Higher Education appears similar to a classical view of the term. The Greeks, for example, believed that liberal education should extend beyond a perpetuation of the status quo in society (Conrad and Wyer, 1980); it should integrate knowledge (paideia) and human development (arete). Liberal education in both a classical and a contemporary sense should extend beyond acquisition of knowledge and skills-- knowing what and knowing how. A liberal education should address "the ultimate questions of society and the individual as well as the acquisition of skills and knowledge" (Conrad and Wyer, 1980, p. 11). A true liberal education should be aimed at freeing individuals to make choices.

Bernard Murchland (1979) discussed "three broad fronts" in his interpretation of liberal education: (1) basic elements of cultural formation, (2) value formation, and (3) skills formation. Murchland contended that liberal education seeks to integrate all three of these concepts. Liberal education serves to integrate knowledge (content or cultural formation) and intellectual skills (the discipline or "furniture") with an understanding that the end product of combining content (knowing what) and skills (knowing how) can be value formation.

Riley (1979) offered a concept of liberal education that is markedly similar to Murchland's interpretation. Three goals are necessary in liberal learning according to Riley:

1. Skills for lifelong learning 'as a nonspecialist;' attained through the following:
  - being able to identify a problem or issue worthy of investigation,
  - being able to draw upon those resources required to investigate the problem or issue, and
  - being able to specify appropriate criteria for determining when a problem or issue has or has not been resolved.
2. To develop an inter- and cross-disciplinary understanding; being able to 'synthesize in appropriate ways seemingly disparate bodies of knowledge for application to a broad range of problems,' and
3. An ability to make 'informed value judgments, whether they be moral, logical, religious, social, political, or economic (1979, pp. 442-443).

Riley quoted from Winter et al. (1978) to support his contention that

liberal education appears to promote increases in conceptual, social, and emotional sophistication [and therefore] students trained in the liberal arts are better able to formulate valid concepts, analyze arguments, define themselves, and orient themselves maturely to their world (Riley, 1979, p. 437).

Riley concluded that "developing skills for lifelong learning, for synthesizing the specialized knowledge of the various disciplines, and for making informed value judgments are the principal goals of liberal education" (1979, p. 443). Riley's interpretation of liberal learning assumes a classical perspective when he supports the contention that "a liberal arts education, more than any other, produces those qualities of mind and character which are

required of responsible citizens in an open, complex, and technological society (1979, p. 439).

Alan Simpson mirrored the remarks of both Murchland (1979) and Riley (1979) when he noted that liberal education "involves a combination of knowledge, skills, and standards," "Any education that matters," argues Simpson, "is liberal" (1961, p. 4). Simpson also supported a classical perspective of the subject: "In times past a liberal education set off a free man from a slave or a gentleman from laborers and artisans. It now distinguishes whatever nourishes the mind and spirit from the training which is merely practical or professional (1961, p. 4).

Defining liberal learning conjures terminology such as the formation of values, blueprint for living, social responsibility, ability to integrate knowledge, ability to reason, and skills formation. It is interesting to note that references to the acquisition of skills or practical learning become more prevalent when curriculum theorists are referring to general rather than liberal education. This phenomenon and the relationship between liberal learning and professional education will be discussed further in the review of literature.

Boyer and Levine defined general education in terms of outcomes: "the information, attitudes, and values all students are expected to acquire as a consequence of having attended a particular institution" (1981, p. 31). These authors identified "competency-based general education" as a variation of a focus on

educational outcomes." Boyer and Levine reviewed contemporary programs in general education that place an emphasis on outcomes:

Today, college catalogs refer to . . . an understanding of natural phenomena; knowing one's culture; appreciating the aesthetic aspects of life; having the ability to solve problems; or having a facility in language. The list goes on. Over time, the rhetoric has changed, but the notion of a cultural ideal persists. The approach is a popular one, and most colleges still make a stab at defining the ideals of education (1981, p. 31).

Skills and Competencies Associated  
With General Education

Wood and Davis (1978), in a chapter titled "Liberal versus Useful Education," noted that the debate on the true purposes of education "has occupied some of the greatest minds in every generation. The most enduring form of that debate in the United States has focused on the presumably inherent and irreconcilable differences between liberal education and professional or vocational training" (p. 7).

Skills formation, identified through focusing on educational outcomes, is only a single component of liberal education as the process has been defined by theorists such as Murchland (1979), Simpson (1961), and Riley (1979). Murchland noted that "there is a long-standing confusion in American society about the relationship between career education and liberal education" (1979, p. 47). Murchland attempted to clarify further the skills component in a liberal education by reference to a classical theorist:

The traditional response to this confusion [between career and liberal education] has been an artificial division of labor. The liberal arts colleges have been assigned one kind of education while the larger, tax-supported schools have been made responsible for another. . . . It is not a satisfactory arrangement. Here again a historical perspective is helpful. Aristotle distinguished three kinds of knowledge: theoretical, practical and productive--depending on whether knowledge is pursued for its own sake, or as a means to conduct, or as a means to making something useful and beautiful. Liberal education must integrate all three (1979, p. 47).

Murchland (1979) referred to the educational theorist Alfred North Whitehead in his contention that higher education should be responsible for producing graduates "who know something and can do something." Murchland believes that higher education has failed to adequately teach skills. He proposed that students should pursue a double major--"one of career preparation and [the] other firmly anchored in an updated version of the trivium and quadrivium" (1979, p. 47). The failure to teach skills in undergraduate education, according to Murchland, is owing to the fact that "we have failed to provide the liberal context in which skills can be integrated to larger purposes" (p. 47).

Simpson (1961) identified two skills associated with a liberal education. The first skill relates to training the mind to think clearly: "the habit of approaching everything we hear and everything we are taught to believe with a certain skepticism (p. 5). The second skill that Simpson related to a liberally educated individual is an ability for self-expression.

Riley (1979) referred to skills in liberal learning that can be utilized throughout the lifetime. He placed specific

emphasis on skills relating to problem solving: identification of the problem, exploring and understanding the problem, and evaluating whether a problem has been resolved.

Skills formation, identified through focusing on educational outcomes, is only a single component of these definitions of liberal education. But the aspects associated with skills formation or the outcomes of a general education that can be applied to occupational performance are closely related to the philosophical purposes of the fine arts professional degree programs. Study in the fine arts in history, criticism, philosophy, and social awareness, for example, are a part of the professional degree programs. Emphasis on career training within a general education curriculum focuses primarily on skills formation or on the skills traditionally associated with liberal learning that can complement a professional career (i.e., an ability to communicate well, social skills, reasoning skills). Berquist (1977) and Levine (1978) argued that liberal education need not be perceived as unpractical and that career training can be an integral part of a liberal education.

The skills associated with having experienced a general education do not always equate to the stated goals of these programs. Boyer and Levine (1981) acknowledge that the "means" of general education can address stated goals, competencies, core requirements, or selected outcomes. These terms can be interfused and related one to the other, but ultimately the general education

curriculum at a specific institution is classified as predominantly content, process, or outcomes oriented. A discussion of skills related to general education addresses the topic of educational outcomes. This is contrasted, for example, with a curriculum that concentrates on a required, integrated core of courses and experiences (Conrad and Wyr, 1960, p. 24). Superficially, curriculum that is based on "a common set of related experiences designed to achieve specific purposes" (Conrad, 1978, p. 56) appeared to concentrate more heavily on the content component of the liberal education process.

Ewens (1979) proposed the theory that the interest in skills that can be associated with liberal education, rather than a content-oriented approach, is precipitated by confusion over what constitutes a liberally educated mind. What common experiences lead to liberal learning, or "what knowledge would a generally educated person have" (Gaff, 1980, p. 54)? Similarly, Boyer and Kaplan (1977) asked "what are the common experiences, in light of our own social and cultural condition, that could become the new center of general and liberal education" (p. 57)? What should be the specific content of a liberal education program? There are no definitive answers to these questions, or at least the answers are not as obvious as they once may have been.

Bowen's (1977) examination of the outcomes or effects of liberal education directed attention toward issues of cognitive learning, competence-based education, and the psychological and

social awareness of graduates from a liberal education program. Unfortunately, competence-based liberal education implies the formation of measurable skills when much of the process of a liberal education may be intangible through standardized measures and testing. Conrad and Wyer noted, for example, that "schools vary considerably in their degree of emphasis either on the measurement of broad generic skills or on behaviorally demonstrable skills" but that the majority of competence-based programs "focus on skills or abilities, as opposed to the testing of certain sets of facts or given areas of knowledge" (1980, p. 29).

Whitehead (1968) provided further support for including specialized training to complement general education in the undergraduate programs:

The general culture is designed to foster an activity of the mind; the specialist course utilizes this activity . . . in the general foci special interest will arise; and similarly in the special study, the external connections of the subject drag thought outwards.

Again, there is not one course of study which merely gives general culture, and another which gives special knowledge. The subjects pursued for the sake of a general education are special subjects specially studied; and on the other hand, one of the ways of encouraging mental activity is to foster a special devotion. You may not divide the seamless coat of learning . . . .

The appreciation of the structure of ideas is that side of a cultured mind which can only grow under the influence of special study. . . . Nothing but a special study can give any appreciation for the exact formulation of general ideas . . . . A mind so disciplined should be both more abstract and more concrete. It has been trained in the comprehension of abstract thought and in the analysis of facts (pp. 11-12).

Whitehead noted further that technical or career education "must be conceived in a liberal spirit . . . geometry and poetry are as essential as turning laths" (1968, p. 45). "The antithesis between a technical and a liberal education," Whitehead contends, "is fallacious. There can be no adequate technical education which is not liberal, and no liberal education which is not technical: that is, no education which does not impart both technique and intellectual vision" (1968, p. 48). Whitehead concluded that "an evil side of the Platonic culture has been its total neglect of technical education as an ingredient in the complete development of ideal human beings" (1968, p. 50).

Dressel (1980) contended that "liberal education is not separable from career or professional education." He noted further that "since every individual has a career or practices a profession, liberal education is part of all education. [Liberal education] includes perception of one's career in relation to society and of one's practice as an interaction with others in ways mutually beneficial" (p. 107). Dressel also distinguished between general and liberal education in his discussion of the association between specialized and general education:

In this view, general education is inconsequential because it constitutes an excuse for ignoring liberal education. In emphasizing some common body of knowledge, general education would force everyone into a common experience, denying the great variability in background and goals . . . . By separating general education from both liberal education and professional education, proponents of general education thereby promote some minimal level of

skills and knowledge as essential and common possessions of all. When the focus is on general education, the more significant concepts of liberal education and their integration with career education are not simply ignored-- they are, in fact, denied (1980, p. 107).

Dressel is not ignoring a relationship between liberal and general education or between liberal and career education. But he did contend that a focus on general education will not supplant the benefits of an education that integrates career preparation and the liberal learning tradition. Dressel appeared to believe that general and liberal education are not synonymous approaches to the education process and that a general education is unsatisfactory when it fails to integrate specialized skills into the total undergraduate experience.

Dressel argued that concentrated study in a discipline is "specialized education" and

becomes liberal education only when the disciplinary insights and ways of developing them become part and parcel of the individual's values and modes of thought and, perhaps more than anything else, make it apparent to the individual that, to function satisfactorily and productively, he or she must also incorporate the knowledge and insights of other disciplines into his or her bag of competencies (1980, p. 107).

Chickering (1977) readily admitted to a connection between general education and "related employment." He contended that "a vocation, a calling, and a liberal education do not have to be incompatible or in conflict" but rather "can be mutually reinforcing" (p. 139).

The chapter on "Proposed Requirements in General Education" in the Report of the Harvard Committee of 1946 began with the following remarks:

General and special education are not, and must not be placed, in competition with each other. General education should provide not only an adequate groundwork for the choice of a specialty, but a milieu in which the specialty can develop its fullest potentialities. Specialization can only realize its major purposes within a larger general context . . . . Special education instructs in what things can be done and how to do them; general education, in what needs to be done and to what ends (p. 195).

The relationship between general education, specialized education, and liberal education was clarified further in the Harvard Committee Report:

Education is broadly divided into general and special education . . . . The term, general education, . . . is used to indicate that part of a student's whole education which looks first of all in the sense of universal education. It is used to indicate that part of a student's whole education which looks first of all to his life as a responsible human being and citizen; while the term, special education, indicates that part which looks to the student's competence in some occupation. The two sides of life are not entirely separable, and it would be false to imagine education for one as quite distinct from education for the other . . . . Clearly, general education has somewhat the meaning of liberal education . . . if one clings to the root meaning of liberal as that which befits or helps to make free men, then general and liberal education have identical goals. The one may be thought of as an earlier stage of the other, similar in nature but less advanced in degree (Report of the Harvard Committee, 1946, pp. 51-52).

