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ADMISSION, CURRICULA, AND DEGREE REQUIREMENTS FOR
THE ART EDUCATION DOCTORAL DEGREE
1974-1975

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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This seminal study collects, analyses, and displays the general requirements for admission to and completion of the doctoral program in art education for the academic year of 1974-75; that purpose was accomplished by identifying and examining the fifteen universities in the United States which awarded the greatest number of such degrees during the period from 1961 to 1974. No such published collation has previously been available. Such a tool will be of immeasurable benefit to prospective students, administrators, and those who develop or alter programs in art education at the doctoral level.

The principal source for the data here collected was publications such as departmental brochures and university bulletins and graduate catalogs. Discovering which universities offered the art education doctoral degree required personal correspondence with leading art educators as well as an examination of directories, state boards of education records and government documents such as the Earned Degrees Conferred for the appropriate years.

Following an introductory chapter which presents the problem, its significance, scope, and limitation, a comprehensive review of related literature concerning both the

and relevant, elements into existing programs. An examination should be made of the requirements of state-supported institutions in order to determine if they meet the needs of the tax-paying student. The essential differences between the goals of the Doctor of Education and the Doctor of Philosophy degrees should be determined so that such differences may be implemented. Further, some effort should be made to discover the appropriate department which should administer the degree. For the convenience of students, a directory of the universities which offer the art education degree on any level should be prepared. Such a directory should provide university, department, admission, curricula, and degree requirements, institutional and unique program characteristics.

Finally and most significantly, a study must be conducted to determine the philosophy, goals, and purposes behind the admission, curricula, and degree requirements for the doctoral degree in art education. Once determined, that philosophy, the goals, and the purposes should suggest the nature of changes which need to be made within the present institutional structure. The present study is, hopefully, just a beginning.

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CHAPTER I

INTRODUCTION

Purpose

To this date, there has been no published collation and analysis of data pertaining to the requirements for the doctorate in art education in American colleges and universities. In order to provide information regarding that area in higher education, this seminal study will survey the general requirements for admission to and completion of the doctoral program in art education in those institutions of higher learning in the United States which offered such programs during the academic year of 1974-75. In addition, various pertinent sets of data will be displayed for convenient reference. Such a gathering, analyzing, and displaying of these data should facilitate future investigations by supplying the valuable foundation upon which all valid and significant research builds.

Origin of Inquiry

During the past several years, there has been a growing concern among professional art educators regarding the rapid changes not only in the arts and artists but also in art education. In order to discover the exact state of these three aspects of today's arts and arts education, the Carnegie Commission on Higher Education in 1973 provided funds through the JDR 3rd Fund to empower Jack Morrison, the Associate

Director of the Arts in Education Program, to examine the rise of interest and participation of students in the arts and arts education at the university level. In The Rise of the Arts on the American Campus (9), presenting the results of his investigation, Morrison expressed concern that there had been no extensive research projects into the arts; he observed, "If this present probe leads to such comprehensive studies of the arts in higher education, it will have served its major purpose" (9, p. xv).

The concern which motivated the Carnegie Commission on Higher Education and Jack Morrison also moved Gregory Battcock that same year to bring together several articles by leading art educators in New Ideas in Art Education (1). The import of these articles reinforced the general feeling that great and rapid changes were taking place both in the art-making processes and in the philosophy which had underlain the historic goals and reasons for the creation of art. In his preface, Battcock expressed a need for new attitudes and approaches to art education:

One result of this sweeping reorientation on the part of art and artists is that many standard procedures and goals in art education need to be reexamined (1, p. ix).

Battcock and Morrison were not alone in recognizing the need for research in the arts in higher education in general and in art education in particular. Although, according to Abstracts of Research Presentations (8), prepared for the 1974

National Art Education Association Conference in Chicago, no other papers on art education at the university level were read at the meeting, one seminar of the Division of Higher Education section was devoted entirely to a consideration of the doctorate in art education. A symposium composed of Kenneth Beittel, Vincent Lanier, Gordon Kensler, and Mary Rouse and chaired by Arthur Efland reviewed the development of the art education graduate field and speculated about the future.

Efland noted that there had been very few graduate programs in art education as late as the end of World War II. However, by the mid-fifties, the number of programs had begun to increase rapidly. Reiterating the need for research, Efland cited a number of questions which he felt needed serious examination, stated informally below:

1. Is the research which is presently being conducted in doctoral programs relevant?
2. Are the skills being learned by the graduate student relevant?
3. Are doctoral programs accountable to their funding sources?
4. How are academic standards established in doctoral programs?
5. Does the structure of the present doctoral program admit change?
6. What is the job market for the doctoral graduate?
7. Should the doctoral program change with a changing job market?
8. Is the true purpose of the doctoral program to provide a marketable skill or not?

During the discussion which followed Efland's remarks, there was great dissent among the other members of the panel

and those who spoke from the floor. The lively debate revealed the disparity which exists among art educators themselves regarding the role and scope of doctoral programs. Efland suggested that such programs should be composed of a basic structure with options built into the requirements. On the other hand, Mary Rouse contended that a rigid, highly structured program should be offered. A lack of research in the area of art education at the doctoral level may account in part for the divergent views expressed. Efland's questions were not answered.

At that same 1974 Conference, Reid Hastie and Olive Jensen presented the paper "Descriptive Research and Surveys" (7). Their overview of methods for conducting descriptive-survey research affirmed the need for such analyses in the field of art education. Seven pertinent topics of study were cited; two of the seven topics centered on teacher accountability and teacher education. They suggested the scope of such a study for those two areas:

We should also take a look at the whole field of teacher education in art, breaking it down into manageable components which could later be interrelated to provide the kind of guidelines which were required for improvement (7, p. 5).

Thus the 1974 NAEA Conference demonstrated that the area of art education at the doctoral level was a fertile ground for investigation. Wide reading in the literature confirmed that need further; the first step in the present project involved a survey of all available literature pertaining to

this matter. However, Kenneth Beittel's review of research (2) in art education from 1964 through 1966 indicated that there was little or no such literature. D. Jack Davis' "Bibliographies of Research Relating to Art and Art Education, 1883-1972" (4) categorized art research into eight areas. From 1883 through 1940, there were three investigations relating to the study and the teaching of art; no one of those concerned the graduate level. During the period from 1938 to 1960, ten studies dealt with college teacher training or college art, but no one of those was devoted specifically to the evaluation of art education at the doctoral level. From 1960 to 1970, six studies on art in higher education were made. Finally, "Registry of Studies in Art Education: Vol. 1, 1959 through Vol. 14, 1973" (3) revealed the fact that three articles on the history of art education and five other works specifically on teacher preparation and/or the doctorate as related to teacher preparation had been written during that time span. The paucity of literature made it apparent that there was indeed a serious need for the research here being implemented.

Personal interviews with William Stewart and Elliot Eisner at the 1975 National Art Education Association Conference elicited advice from both men. Stewart observed that before areas of change could be investigated, the state of doctoral programs in all disciplines today would need to be determined. Eisner cautioned that the printed catalogues and brochures

furnished to prospective students by universities would require verification through interviews with or surveys of persons actively involved in administering or teaching in such programs. In his address to the last general meeting of the 1975 NAEA Conference, Eisner (6) listed, among several items which needed attention during the following year, data which should be available to the college-bound to enable the prospective student to compare the programs in art education of various universities. Thus, that there was a great and real need for information about doctoral level art education, called for by Morrison's 1973 evaluation of the state of the arts and arts education and confirmed by a review of available literature as well as the recommendations of many art educators, indicated that the present project was indeed a valid area of investigation.

Significance of the Study

One of the important consequences of this study of art education requirements at the doctoral level is the identification of the fifteen doctoral programs in the United States which have granted the largest number of degrees in art education from 1961 through 1974. Such an identification will determine concrete data which has not previously been ascertained. Any discussion of the state of art education at the highest level must begin by recognizing those colleges and universities who have achieved one facet of measurable success--

the graduation of larger numbers of doctorates in art education than other institutions of higher education have awarded.

The temporal limitations to a period from 1961 through 1974 is the result of two factors: data on the number and nature of degrees conferred was amply available, and, more significantly, one half of all academic doctoral degrees ever awarded in any discipline in the United States were granted from 1961 through 1970 (10, p. 58). In addition, since the first Ph.D. to be awarded by an American university was granted in 1861, 1961 marks the beginning of the second century of American doctoral education in any discipline. It seems appropriate, therefore, that the present study, begun in 1974, should be limited to that period of approximately fourteen years during which one half of all American doctorates were granted and which saw the burgeoning of interest and participation in doctoral programs in art education.

Not only will this study identify the fifteen universities which award the largest number of doctoral degrees in art education but it will also collate for the first time in a single source the admission, curricula, and degree requirements for such degrees in exemplary programs throughout the United States. These data will hereinafter be readily available for prospective doctoral students, counselors, heads of departments, administrators, researchers, program planners, and others.

Finally, this study will present statistical and descriptive data which will be useful for future research projects into such questions as growth or change in the state of art education or the continuation of historically accepted policies of admission, curricula, or degree requirements. The obvious value of these data to future decisions regarding or plans for changing art education programs is that some bases other than guessing or intuition will be available for decision-makers.

Questions for Research

The following questions provided direction for this project:

1. What is the nature of growth in the numbers of graduates, men and women, from 1961 through 1974, in the programs studied?
2. What are the institutional characteristics particular to each university?
3. What is the distributional ranking of admission, curriculum, and degree requirements in the following programs?
 - a. Ph.D.?
 - b. Ed.D.?
 - c. Education departments?

- d. Art education departments?
 - e. Publically supported universities?
 - f. Independent non-profit supported universities?
4. Do the number of admission, curriculum and degree requirements for the doctoral degree in art education depend upon whether the program is:
- a. Administered by an education or an art education department?
 - b. Under public or independent non-profit support?
 - c. Granting the Ed.D. degree or the Ph.D. degree?
5. Of all twenty-five programs for the fifteen universities identified, what is the distributional ranking of admission, curriculum, and degree requirements, and what are the percentages of programs requiring each.

Limitation of the Study

The scope of this study will be limited to an examination of the data gathered from the fifteen institutions of higher education which granted the largest number of doctoral degrees in art education during the period of 1961 through 1974. A second limitation will be the use of those 1974-75 documentary materials which are normally sent to prospective students with confirmation of those materials by a data form response from the director of each of the programs to insure its accuracy. Finally, this study will be limited to

an objective description of the findings; no qualitative statements about any portion of the data will be made.

Definition of Terms

Admission requirements in this study refer to those requirements demanded by the university for admittance into the university's doctoral program in art education. Curriculum requirements refer to the specified courses or types of courses the student must complete in order to obtain the doctoral degree in art education. Degree requirements refer to those requirements other than courses which must be met during the student's entire doctoral experience.

Summary

The purpose of this study is to provide a description of the admission, curricula, and degree requirements for the doctoral degree in art education in fifteen institutions of higher learning in America in 1974-75. The need for such a study has been emphasized by Jack Morrison's (9) and Gregory Battcock's (1) 1973 analyses of the state of art and art education. Arthur Efland, Vincent Lanier, William Stewart, and Elliot Eisner, all eminent educators and leaders in the National Art Education Association, have repeatedly observed the need for research into the art education higher level programs, especially during the 1974 and 1975 NAEA conventions.

The major results of this study will be that descriptive data on the state of admission, curricula, and degree requirements in 1974-75 for the fifteen programs granting the largest number of doctoral degrees in art education for the period from 1961 through 1974 will be made available in one comprehensive body. Such information, in a single source, will be especially useful to counselors, prospective students, heads of departments, administrators, and researchers. Only after such data has been gathered and analyzed may comparisons be made in the years which follow, comparisons which will reveal growth, change, or stagnation.

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CHAPTER II

REVIEW OF THE LITERATURE

The study of the state of art education at the doctoral level in colleges and universities in the United States belongs within the framework of the development and state of that degree in all disciplines. Therefore, background material for the present study will include a review of literature which concerns the development of the doctoral degree in America, which surveys admission, curriculum and degree requirements for the advanced degree in general, and which makes suggestions for the improvement of that degree. After the review of literature concerning the doctorate in all disciplines has established the context for this study, literature specifically devoted to the development of the doctoral degree in art education will be considered. Finally, recent literature relating to admission, curricula, and degree requirements of American universities for the advanced degree in art education will be reviewed.

The Doctoral Degree in All Disciplines

An Historical Overview of the Development of the Doctoral Degree in all Disciplines

The goals and purposes of the earliest institutions of higher learning in the United States were influenced by those

of universities in England and Scotland. Two colonial colleges of the seventeenth century--Harvard College, founded in 1636, and William and Mary, established in 1693--were created for the purpose of educating colonial males; they were intended for the preparation of ministers and civil leaders and for the preservation and transmission of the country's cultural heritage (9, p. 40).

During the first half of the eighteenth century, four additional institutions of higher learning, having goals and purposes similar to those held by the earlier two colleges, were established: Yale in 1701; the Charity School of Philadelphia (later the Academy and College of Philadelphia and finally the University of Pennsylvania) in 1740; the College of New Jersey (later Princeton) in 1746; and King's College (later Columbia) in 1754 (67, p. 17). Both the number of colleges and the number of students increased rapidly during the eighteenth century. By the time of the American Revolution, there were three thousand living graduates of colonial colleges. However, the curricula were still severely limited; few courses of studies in the practical matters which could aid a developing nation were available (9, pp. 46-47).

Graduate programs of study developed much more gradually than did the expansion of schools and students. The first doctorate to be earned in the United States was awarded by Yale in 1861. Johns Hopkins presented the second doctoral degree in 1876. Both Clark University and Catholic University

awarded their first terminal degrees in 1889, while the University of Chicago presented its first in 1890 (36, p. 13).

By the end of the Civil War, there were about two hundred and fifty colleges and universities, established by church or private groups, in America. Each represented a "sub-culture," and none was "democratic." The Morrill Act of 1862 placed the financial responsibility for supporting public higher education directly on the states themselves. Each state could choose to found a new university, subsidize an existing university, or convert a private institution into a public one; most states chose to found new institutions. The curricula of these new public colleges and universities reflected the practical and professional needs of the American people. In addition, the "Wisconsin Idea," originated by the University of Wisconsin, expressed the belief that the public university should have for its purpose the enactment of democratic goals as well as social, political, and economic reform and improvement. This ideal was emulated by most American universities (9, pp. 46-47, 53).

As American universities were taking on the shape of the modern institution of higher learning during the decades following the Civil War, so too were the requirements for the doctoral degree changing into their modern mandates. Twenty years after the Civil War, the doctorate required two years of study beyond the bachelor's degree. In 1885, the format for the thesis was designated, and French and German reading

examinations became a part of the degree requirements in 1887 (68, p. 118-119).

Meeting in convention in 1896, the Federation of Graduate Clubs recommended minimum requirements for the Doctor of Philosophy degree:

- 1) The previous attainment of a bachelor's degree or its equivalent, 2) the completion of at least two years of resident graduate study, one year of which should be on the campus of the institution conferring the degree, 3) a thesis embodying the results of original research, bearing the written acceptance of the professor or department in charge (68, pp. 118-119).

This statement of minimal degree essentials by the Federation of Graduate Clubs was soon incorporated as basic requirements for the doctorate throughout the United States; it remains essentially unchanged at this time.

Another event which not only encouraged the growth of graduate programs but also influenced the development of colleges and universities in America occurred near the end of the nineteenth century. During that period, many of the present-day national learned societies were founded, formally bringing together persons of like disciplines from diverse universities and colleges. These societies promoted the exchange of scholarly ideas. Furthermore, academic journals began to be published during the same period. They, too, encouraged intellectual growth by providing an outlet for the publication of scholarly articles and studies (36, p. 13).

The suggestion that persons who wished to teach at the university level should pursue the Doctor of Philosophy degree was made by Sidney E. Mezes in 1920. Mezes believed that the requirements for the doctoral degree should include two parts of supervised apprenticeship, two parts of broad course study and in-depth investigation of the subject area, and one part pedagogical study and investigation. Today, the structure of most doctoral programs differs very little from Mezes' original concept (68, pp. 104-105).

At the time of World War I, the number of major universities (that is, those which graduated more than one per cent of the national total) had increased to twenty-four (36, p. 13). At some time prior to World War I, the requirement of two years of study beyond the bachelor's degree for doctoral programs had been expanded to three years. More disciplines began to offer programs which led to the earning of the terminal degree. Since that time, the number of years of study beyond the bachelor's degree which are required to complete doctoral work has risen steadily so that a student now must spend four or five years in directed studies (both in and out of the classroom) and an additional two or more years in preparing his dissertation in order to earn the Doctor of Philosophy degree (68, p. 119).

By 1935, the basic degree requirements for the doctorate were fairly well established in the structure which we know today. The major differences between degree requirements

today and those of 1935 are such things as the present trend of microfilming the dissertation, some substitution for foreign language requirements, some addition of course work, and the making of the qualifying examination more meaningful (6, p. 119).

The period between the two world wars saw a tremendous growth of enrollment in institutions of higher learning (36, p. 21). In addition, 6.4 per cent of the existing institutions began doctoral programs between the years 1941 and 1966. Support by the federal government for research during and after World War II was a major stimulus of this growth. And, because the universities began to fill the needs of both business and government, both business and government supported the universities financially. Prestige came as the universities began to function as accrediting and certification agencies for many professions (9, pp. 54-57).

A descriptive study of the doctoral degree was prepared by Marcia Edwards in 1944. Her findings were based on results obtained from a questionnaire (19). A similar study was conducted by the American Association of Colleges for Teacher Education in 1960 (1, 2, 3). This inquiry presented statistical descriptions of the general characteristics of individuals who received the doctorate in the field of education, the institutions which awarded the degrees, the recruitment of candidates, admission practices, instructional programs, and personnel factors affecting the completion of the degree by students.

The American Association of Colleges for Teacher Education study drew its results from questionnaires which were returned by 81 of the 92 institutions queried. During the period from 1956 to 1958, these 92 doctoral-granting institutions offered 65 Doctor of Philosophy and 75 Doctor of Education programs; 56 institutions were publically controlled while 36 were independent non-profit universities. The study revealed that more of the Doctor of Education programs were administered by the graduate college than by the College of Education. Almost all of the Doctor of Philosophy programs were administered by the graduate college (3). A profile of admission and degree requirements for the Doctor of Education and the Doctor of Philosophy appears in Appendix A.

Summary

During the more than three hundred years since the founding of the earliest American institutions of higher learning, the purposes and goals of such institutions have changed from that of educating males for the ministry or for public office and of preserving and transmitting a national culture heritage to the purposes and goals of providing public education for all men and women for the betterment of society and of the preparation of individuals for their professions. The requirements for earning a doctoral degree were firmly established during the period following the Civil War and the beginning of the twentieth century; these requirements, while

having expanded the number of years and the number of courses necessary to complete the degree, were not appreciably changed as late as 1960. This failure to change caused in part the deluge of criticism of education which occurred during the 1960's and 1970's. The next section of this work will demonstrate the nature and scope of that criticism.