Many of these educational theorists distinguish between liberal or general education and career preparation or skills formation. Generally, emphasis in a specific discipline constitutes preparation for performing occupational skills, and general

education or liberal education complements this professional training by integrating disciplines and broadening the base of knowledge applicable to success on both a professional and personal level. Sagan (1978), however, envisioned a concept of liberal education that also provided "specialized knowledge and skills needed for entry-level positions." He contended that liberal education needed to "become more competency based, focusing on the development of analytical abilities appropriate to a wide range of life tasks" (p. 20). Mayhew (1960) made a similar point when he argued that "all courses in general education claimed as one of their objectives the development of critical thinking ability which, it was speculated, could be used in all fields with equal relevance . . . critical thinking could well become the integrating theme or thread of general education" (p. 7). Both of these authors suggested that the comprehension of certain subjects or even of particular disciplines of knowledge can provide a means of integrating further knowledge from a variety of disciplines or "life tasks."

Sagan commented further in "supporting a relationship between the liberal arts and career education:"

The liberal arts have a responsibility for developing the specialized knowledge and skills needed for entry-level positions appropriate to a liberal arts degree and for laying the foundation for a pattern of career development appropriate to the student's interests and abilities . . . . Career development should be considered part of a broader pattern of personal growth and development. The liberal arts experience seeks to develop important personal qualities such as expanded self-awareness and humane values. Careers, the specialized roles individuals

play in society, offer a major vehicle for the further development and expression of such qualities. Development of reasonably complete human beings within a complex society thus requires career preparation to provide maximum opportunity for fulfillment of human potential. . . . Liberal arts faculty must accept the responsibility for linking their disciplines to practical affairs (1978, p. 20).

Sagan also discussed the attributes to the student and society gained by integrating liberal education and career preparation. These attributes are classified into categories relating to intrinsic and extrinsic goals, the relationship of the student to society in general, and a recognition of the noncognitive aims of education. Sagan summarized many of these points in the following statements:

The task effectiveness position also differs from more traditional perspectives in its clear acceptance of the human resource needs of society as a legitimate source of educational goals. Service to society is pursued as an aim, both in the sense of specialized career service and in the development of more general capabilities such as "education for citizenship." Traditionalists criticize this view on the grounds that it makes human beings the means to achieve social ends. The answer to this charge lies in a view of human development in which fulfillment of human potential may occur no less in a role of service than in a life of contemplation, and in a view of society in which self-fulfillment for all can be facilitated by some forms of collective action. This position, however, is viable only as education for social resources remains firmly grounded in the "liberating arts" . . . . A tentative general conclusion is that the personal qualities and the task-oriented positions can be largely reconciled within the framework of a relatively traditional liberal arts education, provided the basic points of each position are maintained. In other words, liberal arts education can become more task oriented, can incorporate new and expanded areas of specialization, and can emphasize service to fellow human beings through the pursuit of worthy careers provided such education (1) retains its traditional foundation in the liberal arts as a source of personal meaning and as subjects worthy of

pursuit in their own right, (2) remains committed to the development of important personal qualities (humanitas), (3) requires appropriate breadth of perspective and qualities of openness to liberate the individual from bias and ignorance, and (4) emphasizes that a democratic society is a means to personal fulfillment for all its members, but with special responsibilities falling to those with talent (1978, p. 34).

Sagan also noted several problems associated with the current practice of liberal education failing to recognize or teach competent skills. He contended further that a problem exists with regard to credentialing career-related competencies:

Academic performance as embodied in these assessments [of liberal arts classes] stresses comprehension and manipulation within the relatively structured boundaries of abstract bodies of knowledge. Where other cognitive skills are developed, provision is seldom made for the application of these skills to a reasonable variety of new task situations. The most telling criticism of undergraduate education, from a competency perspective, is the conclusion from a wide range of studies that academic success . . . does not relate to any other kind of scientific, creative, artistic, or professional achievement . . . . The competencies rewarded in academic performance are for the most part not those required for effective participation in other important life tasks (1978, p. 44).

Sagan noted the following with regard to credentialing selected competencies:

Even if the students are able to develop career-related competencies, the traditional course structure and grading practices of liberal arts institutions often prevent those competencies from being credentialed on the transcript. . . . The problem for the liberal arts is how to select and credential a set of generalized competencies appropriate to a specified range of career-related situations. From the perspective of curriculum design, the dilemma is how to strike an appropriate balance between power and generalizability (1978, pp. 44-45).

Sagan defined power as the ability to achieve a designated end result, or "the ability of a technique to solve a particular problem, or the ability of a conception to explain a phenomenon." The term generalizability, says Sagan, "defines the range of situations to which a technique or knowledge may be applied, given some minimum standards of power" (1978, p. 45).

Sagan contended that traditional liberal arts education has unnecessarily carried the burden of providing "cognitive skills associated with traditional forms of scholarship [that] are sufficiently powerful when applied to other types of problems, and can be generalized to a wider variety of situations than can more narrowly conceived vocational competencies" (1978, p. 45). Sagan argued that current hiring practices do not support this claim and that employers "prefer to hire specialists educated for the specific tasks of particular positions." Sagan did not argue that a liberal education fails to develop generalized competencies, but he contended that this approach to education should emphasize further those competencies which are sufficiently powerful to satisfy the requirements of particular occupations.

The solution to this problem according to Sagan is two-fold: to develop more task-oriented generalized competencies and to develop additional skills needed for entry-level positions. Sagan also wrote that the individual professions have attempted to address these concerns:

The professions have solved the problem of competency development more successfully than the liberal arts by restructuring generalized abilities, such as problem-solving skills, into somewhat more defined procedures appropriate to a range of identifiable tasks. Many of these professional techniques, however, are linked conceptually to the most generalized of liberal arts skills and could be taught to students as generalized competencies not necessarily related to the content of a specific profession (1978, p. 45).

Dressel (1979) also perceived of a similarly close association between professional education and the liberal arts:

The distinction between liberal education and vocational or professional courses has relatively less significance than is usually thought. The typical liberal arts course will not make any contribution to a liberal education unless the learning experience provides opportunity to relate the values and modes of thought involved in the course of practical life situations and the value conflicts involved in these. On the other hand, vocational or professional courses which become highly specific in terms of facts and skills and ignore the values implied or the judgments required in the application of this knowledge and these skills will likewise make no contribution to a liberal education. The competencies, values, and insights implied by liberal education are essential to good performance in the professions and can add significantly to the satisfactions of the individual and the quality of the work done in many other vocations (p. 322).

The Working Group on the Arts in Higher Education is a cooperative organization composed of the National Association of Schools of Music, National Association of Schools of Theatre, National Association of Schools of Art and Design, National Association of Schools of Dance, and the International Council of Fine Arts Deans. The Working Group on the Arts in Higher Education (1985) emphasized the importance of a quality liberal education as a foundation for other types or forms of intellectual activity within the institution:

The existence of connections between undergraduate majors in certain disciplines and future careers or graduate/professional study should not obscure the fact that liberal education must provide an appropriate foundation for a broad range of intellectual activity and future study irrespective of the "major" chosen. In fact, serious attention to the principles of liberal education indicates the value of an undergraduate "major" in an area ostensibly unrelated to future professional interest. This fulfills one of the goals of the undergraduate liberal arts degree: the development of transferable insights, approaches, and skills (p. 10).

In a relatively recent edition of Current Issues in Higher Education (1982-83), Hiley raised the issue of career emphases within a liberal education program. He noted that the primary criticism is that recent financial exigencies have forced "a departure from the traditional liberal arts education" (p. 27). Hiley did not support the argument that the liberal learning tradition (or educational philosophy) has been sacrificed. He contended that the "interest in the relation between education and work is not to turn away from the traditional value of liberal arts education." Contrary to the criticism, Hiley has argued that the "idea that liberal arts education provides students with a broad knowledge and skills useful in whatever occupations they enter" is consistent with a liberal learning tradition (1982-83, p. 28).

In a 1978 article, Howard Bowen discussed an association between the liberal arts and professional education that is similar to Hiley's perceptions. Bowen noted that there "has been a good deal of misunderstanding and some hypocrisy in liberal arts circles about professional education" and that a tradition exists

in liberal education "that anything useful is somehow illiberal and anything liberal cannot be useful." Bowen believes that in truth "liberal arts colleges have dabbled in professional education or vocational education for many years" (1978, p. 12). To support his contention, Bowen referred to teacher-training programs, business and engineering colleges, and programs in speech therapy, journalism, and professional music. Bowen noted that unfortunately these programs "have never been handled very well . . . and are often the special project of a qualified and interested faculty member." He noted further that these programs "have always had an uncertain status, and in prosperous times, when we think about purifying the liberal arts curriculum, we often try to eliminate [these professional programs]" (1978, p. 12).

Bowen quickly noted that these are not currently prosperous times. Therefore,

we begin to look more kindly upon professional programs. . . . The pretense that liberal arts colleges are not involved in vocational education is something they ought to eschew. Instead the honest position is that the best preparation for vocational and professional training is liberal education. There is no consistency between being keenly interested in liberal education in the pure sense and at the same time recognizing that we are involved in vocational and professional education (1978, pp. 12-13).

Bowen identified the professions characteristically taught in a liberal education as learned professions or "vocations that are founded upon broad liberal education in the humanities, social

studies, and natural sciences, and which involve application of these disciplines to practical affairs (1978, p. 13).

Bowen noted that curriculum planners have failed to "put together groups of courses or programs of study which are part of a legitimate liberal education and at the same time carry students toward their particular vocational goals" (1978, p. 15). The author contended further that higher education programs "should introduce more liberal concerns into the professional studies and more quasi-professional study into liberal education" (1978, pp. 16-17). "The theory," said Bowen, "is that everything taught that might be called professional would also have a substantial liberal context" (1978, p. 18).

Bowen placed the responsibility with the professional programs to integrate breath into their respective curricula, thereby providing a link with liberal education:

Professional education, then should be constantly examined to determine whether existing programs are sufficiently broad, whether they provide adequate mastery in the underlying arts and sciences, and whether the graduates are sufficiently versatile to keep pace with future developments. If existing programs do not meet these demands, colleges may need to consider lengthening the period of professional study, offering more liberal studies concurrently with professional studies, introducing more liberal learning into professional courses, or some other solutions which help make liberal learning a good foundation for professional study . . .

. . . Liberal education is not just highly relevant to these professions; it is the base of professional education. Professional education is really a particular approach to liberal education (1978, pp. 14-15).

Bowen's comments may help to explain the current push to redefine the professional programs in the fine arts. The central questions relevant to these specific programs concern the relationship between the liberal or general education requirements and the discipline-specific or professional education requirements. The following section will attempt to address this relationship in higher education.

Liberal or General Education  
in Relation to the Fine Arts

Education theorists in their discussions of the relationship between general/liberal education and the fine arts have often failed to make a distinction between the fine arts general study and the fine arts professional study. A distinction between the fine arts general and fine arts professional degree programs is relevant to this study and the literature reviewed in this section. John Dewey's (1916) remarks helped to clarify this distinction when he compared education that is "base or mechanical" and education that is "liberal or intellectual:"

Some persons are trained by suitable practical exercises for capacity in doing things, for ability to use the mechanical tools . . . . Liberal education aims to train intelligence for its proper office: to know. The less this has to do with practical affairs, with making or producing, the more adequately it engages intelligence. So consistently does Aristotle draw the line between menial and liberal education that he puts what are now called the "fine" arts, music, painting, sculpture, in the same class with menial arts so far as their practice is concerned. They involve physical agencies, assiduity of practice, and external results. In discussing, for example, education in music he raises the question how far the young should be practiced in the playing of

instruments. . . . When professional power is aimed at, music sinks from the liberal to the professional level. . . . Evan a liberal concern with the works of fine art depends upon the existence of a hireling class of practitioners (pp. 296-297).

The specific focus of this study is with the curriculum in the fine arts professional degree programs where the relationship between the general education requirements and discipline-specific requirements is unclear.

The Working Group on the Arts in Higher Education (1985) recognized the fine arts as firmly grounded in the precepts of liberal education. This group (The Working Group on the Arts in Higher Education) noted that "curricula . . . usually are divided among required courses in the major, required courses in art, science, and the humanities, and electives" (1985, p. 15). This group noted further that there are

two generic types of baccalaureate degrees which prepare individuals for work in the professions of dance, music, theatre, and visual arts. Consistent with general academic practices, these are labeled "professional" degrees and "liberal arts" degrees. However, both have the capacity to provide liberal education (1985, pp. 15-16).

The Working Group on the Arts in Higher Education was very specific regarding a distinction between these two types of fine arts programs and liberal education degrees:

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary for arts professionals. Because physical skills development is critical during the period between 18 and 22 years of age, young artists in most disciplines cannot risk postponement of concentrated study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both

require extensive time commitments, the professional degree normally involves supportive courses from other fields directly and legitimately related to the professional practice of the discipline.

By contrast, the liberal arts degree in the arts emphasizes a broad program of general studies. The major field normally occupies one-third to one-half of the curriculum with coverage of the discipline being broad in scope (1985, p. 16).

The Working Group on the Arts in Higher Education contended that professional degrees in the fine arts and interdisciplinary degrees in such areas as musical theatre and set design "must have at least sixty-five percent course work in the arts disciplines involved to carry the title Bachelor of Fine Arts or Bachelor of Music" (1985, p. 16).