The Doctoral Degree in All Disciplines
1961 through 1975

The 1960's and 1970's were the years of the eruption of dissent on college and university campuses by both students and faculty. At one time or another during these years, almost every facet of higher education was criticized and condemned by some faction or some individual. There was, therefore, much literature on the subject of higher education during this period. Following the initial violent outbursts of dissent, as the main thrust began to weaken, knowledgeable persons attempted to discover precisely the state of higher education in America. Many suggestions for the improvement of higher education in general and doctoral programs in particular accompanied these analyses of the state of higher education.

The curricula found in various degree programs interested Paul Dressel in his College and University Curriculum (17). He felt that the Doctor of Philosophy and Doctor of Education programs had become very similar in their requirements and had gotten away from the original intent of the two degrees. He noted that the basic difference between the two degrees was

in the language requirements. He suggested the creation of a Doctorate of Arts (D.A.) degree. Stephen Spurr expressed a similar view to Dressell's estimation of the two programs in his Academic Degree Structures (68). Furthermore, he observed that the infrequency of a language requirement for the Doctor of Education caused many persons to regard that degree as inferior to the Doctor of Philosophy. Spurr suggested strengthening the degree structure by awarding the Doctor of Philosophy degree to everyone who completed all of the requirements up to the dissertation. Then, should a person elect to write a dissertation, the words "with honors" would be added to the Doctor of Philosophy designation upon the completion and acceptance of the dissertation. Such a plan would eliminate the stigma attached to the Doctor of Education, Spurr felt. He further recommended that the doctoral program should be more structured toward the needs of college and university teacher education since so many persons obtained the degree in order to meet the necessary conditions for accreditation for teaching.

The need for the doctoral experience to meet the needs of students more closely concerned John Millett. He recommended, in Reconstruction of the University (50), that the university restructure its programs so that those programs were more relevant to the needs of the students and so that all programs would include work experience. Such a plan would provide the future teacher a relative preparation for his profession.

One of the major complaints of the students who were rebelling on campuses was the matter of "relevance." The subject of "relevance" interested Ann Heiss (31), who conducted a research project by gathering data from twelve departments at ten universities across the nation and reported her findings in Challenge to Graduate Schools. From the research, she derived twenty-two suggestions for changing the structure of higher education. In general, her recommendations were similar to Millett's. Based upon her extensive research, she was interested in changing the curricula of graduate education to be more relevant and to meet the needs of students.

L. B. Mayhew's Reform in Graduate Education (47) cited studies which reported that many of the Doctor of Philosophy degree holders who are teaching in colleges and universities in America feel that they have not been adequately prepared to teach. Mayhew recommended that there be a more definite structure to the sequence of degrees than there had been before and that such degrees should include more teacher preparation in order to meet the needs of future teachers involved in the programs.

A doctoral dissertation on the Doctor of Arts (D.A) as a solution to the problem of lack or improper kind of preparation for persons planning to teach in colleges and universities was produced by Robert Wright (81) in 1972. In his work, entitled "A Study of Doctoral Level Degree," Wright

maintained that an ideal program of study should include a major, a minor, education courses, an internship, and a dissertation. Several universities have implemented the D.A. degree; perhaps, in time, the D.A. may provide the solution to problems which have led to the criticism of the Doctor of Education and Doctor of Philosophy degrees.

A different solution to the problem of "relevance" and teacher preparation was offered by Richard Storr (71) in his book The Beginning of the Future: A Historical Approach to Graduate Education in the Arts and Sciences. Storr reviewed the history of graduate education in a rather idealized manner. He cited statistics regarding the number of degrees granted. Almost a third of a million doctoral degrees were conferred from 1961 to 1970. Storr's recommendations for restructuring the degree were either to designate the master's degree as one appropriate for meeting professional requirements and to designate the Doctor of Philosophy degree as one connoting full competency in any profession or to have the master's degree represent "mastery of the subject" and to discontinue awarding the Doctor of Philosophy degree.

In 1973, Alexander Mood (51), projecting into the future in his The Future of Higher Education, questioned the need for so many doctorates being granted to persons who were planning to teach at the university level. James O'Toole's articles entitled "The Reserve Army of the Unemployed: I--the World of Work," and "The Reserve Army of the Unemployed: II--

the Role of Education" (55, 56), supported Mood's basic issues. O'Toole exposed the situation of many people who had been over-educated for available jobs; they were, in the jargon of the trade, "overqualified." Both Mood and O'Toole believed that education should be a life-long involvement for the individual. O'Toole noted that education should teach the person to learn, so that he could be happy in whatever job he undertook; O'Toole condemned educating an individual for a specific position. Mood, too, regarded a reconstruction of the very core of education as a prime necessity. He predicted that future programs of education would have no examinations, grades, degrees, transcripts, or certifications; he hoped to see education become a process of life. As persons needed or wanted more proficiency or knowledge on a specific area, they would return to the university in order to pursue their interests or fill their needs. However, Mood cited three very real problems which would deter his ideal from becoming a reality. First, there were no adequate goals for education; secondly, there were no clearly set measure of accomplishment; and finally, the complexity of the university-established bureaucracy would prove an insurmountable obstacle.

In Awarding College Credit for Non-College Learning (48), 1975, Peter Meyer directed his inquiry toward undergraduate education; however, his ideas may well be equally useful in a consideration of graduate education. Meyer suggested that non-academic experience and accomplishment should be as much

a basis of accrediting as formal classroom training which culminates in degrees. He presented ideas for establishing model programs which would give college credit for non-college acquired competencies. Such models are being tried at some colleges, but as yet there is little concrete evidence as to the success or failure of such procedures. If criteria for evaluation could be established, such model programs based upon Meyer's ideas might be successfully adapted for graduate education.

These studies have been cited as representative of the most important criticisms of the doctoral degree and, also, of the kinds of recommendations which might alleviate the serious problems these critics of higher education perceived. Although there have been many suggestions, some of them valid and sound ones, little actual implementation of improvement of the doctoral degree has been effected. Mood's fears, evidently, are being realized.

Admission Requirements for the Doctoral Degree in All Disciplines

Admission criteria for the undergraduate was described by B. Alsen Thresher (72) in his 1966 work entitled College Admissions and The Public Interest. Much of what he presented applied to graduate admissions equally as well. Traditional thinking abounds in admission standards; these standards were based upon such minute specifications that conformity in the type of person who was admitted resulted. Thresher speculated

on the contributions which might have been made by persons who were excluded because they could not meet admission specifications had those persons been admitted. He called for innovation and experiment in admission criteria.

Carl Roger's Freedom to Learn (62) presented comments on graduate admissions criteria. Rogers observed that such admission policies proved how well the person was able to conform. He conceived of criteria which were based upon intelligence, empathetic understanding, and a spontaneous curiosity and originality.

The unmet challenge of the creative college student concerned Paul Heist and those who joined him in producing The Creative College Student: An Unmet Challenge (32). He listed a number of tests which were available and gave a brief abstract of each in the appendix of his book. David MacKinnon (46), whose article "Selecting Students with Creative Potential" appeared in Heist's collection of essays, cited a large body of data which indicated that the results of anyone's intelligence tests were not necessarily an index to his creative potential. MacKinnon recommended that admissions be based on tests which show aptitude, motivation, creative achievement, and extra-curricular activities.

Ann Heiss' study, reported in Challenges to Graduate Schools (31), previously cited, substantiates the fact that admissions to graduate study were mainly based on objective evaluation; Ms. Heiss felt that such a procedure was employed

principally to protect academic standards. Generally, the criteria included adequate grade point average on prior (frequently undergraduate) work, class rank at graduation, and adequate scores on the Graduate Record Examinations (GRE) or the Miller Analogies Test. Ms. Heiss cited influences which would indicate success but which are not revealed in any of the three elements above: early cultural influences, motivation, personality, personal interests, and physical vitality. These subjective indicators were not being used generally as factors in admissions criteria at the time of her study in 1970.

Modification in admissions criteria would effect change in curriculum and instruction in graduate programs, Mayhew (47) noted. He cited the fact that minorities and women are now being encouraged to enter graduate fields whereas they had formerly not been encouraged and that, in order to allow these persons admission, admissions criteria would have to be changed. He also recommended MacKinnon's writings on the admission of the creative student.

The Carnegie Commission on Higher Education has commissioned studies of many facets of higher education. Some of their recommendations, were they implemented, would affect admissions criteria. One such recommendation concerns the type of admission test administered:

Testing agencies should develop tests for particular education and career aspirations (10, p. 314),

while another comments on discrimination against part-time students:

Rules and policies that discriminate against the part-time graduate or professional student should allow for exceptions to accommodate men and women whose family circumstances require them to study on a part-time basis. Any limitation on the total number of graduate or professional students admitted by departments or schools and by the institution as a whole should be applied on a full-time equivalent rather than on a head-count basis (10, p. 315).

Generally, then, admission policies are still fairly rigid. If the literature is any indication, there is definitely a feeling of impending change. Traditional institutional policies have discriminated against the creative person, against minorities who have not had the opportunities of the WASPs, and against women who have not been able to pursue graduate studies on a full-time basis while fulfilling their traditionally expected role as wives and mothers.

Curriculum Requirements in Doctoral Programs in All Disciplines

Paul Heist and Robert Wilson (33) made recommendations for curriculum requirements for the creative student in their article in The Creative College Student: An Unmet Challenge of 1968. They noted five considerations of curriculum which would help the creative student: breadth of curriculum experience, flexible curriculum requirements, electives, laboratory experiences which foster creative involvement, and extra-curricular experiences. More important, however, than the curriculum in aiding the creative student was the nurturing type of instructor, one who is open to the needs and wishes

of the student. MacKinnon (45), in a second article entitled "Educating for Creativity: A Modern Myth?" in the same volume of essays, agreed with Heist and Wilson's comments on the need for a flexible curriculum; however MacKinnon stated a need for a structure which would allow that flexibility. The creative person, who can perform well those things he wishes to do, would perform poorly those activities which were imposed by others, especially those assignments in which the student saw no relevance to his own needs. Therefore, MacKinnon suggests that the student be granted more autonomy in his educational choices.

That most graduate programs are structured for the individual and are flexible in their curricula was remarked by Dressel (17). He did suggest three pertinent facets of education which should be utilized by curricula planners in devising their curricula: to analyze the philosophy of the curriculum-structure; to consider the facilitating agents which cause a structure to develop; and, finally, to evaluate the amount of change taking place in the student as a means of measuring the program. In regard to the analysis of the philosophical aspect of the curriculum structure, Dressel comments that planners should determine whether that philosophy is oriented toward individual and humanistic goals or toward rigid, abstract, authoritarian and discipline goals; he felt that most curricula philosophies maintained a balance or combination of both types of goals, leaning to one side or the

other from university to university. The facilitating agents which cause structures to develop are identified as course requirements, modes of learning, non-course experiences, schedules, calendars, records of achievement, degree requirements, admission and counselling, type of faculty, and administrative organization and budget. Dressel observed that the program goals must shape and control these elements rather than allowing the facilitating agents to shape and control the program. There should be policies and procedures for making changes in the above factors. Evaluation of the change taking place in the student used as a measure of the effectiveness of the program should be done at each stage of the student's progress. Were these three considerations allowed to influence the curricula planners' end product, the curricula would be flexible and could change with the times.

One of the important considerations of education, according to Rogers (62), should be that we live in a continuously changing environment:

We are, in my view, faced with an entirely new situation in education where the goal of education, if we are to survive, is the facilitation of change and learning. The only man who is educated is the man who has learned how to learn; the man who has learned how to adapt and change; the man who has realized that no knowledge is secure, that only the process of seeking knowledge gives a basis for security. Changingness, a reliance on process rather than upon static knowledge, is the only thing that makes any sense as a goal for education in the modern world (62, p. 104).

Rogers' Freedom to Learn (62) was widely read and quite influential on the thinking of educators. His list of the principles of learning, read by many students, is summarized below:

1. Human beings have a natural potentiality for learning.
2. Significant learning takes place when the subject matter is perceived by the student as having relevance for his own purposes.
3. Learning, which involves a change in self-organization, in the perception of one's self, is threatening and tends to be resisted.
4. Those learnings which are threatening to the self are more easily perceived and assimilated when external threats are at a minimum.
5. When threat to the self is low, experience can be perceived in a differentiated fashion and learning can proceed.
6. Much significant learning is acquired through doing.
7. Learning is facilitated when the student participates responsibly in the learning process.
8. Self-initiated learning involves the whole person of the learner--feelings as well as intellect--and is the most lasting and pervasive.

9. Independence, creativity, and self-reliance are all facilitated when self-criticism and self-evaluation by others is of secondary importance.
10. The most socially useful learning in the world is the learning of the process of learning, a continuous openness to experience and incorporation into oneself (62, pp. 157-63).

An attempt to suggest ways of improving graduate curricula prompted Ann Heiss (31) to list ten areas, apparently based on a philosophy similar to that of Rogers. She prepared these suggestions after she had concluded her investigation of twelve departments in ten universities. She recommends, in general, more flexibility in the program curricula and more relevance to the individual student.

More conservative in his suggestions for improvement of curricula than those previously cited, Mayhew (47) thought that allowing undergraduate students more flexibility and loosening their requirements would cause graduate programs to tighten up their requirements and give the basics. Mayhew mentioned that the study of computer technology in graduate education would provide a tool which is often necessary in research. He anticipated that with the ever-increasing enrollment in graduate programs, the possible trend might be toward more structured and uniform programs, rather than less. His plan for the structure of a Doctor of Philosophy degree

required a four-year plan, one-fourth of the program to be specified requirements, one-third allotted for the dissertation, and the remaining portion devoted to electives. He did suggest provisions for future teachers to be involved in teaching experience; he felt that an internship would make the program more relevant.

Mood (51), on the other hand, would remove all required courses from higher education. He believed that the education of the future would be an individually-designed program to meet the specific needs, correct the weaknesses, and develop the talent of the person for whom the plan was designed. This attitude is quite close to Rogers' philosophy.

Both the individual student and society as a whole were considered in the recommendations for changes in curricula made by the Carnegie Commission on Higher Education. This proposed that

in all professional fields, careful and sustained attention needs to be given to the adaptation of educational programs to the advancement of knowledge and technological change, and to society's changing problems and needs (10, p. 383).

Altogether, the changes for graduate curricula which were recommended in the literature between 1968 and 1974 tended toward more flexibility and more relevance to the student's individual needs. Many professional educators believed that changes in these two aspects would dispell the dissatisfaction of graduate students who had been protesting on American university campuses.

Doctoral Degree Requirements
in All Disciplines

In 1969 Carl Rogers (62) wrote a model plan for a totally new and revolutionary program for graduate education, his answer to the serious criticism being advanced by students on American campuses. The model was extremely humanistic and totally different from the traditionally accepted doctoral degree requirements which Dressell (17), Heiss (31), and Spurr (68) supported. Rogers' plan had the following components (condensed here):

1. Freedom to spend four years becoming the most competent professional one is capable of becoming;
2. Freedom to use all university facilities and personnel as well as other sources or services outside of the university;
3. Freedom to decide which faculty one wishes to work with;
4. Freedom to design one's own program and to work with one's chosen committee;
5. Responsibility for making written plans of what one will study and research each quarter, including a description of how one will evaluate his success;
6. Opportunity to join encounter groups of students and faculty to help explore one's own feeling and attitudes;

7. Responsibility for submitting evidence, throughout the four years, that one is doing what he planned to do and that one is creative;
8. Opportunity to have this evidence evaluated by both the committee and by professionals outside the university; the evidence will be judged by these criteria:
 - a. Ability and promise shown in one's contributions to knowledge;
 - b. Professional competence and promise;
 - c. The breadth and depth of one's learning in his own field;
9. Opportunity to request a written or oral examination to assess where one is in relationship to where one started and one's individual goal;
10. Obligation to pay tuition for four years.

Should such a model be implemented, needs for flexibility and relevance would assuredly be met. Nurturing faculty advisors would permit the individual the opportunity to become a self-actualized person and professional.

That most Doctor of Philosophy programs required the passing of reading examinations in one or more foreign languages was noted by Dressel (17). Some graduate schools permitted the substitution of a group of courses relevant to

the student's own discipline; math and statistics, for example, were frequently substituted. Other universities accepted an in-depth knowledge of one language in lieu of a surface knowledge of two. Dressel observed that most research is so narrow that knowledge of a foreign language is not usually purposeful.

Ann Heiss (31) commented that the requirements for a Doctor of Philosophy degree had become fairly standardized in America. The mandatory essentials were a language requirement, courses and/or seminars to learn the subject background, a successfully written and oral comprehensive examination over the subject matter, approval by the faculty committee of the dissertation topic and research methods, and a written dissertation on the results of the research. These basic requirements were fundamentally the same as those recommended by the Federation of Graduate Clubs in 1896. Of all the mandatory items, Heiss found that the language requirement was the most frequently denounced as being a ritual with no justification by those she interviewed.

Residence requirements in the ten universities which Heiss (31) investigated were fairly flexible. At all ten universities, the dissertation was expected to be a significant contribution to knowledge in the field. She discovered that the oral examination was usually an oral presentation of the dissertation research to a seminar, a professional group, or a public forum.

Suggestions which Ms. Heiss derived from faculty interviews offered ideas about improving the dissertation; these recommendations included requiring higher standards and allowing more individuality and greater diversity in the structure of the work, placing more emphasis on interdisciplinary fields and independent process by the student (31, p. 129).

Two other comments concerning the improvement of the doctoral experience reflect conflicting attitudes. Spurr (68) recommended shortening the length of time which the student was expected to spend completing the doctoral requirements. On the other hand, the Carnegie Commission on Higher Education (10) suggested that the time of the experience be adjusted to permit persons with family responsibilities to take longer to earn the doctorate.

At this point, it is interesting to note that European universities, after which colonial colleges in this country patterned themselves in goals and purposes in the seventeenth and eighteenth centuries, now award the doctorate for the successful completion of any dissertation significantly contributing to knowledge in its subject field; there are no other specific requirements (68, p. 83). In the United States, however, the original elitist goals and purposes were substantially overturned by the philosophy implicit in the Morrill Act of 1862 and the "Wisconsin Idea," both of which firmly established mass public-supported education at the college level and democratic principles and goals in American institutions

of higher learning. One wonders whether the development of extremely rigid admission, curricula, and degree requirements during the nineteenth century, requirements which have not altered significantly since 1896, may not have been initiated by elitist-educated administrations in order to insure that only exceptional baccalaureate graduates be permitted to seek higher degrees, one effective method of counteracting what those early, traditional-minded educators may have considered as possible dilutions of the education in institutions of higher learning which they had known.

During the 1960's and 1970's the rigid (and, as some preferred to say, archaic) nature of admission curricula, and degree requirements in American colleges and universities have been severely attacked by both students and faculties. Nevertheless, with the exception of Carl Rogers' unique suggestions for restructuring doctoral programs, few recommendations for improving graduate education have been forthcoming. Furthermore, despite the almost revolutionary criticism of and the intense research into the causes of those problems which almost everyone recognized as serious flaws in graduate education, few actual changes have been implemented. The wheels of tradition turn slowly into a new direction.

The Doctoral Degree in Art Education

An Historical Overview of the Development of the Doctoral Degree in Art Education

The development of the study of art and art education in American colleges and universities may most conveniently be

displayed through the use of an annotated outline based upon spans of years:

1865 to World War I.--The study of art in colleges or universities is still relatively new. The first Department of Fine Arts was established for both sexes at Yale in 1865 (7), four years after the first doctorate of any discipline awarded in the United States was presented by Yale. This establishment of a Department of Fine Arts occurred two centuries after the founding of the first colonial colleges.