The Working Group on the Arts in Higher Education also presented one of the more significant arguments for undergraduate professional degrees in the fine arts that are distinct and separate from the general fine arts degrees, namely, that professional artistic development is critical at an early age. The fine arts major who is interested in a professional career cannot afford to wait until after completion of the baccalaureate degree to begin concentrated training and development in a chosen discipline. It is also important to note that the Working Group on the Arts in Higher Education recognized all fine arts degrees as liberal education in a traditional vein. Professional fine arts majors are not exempt from receiving a liberal education according to the guidelines established by the Working Group on the Arts in Higher Education. This group noted that "the integral

place of the arts in liberal education" leads to the premise "that there is a general convergence between the purpose of intensive education in the arts disciplines and the purpose of liberal education" (1985, p. 11).

The Working Group on the Arts in Higher Education also acknowledged that a particular institution's "mission, goals, and resources" influence the type of fine arts degrees offered and that the liberal education components of a given institution are challenged when professional fine arts degrees are offered:

In reference to the curricular structures and degree titles . . . the objective of offering a professional baccalaureate degree in an arts discipline requires a significant commitment of resources. It also presents specific challenges in liberal education since study in the traditional humanities and science occupies approximately one-third of the curriculum. . . . It is the quality of work in these courses rather than the quantity that produces a liberal education in the format of the Bachelor of Fine Arts or Bachelor of Music degree.

. . . Institutions which offer traditional baccalaureate degrees with majors in the arts disciplines also face a formidable challenge. At issue is [sic] the intensity and focus possible in the major field of study (1985, p. 17).

The Working Group on the Arts in Higher Education equated many of the goals of liberal learning to competencies gained in a fine arts discipline of study. This group argued that art can symbolize "a fusion of the emotional, spiritual, intellectual, and physical realities of the human condition. Therefore, the artistic process and the unique perspectives represented by works of art embody . . . a summation of human experience." This group argued further that this process of experiencing and understanding

works of art results in sharpened perception, sensitized emotion, and cultivated intellect." The development of individuals with these attributes is ultimately, said the Working Group on the Arts in Higher Education, "the goal of liberal education" (1985, p. 6).

The relationship between fine arts and general education was discussed in the Report of the Harvard Committee. The report noted that the

claim for the fine arts in general education rests on several assumptions: first, that the function of education is to develop our faculties of perception and understanding; second, that works experienced visually . . . are a significant part of human culture and that the study of them is an academic discipline analogous in its methods and values to the study of literature or of philosophy (1946, p 211).

The Harvard Committee expressed the belief that "it should be the obligation of the college" to expose students to the visual arts (1946, p. 212). "Otherwise," the Committee argued, "a whole field of experience that is a significant part of human culture may remain closed."

The Harvard Committee concluded that it did not "feel competent to determine either the character or the content of general education courses in the fine arts. It is probable," the Committee noted, "that both historical and analytical approaches to the subject should be made available" (1946, p. 212).

The Harvard Committee noted, similar to Dewey's (1916) contention, that "training in the technique of the arts," the professional fine arts degree programs, should not be a part of

general education (Report of the Harvard Committee, 1946, pp. 212-213).

Dressel (1979), in an article on liberal education, made a distinction between fine and practical arts in liberal learning. Dressel noted that some educational theorists take issue with "whether the fine arts are really a part of the liberal arts for educational purposes. A number of faculties outside the fine arts doubt that a major in the fine arts--other than history--should be permitted in a liberal education program" (1979, p. 315). History of the theatre or a comparable course is the predominant representative for the fine arts in liberal education programs where elective choice is permitted in the core requirements. Fine arts performance related activities such as dance, drama, music, or studio art are often regarded as "devoid of the theory and intellectual challenge required in a baccalaureate degree" (1979, p. 15).

Conrad and Pratt noted that within the academic community "there has been some acceptance of the history of the arts as a part of a liberal education. Unfortunately this is but another effort to segregate rather than to integrate" (1981, p. 56). Conrad and Pratt contended that "the artist, the art, the contribution of that art, the history of the art, the implications of that history are all part and parcel of the same package" (1981, p. 56).

Rudolph (1977) undertook to review the history of American undergraduate curriculum since the founding of Harvard in 1636. The author employed a systems perspective, referring to higher education curriculum historically "responding to the society and in turn shaping that society" (p. 292). Rudolph noted the following in a review of developments in contemporary curriculum:

The most unobtrusive curricular development of the twentieth century . . . was the recognition of esthetic values and creativity as legitimate components of the course of study. Before the fine arts could become standard elements of the curriculum, either as experiences in enjoyment and creativity or as subjects of serious intellectual inquiry, colleges and universities had to release themselves from the inherited suspicion of the arts . . . . The rise of the arts, however, benefited from philanthropy that was prepared to acknowledge a vacuum in the curricular offerings of most institutions, a vacuum that became embarrassing as the country itself moved beyond the conquest of the continent to a greater sophistication and maturity (1977, p. 308).

The growth of the fine arts in higher education has presented new challenges to the academic community. Creative and artistic activity did not readily fit the mold of twentieth-century institutions where the emphasis was increasingly focused on specialization and scientific research. Rudolph noted that

creativity presented the colleges and universities with problems different from those presented by programs in art history or the history of music, both of which, while clearly moving the curriculum into virtually unexplored esthetic territory, were nonetheless also bathed in the mystique of scientific research, specialization, and scholarship. Creativity called for different impulses,

different environments, different measurements from those to which the colleges and universities on the whole were accustomed. Creative writing, drama, and film made their way into the curriculum often obliquely and seldom without institutional condescension (1977, p. 308).

Boyer and Levine, in a discussion of the content of general education, noted that the fine arts are generally departmentalized within traditional academic disciplines:

For the most part, the content of general education is housed within traditional academic disciplines, those of knowledge--English, biology, history, and the like--around which colleges and universities organize their work. Traditionally, these subjects are clustered together in what we call departments. They are further grouped in divisions: humanities, social sciences, natural sciences, and the fine arts" (1981, p. 23).

In January of 1980, the Carnegie Council on Policy Studies in Higher Education projected a perception of higher education for the next twenty years. The Council outlined institutional concerns and needs relating to such issues as research, leadership, financing, enrollment, and curriculum. One particular issue that the Council addressed in this report related to "balance" in the general education curriculum:

Between the sciences, the social sciences, the humanities, the creative and performing arts, and the professions, each institution should define and seek to achieve its own chosen balance and not just let ad hoc actions yield some unplanned result. Recently, more time has been spent on electives and less on general education (1980, p. 201).

The Council emphasized a "great need for rethinking the undergraduate curriculum." The Council identified two primary concerns: (1) that the humanities are being neglected and (2) that

the creative and performing arts, given new student interest in the quality of their lives, is in need of further expansion.

Conrad and Pratt (1981) discussed the fine arts as they relate to a balanced liberal education curriculum. These authors supported a close association among general education, the liberal learning tradition, and the fine arts. Conrad and Pratt also suggested that the fine arts be given a unique position within contemporary trends in liberal education. They noted that "the notion of balance often serves as a focal point for discussions and debates about the past, present, and future of liberal education" and that "most liberal artists contend that the instruments or programs of liberal education must find their balance within a given . . . context" (1981, p. 47).

#### Summary

The review of the literature focused on three major areas: (1) the relationship between liberal education and general education, (2) skills and competencies associated with liberal or general education, and (3) the relationship between liberal or general education and the fine arts disciplines.

The review of literature revealed that the distinction between liberal education and general education is nearly as varied as the number of educational theorists who have written on this subject. It was revealed that liberal education and general education share similar goals and arguably result in similar outcomes. General education, however, would appear to be a

relatively recent descendant of the liberal learning tradition. Perhaps the most obvious distinction between liberal learning and general education noted by the education theorists was that general education appears to place a greater emphasis upon the acquisition of specific skills and competencies. The review of literature appeared to support the assumption made in this study that the skills and competencies derived from either liberal education or general education are similar.

The review of literature focused less on the subject of specific skills acquired through general education than on the issue of whether general education can be recognized as career training. General consensus is that a general education in a traditional way prepares the student to integrate knowledge from a variety of disciplines and career experiences. Recent articles on higher education curriculum suggested that general education and professional or occupational training are complementary and that both are necessary for graduates to be competitive in the work force.

The third part of the review of literature began with a discussion of the distinction between general fine arts undergraduate programs and professional fine arts undergraduate programs. The professional programs are characterized by a greater concentration of study in the specific art. The focus of these professional programs is to prepare individuals for careers as accomplished art practitioners.

The third part of the review of literature also focused on the relationship between general education and the fine arts. It is generally thought that the associations between the professional fine arts programs and the general fine arts programs and general education are dissimilar. Theorists argue that the curricular relationship between general education and the general fine arts programs are distinct from the curricular association between general education and the fine arts professional degree programs. Unfortunately, the curricular structures for the fine arts professional programs have not been adequately defined with regard to general education requirements. This problem is compounded by a renewed interest in reviewing and redefining the general education requirements throughout the academic community. It will be useful to examine whether the recent widespread national movement to redefine general education requirements has influenced the curricular planning processes and curricular structures in the fine arts disciplines.

## CHAPTER 3

### METHODOLOGY

The primary purpose of this study was to identify the forces or pressures that are currently influencing curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate degree programs and to determine how curriculum planners are responding to these pressures.

The following research questions guided the researcher:

1. What are the forces or pressures currently influencing curriculum design decisions regarding the general education requirements in the fine arts professional baccalaureate degree programs?
2. How have curriculum planners for the fine arts responded to the current national movement to redefine the general education requirements in higher education?

This chapter provides a description of the methodology utilized to address the research questions generated for this study. Specifically, the study design, sample, questionnaire development, and data collection procedures are discussed. The

data analysis plan is also discussed. A summary section completes this chapter.

### Design

This study was descriptive and comparative. The specific research approach was observational, utilizing parametric estimates. Pagano (1981) noted that variables are not actively manipulated in observational research studies. He identified three forms of observational research: (1) naturalistic observation, (2) parametric estimation, and (3) correlational studies. Pagano noted with regard to parametric estimates that generally "research is conducted on samples to estimate the level of one or more populational characteristics, e.g., the population average or percentage" (1981, p. 8).

The investigator attempted to identify forces or pressures that are currently influencing curriculum design decisions regarding the general education requirements in the fine arts professional baccalaureate degree programs. The investigator then examined the results of recent curriculum reviews and revisions at the institutions in the survey sample while concurrently soliciting input on curricular design influences.

A literature search and survey approach were utilized to gather data from (1) a panel composed of noted researchers or experts in the fine arts related disciplines in higher education (n = 8), (2) graduates from fine arts professional degree programs (n = 506), and (3) professional accrediting organizations

for each of the fine arts disciplines in higher education (n = 8). The first group was asked to examine content validity of the survey instrument used to gather data from the institutions in the survey sample. The first group was also asked to respond to the issue of forces or pressures that are currently influencing curriculum design decisions in the fine arts disciplines in higher education. The second group was solicited for recommendations regarding general education requirements in fine arts professional baccalaureate degree programs. Gay noted that "self-report research requires the collection of standardized, quantifiable information from all members of a population or sample [and] . . . in order to obtain comparable data from all subjects, the same questions must be asked" (1981, p. 159).

The recommendations of the fine arts interest groups were then compared with the actions and proposals of the fine arts curriculum planners at the institutions in the survey sample. Results indicated whether the outcomes of the curricular reviews and revisions reflect a responsiveness to the recommendations of the population subsets and survey groups regarding general education requirements in the fine arts professional baccalaureate degree programs. If recent review and revision of fine arts curricula appear to follow the recommendations of various fine arts interest groups, then it can be argued that the fine arts curriculum planners have generally assumed a systems perspective to curriculum planning as these terms are defined in the

theoretical framework. Basically, a systems perspective or approach to designing curriculum involves a consideration of and responsiveness to internal and external environmental constraints. A systems perspective toward designing curricula acknowledges that curriculum functions within the constraints of external environmental considerations and as an interactive subsystem of the larger university.

#### Sample

A limited sample of recognized individuals who are acknowledged authorities in the fine arts professions was selected as a panel of experts. These individuals are well known for their research activities, association with the fine arts in higher education, and/or their association with one or more of the fine arts professions. This group is composed of the following individuals: Grant Beglarian, President of the National Foundation for the Advancement of the Arts; Douglas Cook, President of the American Theatre Association and Head of the Department of Theatre and Film at Pennsylvania State University; D. Jack Davis, Associate Vice-President for Academic Affairs at North Texas State University; Donald J. Irving, Dean of the Faculty of Fine Arts at the University of Arizona; Jane E. Millay, Chancellor of the North Carolina School of the Arts; Philip Nelson, Senior Vice President of the Academy of Educational Development; Joe N. Prince, Director of Artists in Education for the National Endowment for the Arts; and Richard Probert, Director of the Center for

Art, Music, and Theatre at the State University of New York-Plattsburgh.