Charles Eliot Norton is considered to have been the first professor of art. He introduced a course in cultural history, which was a study of art, at Harvard in 1873. Historically, art had always been taught either in art schools or academies outside the college and university (76, p. 420).

In 1873, the Massachusetts Normal Art School was established with the influential Walter Smith as its first principal. Teacher training courses were added in 1889 and 1890. The curriculum which originated there served as a model for art teacher education until 1955 (42).

From 1870 until 1940, the preparation of teachers of art was directed mainly toward their educating children in art. The courses were taught by persons who had had extensive experience in the public schools. The curriculum included course work, studio courses, art appreciation, and methods of teaching art to children, not to the doctoral student (37).

Before World War I, very few art teachers received college degrees (35). Obviously very little literature in the field was produced during those years. And, too, there were few art courses other than art history in colleges and universities.

World War I to 1940.--During these years, many colleges and universities were adding courses in art to their curricula. Those which had already been offering art history expanded their programs to include studio practice and contemporary forms of expression. Teachers of these courses were adjusting to their new roles as members of the established institutions of higher learning (37).

Four influential teachers in the field of art education during the 1920's were C. Valentine Kirby in Pennsylvania, William G. Whitford at Chicago University, Leon L. Winslow in Baltimore, and Sallie Tannahail in New York. The writings of these four have had far-reaching effects on the teaching of art education. These teachers established art education as an accepted field.

In 1934, Palmer and Holton (57) reported on the instruction in art found in American colleges; they gathered their data through an intensive study of college and university catalogs and through correspondence with persons concerned with art programs. They found that courses in the field of art were being taught in various departments. At that time there was no unification in art instruction, according to their

report. However, they did find that courses in art were offered at 425 institutions of higher learning while five of these same schools offered "methods of teaching art" classes. They observed that art was quickly becoming a standard part of any university's offerings:

Although the most recent subject in the college curriculum to receive recognition, art is now rapidly taking its place alongside the older, traditional branches of learning (57, p. 19).

Walter W. S. Cook, Professor of Fine Arts at New York University and the only one of Palmer and Holton's respondents who discussed graduate instruction in art, wrote that graduate work in the field of the arts was increasing and that the quality of the student was getting better. He attributed the improvement in the quality of the graduate student in art to better undergraduate art instruction. Professor Cook defined the education outside of an art department which he felt every graduate student in art should have:

From a graduate point of view, it is highly essential that the student have a good background in the field of history and languages before beginning advanced graduate work. There is a constant demand for trained people who can enter the museum and university fields. To meet this need, the Graduate Division of the Department of Fine Arts at New York University trains students for the degrees of MA and Ph.D. This year, we have had 20 per cent increase in registration, in spite of the depression, and the quality of the students has improved most decidedly in the last three years (57, p. 51).

Graduate art education had become by 1934 a viable field. Art courses were taught in at least 425 institutions of higher

learning. "Normal" or methods courses to train prospective teachers of art were also being offered. There were, in addition, many private schools devoted to the training of the professional artist as there had long been such schools. Palmer and Holton's survey and Cook's responsive description of the graduate program in art at New York University substantiate the statement that art was "coming into its own."

1940-1950.--Just before the beginning of World War II, Vikton Lowenfeld, an eminent art educator in Germany who became one of the most influential figures in modern art education in the United States, arrived in America. He became the chairman of one of the largest graduate art education programs in America at Pennsylvania State University. His most important book, Creative and Mental Growth (1947), typified his influential philosophy; the book contains such perceptive insights into the stages of a child's development in art that it is still being read by prospective teachers of elementary school art three decades after its first edition (22, pp. 306-07).

The whole spectrum of art in 1940 was covered by the Fortieth Yearbook of the National Society for the Study of Education. In that year Art in American Life and Education was the realized vision of Melvin Haggerty. Edited by Guy Montrose Whipple, the volume contained essays written by many of the most outstanding persons in the field of art at that

time. It is significant to the present study that a number of articles concerning various aspects of art education were included in that yearbook, including subjects such as course requirements (18, 26), problems in aim and method (21), preparation of the art teacher (25, 49, 54), as well as general articles on art education and art at the university level (34, 43). Both Arthur Pope (60) and Ulrich Middeldorf (49) were concerned about the persons for whom various graduate degrees were suitable. Pope subscribed to the same position regarding the appropriate training for teachers of art at the university level and for curator of museums that Sidney Meyes had held about the proper education of teachers of any discipline at the higher learning institution level in 1920; those persons who wished to teach above the public high school level should take graduate work. Middeldorf attempted to designate which degree would be most accomodating for which particular educational or mental goal. He suggested the Master of Arts and the Art Education Masters for those who wanted intellectual and scholarly study. The Ph.D., he felt, should be pursued by those who would work in critical studies and research. In many respects, Middeldorf's ideas regarding the suitability of the Ph.D. for persons who wish to do scientific or semi-scientific studies of a given area in art are still believed valid today. Of the creative artist, however, Middeldorf noted,

the creative artist has no need to be decorated with a degree, which fits his build so little. I think we acknowledge the unique individual character of the artist's yardstick, which somehow puts the mark of the academician on him.... If for some reason not inherent in his art he needs one of the purely academic degrees, let him take some academic work to deserve it (49, p. 576).

Lester Longman (43), in an essay from that same volume, agrees also that any person who desires to teach at the college level must concern himself with degrees. Because the teacher of art is a part of an institution, he will find himself obligated to have or to seek advanced degrees. Although he cited both Ohio State University and the University of Iowa as two institutions which offered the Ph.D. in art, Longman was critical of the policy of requiring the doctorate for teachers of art at the university level:

it may logically be held that the demand for the Ph.D. on the part of colleges is artificial and should be frowned upon in the field of art except in the study of art history. It is certain that genuine or creative scholarship and genuine or creative art seldom are found together in the same individual. For the most potential artists, creative scholarship is too analytical and critical, though short of the Ph.D. degree the sharpening of one's critical powers should be good for the majority of artists . . . (43, p. 570).

Longman considered the MFA was the most desirable terminal degree for the creative artist who teaches at the college level.

After noting that, in 1941, Ohio State University was the only one to award a Ph.D. with a major emphasis in art and that the University of Iowa had set up the curriculum for such a program but preferred to use it for those rare persons who

showed strength in both art and scholarship, Longman describes the general requirements for the doctoral degree in art at these two universities:

The requirements for the degree at Ohio State and Iowa are similar. At the University of Iowa the candidate must show a comprehensive knowledge of the history of art (equivalent at least to an undergraduate major and an M.A. degree in this subject), a reasonable understanding of such correlative intellectual pursuits as philosophy and history, languages and literature, experience in the scientific method in the history of art as evidenced in independent research, a knowledge of French and German, a professional competence in painting or in sculpture and superior ability in the use of a variety of media. There are written and oral examinations, but the thesis may be a creative art project. At Iowa, before presenting himself for final examination, as evidence that he has reached a professional level of technical and expressive power, the candidate must certify that he has had his work accepted by the juries of at least four approved exhibitions of national scope. This is a stiff set of qualifications, and cannot be met by second-rate students who need a degree to get a promotion. The intellectual character of the Ph.D. is retained, but encyclopedic erudition is sacrificed to technical instruction. The art thus produced may be charged with being too intellectual, but it would not have to be if the student were well balanced intellectually and emotionally. At present, it remains to be seen whether such a degree is worth while, even for a chosen few, and whether it will be imitated or neglected (43, pp. 570-71).

It is evident that Longman feels that only the unusual "white blackbird" should be permitted or required to pursue so academically oriented a degree as the traditional Ph.D. or even a modified version of the doctorate such as the ones offered by both the State University of Iowa and Ohio State University.

He did anticipate an intensification of professionalism in colleges and universities in order to meet the needs of teachers, scholars, and artists.

Helen Peavey Washburn (73, 74, 75, 76) prepared a series of four articles on "Creative Arts and Higher Education" for the Association of Colleges Bulletin in 1944. In her research of Who's Who, Washburn discovered that only three of the ninety-two artists listed were college graduates. These figures prompted Washburn to urge the strengthening of all of the arts in higher education, for, she observed, as an increasing number of artists must turn to teaching in order to earn a living, college degrees are becoming more and more necessary.

In one of the same volumes of the Association of College Bulletin, Carl Seashore (65) reviewed the state of graduate work at the State University of Iowa, four years after Longman's observations had been made. Seashore discovered that both masters' theses and doctoral dissertations in the field of practical or creative art had been recognized by the graduate faculty of Iowa since as early as 1929. After describing the kinds of persons who pursued graduate degrees and listing the requirements for the master's degree, Seashore observed that the requirements for the doctorate were similar to those in any well-established discipline: bachelor's and master's degree proficiency in foreign languages, and a qualifying examination. At that time in 1945, the State University of Iowa had granted ninety-five master's degrees in the graphic and plastic arts, but Seashore mentioned no Ph.D. recipients.

One of the most powerful influences on the unification of the field of art education was the establishment in 1959 of the National Art Education Association. This organization sponsored both scholarly publications and professional meetings, which encouraged communication among members of art education faculties. By working together to identify problems, to establish goals, and to devise and support methods which will further art education at all levels, members of the National Art Education Association have produced a strong and unified state of the profession.

1950-1960--During the 1950's, teacher certification and accreditation were strengthened. As late as 1953, some states still required no more than two years of college as a minimum requirement for teaching in the public schools. Ralph Beelke's 1954 study (6) of the certification requirements for public school teachers resulted in some recommendations for upgrading the then inadequate state of certification; he suggested that art education might be improved if more money were spent for supplies, a system was employed for the placement of art teachers, better practices were established for the preparation of art teachers, and a statement of the objectives of art education be made. Beelke's main argument concerned facets of teacher preparation and certification; these factors were, he felt, essential to the providing of American children with good experiences in art. Since that date, many states have

implemented some of the same improvements which Beelke had suggested, especially in requiring college or university graduation as a qualification for art teachers in public schools.

A second primary concern during this period was the matter of requiring the Ph.D. of persons who were to become studio artists, involved in teaching the skills and techniques of the various disciplines of art. Stephen Pepper (59) in 1952 and Frederick Logan (42) in 1955 both opposed such a degree-stipulation for artists. The Master of Fine Arts (MFA) seemed an appropriate terminal degree for artists to these two professionals. However, William Ainsworth Parker (58), after surveying seventy-three MFA recipients, commented on the uncertainty of the value of the MFA in art as a terminal degree. Of the MFA holders Parker investigated, twelve had continued their education in order to receive the Ph.D.

An examination of the state of graduate study in art education in 1959 by Frederick Logan revealed the fact that the content of that area of study had not changed appreciably in the previous two decades. Very few people, most of them employed in administration, held the doctorate in art education; however, that number was increasing rapidly. The two most serious problems in the field of art education were, according to Logan's analysis, that some persons earned degrees but were discredits to the field and that some students lacked facility in the related fields which they needed. He suggested that research dissertations could investigate the practice of the

arts in order to provide more accurate and realistic criteria, philosophies, and goals than those furnished to art education faculties by their colleagues in psychology and other fields. Logan contended that very few creative artists who engaged in the four to six years necessary for graduate study ever achieved a high degree of professionalism in their art (41, p. 59); those persons combined careers as teachers and creative artists. Although he wondered whether there should not be a Doctorate of Fine Arts, he concluded by stating that the best hope lay in each institution's doing its best with its resources and its own distinctive conditions.

1960-1970.--That the MFA should be the terminal degree required of the artist-teacher and that no further degree should be necessary for staff appointment, tenure, or promotion were agreed upon and affirmed by the 1959 Midwest College Art Association Conference. Allen Weller, Manuel Barkan, F. Louis Hoover, and Kenneth Hudson (78), reporting the actions of the MCAA, expressed their view that the MFA should not be considered the terminal degree; artists who pursue careers combining both teaching and producing creative works should, they argued, conform to the historic academic concepts of higher educational degrees. They believed that if art were to remain a part of the university system, its faculty should adhere to the requirements of that system. Additionally, they felt that all students benefit from the university experience.

Such a position in regard to the MFA was not, however, supported by W. McNeil Lowry (44), the Director of the Ford Foundation Program in the Humanities and the Arts; in 1962, he affirmed the MCAA's statement.

During the 1960's, a number of investigations of advanced degrees in art education were undertaken. John S. Keel (37) reviewed research in the history of art education which had been conducted to 1963. None of the research confined itself to the history of the doctoral degree in art education. Howard Conant's project (12) for the Center for Applied Research denoted the various degrees available to art students by 1964. Most colleges and universities offered programs in graduate art education granting either the MA, AM, MFA, MS in Art Education or the Ed.M. in education. In addition some universities granted the Ph.D. or the Ed.D. in art education. Besides traditional programs in art history, a few universities offered doctoral programs in the creative arts. Conant suggested two reasons for the fact that university-level teaching required graduate degrees:

Colleges, universities, and professional art schools are now seeking instructors who have earned graduate degrees in their fields of specialization--not only because of the value of a well-organized and intensive formal education, but also because presidents, deans, department chairmen, and accrediting associations prefer professors to hold degrees as high as (or higher than) the ones they grant to their students (12, p. 93).

One of the significant articles included in the second yearbook of the National Society for the Study of Education to be devoted to the field of art and art education, Art Education, was a report by Elliot Eisner (23) on his investigation of graduate studies and the preparation of scholars in the area of art education. Eisner suggested that persons from other disciplines be admitted to doctoral programs of art education. He also did not think that teaching experience should be a prerequisite.

Vincent Lanier's (40) study of doctoral research in art education supplied the fact that by 1968, 656 dissertations in art education had been written, an especially interesting figure since by 1931, only five such dissertations had been prepared (40,p.6). Lanier also included a list of the universities and the number of dissertations accepted in art at that time. Of the top twenty degree granting institutions the number of degrees varied from 173 at Columbia to fewer than 10 at Cornell and Florida State University (40, p.4).

Another subject for research during the 1960's was the value of the MFA to those who earned it. In 1965, five years after the College Art Association had recommended the MFA as the terminal degree for artists, a study (77) revealed that of the 960 MFA holders, 575 were teachers at the college or university level while 115 more were teaching in public schools. Most of the MFA programs did not include any formal teacher preparation. Yet most of the universities which were queried reported that from 50 to 90 per cent of their graduates were

teaching. Nevertheless the MFA degree, one which does not prepare its holders to teach, was being supported as the terminal degree which should be required of artist-teachers by the College Art Association.

J. Torche Brandstadter (8) in a 1969 article summarized one position regarding the proper educational and artistic background of persons who plan to teach in departments of art at institutions of higher learning:

In my opinion, it seems much more desirable to recruit staff members from the group who regard themselves as teachers rather than as professional artists, and whose backgrounds include a substantial amount of training in the field of education. However, it is of the utmost importance that such instructors should have had considerable experience in private creative activity.

The ideal situation on the university campus of the professional artist and art educator is that they be one: that the art educator also be a professional artist, and that the professional artist be also concerned with the problems and processes of education. In short, the role of the professional artist must be at one with the educator: his personal professional level of attainment should simply reflect on the degree of help he can give his students (8, p. 845).

1970 to Today.--For the teacher of art, by 1970 the baccalaureate degree was no longer an indication of success, according to Hubbard (35). Public school teachers felt that they must hold a Master of Science degree, and teachers in masters programs usually acquired the doctorate. University level teachers of art were still not sure whether the MFA or the doctorate was the necessary terminal degree.

Once again in 1970, the College Art Association reiterated the Midwest College Art Association's 1959 position regarding the MFA (67). Other members of the profession who supported the Association's statement that the MFA should be considered the terminal degree for the artist-teacher, sufficient for staff appointment, promotion or tenure were art educators such as Jerome Housman and Sister Joanne Ryan (30) and Nicholas Orsini (54).

The attitudes of college and university faculties as well as of professional art educators toward those artist-teachers who do not hold the doctorate were expressed by Howard Conant:

With pitifully few exceptions (Paul Klee, Laszlo Moholy-Nagy, Walter Gropius, Kenneth Clark, etc.), leading practitioners and scholars in the arts have failed to involve themselves directly with educational matters, and even these few have almost entirely limited their interests and activities to higher and professional education or, as in the case of Lord Clark, to television. Practically none of them has taught in or has become directly involved with art education programs in elementary or secondary schools, and only those artists and scholars who have earned doctorates are treated as other than second-class citizens in many colleges and universities. On rare occasions, they are asked to speak at art education meetings or write for art education journals, but the poor reception usually accorded such ventures more often than not causes them to say "never again" (15). p. 157.

Conant was quick to recognize that the art educator must be a professional. He elsewhere (13) envisioned the ideal doctorate for the artist-educator, a totally individualized program in which both student and teacher worked together for advanced

studies in the arts; such a program would offer a greater comprehensiveness. Conant suggested that the student's curriculum should be designed so that the student acquired a professional competency in at least one discipline of art and participated in an internship.

An alternative to the Ph.D. in art was described by Orville Winsand (80) in an examination of the Doctor of Art degree as it was functioning in 1970. The body of courses did not differ measurably from those taken by students aspiring to the Ph.D. The major difference lay in the requirement of an internship with the related dissertation project; both were to be concerned with the design, development, implementation, and evaluation of curriculum materials.

Meanwhile the controversy over the proper terminal degree for art teachers at the university level continued unabated. The College Art Association maintained the position that the studio artist-teacher should not be required to pursue an academic terminal degree at the expense, often, of failing to gain national recognition in his own discipline; however, institutions of higher learning continued to require the doctorate for promotion and tenure if not always for staff appointment. In an evaluation of graduate education in fine arts, Fred R. Schwartz (64) discussed the actual practices of colleges and universities regarding hiring, promoting, and compensating teachers of art. Traditionally, the higher the

degree in any field, the more earning power and social prestige the holder was likely to have; such a practice obtained in departments of art even though the higher degree did not necessarily imply greater creativity or productivity. Schwartz observes that the pursuit of advanced degrees is not always viewed as beneficial by artist-teachers:

. . . somehow even erstwhile masters of special fields are still considered to be diffusely educated, and expertness is so skillfully delayed that beyond the master's degree programs the one who would profess to gain the highest competence must charge on in conquest of the doctorate. We have many bachelors, masters, and doctors; but surprisingly, learning cannot be guaranteed by mere credentials, not even sheepskins. And, of course, the artist is embroiled, as we well know, in all of this. The mere involvement in the quest of artistic achievement without the necessary degrees leaves the artist handicapped, particularly if he chooses to arrange himself amidst colleagues in a higher institution where he might wish to teach his art. Graduate education in fine art is more often form than substance, and its pursuit is regarded with more than a hint of cynicism by faculties and students involved (64, p. 20).

Schwartz pointed out that the pressure exerted on members of an art faculty to earn the doctorate would probably continue for the creative artist as well as teachers of art history or art education; the latter two areas seemed to him to have natural tendencies toward the doctoral experience. However, not only the teacher of art history or art education but also the creative artist members of a faculty would be subtly pressured into seeking the Ph.D. in order to receive the rewards of rank and salary.