The third group was composed of fine arts organizations that serve as accrediting agencies for these disciplines. Included in this group was the National Association of Schools of Music (NASM), Theatre (NAST), and Art (NASA) and the National Association of Arts Administrators. Information relevant to the thesis of this study was acquired by reviewing current literature (e.g., position and policy statements) published by these fine arts accrediting organizations.

The second group, fine arts graduates, was comprised of former undergraduate students who completed baccalaureate degrees at the University of Arizona in the fine arts professional degree programs (n = 506).

The critical study population or institutional sample was composed of college and department level administrators involved in the curriculum planning processes at universities that have been defined by the Carnegie Commission on Higher Education as "Public Research I" institutions (Carnegie Commission on Higher Education, 1976). Representatives of this sample were classified further based upon variables relating to number of graduates, overall resources in the fine arts, organizational structure, and types of fine arts professional degree programs available to students.

### Data Collection

Data were collected by soliciting questionnaire responses from all of the fine arts interest groups, interviewing the panel of experts, and reviewing the literature from the fine arts accrediting organizations.

### Questionnaire Development

#### Validity Testing

Content validity and concurrent validity of the questionnaire were judged by a select group of fine arts faculty and administrators. The revised questionnaire was then printed for pre-testing.

#### Pre-Testing

The questionnaire was pre-tested by individuals (n = 5) representing each of the defined survey samples. These representatives and their responses were not included in data collected for the purposes of reporting the results of the study. These individuals reviewed the questionnaire for overall validity relating to ability to retrieve the desired data. The questionnaire was then revised as needed, precoded for filing purposes, and printed in its final form for use in data collection.

#### Precoding

Questionnaires were precoded to facilitate organizing data base files on individual respondents and for purposes of indexing

codes on individual responses. Response codes assisted the researcher in completing statistical analysis procedures.

### Design

The following elements are additional considerations that were included in the design of the survey instrument: (1) cover letter, including instructions for completing the questionnaire; (2) content of the questionnaire; (3) structure and type of questions; (4) classification of the questions into categories corresponding to the conceptual framework, and (5) structure and type of response alternatives (Polit and Hungler, 1978, pp. 325-346; Gay, 1981, pp. 160-161).

A cover letter accompanied the survey instrument and introduced the subject of the study to the potential respondent. The cover letter also outlined the benefits of the study to the respondent. A copy of the results of the study was offered on request to the fine arts curriculum planners.

### Data Analysis Plan

Analysis was descriptive and comparative, utilizing parametric estimates based on the data gathered for this study. Statistical measures were descriptive and inferential. Percentages, frequency counts, and distributions were utilized to describe and compare data gathered from and among the various population subsets involved in this research. Particular emphasis was placed upon the correlated consensus of the curriculum

planning processes occurring at the institutions surveyed for this report. The analytical procedures adopted for this study provided systematic examination of various sets of relationships among two or more discrete variables.

#### Summary

This chapter reviewed the purposes and research questions generated for this study. This chapter also discussed the specific methodology in terms of the overall design of the study, samples, data collection and analysis, and questionnaire development.

## CHAPTER 4

### RESULTS

Two research questions are examined in the following chapter. In addition, the results of supplemental questions and interviews with representative individuals from each of the population subsets are reported. Many of the supplementary questions were used to define the survey samples for purposes of generalizing the results of the study.

The limitations of statistical inference or parametric estimates on data obtained through descriptive research are well known. The limitations and validity threats to data obtained through interviews are also well documented. The systematic presentation of the results of this study was intended to present a concise picture of the forces or pressures that are currently influencing curriculum design decisions regarding the general education requirements in the fine arts professional baccalaureate degree programs in higher education and to describe how curriculum planners for the fine arts have responded to the national movement to redefine general education requirements.

In the late spring of 1986, the "Profile of Fine Arts Professional Baccalaureate Degree Programs at Research Institutions" and letters of introduction (see Appendices E and F) were

sent to colleges and department level administrators involved in the curriculum planning processes at 40 institutions. The universities that were included in the survey were defined by the Carnegie Commission on Higher Education as Research I institutions (Carnegie Commission on Higher Education, December 1976). The list of Research I institutions identified in the Carnegie Commission report was cross-referenced with a composite list of institutions identified by the University of Arizona Office of Institutional Research and Management Analysis for comparative studies.

Additional institutions that were contacted for this study were identified by the fine arts faculty and administrators at the University of Arizona in an unpublished previous study. The earlier study was sponsored by the University of Arizona faculty of fine arts and attempted to identify specific fine arts programs that were considered comparable and competitive with the fine arts programs at the University of Arizona.

A total of 40 higher education institutions was included in the study reported here. This number represented 50 individuals or fine arts programs involved in curriculum planning processes for fine arts undergraduate professional degrees.

The data obtained from the survey of college and department level administrators were compared with the responses from population subsets representing fine arts interest groups. These subsets included (1) eight professional accrediting organizations

associated with fine arts curriculum in higher education; (2) a panel of experts (n = 8) composed of individuals distinguished for their research activities, association with the fine arts in higher education, and/or their association with one or more of the fine arts professions; and (3) 506 former students who have completed baccalaureate degrees in the fine arts professional programs. A total of 572 sources were contacted for this study.

These survey groups were selected as the best representatives to support the primary purpose of this study, which was to identify the forces or pressures that are currently influencing curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate degree programs and to determine how curriculum planners are responding to these pressures.

There were a total of 28 responses (56 percent) from the critical study population (henceforth referred to as CSP) or institutional sample. These 28 responses represented 65 percent of the institutions contacted for this study. One hundred twenty-two responses (24.1 percent) were received from fine arts alumni. Homogeneity of the survey groups helped to lessen the problem of nonresponse bias.

A telephone follow-up method was utilized in an attempt to increase responses from all survey groups except the alumni. Input from the panel of experts was utilized to assess the

validity of the survey instrument and as an additional source to address the research questions for this study.

Profile of the Critical Study  
Population (CSP) Respondents

The average total enrollment for the CSP institutions was 26,688. The average enrollment in the fine arts professional degree programs for the responding institutions was 805. Thirteen of the CSP respondents (46.4 percent) indicated that the status of the general education requirements on their respective campuses was best described as "common general education requirements institution-wide," 25 percent indicated that there were "different general education requirements for students in different degree programs," and 14.3 percent indicated that general education was required but that these requirements differ "for each fine arts baccalaureate degree or program." It is interesting to note that twenty-five of the CSP respondents (89.3 percent) indicated that their institutions recognized creative work produced by faculty as equivalent in promotional considerations to research in the social and behavioral sciences and the sciences.

The CSP respondents indicated a broad variety of degrees were offered in the fine arts disciplines at their institutions. The most common fine arts degrees offered by the institutions responding to the survey were the Bachelor of Arts, the Master of Arts, the Master of Fine Arts, and the doctorate. The Bachelor of Fine Arts was offered at 64.3 percent of the CSP institutions, and

the Bachelor of Music was offered at 57.1 percent of the institutions.

The academic organizational unit for the fine arts disciplines at the institutions responding to the survey were most often characterized as either a fine arts college or a school of fine arts/performing arts (39.3 percent and 35.7 percent, respectively). The third most popular choice (25 percent) for describing the fine arts academic structures of the institutions responding to the survey was a division of arts and sciences.

The predominant fine arts professional baccalaureate degree offered by the institutions included in this study is the Bachelor of Fine Arts in art (75 percent). Eighteen of the CSP respondents (64.3 percent) indicated that the Bachelor of Fine Arts in theatre/drama was offered. Additionally, 60.7 percent of the CSP institutions offered a professional degree in art history, and 53.6 percent of the respondents indicated that their degree programs included the Bachelor of Music.

A majority of the CSP respondents (64.3 percent) indicated that their fine arts disciplines were headed by an academic dean and that this individual most often reported directly to either the college dean (32.1 percent) or to the university provost (25 percent). Fourteen of the CSP respondents (51 percent) indicated that either a director, chair, or department head served as the chief administrative officer for the fine arts disciplines in their institutions.

Twenty-one of the CSP respondents (78.6 percent) indicated that there was a designated core of required courses for the fine arts general baccalaureate degree program (e.g., B.A., B.S.). Eighteen of the respondents (64.3 percent) noted that their programs included a designated core of required courses for the fine arts professional baccalaureate degree (e.g., B.F.A., B.M.).

The data obtained from the CSP responses regarding forces or pressures that are currently influencing curriculum design decisions were compared with input from population subsets representing the following fine arts interest groups. The purpose of this comparison was (1) to gather additional information from alternate sources regarding curriculum design influences and (2) to address the second part of the purpose of this study which was to study how curriculum planners were responding to these pressures. Elucidation of emerging curricular structures is interesting but becomes more informative when the specific curriculum design decisions are compared with recommendations from various fine arts interest groups. The latter step in this process has the potential for indicating whether the specific actions of the curriculum decision-makers reveal a responsiveness to specific curriculum design influences. Therefore, the following population subsets were also contacted or supplied information for the study reported here.

### Fine Arts Alumni

Five hundred six former students at the University of Arizona were contacted for the purposes of the study reported here. This group represents individuals who had earned undergraduate fine arts professional degrees (BFA) since 1983. Of the 122 alumni (24.1 percent) who responded to the survey, the majority (27.1 percent) graduated in 1985; 52.5 percent of these respondents graduated with fine arts degrees since 1984.

The alumni were asked a series of questions regarding the current curriculum structures in the fine arts disciplines in higher education (Appendix C). Response options on the alumni survey instruments keyed on general education and fine arts discipline-specific requirements. This step made it possible to compare curriculum design decisions with the recommendations of the fine arts alumni in an attempt to study whether curriculum planners had been responsive to influence from this particular population subset.

### Panel of Experts on Fine Arts Education

Eight individuals who are distinguished for their research activities, association with the fine arts in higher education, and/or their association with one or more of the fine arts professions were contacted for the study reported here. The following individuals were included in this group:

1. Grant Beglarian, President of the National Foundation for Advancement in the Arts;

2. Douglas N. Cook, President of the American Theatre Association and Head of the Department of Theatre and Film at Pennsylvania State University;

3. D. Jack Davis, Associate Vice-President for Academic Affairs at North Texas State University;

4. Donald J. Irving, Dean of the Faculty of Fine Arts at the University of Arizona and former Dean of the School of the Chicago Art Institute;

5. Jane E. Millay, Chancellor of the North Carolina School of the Arts;

6. Philip Nelson, Senior Vice-President of the Academy for Educational Development;

7. Joe N. Prince, Director of Artists in Education for the National Endowment for the Arts; and

8. Richard Probert, Director of the Center for Art, Music, and Theatre at the State University of New York-Plattsburgh.

These individuals were asked to respond to (1) the accuracy or validity of the survey instrument that was to be sent to the CSP institutions, (2) the national movement to review and revise general education core requirements, and (3) their position on the issue of general education requirements in fine arts professional undergraduate degree programs (see Appendix B).

## Fine Arts Accrediting Organizations

Literature from a total of eight fine arts accrediting organizations was reviewed for the study reported here. Information from the following fine arts accrediting organizations was utilized: The National Association of Schools of Music (NASM), the National Association of Schools of Dance (NASD), the National Association of Schools of Theatre (NAST), the National Association of Schools of Arts and Design (NASAD), the Working Group on the Arts in Higher Education, the National Council of Art Administrators, the National Theatre Association, and the International Council of Fine Arts Deans. This information generally stated the specific organization's position with regard to general education requirements in fine arts degree programs. All of the literature from the fine arts accrediting organizations favored including a percentage of general education requirements in the fine arts professional baccalaureate degree programs. No specific information or policy statement concerning curriculum design influences was evident in the literature published by the fine arts accrediting organizations.

### Curriculum Design Influences Identified by the Critical Study Population (CSP)

CSP respondents were provided a list of 31 items that were identified from the conceptual framework. These items were identified in the conceptual framework as forces or pressures that have the potential for influencing curriculum design decisions

regarding fine arts professional degree programs (see Appendix A). The 31 items were subclassified into three groups: (1) Environmental (external), (2) Institutional (internal), and (3) student demographics. CSP respondents were instructed to mark each item as it pertains to the curriculum design processes at their respective institutions. Additionally, respondents were asked to indicate the relative strength of the environmental influences identified on both a local and national level. For example, respondents were asked to indicate their perception of the relative influence of business/industry (Item 1) on curriculum design processes on both a local and a national level.

The CSP respondents were instructed to utilize a modified Likert scale ranging from 0 (noninfluential) to 4 (significant influence) to respond to each item on the survey instrument. Descriptive statistics on relative frequency distributions, central tendencies, and standard deviations were calculated. Relative frequency distribution tables reveal the proportions of the total number of scores which occurred in each interval.

#### Research Question 1

What are the forces or pressures that are currently influencing curriculum design decisions regarding the general education requirements in fine arts professional baccalaureate degree programs?