Schwartz's conclusions about the reality of hiring and compensation practices and about the possibilities which these practices suggest for reshaping graduate education in art echo the initial motives for this present work, supporting the belief that its thesis is of great concern to all professional art educators.

Can we interrelate meanings and values from studio art, art history, and art education? Perhaps as we consider graduate education, we will likely come to a vision hopefully illuminating the meanings and purposes of these three fields. Perhaps by comparing what happens in graduate education in each area, we will come inevitably to another series of questions, and our questioning should get better even if the answers do not (64, p. 22).

Both artists and art educators are attempting still to acclimate themselves to the university environment. The traditional methods of learning a discipline by apprenticing oneself or more recently by attending academies of art no longer seem to suffice as the studio artist has become a member of the faculty of an institution of higher learning. While creative artists consider an education in studio art as having the primary or perhaps sole consideration of preparing them to teach their individual disciplines, art educators acknowledge that they (the educators) are a part of the educational institutional establishment and that they not only should but also do conform to traditional expectations of historic degree patterns. However, studio artists, still resisting the new institutional environment, do not consider themselves as educators,

even though they teach students, even though they are, in fact, educating future artists such as painters, sculptors, and potters. It will indeed be interesting to see what changes in both art education and the state of the profession the next fifty years will bring.

A Short View of the Variety of Departments
Which Offer Doctoral Degrees in Art
and Art Education

In 1954, thirty-seven American universities accepted dissertations which dealt with some facet of art or art education, according to Matthew Baranski's analysis (4). These works, however, were not always earned from departments of art. Twenty-six universities had conferred the doctorate through the departments of art or archaeology while eleven more had awarded degrees through departments of education.

Dennis White's unpublished research (79) at Georgia State University provided a comprehensive review of all dissertations on some aspect of art which were cited in all volumes of Dissertation Abstracts; further, his work included a list of universities ranked according to the number of doctorates in some field of art which had been granted. However, that listing was not categorized by the departments from which the doctoral degree was earned. White's research was preceded by a similar project undertaken by Eliot Eisner (23) in 1965 on graduate degree recipients. However, Eisner's research was limited to doctoral degrees in art education and, therefore,

did not contain a complete analysis of the variety of departments which offer the doctorate in some facet of art. At present, precise and complete data for that variety has been no more than minimally specified.

An Overview of the Growth of Doctoral
Programs in Art Education

Four institutions of higher learning in the United States had established programs for the doctorate in art education or in education with a specialty in art education between 1898 and 1929 (23); by 1925 one half of the colleges and universities in America were offering at least one course in some type of art (43). However, during the first sixty-seven years during which it would have been possible to earn a doctoral degree in art education (that is, from 1898 to 1931), only 5 dissertations on an aspect of art education were completed (40, p. 6). During the next thirty-six years (from 1931 to 1968), 641 additional dissertations on art education subjects were written: 83 from 1931 to 1950, 284 from 1950 to 1960, and 274 from 1960 through 1968 (40). For comparative purposes, the theoretical average of 17 dissertations during the latter, thirty-six year period may be measured against the .075 dissertations per year produced during the first sixty-seven years, indicating the tremendous growth of participation in this field of study.

That growth of interest and participation in doctoral programs in art or art education is also reflected in the

increase of the number of universities offering doctorates in art or art education. In research on graduate studies in these areas conducted in 1963, Elliot Eisner (23) surveyed a number of institutions of higher learning with regard to the levels and types of graduate programs in art and art education which they offered and the dates on which those programs were introduced. Table I below shows a distributional analysis of Eisner's findings on the years of inception and the types of programs available at both levels of graduate study:

TABLE I
NUMBER OF INSTITUTIONS OFFERING GRADUATE PROGRAMS
IN ART AND ART EDUCATION BY TYPE OF PROGRAM
AND DATE OF INTRODUCTION

Type of Program	Period in Which Program Was Introduced				
	1898-1929	1930-39	1940-49	1950-59	1960-63
Master's--art	9	22	28	31	17
Master's--art education . . .	5	9	23	23	13
Doctorate--art	3	3	2	2	3
Doctorate--art education . .	2	2	2	2	5
Master's in education-- specialty in art education	4	1	10	27	9
Doctorate in education-- specialty in art education	2	1	3	4	4
Total	25	38	68	89	51

(23, p. 276).

Although 13 of the universities from whom Eisner requested data failed to supply the dates of introduction of their programs, he felt that his data accurately reflected the growth trend.

From other data, Eisner discovered that by 1963, 16 institutions of higher learning were offering the doctoral degree in art education while an additional 24 had programs in education with a specialty in art education. In addition, Eisner employed the Department of Health, Education and Welfare publication Earned Degrees Conferred by Higher Education Institutions to chart the yearly increase in the number of persons by sex to whom doctor's degrees were awarded for the academic years from 1955-56 through 1961-62:

TABLE II
NUMBER OF MASTER'S AND DOCTOR'S DEGREES AWARDED
IN ART EDUCATION BY SEX FROM 1955-62

Year	Master's Degrees			Doctor's Degrees		
	Men	Women	Total	Men	Women	Total
1955-56	158	132	290	8	5	13
1956-57	144	138	282	10	1	11
1957-58	142	149	286	4	1	5
1958-59	172	149	321	12	3	15
1959-60	146	190	336	13	3	16
1960-61	164	173	337	17	9	26
1961-62	187	217	404	15	3	18
Total	1,113	1,148	2,256	79	25	104

(23, p. 279).

In addition to showing that 104 doctoral degrees were granted in the six year period which Eisner studied, Table II also reveals another interesting facet of graduate education. Beginning in the 1959-60 academic year, the number of women earning master's degrees in art education started to surpass that of

men; however, at no time during that period did the number of females earning doctor's degrees ever reach much more than about half that of male graduates.

By 1972, over fifty universities were granting the doctorate to prospective teachers of art in academies, colleges, and universities, according to Jerome Hausman (27), an increase in the number of doctoral programs in art education of more than 25 per cent in the ten year period which had elapsed since Eisner's study. In addition, in that same year, R. R. Kelly (39) reported that 80 per cent of the students who were majoring in one of the arts had chosen art education.

The various data furnished by Eisner, Longman, Lanier, Hausman, and Kelly document the phenomenal growth in numbers of both institutions offering and students earning doctoral degrees in art education since 1931. Before 1931, about four institutions awarded such degrees, and only five dissertations on aspects of art education had been completed. By 1972, however, over fifty institutions of higher learning were granting the doctorate in art education, through either art or education departments. During the period from 1931 to 1968, that portion of the forty-odd years to the present which has been studied for these particular data, 641 dissertations on art subjects were completed. These figures amply demonstrate that the period from 1931 to the present saw the firm establishment of the doctorate in art education as a viable part of university offerings.

An Overview of Requirements for the
Doctoral Degree in Art Education

Although there is copious literature on various aspects of higher education and the doctoral degree in general, few studies of the doctorate in art education are available. Therefore, the review will include not only the articles which concern requirements for that terminal degree in art education but also some pertinent literature on requirements for art teachers. Three facets of the requirements will be considered: admission, curricula, and degree essentials.

Admission Requirements for the Doctoral Degree in Art Education.--Admission requirements for undergraduate study, while tangential to the main import of the present study, are pertinent in that completion of the baccalaureate is frequently required for admission to graduate programs. In 1940, most colleges and universities did not accept high school credits in art toward fulfilling admission credit requirements. Vincent Roy (63, p. 556) stated four reasons for having entrance stipulations: to prevent unable students from entering, to protect scholarly standards, to stimulate and maintain college students. One readily notes that all four reasons are integrally related to maintaining standards of excellence at both secondary school and university levels. This same essential motive holds for admission to graduate studies.

The development of better programs in art education at the university level may account for the change of attitude toward accepting high school art credits which was expressed in the 1968 statement of the National Art Education Association (52). The data of the study based on a 50.64% response from 1337 colleges and universities revealed that by 1968 most institutions of higher learning did accept high school art credits to fulfill a portion of their entrance requirements. During the twenty-eight year period from Roy's study to the NAEA statement, the quality of high school art training may have improved sufficiently so that credits in art were acceptable for entrance.

One facet of admission requirements for graduate study is that of prerequisites of courses in departments other than the major one. Ernest Horn's 1941 commentary (34) on such prerequisites reported the results of a committee study. The consensus was that denial of admission to courses outside one's major field of study was unjustified because, they felt, superior students are able to pass courses which they wish to study whether they have completed the prerequisites. One wonders whether admission to graduate programs might not also contain prerequisites which are equally unjustifiable.

The selection of prospective teachers of art taxes the present system of admission unduly. Otto Ege (21) observed that the selection of a potentially good art teacher could not be facilitated by scholastic records, existing testing, or even

personal interviews. Although Ege did not make the association, the present graduate admission criteria which attempt to predict a student's success-potential in any program are similar to attempts to select potentially good art teachers through available testing techniques; both are difficult to assess accurately.

Matthew Baranski's research (4) in 1956 and Eliot Eisner's study (23) in 1964 disclosed other entrance requirements, related to educational prerequisites for graduate work. Baranski studied the catalog statements of fifty-nine universities which offer the doctoral program designed to train for leadership and administrative positions in art or art education; in addition he employed questionnaire responses from eight cooperating universities and from forty-four persons who held this degree. Baranski determined that almost all universities required the completion of either a bachelor's or a master's degree. In addition, some institutions requested that the student be certified as an art teacher; others wanted a certain number of hours in technical art subjects. Five of the eight universities demanded that the student have previous study in art while one expected a high quality of work to have been done by the student in the field (4, p. 58). Two of those who held the degree responded that they had had to pass entrance examinations. The forty-four degree holders substantiated the data Baranski had found in catalogues and university responses (4, p. 8).

Eisner's examination of graduate programs in art education (23) revealed that many universities required the potential doctoral student to have teaching experience in art or a degree in art or art education in order to be admitted. While Eisner found such a requirement to be reasonable for those who planned to teach art, he questioned the relevance of such competencies in teaching for the potential theoretician. He suggested that these requirements might prevent many promising students from being admitted to art education programs. He recommended that admission policies might be expanded to admit not only those who held the baccalaureate in art or art education but also students from other fields such as "psychology, sociology, education, philosophy, and history" (23, p. 296).

Very little information is presently available regarding admission requirements for doctoral programs in art education. Baranski's not surprising finding that most universities require either a bachelor's or master's degree for admission is one specific known fact. All other requirements varied from institution to institution.

Curriculum requirements for the doctoral degree in art education.--The area of curriculum requirements had elicited from professional art educators many comments not only on the nature of such requirements but also on the philosophical principles which should influence the curriculum structure.

Several articles which were included in Art in American Life and Education, the Fortieth Yearbook of the National Society for the Study of Education, contained comments on the education of teachers of art for all levels and the curriculum requirements of such teacher-training programs. Margaret Glace (25), George Dutch (18), and Walter Hager and Edwin Ziegfield (26) agreed that, in general, the curriculum requirements for teacher education in art included courses in art, art education, education (other than art education), and academic subjects. They also noted the great disparity in the experiences of students from one university to another. All agreed that there was a need for breadth of preparation for art teachers during their university experiences. Although these were discussing the preparation of teachers of art for all levels, Dutch commented specifically on the doctoral degree:

The requirements for the degree of Doctor of Philosophy or Doctor of Education are determined largely on the basis of individual need. Courses include practical and theoretical work in the arts, psychology, education and related subjects (18, p. 733).

Another examination of course requirements for art teachers, dealing again primarily with undergraduate preparation of teachers, was John Diffily's comparison of course requirements for such preparation in fifty institutions in 1962 to a different group of fifty institutions which had been surveyed by Hager and Ziegfield (26) in 1941. Diffily (16) concluded that the main changes in requirements for art teacher education had

grown out of the changing needs and desires of the general population. In 1962, the principal difference between the recent and the 1941 programs was in the requiring of courses which would improve the broad general knowledge of the student in addition to an almost professional knowledge of one discipline of productive art (16, p. 57).

The purpose of Manuel Barkan's A Foundation for Art Education (5) was to provide background against which the major problems in art education at all levels could be examined. Barkan was concerned with three distinct areas: the development of current thinking in art education and identifying the problems, any research from other fields of study which was related to problems in art education, and, finally, how the research in other fields had implications in terms of problems in art education. He commented on the influence of cultural and educational changes on the curricula of art education programs:

The changing function of the total school program has been influencing the development of art education. Art education has grown through the demands of a changing education as well as through the changing attitudes toward the arts in the culture as a whole. These two factors have been present throughout the history of art education (5, p. 44).

Barkan's primary interest lay in the problems of art education at all levels. Among the problem areas of the doctoral program Barkan asked several questions about the terminal degree and its relationship to the future artist-teacher; two principal

queries concerned what the doctorate should be for the studio person and what balance between studio and analytical activities should exist (5, p. 346). In many ways, Barkan's interest in the relevance of the educational experience to the student's personal interests and goals prophetically identified that central problem which all disciplines in institutions of higher learning were to face during the 1960's and 70's. Teaching practices, Barkan declared, despite the new directions in art education, "indicate a lack of integration between the human meanings in the art and the processes of education" (5, p. 49).

Also interested in curriculum matters at all levels of art education, Jerome Hausman (28) commented that course work should prepare the potential teacher to cope with

- 1) the fantastic variety of forms that can be said to be art; 2) the impact of media and technology for making available the images of art; 3) the flux of ideas that bear upon the comprehension of artistic forms and processes; and 4) the varied theories that help to elucidate works of art (28, p. 72).

Hausman readily acknowledged that no one person could be an authority in all the areas of art, but he also believed that every teacher must have become an expert in some one aspect of art, either scholarly inquiry or studio work, and that he must "be able to convey a sense of his own excitement and commitment" (28, p. 72) in a manner appropriate to the level of his students' education and experience. Hausman found that the chief challenge for art education programs was not the training of potential teachers in skills and techniques on art history

and art appreciation factual content nor even in cultivating a professional attitude toward the literature in the field; the principal change lay in training future teachers in "how to choose, understand, and perform" when they are presented with the classroom challenge of "multiple functions and multiple alternatives" (28, p. 75).

Hausman's call for flexibility in teacher education was echoed by Roy Slade (66) in 1972. Slade referred to the objectives of the National Art Education Association, one of which was to keep the field of art education flexible. The NAEA declared that in no other education field is conformity less desired than in art.

Slade, Hausman, and the National Art Education Association were not alone in considering flexibility of curriculum a desirable characteristic of art education programs for all levels. Bernard Forman (24) supported that position by citing Kenneth Beittel's concept of curriculum planning; self-motivated, structured, and flexible curriculum planning would not be objectionable if such planning considered the idiosyncratic nature of art in general. Charles Qually (61) stated a need for both objective and humanistic evaluations of art education curricula.

Humanistic evaluation of art education programs was included in William Stewart's 1974 article for the periodical Art Education (70). Stewart defined humanism

as a frame of reference or a pattern of ideas for thought and action that is characterized by a sensitive concern for human interests, values, and dignity. It also represents a heightened concern for the uniqueness and potential of the individual toward the refinement and enrichment of his individual and collective reality (70, p. 19).

Stewart listed ten characteristics of humanism which he considered especially important to the field of art education.

Three of his characteristics are extracted below:

2. It [humanism] allows a fluid process of making judgments about directions or goals and not a static process based upon fixed goals or ideal static states.
3. Its organization is in relation to new knowledge and technology and in an open-ended form to accommodate change in aims and valuations in society, education, art, and art education.
9. It excepts the notion that truth must have a biological content as well as an ideological or theoretical one. It subscribes to the 'lively consciousness' of men and women as they are in their daily, vital reality (20, p. 19).

Should curriculum requirements for art-education-program planning at all levels have a humanistic base, the resulting programs would be flexible because inherent in the philosophy is the natural evolving of a structure, sensitive to societal and individual needs.

The view that curriculum requirements for art education programs should be flexible was not held by all professional art educators, however. Arthur Efland (20) noted a powerful tendency toward basing such programs upon objective criteria.

He referred to such works as Barkan's in which an interest in behavioral objectives and a more structured set of curriculum requirements was expressed.

Although the previously cited works have been concerned with aspects of curriculum requirements in art education in general, there have been several which concerned themselves specifically with such aspects at the graduate level. Elliot Eisner's study of graduate education (23) permitted a resume of the various percentages of different types of courses required at the doctoral level in art education. The distribution of his data indicated that the kinds of courses taken in art education vary greatly. Baranski's survey (4) of this same aspect produced a similar conclusion. In fact, there was such a lack of consistency or uniformity in catalogs, university responses, or the degree holders whom he studied that he could not determine which courses were required most frequently. He concluded that the doctoral programs had highly individualized curriculum requirements based upon the need of the students.

Eisner (23) not only commented on the lack of patterning in curriculum requirements but also recommended that studio work, while important, should not necessarily be given a dominant position in the curriculum. He stressed two important missions which art education has:

First, to prepare men and women capable of enabling others to experience art and to learn through it; and second, to provide a focus for significant theoretical work to take place.

The two ends, while distinct, are not mutually exclusive. Indeed, if they are achieved in any significant degree, they will, in the process, make important contributions to each other (23, pp. 297-298).

In order to allow educators to accomplish these two goals, Eisner declared that the student must be offered choices of courses which would develop his theoretical technical expertise.

The MFA program as a structure for a graduate curriculum for pre-professional education of painters, sculptors, architects, craftsmen and designers was proposed by Howard Conant (14). The MFA curriculum included studio art, art history, and liberal arts courses but neither education nor art education courses. However, as Weller (77) stated, the majority of those who earn an MFA become teachers.

The suggestion that a Doctor of Arts (D.A.) be developed so that prospective university-level teachers might be better prepared as teachers was explored by Robert Wright (81). He proposed the distribution of curriculum items for an ideal D.A. Some of the areas included were such requirements as from 50 to 70 per cent of the work be done in the major subject area, depending upon the discipline being studied, 15 to 20 per cent be devoted to minor or related subjects, and, in addition to the preparation of a dissertation, 5 to 10 per cent be participation in an internship. He calculated that the D.A. should require 3 to 4 years of work beyond the baccalaureate or 2 to 3 years beyond the master's degree.

The most specific statement of ideal curriculum requirements was supplied by the National Art Education Association (52) in 1970. The proposed guidelines for graduate teacher education in art suggest a greater depth and breadth of study than that of undergraduate teacher training. The guidelines are as follows:

- A. General Content: Professional Education.
The program should have (an) advanced seminar(s) concerned with contemporary educational problems including review of field of research, curriculum development and methodology, innovative developments, and interdisciplinary concepts.
- B. Specialized Content.
 1. Whether or not there is an advanced seminar in contemporary education in general, there must be a specialized study of contemporary needs and developments in art and art education in particular.
 2. The student should complete a terminal project indicating his achievement in depth, in a specialized area of inquiry. This could take the form of an exhibit, a thesis, a dissertation, or another form showing an original contribution.
- C. Direct and/or Simulated Experiences (laboratory, clinical, practicum, assistantship, and/or internship) in the Advanced Program.
 1. There should be as comprehensive an assessment as possible of each candidate's abilities and potentials, with program structuring on and off campus for the maximum mutual development of his abilities and progress in art education.
 2. In an internship program, there should be direct or simulated experience related to the position for which the candidate seeks preparation, and continuous assessment of progress, and program modifications matching the student's development (52, p. 6).