Results of the data gathered indicated that the faculty were perceived as the greatest single influence on curriculum

design; institutional staff received the least consideration in these activities (see Table 1).

Results indicated further that the fine arts curriculum planners perceived specific institutional considerations (e.g., organizational structure and mission of the institution, faculty, history and tradition of the institution) as exerting greater influence or pressure on curriculum design processes than environmental influences (e.g., accrediting agencies, alumni) (see Tables 2 and 3).

Institutional (internal) influences were perceived by the fine arts curriculum planners as significantly greater than whatever influences might be exerted on curriculum design processes by the demographics of the student population, based upon a comparison of mean scores ( $t = 5.93$ ,  $df = 3878$ ,  $p = 1.24$ ) (see Tables 2 and 3).

A test of homogeneity of variance indicated that the t-test parametric measure of significance was not appropriate [ $F(587, 106) = 1.25 < 1.41$ ] for a comparison between the environmental (external) and student demographic response groups. Similar analysis indicated the t-test for significance appropriate for comparisons between the following group responses: institutional (internal) considerations and student demographics [ $F(281, 106) = 1.27 > 1.24$ ]; environmental (external) and institutional (internal) considerations [ $F(587, 282) = 1.16 > 1.13$ ]; and the environmental (external) local and national group responses

Table 1. Means and Standard Deviations of CSP Ratings for Institutional (Internal) Curriculum Design Influences.

<u>Curriculum Design Influence</u>	<u>Na</u>	<u>Mean</u>	<u>S.D.</u>
Institutional Mission	23	2.91	1.20
History or Tradition of the Institution	24	2.75	1.15
Organizational Structure of the Institution	24	2.75	1.33
Organizational Structure of the Fine Arts	24	2.29	1.23
Faculty	25	3.00	1.08
Faculty Senate	24	1.71	1.23
Students	24	1.29	1.16
Staff	23	0.57	0.73
President of the Institution	24	2.33	1.63
Vice-President for Academic Affairs	23	2.26	1.39
Curriculum Committee for the Institution	23	2.00	1.35
Curriculum Committee for the Fine Arts	21	1.90	1.45
Totals/Averages	282	2.16	1.26

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<sup>a</sup>Sample sizes vary due to failure of some respondents to complete all items.

Rating Scale: 0.0 (noninfluential), 1.0 (minimal influence), 2.0 (moderate influence), 3.0 (high influence), 4.0 (significant influence)

Table 2. Results of Tests of Homogeneity of Variance and Differences Between Means From CSP Ratings to All Items on the Matrix of Curriculum Design Influences.

<u>Matrix Classification</u>	<u>n</u>	<u><math>\bar{X}</math> Overall</u>	<u>F</u>	<u>p</u>	<u>t</u>	<u>df</u>
Environmental Local Level v. National Level	319 269	1.28 1.23	1.22	0.93	0.36	586 (F, 318, 268)
Environmental v. Institutional	586 282	1.26 2.16	1.16	1.13	- 9.47	868 (F, 587, 281)
Institutional v. Student Demographics	- 107	- 1.33	1.27	1.24	5.93	387 (F, 281, 106)
Environmental v. Student Demographics	- -	- -	1.25	1.41	-	693 (F, 587, 106)

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$\bar{X}$  overall = 1.53, S.D. = 130, CI = 1.53  $\pm$  1.00

Table 3. Comparison of Overall Means From CSP Ratings of Each Category in the Matrix of Curriculum Design Influences.

i	Environmental Influences (external)		Institutional Influences (internal)	Student Demographic Influences
	Local	National		
1	1.64	2.28	2.08	1.80
2	1.14	0.21	1.75	0.00
3	1.14	0.57	2.83	1.60
4	1.57	0.57	3.00	1.80
5	1.28	1.00	1.42	1.00
6	1.28	1.64	1.83	2.40
7	2.28	1.71	2.58	2.40
8	0.36	0.36	2.67	1.20
9	1.93	1.93	2.00	1.80
10	1.07	0.71	1.33	2.00
11	1.14	0.43	2.17	0.20
12	1.57	0.00	1.75	2.20
13	1.93	1.43	2.33	0.00
14	1.36	0.93	0.67	0.20
15	2.21	2.36	1.85	0.40
16	2.00	2.78	2.83	1.20
17	0.36	0.00	2.17	0.20
18	2.00	2.00	2.58	2.40
19	0.14	0.50	2.50	0.20
20	0.00	0.00	1.67	0.40
21	0.78	0.93	3.17	2.00
22	0.43	0.43	1.25	0.20
23	1.50	2.00	2.00	2.60
Total	29.11	23.77	48.41	28.20
Overall Means*	1.26	1.03	2.10	1.23

\*Overall means include nonresponses.

[ $F(318, 268) = 1.22 > 0.93$ ]. The alpha level was placed at 0.05 for all of these tests for variance (see Table 3).

The overall mean for responses in all three groups of items relating to curriculum design processes was 1.53 (S.D. = 1.30). The confidence level (CI) was  $1.53 \pm 1.00$ .

Curriculum planners in the fine arts who responded identified a perceived need for individuals educated in the sciences and mathematics ( $X = 1.94$ ) as the most important overall (both locally and nationally) curriculum design consideration among environmental (external) influences (see Tables 4 and 5). This item, then, was perceived by the CSP respondents as being the most influential environmental (external) curriculum design consideration, based on the average of the responses on a local and national level. Curriculum design influences exerted by local university governing/coordinating boards, however, were identified by the CSP respondents as the most influential single item among the environmental (external) considerations ( $X = 2.26$ ). Conversely, decreased federal assistance for students was recognized by the CSP respondents as the least influential environmental (external) curriculum design consideration ( $X = 0.58$ ).

The extreme mean scores for responses to institutional (internal) items were for faculty ( $X = 3.00$ ) and staff ( $X = 0.57$ ). Additionally, the mission (2.91), history or tradition (2.75), and organizational structure (2.75) of the institution scored well in the category of institutional (internal) curriculum design

Table 4. Comparison of Means and Standard Deviations From CSP Ratings of Environmental (External) Curriculum Design Influences on a Local and National Level.

Curriculum Design Influence	Local			National			t
	N <sup>a</sup>	Mean	S.D.	N <sup>a</sup>	Mean	S.D.	
Business/Industry	22	1.18	1.14	19	1.47	1.22	- 0.78
Public Call for Accountability	23	1.30	1.33	20	1.55	1.28	0.45
Older/Less Traditional Students	23	0.78	1.00	20	0.80	1.06	- 0.06
Foreign Student Enrollment	23	0.48	0.79	20	0.75	1.21	- 0.84
Federal and State Policy	23	1.74	1.54	19	1.32	1.53	0.89
State Governing/ Coordinating Boards	23	2.04	1.64	19	0.95	1.43	2.27*
University Governing/ Coordinating Boards	23	2.26	1.60	19	1.42	1.61	1.68
Accrediting Agencies	23	1.96	1.69	20	1.90	1.62	1.20
Decreased Federal Assistance for Students	22	0.50	1.19	18	0.67	1.33	- 0.42
Decreased Federal Funds for Research	23	0.48	1.08	19	0.74	1.24	- 0.72
General Economic Conditions	23	0.96	1.30	19	1.37	1.46	- 0.98
Decreasing Enrollment in the Humanities	23	1.57	1.41	19	1.63	1.50	- 0.13
Perceived Need for Individuals Educated in the Sciences and Mathematics	23	1.87	1.55	19	2.00	1.63	- 0.27
Alumni	22	0.73	0.77	19	0.68	0.82	0.19
Totals/Averages	319	1.28	1.32	269	1.23	1.37	0.36

<sup>a</sup>Sample sizes vary due to failure of some respondents to complete all items.

\*P < 0.05

CI = 1.53 ± 1.00

Rating Scale: 0.0 (noninfluential), 1.0 (minimal influences), 2.0 (moderate influence), 3.0 (high influence), 4.0 (very high influence)

Table 5. Means and Standard Deviations From CSP Ratings of Student Demographic Curriculum Design Influences.

Curriculum Design Influence	<u>Na</u>	<u>Mean</u>	<u>S.D.</u>
Age	22	0.95	1.09
Ethnic Origin	22	0.82	0.96
Cultural Heritage	22	1.18	1.22
Socioeconomic Background	21	1.24	1.34
Level of Educational Preparation	20	2.55	1.00
Totals/Averages	107	1.33	1.13

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<sup>a</sup>Sample sizes vary due to failure of some respondents to complete all items.

Rating Scale: 0.0 (noninfluential), 1.0 (minimal influence), 2.0 (moderate influence), 3.0 (high influence), 4.0 (significant influence).

influences. This supports the conclusion that institutional (internal) influences are perceived by the CSP respondents as exerting the greatest influence on curriculum design processes in the fine arts disciplines. These results were predicted given the normative hierarchy in higher education in this country. These results conflict, however, with the specific research on curriculum design processes reviewed in Chapter 2. Particularly regarding theory on systems perspectives of curriculum design where external considerations (e.g., foreign student enrollment, public call for accountability) are perceived by curriculum planners as exerting significant influence on curriculum design processes (see page 35).

#### Research Question 2

How have curriculum planners for the fine arts responded to the current national movement to redefine the general education requirements in higher education?

CSP respondents were asked to give specific information regarding their general fine arts and professional fine arts degree programs. More than three-fourths of the respondents (78.6 percent) indicated that their professional fine arts degree programs (e.g., B.F.A. and B.M.) have been reviewed and/or revised within the past three years. These program reviews resulted in an increase in total units required for the degree at 25.0 percent of the institutions represented by the CSP group. Only 7.1 percent of the respondents reported that the units required for

professional fine arts degrees had decreased as a result of review and/or revision of existing program structures. Fine arts professional degree requirements were still being examined or remained unchanged following program review and revision at 67.9 percent of the institutions in the survey sample. These findings appear to indicate that the CSP institutions had responded to the national movement to review and revise curricular structures. However, there is some question whether the program reviews in the fine arts at the CSP institutions were related to a national movement to examine general education requirements in higher education. A preliminary interview with fine arts administrators and faculty suggested that the interest in examining the fine arts programs had come about as a result of similar program review in general education requirements institution-wide.

The CSP were asked whether review and/or revision of the university's general education requirements precipitated similar action in the fine arts professional degree programs. The majority of the respondents (68.4 percent) indicated that program review and/or revision in general education at their institutions had little or no effect on similar actions taken in the fine arts. This is a majority, and it appears to indicate that the national movement to revise and review general education requirements in higher education is only coincidentally related to similar interests in the fine arts.

It cannot be concluded from these findings that a national movement to examine general education requirements in higher education is directly related to what appears to be an interest in review and/or revision of the professional baccalaureate degree programs in the fine arts disciplines. The fact that a major distinction between general and professional fine arts baccalaureate degree programs is that the number of general education units required appears to suggest that a relationship should exist between the national movement and the curricular examinations currently taking place in the fine arts disciplines. However, the results of this study did not demonstrate that a relationship exists. It may be that a longer, more objective study is needed. The issue is addressed in the final chapter.

Five hundred six alumni were solicited for the study reported here. One hundred twenty-two fine arts alumni (24.1 percent) responded with information regarding their degree programs. The alumni respondents were asked to indicate whether specific degree requirements should be (1) added or increased, (2) reduced, or (3) remain unchanged. The majority of the alumni recommended that the degree requirements in humanities (68.6 percent), social sciences (65.3 percent), science (56.8 percent), and English composition (57.6 percent) should not be altered. A majority of the alumni respondents (52.5 percent) recommended also that the fine arts requirements should remain unchanged. A greater percentage of these alumni suggested increasing, rather

than reducing, the current requirements in the traditional liberal education disciplines of foreign languages, the humanities, freshman composition, and literature.

A large number of the fine arts alumni proposed adding or increasing specific baccalaureate degree requirements in business (60.2 percent), critical thinking (61.0 percent), oral communication (68.6 percent), and computer and management information skills (66.9 percent and 64.4 percent, respectively) (see Table 6).

The results of the alumni survey indicated that review and/or revision of existing fine arts baccalaureate degree programs is warranted. Many of the comments of the alumni referred to a professional need for complimentary, discipline specific skills in management and marketing.

It was impossible to relate fine arts program review and/or revision with the recommendations of alumni given the results of the study reported here. The assumption can be made that alumni recommendations have little or no effect upon current program examinations in the fine arts based upon the importance given to alumni by the CSP respondents (see Table 4). The researcher perceived validity in the recommendations of the alumni regarding general education requirements in the fine arts baccalaureate degree programs (see Tables 7 and 8). Perhaps the alumni recommendations should be considered in the review and/or revision of curriculum structures in higher education.

Table 6. Fine Arts Alumni Recommendations Regarding Specific Components of the Degree Program.

<u>Curriculum Component</u>	<u>A (add/increase)</u>	<u>B (reduce)</u>	<u>C (retain)</u>	<u>No Response</u>
Freshman Composition	33.1	5.1	57.6	4.2
Humanities	17.8	6.8	68.6	6.8
Critical Thinking	61.0	3.4	29.7	5.9
Oral Communication	68.6	4.2	23.7	3.4
Laboratory Science	4.2	31.4	58.5	5.9
Computer Skills	66.9	8.5	19.5	5.1
Management Information Skills	64.4	8.5	19.5	7.6
Fine Arts Major Requirements	33.9	4.2	52.5	9.3
Science	10.2	27.1	56.8	5.9
Business	60.2	5.9	27.1	6.8
Social Science	14.4	14.4	65.3	5.9
Foreign Language	19.5	18.6	54.2	7.6
Physical Education	7.6	22.9	62.7	6.8
Literature	37.3	4.2	50.0	8.5
Electives	26.3	8.5	55.1	10.2

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A = add or increase current requirements

B = reduce the current requirements

C = requirements should remain unchanged

n = 122

Table 7. Responses of Fine Arts Alumni Regarding the Professional Benefits of Specific Components of the Program of Study.

Curriculum Component	Scored by %				
	<u>4.0</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	<u>0.0</u>
Humanities Requirement	27.1	28.8	25.4	11.0	5.1
Social Science Requirement	20.3	33.9	25.4	14.4	3.4
Science Requirement	10.2	19.5	26.3	26.3	15.3
Mathematics Requirement	13.6	18.6	23.7	23.7	17.8
English Requirement	55.1	28.0	11.0	0.8	3.4
Foreign Language Requirement	14.4	14.4	20.3	9.3	32.2
Fine Arts Major Requirement	62.7	22.9	11.0	0.9	1.7
Additional Fine Arts	33.1	32.2	13.6	4.2	4.2
Electives <sup>a</sup>	33.1	9.3	7.6	0.8	4.1

<sup>a</sup>Nonresponse percentage for this category was 44.1.

n = 122

Rating Scale: 4.0 (very beneficial), 3.0 (beneficial), 2.0 (moderately beneficial), 1.0 (minimal benefit), 0.0 (not beneficial).

Table 8. Responses of Fine Arts Alumni to the Perceived Benefit of the Sum of the Fine Arts Professional Degree.

Benefit	Scored by %				
	4.0	3.0	2.0	1.0	0.0
Acceptance into Graduate School	16.9	11.0	5.9	4.2	50.0
Occupational Performance or Accomplishment	36.4	26.3	18.6	8.5	8.5
Greater Awareness of Society	28.0	38.1	16.1	11.0	5.9
Greater Cultural Appreciation	56.8	23.7	14.4	2.5	1.7
Ability to Contribute to Community Cultural Activity	22.0	29.7	22.9	11.0	11.9
Application of Competencies Acquired From General Education Requirements	23.7	38.1	23.7	6.8	4.2
General Occupational Skills	16.1	22.0	22.9	18.6	15.3
Fine Arts Occupational Skills	38.1	33.1	16.1	4.2	7.6
Broad General Skills	16.9	39.0	27.1	7.6	5.1
Greater Communication Skills	34.7	33.1	14.4	11.0	3.4

n = 122

Rating Scale: 4.0 (very significant), 3.0 (significant), 2.0 (moderate significance), 1.0 (minimal significance), 0.0 (not significant).

### Summary

In summary, this chapter examined the research questions identified for this study. Descriptive statistics were employed to examine both research questions, while inferential statistics and comparative analysis were also utilized to study the question relating to curriculum design processes. Both demographic and quantitative data were examined in this chapter.

The CSP or critical study population served as the primary study group for the data gathered and reported in this chapter. The CSP individuals who responded (56.0 percent) represent 65 percent of the institutions contacted. This number was considered adequate for the purposes of this study. Supplemental information, gathered for comparative purposes, was acquired from 122 fine arts alumni (24.1 percent response).

Examination of the first research question indicated that the most significant forces or pressures that are currently influencing curriculum design decisions regarding the general education requirements in fine arts professional degree programs appear to come from within the institution itself. Faculty were identified by a majority of the CSP respondents as the single most important consideration in curriculum design processes in the fine arts disciplines. This finding does not support the current research on curriculum design processes reviewed in Chapter 2. Specifically, a systems perspective of curriculum design decision-making, wherein external as well as internal forces or pressures

are involved, was not supported by the data reported in this dissertation.

Environmental (external) influences and student demographics were perceived by a majority of the CSP respondents as having some importance in curriculum design processes. The overall mean scores for the environmental and student demographic categories of curriculum design influences was 1.26 (S.D. 1.34) and 1.33 (S.D. 1.13), respectively. These scores were relatively lower than the overall mean score given to the institutional (internal) curriculum design influences ( $X = 2.16$ , S.D. = 1.26).

It should be noted that average scores are not conclusive in behavioral research for drawing assumptions regarding influences on curriculum design processes. Average scores can suggest, however, which aspects among designated options might influence these processes. Analysis of the data indicated that fine arts accrediting agencies ( $X = 1.90$ ), alumni ( $X = 0.68$ ), and students ( $X = 1.29$ ) generally have minor roles in planning curricular structures in the fine arts in higher education.

The level of educational preparation of fine arts students and a perceived need for individuals educated in sciences and mathematics were the principal considerations in the classifications of student demographics and environmental (external) curriculum design influences. These two considerations were perceived by a majority of the CSP respondents as the most

influential curriculum design considerations that originate outside the environs of the institution.

The t-test parametric measure of significance was utilized to compare the responses for each of the three curriculum design considerations. Analysis indicated that there were significant differences between some of the design influences identified by respondents. The F-test for homogeneity of variance indicated that the t-test was inappropriate for some comparisons of data. A confidence interval of  $1.53 \pm 1.00$  indicated that the sample data were sufficient for comparative and inferential analysis.

Research Question 2 examined how the curriculum planners for the fine arts have responded to the current national movement to redefine the general education requirements in higher education. It was reported that a significant number of the CSP institutions (78.6 percent) had recently reviewed and/or revised their professional fine arts degree programs and that these program reviews resulted in an overall increase in the total number of units required at 25.0 percent of these universities. Initially, these findings appeared to indicate that the CSP institutions had responded to the national movement to review and revise curricular structures. However, when the CSP were asked whether program review and revision in the fine arts had been precipitated by similar interest in the university's general education requirements, 68.4 percent of the respondents indicated that there was no relationship between these actions.

It was impossible, given the data collected by this researcher, to conclude that a relationship exists between a national movement to redefine general education requirements and what appears to be interest by the fine arts curriculum planners in reviewing and revising curricular structures in the fine arts in higher education. A majority of the CSP respondents may also have been reluctant to admit that their actions were influenced by other institutions or a national movement.

A survey of fine arts alumni indicated support for reviewing and revising the current curriculum or degree structures in these disciplines. Fine arts alumni generally recommended retaining specific general education and major requirements while adding a compliment of coursework relating to management information and computer skills, critical thinking, oral communication, and business.

It was assumed by the researcher that alumni recommendations regarding fine arts program structures had minimal effect on current curriculum review and revision. This assumption was based on the relative influence of alumni on curriculum design processes reported by the CSP respondents.

## CHAPTER 5

### SUMMARY AND CONCLUSIONS

The purposes of this study were to identify the forces or pressures that have influenced curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate programs and to determine how curriculum planners are responding to these pressures.

A review of the literature revealed a national movement to examine general education requirements in higher education. A literature search and preliminary interviews with fine arts faculty and administrators indicated that there had previously been no systematic attempt to study general education requirements for fine arts professional baccalaureate programs. An objective of the research was to identify curriculum design influences in the fine arts during a period of time when general education requirements had become a central issue of concern in American higher education generally. The fine arts professional degree programs were selected as the focal curriculum structures because (1) current interest in general education has often advocated an increase in these requirements and the nature of the professional programs dictates a significant emphasis on discipline-specific requirements and (2) the relationship of general education and

specific major requirements for these programs in the fine arts has never been systematically investigated.

Based on the literature review it was expected that specific environmental forces, such as the renewed national interest in general education, would emerge as influences affecting curriculum design processes in the fine arts. Recent theoretical studies on emerging curricular structures also indicated a prevalence of systems perspectives where curriculum design processes focus on environmental influences that are precipitating a redefinition of program structures. It was anticipated by the researcher that an examination of curriculum design processes would reveal a responsiveness to specific forces identified as both internal and external environmental considerations.

#### Summary of Framework

An adaptation of the work of Berquist (1977, 1981) and Conrad and Pratt (1980) served as the conceptual framework for this study. Three broad areas of curricular design variables that emerged from the earlier efforts of these individuals were discussed in this report.

Environmental input variables became the central focus of this study. These variables were grouped into three general categories: external influences, institutional/organizational characteristics, and student demographics. External influences

referred to forces or pressures that originate, and exist, outside the campus community. External influences included state and federal policy, general economic conditions, alumni, and regulatory accrediting agencies. Institutional factors referred to such considerations as history of the institution, missions statements, resources, and organizational structure. Institutional considerations in curriculum design and review processes related to the needs, concerns, or wants of faculty, students, and administrators. The curriculum forces or pressures associated with student demographics were related generally to considerations of socioeconomic and educational background, age, sex, ethnic origin, and cultural heritage.

For the purposes of this study, items representing each of these groups, or variables, were identified and combined to form a matrix of potential forces or pressures that could influence curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate degree programs. This study did not explicitly test the adapted model of curriculum design processes but rather examined specific aspects of the adapted model relating to influences on curriculum review and design. The primary purpose of this study was to identify the forces or pressures that were currently influencing curriculum design decisions in the fine arts disciplines. Further study is necessary to determine the types and strengths of relationships

among other variables depicted in the adapted conceptual model (see Chapter 1).

#### Summary of Research Design

This study employed a survey research design to gather information on perceptions of curriculum design influences and how curriculum planners were responding to these influences. The research was quasi-experimental with respect to selection of subjects. However, the descriptive and comparative nature of the study resulted in a research approach that was primarily observational, utilizing parametric estimates and analyses. Particular data gathered were periodically subjected to inferential analysis.

The critical study population (GSP) consisted of 50 college and department level administrators who were involved in fine arts curriculum planning processes at 40 institutions of higher education. Additional data were obtained from (1) graduates of fine arts professional baccalaureate degree programs ( $n = 506$ ), a panel composed of noted researchers or experts in the fine arts related disciplines ( $n = 8$ ), and professional accrediting organizations from each of the fine arts disciplines in higher education ( $n = 8$ ).

The data for this study were collected by means of an instrument designed to identify specific forces or pressures that were influencing curriculum design decisions in the fine arts (see Appendix E). Support for content validity and design of the instrument were derived, in part, from the responses of the panel

of fine arts experts. Instrument content included items subclassified as environmental (external), institutional (internal), and student demographic considerations. Additional information was collected by utilizing survey instruments, literature searches, and interviews.

The study focused on two major research questions. First, the perceptions of the fine arts faculty and administrators regarding curriculum design influences were determined primarily by descriptive calculations. Parametric measures were then utilized to compare responses to subcategories in the matrix of curriculum design influences. The mean variances of the subclassifications were tested, and overall mean responses provided additional comparison between items on the matrix. The confidence interval ( $CI = 1.51 + 1.00$ ) indicated that the population subset or sample was acceptable for statistical analysis.

The second research question involved examining how curriculum planners responded to specific curriculum design influences. The combined responses of the CSP were subjected to descriptive analysis and compared, primarily, with information received from fine arts alumni. Literature from accrediting agencies and responses from the panel of experts provided additional information related to the second research question.

### Findings

The findings of this study are summarized under four general areas: (1) forces or pressures perceived to be influences

on curriculum design decisions regarding general education requirements in the fine arts professional baccalaureate degree programs, (2) a comparison of the subclassified items on the matrix of curriculum design influences, (3) response of the curriculum planners to the current national movement to redefine the general education requirements in higher education, and (4) the recommendations of alumni and the fine arts accrediting organizations with regard to general education requirements in fine arts professional baccalaureate degree programs.

Forces or Pressures Perceived to be Influences  
on Curriculum Design Decisions Regarding General  
Education Requirements in Fine Arts Professional  
Baccalaureate Degree Programs

Faculty are perceived by the fine arts curriculum planners as the greatest single influence on curriculum design processes. Institutional staff are considered the least influential consideration in these activities. Fine arts curriculum planners perceive specific institutional forces or pressures (e.g., faculty, tradition of the institution) as exerting greater influence on curriculum design processes than environmental influences (e.g., accrediting agencies, alumni) (see Table 4). A student's level of educational preparation was perceived by the fine arts curriculum planners as the single most influential student demographic consideration regarding curriculum design processes (see Table 3). Institutional (internal) curriculum design considerations were perceived by the fine arts curriculum planners as exerting greater

influence on these design processes than the demographics of the student population (see Table 4) based on a comparison of mean scores ( $t = 5.93$ ,  $df = 387$ ,  $p = .001$ ).