In general, the literature suggests that the requirements for the art education curricula for the doctoral degree have historically been varied and generally adaptable to the needs of the students. The requirements have been few and have been diverse with little agreement from one university to the next. More recently, there has been an interest in a more structured and objective approach to the curricula in art education in general. The majority of literary opinion, however, is still for flexibility and diversity. However, little objective statistical data is available in the art education literature on the curricula requirements on the doctoral level.

Degree requirements for the doctoral degree in art education.--Ernest Horn and Matthew Baranski have made the most extensive studies which deal in part with the general requirements of the doctoral degree in art education. Horn (34) described those requirements which existed in 1940. The graduate art teacher entered a traditional program and met traditional requirements. Horn felt that the historically proscribed thesis for the doctorate was particularly ill-suited to the creative art graduate student, for the time which preparing that work entailed would take the artist-student away from his primary concern, his creative work. Horn thought that art departments lagged behind other creative fields at that time in recognizing the importance of creative ability (34, p. 769).

The most comprehensive analysis of degree requirements for the doctorate in art and art education available was prepared by Baranski (4) in 1956. Baranski listed the various degree requirements he found as a result of reading catalog statements:

. . . the greatest agreement among the institutions whose catalogs were studied is in requiring the meeting of language requirements for the Ph.D. degree. There was close agreement on the following requirements for both the Ph.D. and the Ed.D. degrees: meeting of residence requirements, passing preliminary, qualifying or comprehensive examinations, completing a minimum program of graduate study, having a major field of study and having acceptance by faculty advisors (4, pp. 59-60).

Baranski's analysis of institutional responses to a questionnaire revealed several other essentials: the meeting of language proficiency requirements and, in some universities, the need for teaching experience before one has earned the doctorate. A few universities required a portfolio of art work, sixty-five to seventy hours of studio art work, a comprehensive examination in the history and theory of art, and an exhibition of studio work or written exposition of research accomplishments or both (4, p. 10). Although there are variations in these requirements from institution to institution, almost all universities require a dissertation and an oral examination (4, p. 12). The emphasis in these requirements is assuredly traditional.

Baranski's final input of data came from degree holders' responses to a questionnaire. Their answers regarding the

entrance and degree requirements which they had had to meet produced a set of minimal requirements almost identical to those which Baranski had obtained from the catalog survey and the institutional questionnaire responses (4, p. 31). In fact, when asked to recommend what they considered the appropriate requirements for the doctoral degree, these forty-four degree holders suggested a list which parallels not only what was required of them but also what the catalog survey and institutional responses had listed. Graduates were, apparently, satisfied with the degree requirements for the doctorate in art and art education in 1956.

Baranski concluded his study with seven recommendations for the improvement of present graduate programs in art and art education. The last of these, in particular, expresses what Baranski regarded as the most difficult obstacle which any department of art would have to face in structuring a new or restructuring an established graduate program:

Finally, in the light of this study, it seems that art departments must face several long-established conditions. It seems that there is a deep-rooted tradition within the universities so strongly intellectual as to be suspicious, and in some instances even hostile to the full development of aesthetics (4, p. 77).

There have been some articles concerning the degree requirements for teacher education at the graduate level, but none available provide statistical data on the degree requirements for the doctoral degree in art education specifically.

At present, the most recent inquiry into the admission, degree, and curricula requirements is Baranski's unpublished dissertation, prepared in 1956.

Summary of Related Literature

Although institutions of higher learning in the United States established departments of art as early as 1865, the first doctoral programs in art education were not introduced until 1898, and by 1929, only four universities offered such degrees. Since that time, both artists and art educators have been confronted with phenomenal growth in the numbers of programs being offered and of persons seeking the doctorate in art education. In addition, there has been steadily mounting demands from both secondary schools and universities for a faculty member's holding of the highest degree combined with a heated controversy about which degree, the MFA or the doctorate, should be considered the proper terminal degree. Finally, there have been philosophical disagreements among art educators regarding admission, curricula, and degree requirements. Doctoral programs in art education are offered by a variety of departments at different universities; there has not been any general uniformity of these three areas of requirements although admission and degree requirements seemed to be maintained in a more traditional form than were curricula requirements. There has been almost no literature available about the requirements for doctoral programs in art education.

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CHAPTER III

METHODS OF RESEARCH

The purposes of this study were to discover, to analyze and to display valid statistical data regarding admission, degree, and curriculum requirements for the doctoral degree in art education. The scope of the study was based upon the identification of the fifteen American universities which had awarded the largest number of doctorates in art education; the time period was limited to that span from 1961 through 1974. Several procedures were necessary to the implementation of the purposes of the study. Preliminary findings identified a large number of institutions of higher learning which granted the doctoral degree in art education. From information obtained about that large number of universities, a data form checklist was prepared, circulated for verification or correction, and, finally, submitted to an especially designed computer program. Finally, statistical displays such as graphs were possible. An amplification of each of those procedures is given below.

Identification of Universities Which Offered the Doctoral Degree in Art Education

The primary procedure for the study was the identification of a number of universities in the United States which offered

degrees in art education at the doctoral level. Although it was obvious that an extensive list of such institutions which granted that degree sporadically or, at best, meagerly might be made, the preliminary search focused on those universities which awarded the degree regularly to a significant number of students. Printed sources, education agencies, and professional art educators were consulted.

The appropriate volumes of Earned Degrees Conferred (16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26) for the years 1961 through 1971 were examined, initially under the heading of "Art Education." Those printed volumes were supplemented by unpublished material (27) for the span from 1972 through 1974, secured from Curtis O. Baker, the Survey Director of the Higher Education Surveys Branch of the National Center for Educational Statistics of the United States Department of Health, Education, and Welfare; the unpublished statistics were to be published later in three volumes of Earned Degrees Conferred under the subheading of "Art Education."

Several attempts to amplify the list of universities offering the doctorate in art education proved unproductive. One such effort was the use of several directories (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15); these directories, intended for the use of prospective students and researchers list universities which offer special degrees in higher education. The information on art education doctoral programs was either incomplete or inaccurate in each case.

Nor did the procedure of consulting accrediting agencies in higher education prove productive. The agencies which were queried were the Middle States Association of Colleges and Secondary Schools, the New England Association of Schools and Colleges, the North Central Association of Colleges and Secondary Schools, the Northwest Association of Secondary and Higher Schools, the Southern Association of Colleges and Schools, and the Western Association of Schools and Colleges. No agency had the required information. Subsequently, neither the National Art Education Association nor the National Association of Schools of Art could furnish names of art education doctoral-granting universities.

However, state Boards of Higher Education proved a productive source. Of the forty-six such agencies in the United States, forty-one replied to a request for information. Each of the universities thus discovered was asked for its appropriate admission form, graduate bulletin, and curriculum requirements for its doctoral art education program. Fourteen of the fifteen universities identified by state Boards of Higher Education responded. However, a number of states which had no such agency remained unsurveyed.

Another attempt to obtain exhaustive information involved communicating with professional art educators who were requested to supply the names of universities which they knew offered the doctorate in art education. The five educators

who were consulted were August L. Freudlich of Syracuse; George Hardiman of the University of Illinois; Vincent Lanier of the University of Oregon; Fred J. Mills of Illinois State University; and Dennis W. White of Georgia State University. All of the institutions of higher learning which were suggested by those art educators were asked for the appropriate admission forms, graduate bulletins, and curricula requirements; all universities either sent the requested documents or replied that the school had no doctoral program in art education.

Vincent Lanier's Doctoral Research in Art Education (11) produced the names of the twenty institutions of higher education which had received the most completed dissertations on art education. Those universities were asked to send the appropriate documents. Again, all of the institutions either supplied the required materials or stated that they had no such program.

The final identification procedure was a second consultation of the volumes of Earned Degrees Awarded for the period from 1961 through 1971 (16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26). The second survey of these volumes produced the names of the twenty-five universities which had granted the most doctoral degrees under the heading "Education," subheading "Instruction." Any institution which appeared on the list for the first time was queried to determine whether the university offered the degree in question. All replied. Several sent bulletins only;

those documents revealed that none listed art education as an offering at the doctoral level. With the exception of the University of Michigan, the remaining institutions indicated that they either did not offer such a program or that they considered a doctoral in education with a specialty in art instruction to be such a limited type of doctoral art education program that they did not recommend that means of obtaining the degree. The University of Michigan responded that it did have a doctoral program in art education.

The several sources cited above produced a list of twenty-five American universities which offered the doctoral degree in art education on a continuing basis. No attempt was made to prepare an exhaustive list of all of those institutions of higher learning which awarded the doctorate in art education, for such a listing was not a purpose of the study. The twenty-five universities in the United States which were examined for preliminary information were as follows: Arizona State University, Ball State University, Florida State University, Harvard University, Illinois State University, Indiana University, Michigan State University, New York University, Northern Illinois State University, Ohio State University, Pennsylvania State University, Stanford University, Syracuse University, Teachers' College of Columbia University, University of California at Berkeley, University of Georgia, University of Illinois--Urbana, University of Iowa, University of Kansas, University of

Maryland, University of Michigan, University of Minnesota, University of New Mexico, University of Oregon, and University of Wisconsin.

Analysis of University Publications for Descriptive Data

The second major step in the investigation was the analysis of the official publications such as admission forms and graduate bulletins as well as mimeographed departmental brochures of ten of the above institutions. A comprehensive list of the various requirements of each university permitted the construction of a preliminary data form checklist; institutional data such as the grading system, calendar, and type of financial support were added to the checklist so that an individual university might be charted in the many areas being questioned in the study. Since a computer was to be used to analyze the final data, the data form checklist was submitted to the computer programmer, Guy Pollock, Director of Computing Technology, Navarro College, Corsicana, Texas, who later was to write the programs in COBAL. The revised form was duplicated. A separate data form checklist was then marked for each university; the various publications which had been obtained from the institutions supplied the information regarding admission, curricula, and degree requirements.

Verification of Data

So that the information from which the statistical data were to be obtained would be accurate, a procedure for verification

was employed. Following a letter sent by D. Jack Davis, Ph.D., Director of Graduate Programs for the Art Department, North Texas State University in Denton, Texas, requesting cooperation in the research project (for a sample, see Appendix B), a copy of the completed checklist with a cover letter (for a sample, see Appendix C), a stamped return envelope, and a red pencil were sent by certified mail to the director of each of the doctoral programs in art education. Reminder letters (see Appendix D) were sent to these directors who had not responded within a reasonable amount of time.

Within forty-three days, twenty-three directors had responded. One of the remaining two directors wrote regretting that he had been unable to comply with the request to verify the data on his program because his university was hosting a state art convention. The remaining university had lost its director, and no new permanent director had been located at that time.

Analysis of the Data

When all of the data form checklists had been received, the information was statistically analyzed by a computer program written in COBAL language; the program had been especially designed for the particular data required and had been tested for accuracy. The first analysis determined which of the fifteen institutions had granted the largest number of doctoral degrees in art education from 1961 through 1974.

Those universities were as follows: Arizona State University, Ball State University, Florida State University, Illinois State University, Indiana University, New York University, Ohio State University, Pennsylvania State University, Stanford University, Teacher's College of Columbia University, University of Georgia, University of Illinois--Urbana, University of Kansas, University of Minnesota, University of New Mexico, and University of Oregon.

Although the University of Minnesota had granted a large number of doctoral degrees, it was not included in the study because its program was no longer active. Michael Day, the new director of Art Education, reported both in personal conversation and by confirming letter that efforts to re-activate the program were being made.

The graduate populace of the fifteen universities was next analyzed. Included in the data which were derived were the total number of graduates by year and sex, total graduates for each university (also by sex), the percentages of men and women by university and year, and the ratio of men to women. Finally, the fifteen institutions were ranked according to the total number of doctoral graduates in art education each had produced during the period from 1961 through 1974.

Institutional data were also examined. In that area, statistical findings were derived for such matters as the type of financial control or support, the type of department administering the degree, the type of degree or degrees granted, the

calendar system, the grading system, and the type of financial assistance available to the individual students.

The second phase of analysis concerned admission requirements. Both "no" mark responses and lack of any response to statements regarding admission requirements were treated as "no." For each statement about a particular admission requirement, the "yes" marks were tallied by both university and statement; percentages of "yes" responses were determined for each university and for each statement in order that the universities might be arranged in an order which reflected the number of requirements for admission which each had.

A third analysis considered the curriculum requirements. Again, a total of the "yes" marks was determined for each university and each statement, and percentages of each response by statement and institution were derived. Optional requirements were separated from mandatory ones. The universities and the statements were again ranked in a numerical order.

The degree requirements were then analyzed. All "yes" responses were totalled by statement and by university. Percentages of responses were determined. Fill-in-the-blank statements were totalled by those responding, by university, and by statement. A percentage of those responding was computed. The numbers for each fill-in-the-blank question were averaged. The universities were ranked. Each requirement was ranked.

Several comparisons were made. The three types of requirements for programs administered by departments of education were compared with programs administered by departments of art education. A similar set of statistics was examined for programs controlled by states and those controlled independently. The Ed.D. and the Ph.D. contrasts were also examined. For all of these areas, both numerical totals and percentages were compared.

Mean requirements were determined for the doctoral degree in the following categories: Ed.D. programs, Ph.D. programs, publically controlled programs, independent/non-profit controlled programs, programs administered by the education department and art education department. Mean requirements for admission, curriculum, and degree requirements for all universities were computed. The requirement statements were ranked for each category: Ed.D., Ph.D., publically controlled, independent non-profit controlled, education department and art education department.

Summary

Various display devices such as tables, charts, and graphs were rendered, each accompanied by a prose descriptive interpretation. These analyses permitted conclusions to be drawn. Further, the research experience as well as the findings allowed a number of recommendations to be made, based also on the survey of related literature on the doctoral degree in general and in art education in particular.

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CHAPTER IV

PRESENTATION AND INTERPRETATION OF DATA

Those universities which are presently granting the greatest number of doctoral degrees in art education have a far-reaching influence in the field of art and art education for several reasons. One may assume that graduates of those institutions take positions of leadership or instruction in other universities and pass on to colleagues or students the principles and philosophies which they have learned at their alma maters. One may also assume the natural inclination of those graduates to encourage their own promising students to attend the universities from which they graduated, contributing to the self-perpetuating cycle by which those same universities may continue to grant the greatest number of degrees. Finally, one may assume that those fifteen universities provide some appealing facet or facets - convenient geographic location, unusual job placement for graduates, wide variety of course requirements and offerings, the possibility for financial assistance, an excellent faculty - which draw students to them. However, the purpose of the present study has not been an effort to determine why those fifteen universities drew more students pursuing and earning doctoral degrees. The primary purpose of the present investigation has been to collect and verify, analyze, and, finally,

display statistical information regarding admission, curricula, and degree requirements for the fifteen universities in order to provide a foundation of fact upon which future studies may build and future judgments and decisions may be based. The methodology which was described in Chapter III permitted the gathering and verification of data which was then submitted to computer analysis. The statistical information obtained from that computer analysis is presented in the present chapter accompanied by graphic displays for clarity and convenience.

Analysis of Graduate Population

Since it may safely be assumed that the quantity of graduates will indicate something about the quality or nature of the programs which produce those graduates, one of the first undertakings in this project was the identification of those universities which had granted the greatest number of doctorates in art education during the years being examined. Table III shows those fifteen universities with active programs in doctoral art education which were found to award the greatest number of degrees from 1961 through 1974; following each university is an abbreviation which will be employed in subsequent figures, graphs, and tables. Complete data for the number of doctoral graduates in art education for each of those fifteen universities for each year within the temporal limitation appear in Appendix E.

TABLE III

University	Abbreviation For Study
Arizona State University	AZ SU
Ball State University	Ball SU
Columbia University-Teachers College	Columbia
Florida State University	FL SU
Illinois State University	IL SU
Indiana University	IN U
New York University	NY U
Ohio State University	OH SU
Pennsylvania State University	PA SU
Stanford University	Stanford
University of Georgia	U of GA
University of Illinois-Urbana	U of IL-U
University of Kansas	U of KS
University of New Mexico	U of NM
University of Oregon	U of OR

Of those institutions of higher learning which were studied, four universities were already granting the doctorate in art education during the first five-year period of 1961 to 1966. Those universities were as follows: Teachers College-Columbia University, New York University, Pennsylvania State University, and Stanford University. Three of those four are also identified as the three which awarded the greatest number of doctoral degrees in art education during the entire period from 1961 through 1974.

The remaining institutions of higher learning show no graduates from 1961 through 1965. There was, then, an increase in the number of doctoral graduates during the latter years of the 1960's, paralleling the increase in graduates in general in the United States during the second half of that decade, detailed in Chapter II of this study. Figure 1 below presents the graduate population in art education at the doctoral level for the period. One notes a decrease from 1961 to 1965; whether that decrease may be attributed to other doctoral programs in art education developing at geographically more convenient locations which would drain prospective students from the fifteen schools being studied or to the generally critical attitude toward higher education at all levels which prevailed during the early 1960's is not known. However, from 1966 through 1974, a tremendous growth in the quantity of annual doctoral

graduates in art education is evident. Figure 1 also reveals an increase in the number of women earning such degrees during that period. Again, one may only speculate that the burgeoning women's movement or the geographical availability of new or reactivated programs or some combination of these two factors may account for that trend.

Institutional data on the total number of doctoral graduates in art education analyzed by sex is displayed in Figure 2; the increase in women graduates confirms the data in Figure 1; Figure 2 also indicates that men graduates at the doctoral level in art education far outnumbered women graduates in fourteen universities. Only the University of Illinois-Urbana had a dominance of women - quite a contrast to Illinois State University, which granted no art education doctoral degrees to women during the fourteen years studied. However, even the University of Illinois-Urbana awarded very little over half of its doctorates in art education to women; the other universities fall below that percentage.

Figure 2 confirms the data displayed in Appendix E; three of the top four art education doctoral degree granting institutions were awarding degrees during the first five years of the period being studied. Of those three, two are supported by independent non-profit financial organization rather than state support. Figure 2 confirms that Teachers

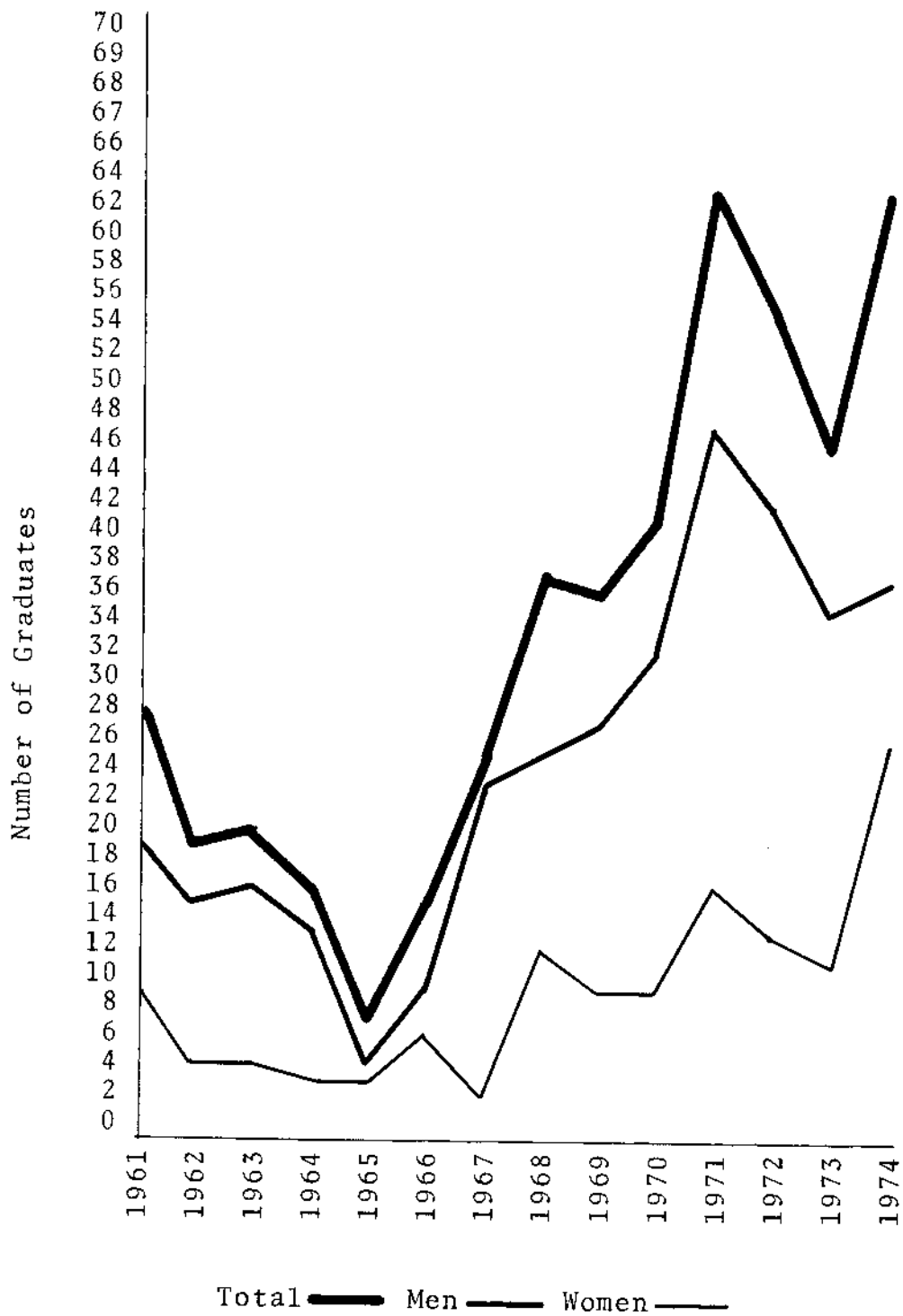


Fig. 1--Number counts of art education doctoral graduates, 1961-1974.

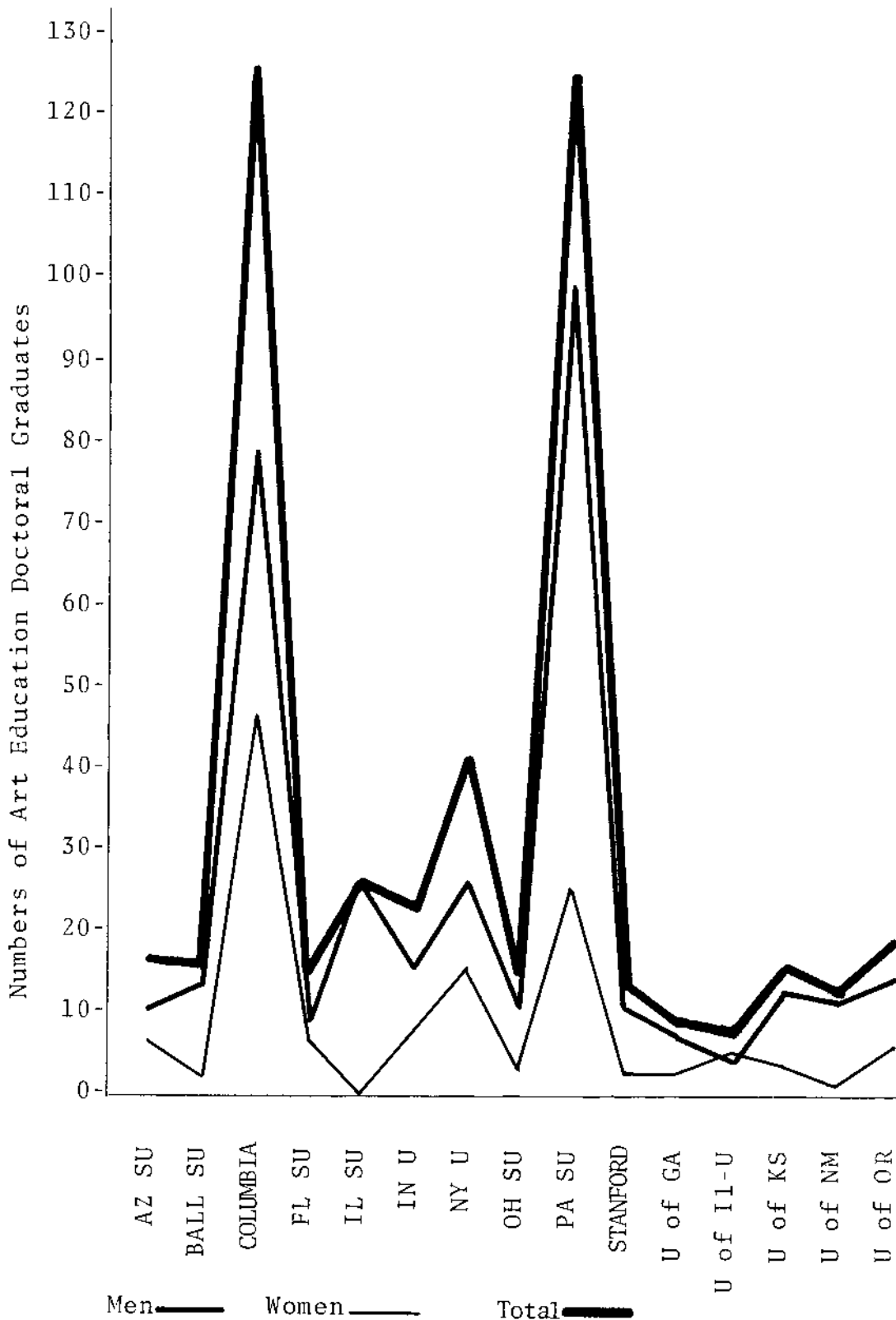


Fig. 2--Number counts of art education doctoral graduates by university.

College-Columbia University and Pennsylvania State University outranked the thirteen other schools appreciably in granting the art education doctorate from 1961 through 1974.

A comparison between Appendix E and Figure 2 shows that Ball State University, Indiana University, the University of Kansas, and the University of Oregon began awarding the art education doctoral degree consistently in 1970, 1968, 1970, and 1969, respectively; these programs may have been initiated at any time prior to the granting of these degrees, for no information regarding initiation dates of doctoral programs in art education was requested on the data-form check list. All four of those institutions have continued to grant a significant number of doctorates in art education since their first appearance in these annual data.

Table IV confirms data from earlier displays; it ranks all fifteen universities by the total number of art education doctoral degrees awarded for the entire period from 1961 through 1974. Again, Table IV confirms that the top three ranked schools indicated graduates for 1961, the first year of the present study. Stanford University, however, although it graduated students in art education at the doctoral level during 1961, ranks tenth in total number of graduates for the entire period; Stanford shares that tenth rank with both Florida State University and Ohio State University, neither

TABLE IV

RANK OF UNIVERSITIES BY TOTAL NUMBER OF ART
EDUCATION DOCTORAL GRADUATES, 1961--1974

University	Number of Students	Rank
Columbia	125	1
PA SU	123	2
NY SU	41	3
IL SU	26	4
IN SU	22	5
U of OR	18	6
AZ SU	16	7
Ball SU	15	8
U of KS	15	8
FL SU	14	10
OH SU	14	10
Stanford	14	10
U of NM	12	13
U of GA	9	14
U of IL-U	7	15
Total	471	. . . . .

of which indicated graduates in art education at the doctoral level before 1969. The University of Kansas and Ball State University, both showing graduates beginning in 1970 for the period being studied, share the eighth rank.

Appendices F, G, H, and I present exhaustive analyses of the relationship between men and women graduates for each of the fifteen universities for each year from 1961 through 1974. Those data include the percentages of men and women for each university, a ranking of each institution by the percent of women awarded doctorates in art education and a similar appendix ranking the schools by the percent of men who were granted that same degree. Finally a separate appendix shows the ratio of men to women for each university. It is believed that these appendices contain basic data which will be useful to prospective doctoral students, counselors, administrators, and future research projects.

One of the series of questions which directed the present research, cited in Chapter I, concerned the nature of growth in the number of graduates who obtained the art education doctoral degree from 1961 through 1974. During the first five years, from 1961 through 1966, only four of the fifteen universities being studied granted the doctoral degree in art education. In addition, the total number of art education doctorates declined during that five year period;

a total of 90 such degrees were awarded. However, a steady increase began in 1966 both in the universities producing graduates and in the number of graduates. There was a slump in art education doctoral degrees in 1972 and 1973; however, 1974 showed a rise in graduates again.

Three universities awarded the greatest number of art education doctoral degrees from 1961 through 1974. Columbia University granted 125 such degrees during that period; Pennsylvania awarded 123; and 41 doctorates in art education were earned from New York University. Of the 471 doctoral degrees in art education which were earned in those fifteen universities from 1961 through 1974, the top ranking three produced 289 graduates, more than the other twelve schools combined. An even more startling comparison may be made between the 471 degrees granted by fifteen universities during the period from 1961 through 1974 and the handful of such degrees which had been granted by 1931 in this field.

Of those 471 doctoral degrees in art education which were awarded by the fifteen universities being surveyed, 344 were granted to men, while 127 were earned by women. The ratio of women to men changed from 1:3.6 in 1970 to 1:1.4 in 1974, indicating a steady increase in the number of women who seek and earn the degree. First-ranked Teachers College-Columbia University has awarded the greatest number of art education doctorates to women while second-ranked

Pennsylvania, with only two fewer total graduates than Columbia, has granted the greatest number of doctoral degrees in art education to men. The University of Illinois-Urbana, one of the schools which shows graduates recently, beginning in 1969, has granted more art education doctorates to women than men.

Analysis of Institutional Data

That art education as a field of study at the doctoral level in the university is like a parentless child is shown in Table V, which analyzes, among other things, the department which administers the art education doctorate. In six universities, the degree is administered by art education departments; one of those six is called "Visual Art Education" but is treated as an "art education" department in this study. Programs in art education at the doctoral level at five universities are administered by education departments; two additional university programs are administered by a cooperative agreement between the art and education departments. Only two art education doctoral degree programs are found in art departments.

Ten of the universities offer both the Doctor of Philosophy and the Doctor of Education degrees. Four others offer only the Ed.D. One university offers the Ph.D. alone. The fifteen universities offer a total of twenty-five programs, eleven Ph.D. and fourteen Ed.D. degree programs. Five

TABLE V

INSTITUTIONAL DATA BY CONTROL, ADMINISTERING DEPARTMENT,
AND DOCTORAL DEGREE OFFERED IN ART EDUCATION

University	Type of Control		Administering Department					Degree	
	State	Independent	Education	Art	Art Education	Combination	Ph.D.	Ed.D.	
AZ SU	X	.....	X	...	.....	.....	X	X
BaII SU	X	.....	.....	...	.....	X	...	X
Columbia	...	X	.....	...	X	.....	...	X
FL SU	X	.....	.....	...	X	.....	X	X
IL SU	X	.....	.....	X	.....	.....	...	X
IN SU	X	.....	X	...	.....	.....	X	X
NY U	...	X	X	...	.....	.....	X	X
OH SU	X	.....	.....	...	X	.....	X	...
PA SU	X	.....	.....	...	X	.....	X	X
Stanford	...	X	X	...	.....	.....	X	X
U of GA	X	.....	.....	...	.....	X	X	X
U of IL-U	X	.....	.....	X	.....	.....	...	X
U of KS	X	.....	.....	...	X	.....	X	X
U of NM	X	.....	X	...	.....	.....	X	X
U of OR	X	.....	.....	...	X	.....	X	X
Total	12	3	5	2	6	2	11	14	

programs are administered by either the art department alone or by a cooperative agreement of some sort. The remaining twenty programs are divided evenly between administration by art education and by education departments. These statistics appear on a number of tables and figures throughout the present study.

There is less confusion about the type of financial support and control of those programs. Three of the institutions are independent non-profit universities. The remaining twelve are state-supported schools.

The calendar systems used in the fifteen universities are almost equally divided between the semester system and the quarter system, as seen in Table VI. Only two universities' calendars were of a different type. Each of the three independent non-profit institutions was adhering to a different system. The state-supported institutions were almost equally divided between the semester and the quarter systems.

Also on Table VI may be seen data on grading systems. The object of recording this information was to gather data which would allow prospective students to compute how many courses would transfer. However, the data presented is not reliable because there were various interpretations of the

TABLE VI
CALENDAR AND GRADING SYSTEM

University	Calendar			Grading System			
	Semester	Quarter	Other	Semester Hour	Unit	Point	Other
AZ SU	X	. . . .	. . . .	X	. .	. . . .	. . . .
Ball SU	. . . .	X	. . . .	. . . . .	. .	X	. . . .
Columbia	X	. . . .	. . . .	. . . . .	. .	X	. . . .
FL SU	. . . .	X	. . . .	. . . . .	. .	X	. . . .
IL SU	X	. . . .	. . . .	X	. .	. . . .	. . . .
IN U	X	. . . .	. . . .	X	. .	. . . .	. . . .
NY U	. . . .	. . . .	X	. . . . .	. .	X	. . . .
OH SU	. . . .	X	. . . .	. . . . .	. .	X	. . . .
PA SU	. . . .	. . . .	X	. . . . .	. .	. . . .	X
Stanford	. . . .	X	. . . .	. . . . .	X	. . . .	. . . .
U of GA	. . . .	X	. . . .	. . . . .	. .	. . . .	X
U of IL-U	X	. . . .	. . . .	. . . . .	X	. . . .	. . . .
U of KS	X	. . . .	. . . .	X	. .	. . . .	. . . .
U of NM	X	. . . .	. . . .	X	. .	. . . .	. . . .
U of OR	. . . .	X	. . . .	. . . . .	. .	. . . .	X
Total	7	6	2	5	2	5	3

terms. It appears that there is little consistency in the terminology of what the student receives at the end of a course; it may be a point, a unit, a semester hour, or a quarter hour.

Each institution gave information on financial assistance for deserving students in its graduate bulletin. However, some bulletins did not specifically state that this assistance was available to both men and women; some bulletins did not print the equal opportunity statement. If the bulletin did not specifically mention both sexes, the data form was left blank to be verified by the director of the doctoral program at those institutions. Five directors chose not to fill in this information. The other ten verified that assistance was available to both sexes. Table VII contains these data.

Assistance to full-time and/or part-time students is also shown on the same table below.

Indiana University and New York University were the two institutions who did not return the data form verifying the information in official publications. All other data was verified. Evidently only five of the thirteen programs do indeed offer assistance to the part-time student. This lack of assistance may be detrimental to men who are in need of supporting a family and to women, many of whom can rarely attend graduate school on a full-time basis.

TABLE VII
Financial Assistance

University	Men	Women	Full-Time	Part-Time
AZ SU	. . . *	. . .	X	. . . . .
Ball SU	X	X	X	. . . . .
Columbia	X	X	X	X
FL SU	X	X	X	X
IL SU	X	X	X	X
IN SU	X	X	. . . . .	. . . . .
NY U	X	X	. . . . .	. . . . .
OH SU	X	X	X	. . . . .
PA SU	. . .	. . .	X	. . . . .
Stanford	X	X	X	. . . . .
U of GA	. . .	. . .	X	. . . . .
U of IL-U	X	X	X	. . . . .
U of KS	. . .	. . .	X	X
U of NM	X	X	X	. . . . .
U of OR	. . .	. . .	X	X
Total	10	10	13	5

*Blanks indicate no mention of financial aid in those categories in the universities' documents. That gap in information was not filled by the person verifying the documentary data. Caution should be taken in interpreting this table.

There are ten doctoral programs administered by art education departments (counting each Ph.D. and Ed.D. program separately), ten more are administered by education departments, and the other five either by art departments or cooperatively. Complete data on all twenty-five programs is displayed in the various tables and figures and appendices. However, specific comparisons between administering departments will be made only between programs administered by education departments and art education departments as these two types of administration account for twenty of the total twenty-five programs. Table VIII contains this information.

Statements about doctoral programs in art education extracted from the official documents of all fifteen universities appear in Appendix J; that appendix also contains a list of the various published and unpublished bulletins and departmental brochures which are sent upon request to prospective students. The university statements regarding their doctoral programs are interesting in their variety.

A second question which directed the present study concerned the institutional characteristics of each university. The data collected for this facet of the investigation provided a number of characteristics for the fifteen universities being surveyed. For instance, the total number of twenty-five

TABLE VIII

NUMBER OF DOCTORAL ART EDUCATION PROGRAMS BY ADMINISTERING DEPARTMENT, DEGREE GRANTED, AND BY TYPE OF UNIVERSITY CONTROL

Department	Ed.D.		Ph.D		Total Doctoral Programs
	State	Independent Non-Profit	State	Independent Non-Profit	
Education	3	2	3	2	10
Art	2	. . . . .	. . . . .	. . . . .	2
Art Education	4	1	5	. . . . .	10
Art and Education Combined	2	. . . . .	1	. . . . .	3
Total	11	3	9	2	25

programs (fourteen Ed.D. and eleven Ph.D. programs) are administered by departments of education (10 programs), art education (10 programs), art (two programs), and art and education in cooperation (3 programs).

Five doctoral degree programs in art education are financially controlled by independent non-profit finances in three universities while twenty programs appear in the twelve state-supported universities. Two of the three independent non-profit universities together have produced 35 percent of the total number of graduates in art education at the doctoral level from 1961 through 1974. Pennsylvania State University has produced 42 percent of the total number of graduates from the twelve state-supported institutions.

The calendar systems of thirteen of the universities being examined are based upon either the semester or the quarter system. The grading systems varied widely. Ten of the fifteen institutions offer financial assistance to both sexes while thirteen gave such assistance only to full-time students. Only one-third of the fifteen universities gave financial assistance to part-time students.

Finally, each university represents its doctoral program in general or its doctorate in art education specifically in statements which appear in university bulletins or departmental brochures. These descriptions range from vague remarks about general goals and purposes to extraordinarily

explicit lists of either areas of study or specific barriers, such as oral and written exams and the dissertation. Only one of the universities declared that its degree was not designed for the preparation of a teacher of studio courses at the college level.

Analysis of Requirements for the Doctoral Degree in Art Education Data

Analysis of Admission Requirements Data

The data form check list was prepared by collating the various requirements derived from the appropriate documents of ten institutions which were examined in a pilot study. The admission requirement data form represented a composite of the requirements found through the pilot study. There were nineteen possible requirements.