Curriculum planners in the fine arts who responded identified a perceived need for individuals educated in the sciences and mathematics as the most influential environmental (external) curriculum design consideration overall based upon an average of the responses in this category on a local and national level. Local university governing/coordinating boards were identified by the CSP respondents as the single most influential force among environmental (external) considerations.

Somewhat unexpected was the finding that environmental (external) curriculum design influences and student population characteristics were perceived as significantly less influential and important than institutional (internal) forces or pressures. This finding contrasts with the evidence presented in the review of literature with regard to a systems perspective of curriculum design processes. Environmental influences were portrayed as an integral component in the literature relating to curriculum design theory. However, the evidence presented in this study indicates that institutional (internal) factors, or subsystems of the university community, are the only real significant considerations involved in decision making regarding curricular structures. The parametric estimates obtained from an analysis of the data support this conclusion.

A Comparison of the Subclassified  
Items on the Matrix of Curriculum  
Design Influences

When responses regarding environmental (external), institutional (internal), and student demographic curriculum design influences were compared by t-tests, it was found that there was a significant difference between institutional (internal) influences and the scores received on the other two subclassifications. Statistical comparison between the environmental (external) and student demographic items was inconclusive owing to variance of the means.

The overall mean responses that emerged from each of the three subclassifications of curriculum design influences differed significantly. Student demographic considerations received the lowest mean response overall. Institutional (internal) items received the highest overall mean score ( $r = 0.83$ ). These findings again suggested that the CSP respondents perceived institution-related factors as exerting the greatest force or pressure on curriculum design processes. While this conclusion appears logical, even obvious from a normative perspective, it also contrasts with current literature on the theory of curriculum design. These conclusions also suggest that current theory on curriculum design processes may not be as applicable to the fine arts as they are in other disciplines. External influences, for example, may impact more on business-related disciplines than on English curricula.

Response of the Curriculum Planners  
(CSP) to the Current National Movement  
to Redefine the General Education  
Requirements in Higher Education

A large majority of the CSP respondents indicated that their professional fine arts baccalaureate degree programs had been reviewed and/or revised in the past three years. However, only a small percentage of these respondents perceived review and revision in general education requirements as precipitating similar examinations in the fine arts disciplines. Local and national interest in general education requirements did not, in the general opinion of the CSP respondents, significantly influence an examination of these requirements in the fine arts professional programs. This finding was unexpected. The fine arts curriculum planners may have been reluctant to admit to being influenced by forces or pressures originating from outside the professional environment of the institution. This is a valid assumption that might explain why the responses of the CSP individuals did not reveal an association between a national movement to redefine general education requirements and similar actions taken toward fine arts curriculum.

The fine arts curriculum planners may not be influenced as much by external pressure as other professional disciplines. This point is further supported by the responses of the fine arts alumni who strongly recommended adding or increasing program requirements in business, computer and management information skills, and marketing. A large number of the fine arts alumni

respondents indicated that these professional skills were missing from their degree programs and would be a valuable asset to their performance in the work force.

Total units required for the degree were increased at only a small number of the institutions where review and revision had taken place. Fewer institutions had decreased their overall requirements. Approximately one in every four schools that had reviewed their fine arts program structures had elected to increase the general education requirements for these degrees. The largest percentage of these institutions indicated that requirements had remained unchanged or that the review process was continuing.

These findings raise questions regarding the objectivity of the curriculum planners who were questioned in this study. As noted in the previous chapter, however, it may be that whatever has occurred on a national scale with regard to general education requirements has had little or no effect on the fine arts programs. This is the general consensus of the curriculum planners in these disciplines. And yet, the effect of a national curriculum movement in higher education may have been primarily indirect, nationally oriented, and difficult to objectify. It may be that a historical perspective is needed to show a relationship between the national and local interest in general education requirements in higher education.

It is important to note that, generally, fine arts students are often more broadly educated than students in other disciplines. Studies that require coursework in art, music, and drama history provide the fine arts student with exposure to general education. Additionally, fine arts students are often interested in the humanities as well as the fine arts subjects. This is often not the situation with other professions. Therefore, the impact of a national movement to redefine general education requirements may appear less obvious in the fine arts disciplines. In actuality the fine arts curricula already contain much of what is attempted in a general education program of study. Changes in general education requirements or curriculum design processes relating to general education requirements may be much more subtle and difficult to measure in the fine arts disciplines than in other fields of study.

Recommendations of Alumni and the Fine Arts  
Accrediting Organizations With Regard to  
General Education Requirements in Fine Arts  
Professional Baccalaureate Degree Programs

The consensus of alumni respondents was that the general education requirements should not be altered for the fine arts professional baccalaureate degrees. When given the option of increasing or reducing current general education requirements in the traditional liberal arts disciplines, the respondents favored an increase in the requirements in humanities, foreign language, composition, and literature. The fine arts alumni respondents

also recommended adding or increasing fine arts major requirements.

A large number of the fine arts alumni proposed adding or increasing specific requirements in business, critical thinking, oral communication, and computer and management information skills. The assumption can be made that these alumni are now employed in areas that require these skills. The general recommendation of the alumni was that review and revision of current curricular structures and programs in the fine arts are warranted and that revised programs should address the needs of a society that has become increasingly market oriented.

A majority of the alumni respondents also indicated that general education requirements were an integral component of their professional training. A large number of alumni respondents indicated that among the benefits associated with their professional fine arts degree are a greater awareness of society, a better appreciation of their culture, increased ability to contribute to the culture within their communities, greater communication skills, and an ability to apply competencies acquired from the general education requirements associated with their higher education program.

The assumption was made previously in this report that alumni recommendations have little or no effect upon current program examinations in the fine arts. This conclusion is based upon the relative importance given alumni by the CSP respondents.

The literature published by the fine arts accrediting agencies generally reflected a commitment to preserving general education requirements in both the fine arts general and professional baccalaureate degree programs. It was acknowledged in the literature from the fine arts accrediting organizations that distinct associations exist between the various fine arts degrees and the requirements specified in general education. The fine arts accrediting organizations generally recommended that the discipline-specific coursework should increase as the training extends further along the continuum toward preparation for professional skills and competencies. However, the recommendations of fine arts accrediting agencies are inconclusive given the absence of (1) a specific statement regarding fine arts curriculum design influences, (2) the recognition of a national movement to review general education requirements in higher education, (3) a specific definition of the relationship between general education requirements and the fine arts disciplines, and (4) failure to define or distinguish between liberal and general education. This suggested lack of standardization and concise definition from the fine arts accrediting agencies could assist in explaining why there may be controversy in academe regarding the association between the fine arts professional baccalaureate degrees and general education.

### Conclusions

There were two general conclusions drawn from the results of this study. The first relates to influences on curriculum design decisions in the fine arts disciplines. The second conclusion relates to how fine arts curriculum planners appear to be responding to these influences.

The first conclusion drawn from the results of the investigation was that fine arts curriculum planners perceive institutional or internal factors as having a substantially greater influence on curriculum design decisions than external or student demographic considerations. Since administrative decisions often implement the organizational structures and procedures necessary for curriculum review and revision to occur, judgments will need to be made in the fine arts disciplines regarding whether curriculum design processes are, or need to be, responsive to the needs of various publics both within and outside the campus community. The results presented in this report indicated that there may be inconsistencies in the theoretical and normative practices of curriculum design in the fine arts disciplines in higher education.

The second conclusion drawn from this investigation was that the current interest in reviewing and revising general education requirements in the fine arts professional baccalaureate degree programs appeared to have been precipitated by a national movement to review and revise general education. This conclusion

was based primarily on the fact that these two actions appeared to have occurred at approximately the same time. However, a majority of the fine arts curriculum planners who responded to this study doubted that there was a relationship between the national movement and the actions taken with regard to the curriculum in the fine arts disciplines.

The results of this study suggest where curriculum design influences originate and what additional curriculum design considerations might be included in these processes. The content of existing curricular structures in the fine arts was evaluated by the fine arts alumni respondents. The centrality of curriculum design influences suggested that additional, sometimes objective, perspectives might be helpful in planning quality educational experiences.

This study attempted to identify specific forces and pressures that influence curriculum design in the fine arts. The investigator also attempted to examine how curriculum planners in these disciplines were responding to a national movement to review and revise general education.

#### Recommendations for Further Study

This investigation was limited to a study of the fine arts programs identified primarily at public research universities. It is recommended that further study with less rigid restrictions be conducted in order to examine whether results would be similar in a comparison between the conditions at public and private

institutions or between various institution classification types. A replication of this study could strengthen the present findings and illuminate additional interrelationships.

The conclusions reached in this investigation relied primarily on the perceptions of fine arts curriculum planners. Further study could examine the perspectives of additional sources, both within and outside the campus community. A similar study could, for example, examine similar issues from the perspective of curriculum planners in the traditional liberal and/or general education disciplines or programs (e.g., social sciences, humanities). Findings from such a study might contribute further to understanding the relationship between general education and the fine arts.

Further study might observe more closely, from within the processes, curriculum design strategies as they operate. Curriculum design proceedings are likely to include subtle, difficult to perceive conditions related to organizational structures that can only be realized and studied through active participation in these activities. Such a study would need to include a longer time-frame and tightly controlled variables. A similar study might examine whether operational variables exist, beyond the obvious reasons, to explain why curriculum planning influences are primarily institutionally oriented.

It is recommended that curriculum theorists revise their studies to account for variations in curriculum design influences

depending upon the specific disciplines where these processes are occurring. This is particularly applicable when general education requirements are involved in the design processes.

The study reported here focused on curriculum design influences. Further research is necessary to investigate the efficacy of the relationship of the different variables in the adapted model of curriculum design.

APPENDIX A

MATRIX OF CURRICULUM DESIGN INFLUENCES

The following list represents a possible matrix for classifying curricular design influences identified in this study. The list is divided into categories, or subclassifications, as defined in the conceptual framework.

1. External Influences

- a. business/industry
- b. public call for accountability
- c. older, less traditional students returning to college in increasing numbers
- d. foreign student enrollment
- e. federal and state policy
- f. state governing/coordinating boards
- g. university governing/coordinating boards
- h. accrediting agencies
- i. decreased federal assistance for students
- j. decreased federal funds for research
- k. decreasing enrollment
- l. alumni
- m. other - specify

2. Institutional Influences

- a. institutional mission
- b. history and tradition of the institution
- c. organizational structure of the institution
- d. organization structure of the fine arts
- e. faculty

- f. faculty senate
  - g. students
  - h. staff
  - i. president of the institution
  - j. vice-president for academic affairs
  - k. curriculum committee for the institution
  - l. curriculum committee for the fine arts
  - m. other committees - specify
  - n. other - specify
3. Specific Student Characteristics (that may influence curriculum design processes)
- a. socioeconomic background
  - b. age
  - c. ethnic origin
  - d. cultural heritage
  - e. level of educational preparation
  - f. other - specify

APPENDIX B

COVER LETTER FOR PANEL OF FINE ARTS EXPERTS

May 12, 1986

Dear Colleague:

The Faculty of Fine Arts at the University of Arizona is sponsoring a study of general education requirements in fine arts professional baccalaureate degree programs. We are interested in identifying forces or pressures that influence curriculum design processes and in examining how curriculum planners in the fine arts are responding to the current national movement to review and revise general education requirements in postsecondary institutions.

Please take a moment to examine the enclosed survey instrument that is to be sent to fine arts curriculum planners in a select sample of higher education institutions and respond to (1) your perceived accuracy or validity of the instrument, (2) the national movement to review and revise general education core requirements, and (3) your position on the issue of general education requirements in fine arts professional undergraduate degree programs. Feel free to write your comments directly on any part of the survey instrument and return your response in the enclosed stamped envelope. Enclosed is an addressed, stamped envelope to assist you in returning the completed instrument by May 30, 1986.

Thank you for your time and contribution to this research project. A copy of the results of the study will be sent to you upon request.

Sincerely,

Frank Pickard  
Researcher

Patricia Van Metre, Associate Dean  
Faculty of Fine Arts

mc

APPENDIX C

COVER LETTER AND SURVEY INSTRUMENT  
FOR FINE ARTS ALUMNI

May 12, 1986

Dear Colleague:

The Faculty of Fine Arts at the University of Arizona is sponsoring a study of the educational outcomes of the professional fine arts baccalaureate degrees. As a former student in a fine arts professional degree program, you are in a unique position to make recommendations regarding the current curriculum structures in the fine arts. Your comments on this subject will assist in a review and possible revision of current fine arts professional programs to meet the educational needs of future students.

Please take just a moment to respond to the brief questions listed on the following pages and return your response in the enclosed stamped envelope by May 30, 1986.

Thank you for your time and contribution to this study.