Table IX below lists and numbers the nineteen requirements, those numbers corresponding to the column numbers in Table X. One of the admission requirements, that of holding a bachelor's degree, is truly traditional. The present list of requirements for admission to doctoral study is much larger than that profile which appeared in the American Association of Colleges for Teacher Education (1) 1958 study. The intervening eighteen years have enlarged the requirements in this field considerably.

TABLE IX

INSTITUTIONAL ADMISSION REQUIREMENTS
FOR ART EDUCATION DOCTORAL STUDENTS

Requirements	Code number in following data
Application	1
Bachelor's degree	2
English communications test	3
Graduate Records Exam or Miller's Analogies Test . . .	4
Master's degree	5
Physical, moral, emotional data	6
Portfolio or slides	7
Pre-admission qualifying test over major areas	8
Publications or professional achievements or competency	9
Recommendation by department	10
Statement of objectives	11
Test over the education area	12
Transcript	13
Minimum grade point average, graduate	14
Minimum grade point average, undergraduate	15
Minimum number courses art and/or art education, undergraduate	16
Minimum number of references	17
Minimum number years teaching or professional experience required	18
Admission requirements not cited above	19

TABLE X

ADMISSION REQUIREMENTS BY UNIVERSITY AND DEGREE GRANTED

University	AzSU		Ball		Colu.		FISU	
	P*	E**	P	E	P	E	P	E
Application	(1) X***	X	..	X	..	X	X	X
Bachelor's degree	(2) X	X	..	X	..	X	X	X
English communications test	(3) ..	..	..	X	..	..	..	..
GRE or Miller's Analogies test	(4) X	X	..	X	..	X	X	X
Master's degree	(5) ..	..	..	X	..	X	..	..
Physical, moral, emotional data	(6) X	X	..	X	..	..	X	X
Portfolio or slides	(7) ..	..	..	X	..	X	X	X
Pre-admission qualifying-major area	(8) ..	..	..	..	..	..	X	X
Publication, Prof. Achievement, Competency	(9) ..	..	..	X	..	X	X	X
Recommendation by Department	(10) X	X	..	X	..	X	X	X
Statement of objectives	(11) X	X	..	..	..	X	..	..
Test over education area	(12) ..	..	..	..	..	..	..	..
Transcript	(13) X	X	..	X	..	X	X	X
Minimum GPA, graduate	(14) X	X	..	X	..	X	X	X
Minimum GPA, undergraduate	(15) X	X	..	..	..	X	X	X
Minimum no. undergrad courses art/art ed	(16) X	X	..	..	..	X	X	X
Minimum number of references	(17) X	X	..	X	..	X	X	X
Minimum number years teaching experience	(18) X	X	..	X	..	..	X	X
Other requirements for admission	(19) ..	..	..	X	..	..	..	..
Total	12	12	..	14	..	13	14	14

*P=Ph.D **E=Ed.d. ***X=Required

TABLE X --(Continued)

IISU		In U		NYU		Oh SU		PaSU		Stan		U-Ga		UII-U		UKs		U NM		UOr		Total	
P	E	P	E	P	E	P	E	P	E	P	L	P	E	P	E	P	E	P	E	P	E	P	E
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	14
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	14
..	X	..	..	X	X	..	..	X	..	..	..	..	..	..	..	..	..	..	..	..	..	2	3
..	X	X	X	X	X	..	..	X	X	X	X	X	X	..	X	X	X	..	..	X	X	9	13
..	..	..	..	..	..	..	..	X	X	..	..	..	..	..	X	X	X	..	..	..	..	2	5
..	..	X	X	X	X	X	..	X	X	X	X	..	X	..	..	..	..	..	..	..	..	7	8
..	X	..	..	X	X	..	..	X	X	..	..	X	X	..	..	X	X	X	X	..	..	6	9
..	..	..	..	X	X	..	..	X	X	..	..	X	..	..	..	..	..	..	..	X	X	4	5
..	X	..	..	..	..	X	..	X	X	..	..	X	X	..	X	..	..	..	..	X	X	5	8
..	X	X	X	X	X	X	..	X	X	..	..	X	X	..	X	X	X	X	X	X	X	10	13
..	..	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	10	11
..	..	..	..	..	..	..	..	..	..	..	..	..	X	..	..	..	..	..	..	X	X	1	2
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	14
..	X	..	..	X	X	X	..	X	X	..	..	X	X	..	X	X	X	X	X	..	..	8	11
..	X	X	X	X	X	X	..	X	X	..	..	X	X	..	..	X	X	X	X	..	..	9	10
..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	X	X	X	X	..	..	4	5
..	X	X	X	..	..	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	10	13
..	..	..	..	..	..	..	..	X	X	..	..	..	X	..	X	..	X	..	..	X	X	4	8
..	..	..	..	..	..	X	..	..	..	..	..	..	X	..	..	..	..	..	..	..	..	1	2
..	11	9	9	12	12	11	..	16	15	7	7	11	16	..	11	12	13	10	10	11	11	125	168

The requirement for an English communications test, number three, applies to international students in almost all universities. However, since the requirement is seldom, if ever, made of native English speakers, findings for that requirement are not included in any of the following displays.

Table X presents complete data on the nineteen admission requirements; each university and each degree program in that university show the total number of the nineteen as well as which specific requirements obtain. Further tallies include those for the individual requirement for a specific doctoral program, indicating, for instance, nine of the eleven Ph.D. programs require either the Graduate Records Examination or Miller's Analogies Test for admission; thirteen of the fourteen Ed.D. programs require one of the examinations for entrance. Analysis reveals that Ohio State University, which offers the Ph.D. only, and the University of New Mexico, which offers both programs, do not require either of the entrance tests.

Several statements included in the original data form and tallied in Table X have averages which, while not included in the table, are valuable. (All averages in this research analysis are mean averages.) For statement 14, minimum Grade Point Average, Graduate, 8 of the 11 Ph.D. programs have a minimum GPA; the average is 3.06. In addition, the average of the minimum GPA required by 11 of

the 14 Ed.D. programs is 3.15. Statement 15 examined the minimum grade point average for undergraduate work; 9 of the 11 Ph.D. programs required an average minimum GPA of 2.88 while 11 of the 14 Ed.D. programs required an average minimum GPA of 2.57. Statement 16, concerning the minimum number of undergraduate art and/or art education courses which are required for admission to the graduate program, shows that an average of 17.7 courses are required by four Ph.D. programs out of the total number of eleven while an average of 15.6 courses are required by five Ed.D. programs out of a total of fourteen; it becomes apparent that undergraduate art and/or art education courses are not necessarily mandatory for admission to fourteen of the twenty-five programs offered. Statement 18 concerns the minimum number of years of teaching or professional experience which is required for admission to these programs. Four Ph.D. programs and eight Ed.D. programs have such an admission requirement, about half of the total number of programs; the average minimum number of years for both the Ph.D. and the Ed.D. programs is 2 years. One other set of data which were not included in Table X concerns the number of courses which may be accepted as transferred credits. Six of the eleven Ph.D. programs accepted an average of 11.6 transferred courses, while nine of the fourteen Ed.D. programs accepted 12.7 transferred courses.

These data on admission requirements appear not only in Table X but also in the graph of Figure 3, in which the average percentages of each requirements are mandatory for all programs: a transcript of previous work, an application form, a bachelor's degree, and a recommendation by the department. The latter two are historically traditional requirements. In addition, while 57 per cent of the Ed.D. programs required a number of years of teaching or professional experience prior to admission, only 35 per cent of the Ph.D. programs did so. However, these percentages are logical because the Ed.D. is regarded as a teacher-preparation degree while the Ph.D. is considered appropriate for independent researchers. The English communications test was required of few native speakers; it is apparent that most universities simply expect competency in one's native language. Finally, more than 50 per cent of the institutions demanded a portfolio or slides of the prospective student's art work. One would think the prospective students' artistic expertise might be judged more important than traditional requirements. Comparative analysis shows that the requirement of a portfolio or slides, while demanded by four of the six universities whose doctoral programs are administered by art education departments and by three other institutions whose programs are administered by either the art department alone

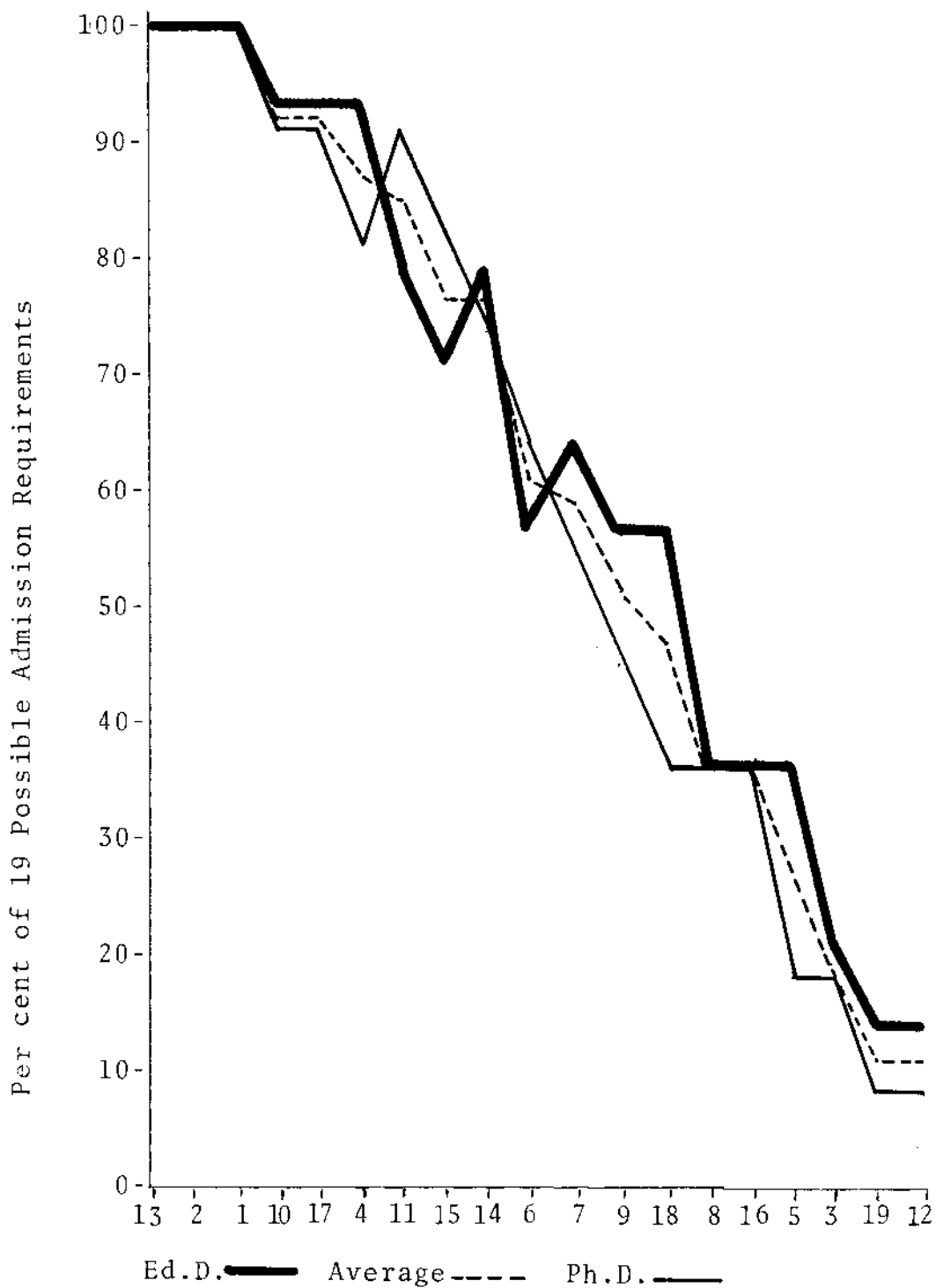


Fig. 3--Admissions Requirements by Degree Type

or in conjunction with the education department, two universities who offer both the Ph.D. and the Ed.D. administered by departments of education have this requirement - New York University and the University of New Mexico. Thus, what might seem to be the kind of requirement which departments of art would consider essential for the selection of graduate students who showed promise in studio work is in reality deemed an important criterion for selection by all four of the administrative departments or combination of departments.

There is an overall similarity in the admission requirements for both the Doctor of Philosophy and the Doctor of Education degrees in the nine statements of requirements which were mandatory for the largest number of institutions and the three statements of requirements which were least frequently demanded. A prospective student has a 50 percent likelihood of being asked to comply with eleven of the possible nineteen requirements according to Figure 3.

Twenty doctoral programs in art education, representing ten Ph.D. and ten Ed.D. programs, are offered by eleven of the fifteen universities. Ten programs, five Ph.D. and five Ed.D. each, are administered by departments of education at Arizona State, Indiana, New York, Stanford, and the University of New Mexico. Ten other programs, again five Ph.D. and five Ed.D. programs, are administered by departments of art education; Columbia offers the Ed.D. only; Ohio State offers

the Ph.D. only; Florida State, Pennsylvania State, the University of Kansas, and the University of Oregon each offer both degrees. Figure 4 shows that the average percentage of each requirement is not evenly balanced in programs administered by both departments. An applicant seeking admission to those programs administered by education departments would be likely to comply with eleven requirements, whereas only seventeen requirements are demanded by 50 per cent or more of those programs administered by art education departments. In general, the admission requirements for the doctoral programs handled by art education departments are more numerous than those required of students admitted into programs administered by education departments.

Some difference in the percentage and number of requirements exist between state-supported and independent non-profit universities. Eight admission requirements of the independent non-profit schools are demanded less than 50 per cent of the time, while only six requirements for state-supported institutions fall below that mark. Sixty per cent of both types of universities require a portfolio or slides of art work. State programs have thirteen requirements which are mandatory in more than 50 per cent of the institutions, while the non-profit independents have only eleven such requirements. The aspiring doctoral student must meet slightly more requirements

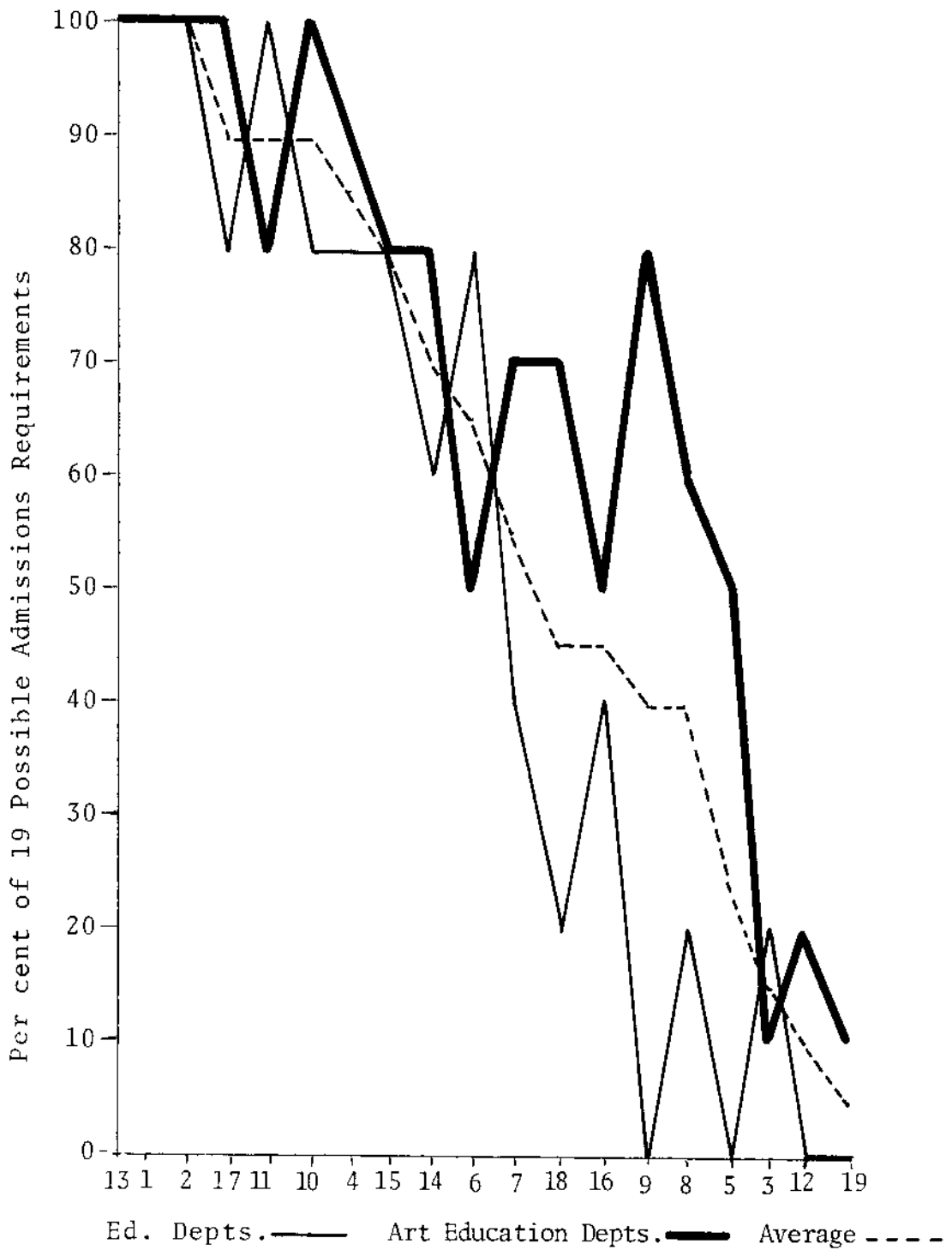


Fig. 4--Admissions Requirements by Administering Departments

at a state-supported school than at an independent non-profit university. Figure 5 shows yet another difference. None of the three independent non-profit institutions requires teaching or professional experience for admission to its doctoral programs; of these, New York University and Teachers College-Columbia University are two of the top degree-granting universities being considered in this study.