Sincerely,

Frank Pickard  
Researcher

Patricia Van Metre, Associate Dean  
Faculty of Fine Arts



VERY  
SIGNIFICANT . 4 3 2 1 0 NOT  
SIGNIFICANT

- greater awareness of society
- greater cultural appreciation
- ability to contribute to community cultural activities
- application of competencies or knowledge acquired from general education requirements
- general occupational skills
- fine arts occupational skills
- broad general skills
- greater communication skills
- other - specify: \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

4. What changes would you recommend in the following categories in your degree program? Mark each category in one of three ways:

A = add or increase current requirements

B = reduce the current requirements

C = requirements should remain unchanged

- freshman composition       science       literature
- humanities       business       electives
- critical thinking       social science
- oral communication       foreign language
- laboratory science       oral communication skills
- computer skills       physical education
- management information skills

(next page)

A = add or increase current requirements

B = reduce the current requirements

C = requirements should remain unchanged

\_\_\_ fine arts major requirements

\_\_\_ other - specify: \_\_\_\_\_

\_\_\_\_\_

FURTHER COMMENTS on any aspect of this correspondence: (Notations anywhere on these pages are encouraged. The reverse side of any of these pages may also be used for additional comments.)

APPENDIX D

COVER LETTER SENT TO THE FINE ARTS  
ACCREDITING AGENCIES

May 12, 1986

Dear Colleague:

The Faculty of Fine Arts at the University of Arizona is sponsoring a study on the issue of general education requirements for fine arts professional baccalaureate degree programs. We are interested in identifying forces or pressures that have contributed to the current national movement to review and review general education requirements in postsecondary institutions. Further, we are interested in examining how curriculum planners in the fine arts are responding to the current tendencies to review and revise the fine arts professional undergraduate degrees to accommodate general education course work.

We would appreciate any information/literature regarding your organization's position on general education core requirements in fine arts professional baccalaureate degree programs. We would also appreciate your response to the list of categories on the following pages. These categories represent many of the forces or pressures that may influence curriculum design processes.

Please return your response by May 30, 1986 in the addressed stamped envelope enclosed with this letter.

Thank you for your time, assistance, and contribution to this research project.

Sincerely,

Frank Pickard  
Researcher

Patricia Van Metre, Associate Dean  
Faculty of Fine Arts

mc

## Section II: Curriculum Design Influences

1. This section attempts to identify specific forces or pressures that are currently influencing curriculum design decisions regarding general education requirements in fine arts professional baccalaureate degree programs. Numerically indicate the strength with which each category, in your opinion, is currently influencing curriculum design in the fine arts professional baccalaureate degree programs.

SIGNIFICANT INFLUENCE	4	3	2	1	0	NON- INFLUENTIAL
--------------------------	---	---	---	---	---	---------------------

- a. Environmental--external (Indicate relative strength of these influences on both a national and a local level.)

Locally	Nationally	
---------	------------	--

—	—	business/industry
—	—	public call for accountability
—	—	older, less traditional students returning to college in increasing numbers
—	—	foreign student enrollment
—	—	federal and state policy
—	—	state governing/coordinating boards
—	—	university governing/coordinating boards
—	—	accrediting agencies
—	—	decreased federal assistance for students
—	—	decreased federal funds for research
—	—	general economic conditions
—	—	decreasing enrollment in the humanities

(next page)

SIGNIFICANT INFLUENCE	4	3	2	1	0	NON- INFLUENTIAL
—	—					a perceived need for individuals educated in sciences and mathematics
—	—					alumni
—	—					other - specify: _____ _____

b. Institutional--internal

—	institutional mission
—	history or tradition of the institution
—	organizational structure of the institution
—	organizational structure of the fine arts
—	faculty
—	faculty senate
—	students
—	staff
—	president of the institution
—	vice-president for academic affairs
—	curriculum committee for the institution
—	curriculum committee for the fine arts
—	other committees - specify: _____ _____
—	other - specify: _____

2. Numerically indicate the relative strength of specific student characteristics that influence curriculum design processes.

(next page)

SIGNIFICANT						NON-
INFLUENCE	4	3	2	1	0	INFLUENTIAL
___ age		___ ethnic origin				___ cultural heritage
___ socioeconomic background						
___ level of educational preparation						
___ other - specify:						_____
						_____

FURTHER COMMENTS regarding Section II:

APPENDIX E

PROFILE OF FINE ARTS PROFESSIONAL  
BACCALAUREATE DEGREE PROGRAMS

Check here if you would like a copy of the results of the study.

OFFICIAL: \_\_\_\_\_  
 INSTITUTION: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_

A PROFILE OF THE FINE ARTS PROFESSIONAL BACCALAUREATE  
 DEGREE PROGRAMS AT RESEARCH I INSTITUTIONS

Section I: General Information

1. Approximate total enrollment for the institution # \_\_\_\_\_.
2. Approximate total enrollment in the fine arts professional degree programs (e.g., BFA, BM) # \_\_\_\_\_.
3. Which items best describe the status of the general education requirements on your campus? Please add explanatory comments, if needed.

\_\_\_ common general education requirements institution-wide

\_\_\_ different general education requirements for students in different degree programs

\_\_\_ common general education requirements for fine arts professional degree programs, but these differ from general education requirements for nonprofessional programs on our campus

\_\_\_ general education is required but different for each fine arts professional baccalaureate degree or program

\_\_\_ other - specify: \_\_\_\_\_

COMMENTS regarding question 3: \_\_\_\_\_

\_\_\_\_\_

4. Among the criteria for promotion in your institution, is creative work considered equivalent to research in the social and behavioral sciences and the sciences? \_\_\_ YES NO \_\_\_

FURTHER COMMENTS regarding Section I: \_\_\_\_\_

\_\_\_\_\_

## Section II: Curriculum Design Influences

1. This section attempts to identify specific forces or pressures that are currently influencing curriculum design decisions regarding general education requirements in fine arts professional baccalaureate degree programs. Numerically indicate the strength with which each category, in your opinion, is currently influencing curriculum design in the fine arts professional baccalaureate degree programs.

SIGNIFICANT INFLUENCE	4	3	2	1	0	NON- INFLUENTIAL
--------------------------	---	---	---	---	---	---------------------

- a. Environmental--external (Indicate relative strength of these influences on both a national and a local level.)

Locally	Nationally	
---------	------------	--

___	___	business/industry
___	___	public call for accountability
___	___	older, less traditional students returning to college in increasing numbers
___	___	foreign student enrollment
___	___	federal and state policy
___	___	state governing/coordinating boards
___	___	university governing/coordinating boards
___	___	accrediting agencies
___	___	decreased federal assistance for students
___	___	decreased federal funds for research
___	___	general economic conditions
___	___	decreasing enrollment in the humanities

(next page)

SIGNIFICANT INFLUENCE	4	3	2	1	0	NON- INFLUENTIAL
___	___					a perceived need for individuals educated in sciences and mathematics
___	___					alumni
___	___					other - specify: _____ _____

b. Institutional--internal

___						institutional mission
___						history or tradition of the institution
___						organizational structure of the institution
___						organizational structure of the fine arts
___						faculty
___						faculty senate
___						students
___						staff
___						president of the institution
___						vice-president for academic affairs
___						curriculum committee for the institution
___						curriculum committee for the fine arts
___						other committees - specify: _____ _____
___						other - specify: _____

2. Numerically indicate the relative strength of specific student characteristics that influence curriculum design processes.

(next page)

SIGNIFICANT INFLUENCE	4	3	2	1	0	NON- INFLUENTIAL
<input type="checkbox"/> age	<input type="checkbox"/>	ethnic origin				
<input type="checkbox"/> socioeconomic background						cultural heritage
<input type="checkbox"/> level of educational preparation						
<input type="checkbox"/> other - specify:	_____					
	_____					

FURTHER COMMENTS regarding Section II: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Section III: Fine Arts

1. What degrees are offered in the fine arts disciplines at your institution?
 

<input type="checkbox"/> B.A.	<input type="checkbox"/> B.S.	<input type="checkbox"/> B.M.	<input type="checkbox"/> B.M.	<input type="checkbox"/> B.F.A.
<input type="checkbox"/> M.A.	<input type="checkbox"/> M.F.A.	<input type="checkbox"/> M.F.A.	<input type="checkbox"/> Ph.D.	
  
2. The fine arts academic structure at your institution is a
 

<input type="checkbox"/> Fine Arts College
<input type="checkbox"/> Division of Arts and Sciences
<input type="checkbox"/> School of Fine Arts/Performing Arts, etc.
<input type="checkbox"/> College of Fine Arts and Humanities
<input type="checkbox"/> Department of Fine Arts in the College of _____
<input type="checkbox"/> Other - specify: _____
  
3. The fine arts academic unit described above includes disciplines that offer professional baccalaureate degrees (e.g., BFA, BM) in

(next page)

art     dance     theatre/drama     cinema/film  
 art history     music     architecture  
 photography     literature     speech communication  
 other - specify: \_\_\_\_\_  
 \_\_\_\_\_

4. Does the missions statement for your institution refer directly  or indirectly  to the undergraduate fine arts disciplines?

Neither     I don't know

There is no missions statement for this institution.

5. The director , chair , department head , dean , (mark one or specify title in the left margin) of the fine arts division reports directly

to the college dean

to the president of the institution

to the university provost

other - specify: \_\_\_\_\_

6. Is there a designated core of required courses for the fine arts GENERAL baccalaureate degree programs (e.g., BA, BS)?

YES     NO

7. Is there a designated core of required courses for the fine arts PROFESSIONAL baccalaureate degree programs (e.g., BFA, BM)?

YES     NO

8. Have the fine arts PROFESSIONAL undergraduate degrees (e.g., BFA, BM) been reviewed  and/or revised  in the past three years?

YES     NO

- a. If review and/or revision occurred in these programs, were the total units required increased  or decreased ? Total units changed # \_\_\_\_\_.

(next page)

- b. If the curriculum in the fine arts PROFESSIONAL baccalaureate programs was reviewed and/or revised in the past three years, would you say that this action was precipitated by review and/or revision in the university's general education requirements?     YES     NO
9. What are the current general education requirements for the PROFESSIONAL fine arts undergraduate degrees (e.g., BFA, BM)? If a range of units is designated, please indicate the usual number of units taken.
- a. #  total units required in English  
 #  total units required in mathematics  
 #  total units required in science  
 #  total units required in social science  
 #  total units required in humanities  
 #  total units required in language  
 #  other specific units required - specify:
- 
- b. Summary of general education requirements for the PROFESSIONAL fine arts undergraduate degrees (e.g., BFA, BM):
- |   |                          |
|---|--------------------------|
| Total units required in general education | # <input type="text"/> . |
| Total units required in fine arts         | # <input type="text"/> . |
| Total units of elective credit            | # <input type="text"/> . |
| Total units required for the degree       | # <input type="text"/> . |
- c. Are a designated number of units required outside of the major department?     NO     YES    How Many #
10. Are the current general education requirements for the PROFESSIONAL fine arts baccalaureate degrees (e.g., BFA, BM) the same for the GENERAL fine arts baccalaureate degrees (e.g., BA, BS)?     YES     NO

(next page)

- a. If the answer to question 10 above is NO, please note the following with regard to general education requirements for the GENERAL fine arts undergraduate degrees (e.g., BA, BS):

# \_\_\_\_\_ total units required in English  
 # \_\_\_\_\_ total units required in mathematics  
 # \_\_\_\_\_ total units required in science  
 # \_\_\_\_\_ total units required in social science  
 # \_\_\_\_\_ total units required in humanities  
 # \_\_\_\_\_ total units required in language  
 # \_\_\_\_\_ other - specify: \_\_\_\_\_  
 \_\_\_\_\_

- b. Total units required in general education # \_\_\_\_\_ .  
 Total units required in fine arts # \_\_\_\_\_ .  
 Total units of elective credit # \_\_\_\_\_ .  
 Total units required for the degree # \_\_\_\_\_ .
- c. Are a designated number of units required outside of the major department?    \_\_\_ NO    \_\_\_ YES    How many? # \_\_\_\_.

FURTHER COMMENTS regarding Section III: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

FURTHER COMMENTS regarding any subject approached in this survey instrument: (Use the back pages of the instrument if needed.)

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

APPENDIX F

COVER LETTER FOR CRITICAL STUDY POPULATION (CSP)

May 12, 1986

Dear Colleague:

The Faculty of Fine Arts at the University of Arizona is sponsoring a study on general education requirements in fine arts professional degree programs. We are interested in identifying the forces or pressures that have led to the current national movement to redefine general education requirements in higher education and to examine how administrators for the fine arts professional baccalaureate degree programs are responding to the current tendencies to review and revise general education requirements.

We are attempting to assist fine arts administrators in their systematic undergraduate curriculum planning by gathering and sharing (1) curricular information regarding existing professional programs and (2) information regarding currently occurring program reviews.

We are also gathering information from accrediting organizations, researchers, and alumni, but we believe that the curriculum planners in the fine arts programs are the real experts on this subject. Your input, therefore, is extremely important.

Please take a few minutes to complete the enclosed survey form. There is also a place indicating that you would like to receive a copy of the results of the study. Enclosed is an addressed, stamped envelope to assist you in returning the completed instrument by May 30, 1986.

Thank you for your time and contribution to this study.

Sincerely,

Frank Pickard  
Researcher

Patricia Van Metre, Associate Dean  
Faculty of Fine Arts

mc

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