Analysis of Curricula Requirements Data

Each of the curriculum requirements on the data form was required by at least one university of the fifteen studied. Statements one through six, as may be seen in Table XI following, relate to the structure of the requirements. That is, these statements determine whether the structure of the curricula is flexible or not. They also relate to the needs of the students as opposed to the needs of the university. In the tally of numbers of programs requiring statements 4, 5, and 6, it was assumed that each program would have a "yes" mark on one of these statements and a "no" mark on the other two, since these are variations of the same requirement; statement 4, most students have the major responsibility for planning their curricula; statement 5, the advisory committee has the major responsibility for planning the students' curricula; and statement 6, students and faculty advisory committee share equally in the responsibility of planning the students' curricula. A mark

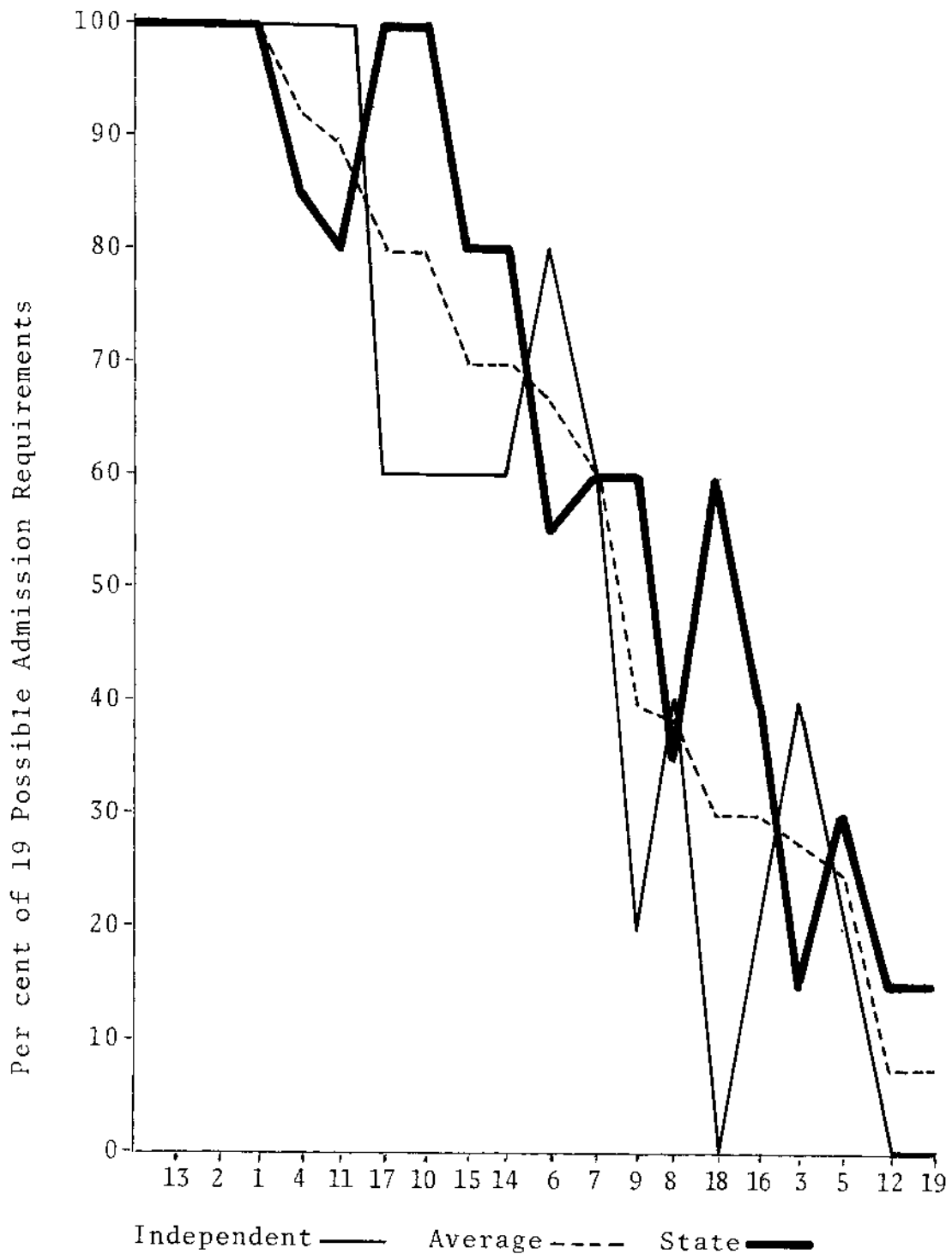


Fig. 5--Admissions Requirements by Type of Financial Control

TABLE XI

CURRICULA REQUIREMENTS FOR THE
ART EDUCATION DOCTORAL DEGREE

Requirement	Code number in following data
There is one or more courses required of most students	1
There is a foundation core of courses required for most students	2
Most students are required to elect courses in designated areas	3
Most students have the major responsibility for planning their curriculum	4
Most students' faculty advisory committee has the major responsibility for planning the students' curriculum	5
Most students and their faculty advisory committee share equally in the responsibility of planning the students' curriculum	6
Art Education (philosophy, history, methods, etc.)	7
Art history	8
Cognate or related courses (outside art, art education, or education)	9
Education (philosophy, history, methods, etc.)	10
Internship (teaching, administration, community, on the job, museum, etc.)	11
Minor courses (outside education, arts, and art education)	12
Research (methods, tools, techniques, computer, statistics, art education research methods, etc.)	13
Studio courses	14

for any of these three counted as one count in the institutional tallies. Each of these statements was tallied separately according to the total of degree programs requiring each type of curricula planning structure.

Statements seven through fourteen were concerned with the actual courses taken; Appendix C is a sample copy of the original data form. This series allowed for the three choices which were contained in the departmental brochures from the universities. The types of courses listed could be marked as required, optional, or not taken at all; such information denotes whether the program is flexible or not. Unmarked statements were counted as "no" marks.

Art education (philosophy, history, methods, etc.) was found to be optional in one program and not mentioned in three. Art history was optional in eight programs and not mentioned in sixteen. Cognate or related courses (outside art, art education, or education) were optional in ten programs and not mentioned in five. Education courses (philosophy, history, methods, etc.) were optional in two and not mentioned in three. Internship (teaching, museum work, administration, community projects, on the job, etc.) was optional in eight and not mentioned in thirteen. Minor courses (outside art, education and art education) was optional in eight and not mentioned in four. Research

TABLE XII

CURRICULA REQUIREMENTS BY UNIVERSITY AND BY DEGREE

University		AzSU		Ball		Colu.		Fl SU		Il SU	
Degree		P	E	P	E	P	E	P	E	P	E
One or more courses	(1)	R	R	..	R	..	R	R	R	..	..
Foundation core	(2)	R	R	..	R	..	R	R	R	..	..
Elect in designated areas	(3)	R	R	..	R	..	R	R	R	..	R
Students plan own curricula	(4)	..	..	..	..	..	R	..	..	..	..
Faculty plans students' curricula	(5)	..	..	..	..	..	..	..	..	..	..
Students-faculty plan curricula	(6)	R	R	..	R	..	R	R	R	..	R
Art education courses	(7)	R	R	..	R	..	R	R	R	..	O
Art history	(8)	..	..	..	O	..	R	O	O	..	O
Related courses outside major	(9)	..	..	..	R	..	O	O	O	..	O
Education courses	(10)	R	R	..	R	..	R	R	R	..	O
Internship	(11)	O	R	..	O	..	O	..	O	..	O
Minor course outside major	(12)	O	O	..	R	..	O	O	O	..	R
Research tools	(13)	R	R	..	R	..	O	R	R	..	O
Studio courses	(14)	R	R	..	O	..	R	O	O	..	O
Totals	O	2	1	..	3	..	4	4	5	..	7
	R	8	9	..	9	..	9	7	7	..	3

P=Ph.D

E=E.D.

O=Optional

R=Required

TABLE XII --(Continued)

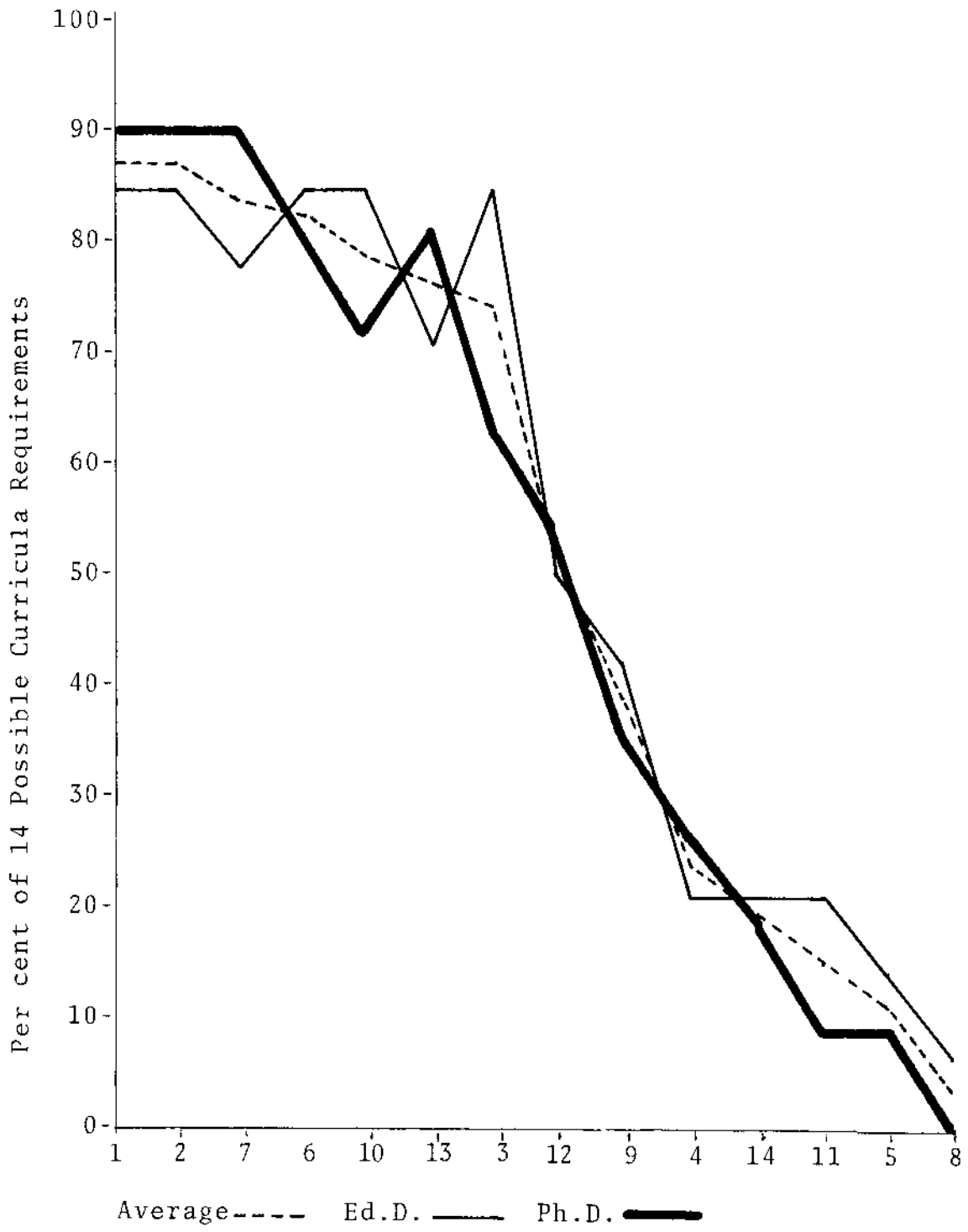
CURRICULA REQUIREMENTS BY UNIVERSITY AND BY DEGREE

In U		NYU		Oh SU		Pa SU		Stan		U Ga		UII-U		UKs		UNM		UOr		Total			
P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P		E	
																				O	R	O	R
R	R	R	R	R	..	R	R	R	R	..	..	..	R	R	R	R	R	R	R	R	10	12
R	R	R	R	R	..	R	R	R	R	..	..	..	R	R	R	R	R	R	R	R	10	12
R	R	R	R	..	..	R	R	..	..	..	R	..	R	R	R	..	..	R	R	7	12	
R	R	..	..	R	..	..	..	..	..	..	..	..	..	R	R	..	..	..	..	3	3	
..	..	..	..	..	..	R	R	..	..	..	R	..	..	..	..	..	..	..	..	1	2	
..	..	R	R	..	..	R	R	R	R	R	..	..	R	R	R	R	R	R	R	9	12	
R	R	..	..	R	..	R	R	R	R	R	..	..	R	R	R	R	R	R	R	..	10	11
..	..	..	..	..	..	O	O	..	..	..	..	..	..	O	O	..	..	..	..	3	..	5
..	..	R	R	O	..	R	R	O	O	..	R	..	R	R	O	R	R	O	O	4	4	6	
R	R	R	R	O	..	R	R	R	R	..	R	..	R	R	R	..	..	R	R	1	8	12
..	R	..	..	O	..	O	O	..	..	..	..	..	..	R	R	..	..	..	..	3	1	5
R	R	..	..	O	..	R	R	R	..	R	..	..	R	R	R	R	R	O	O	4	6	7
R	R	R	R	R	..	O	O	R	R	..	..	..	R	R	R	R	R	R	R	1	9	3
..	O	..	..	..	..	O	O	O	O	..	..	..	..	R	R	..	..	O	O	4	2	7
..	1	4	..	4	4	2	2	2	2	3	3	P		E	
8	9	7	7	5	..	9	9	7	6	3	4	..	9	12	11	7	7	7	7	80	106		

(methods, tools, computer, statistics, art education research, etc.) was optional in four programs and not mentioned in two. Studio courses were optional in eleven and not mentioned in nine programs.

With twenty-five programs marking eight statements each, there was a total of 200 possible marks. Fifty-four, or 27 percent, of the statements were marked "optional." Fifty-three, or 26.5 percent, were marked "no." Almost twice as many were marked "required" (ninety-three, or 46.5 percent) as were marked "optional." Table XII shows again that statements 8, 11, and 14 were those with the greatest number of "no" marks. These were (8), art history, (11), internship, and (14), studio courses. Twenty percent of the total of 26.5 percent "no" marks for the entire data form were found in the data for these three items. From these statistics, the doctoral curricula in art education appear to be quite prestructured by the institution and do not involve the student with practical internship nor creative studio courses to any significant degree.

In comparing the curricula requirements for the Ph.D. with the Ed.D. degree (see Figure 6), it is immediately apparent that there is a similarity in the requirements. The only one of the fourteen statements with a slight difference is statement 3, "most students are required to elect courses in designated areas." The Ed.D. programs had the



Average--- Ed.D. — Ph.D. —

Fig. 6--Curricula Requirements by Degree Type

higher percentage of requirements for the students selecting courses in designated areas while the Ph.D. programs had fewer specified requirements of designated courses. The greatest similarity in the responses appears in statements 1, 2, 6, 12, 9, 4, 14, 5, and 8. In nine requirements, the two degree programs are very similar; they differed only slightly in five.

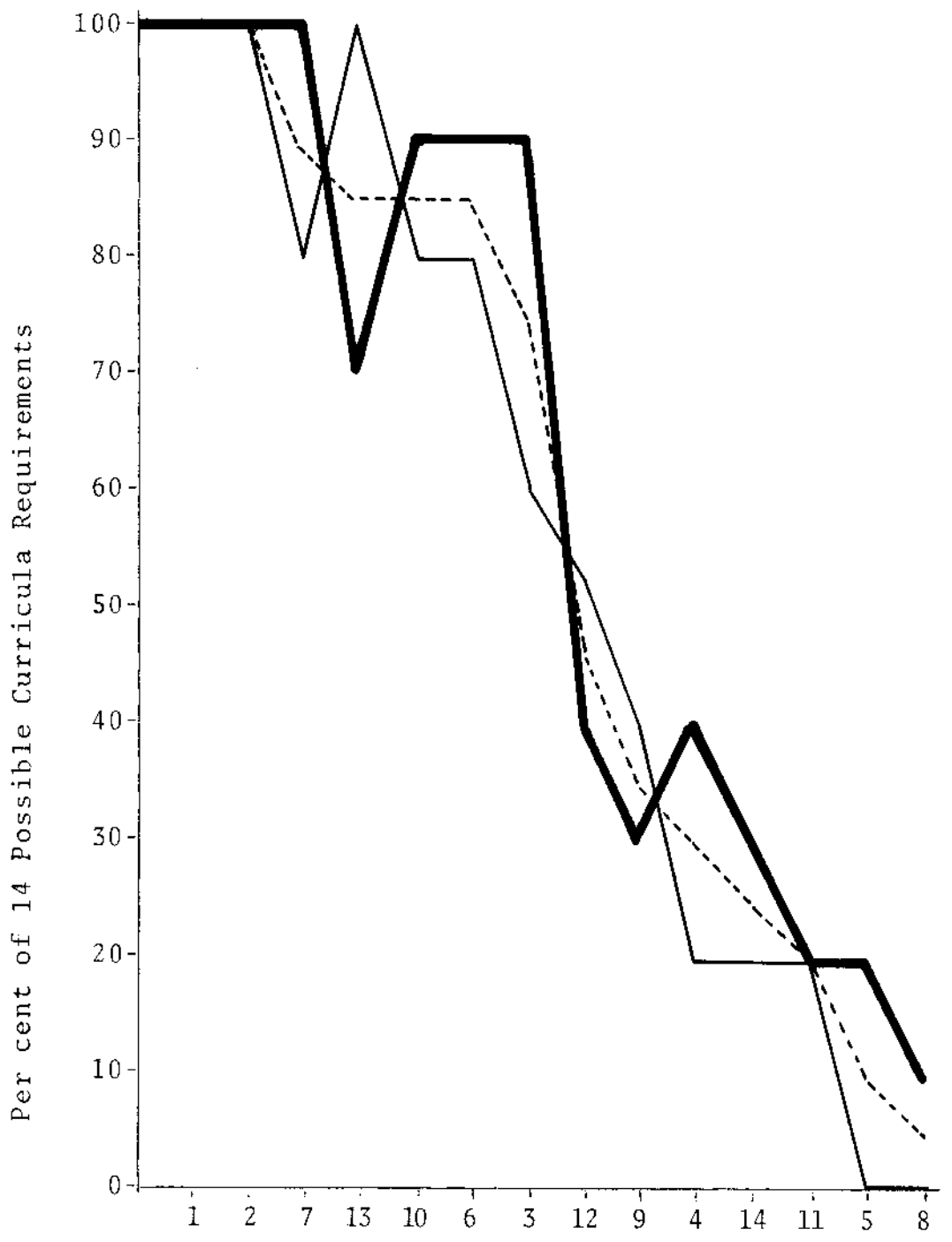
When Baranski (2) did a study somewhat like the present one in 1958, he concluded that there was absolutely no agreement in the requirements for the curriculum of a doctoral degree which prepared one to become a leader in art education. Eisner (3), in his 1964 study, concluded that the kinds of courses taken in art education varied greatly at the doctoral level. The findings in this immediate study, however, show that eighteen years later, the Ph.D. and the Ed.D. curricula requirements in art education doctoral programs have turned 180 degrees in the opposite direction so that there is great consistency in the nature and number of requirements which are mandatory.

The NAEA proposed guidelines for graduate teacher education (4) have obviously been incorporated into the programs under investigation. Two items, however, have been excepted; "Internship program, there should be direct or simulated experience-related to the position for which the candidate seeks preparation and continuous assessment of

progress, and program modifications matching the student's development." (4, p. 6). This item, internship, is required in only 21 percent of the Ed.D. programs and in only 9 percent of the Ph.D. programs. The literature on curricula for doctoral programs in general criticizes the doctoral programs for a lack of flexibility and relevance to the students' future professional needs. If this criticism is valid, the art education programs may need to evaluate their structures and requirements.

The programs under the control of the art education departments require eight items of the fourteen possible curricula requirements above the average percentage in both types of programs, (see Figure 7). The education department controlled programs are above the average in only three items. In state programs, statement 14, studio courses, was found required by 30 percent of the education departments' programs. There is a greater difference found in requirements in the curricula depending upon type of department administration than was found in comparing the Ph.D. with the Ed.D. curricula.

There is a definite difference between the programs controlled by the state and those which are independent non-profit, (see Figure 8). Items 13, 14, and 4 are the few which are in closest agreement. These are (13), research courses; a high percentage of both types of institutions



Art Education **—** Average **- - -** Education Depts. **—**
 Fig. 7--Curricula Requirements by Administering Department

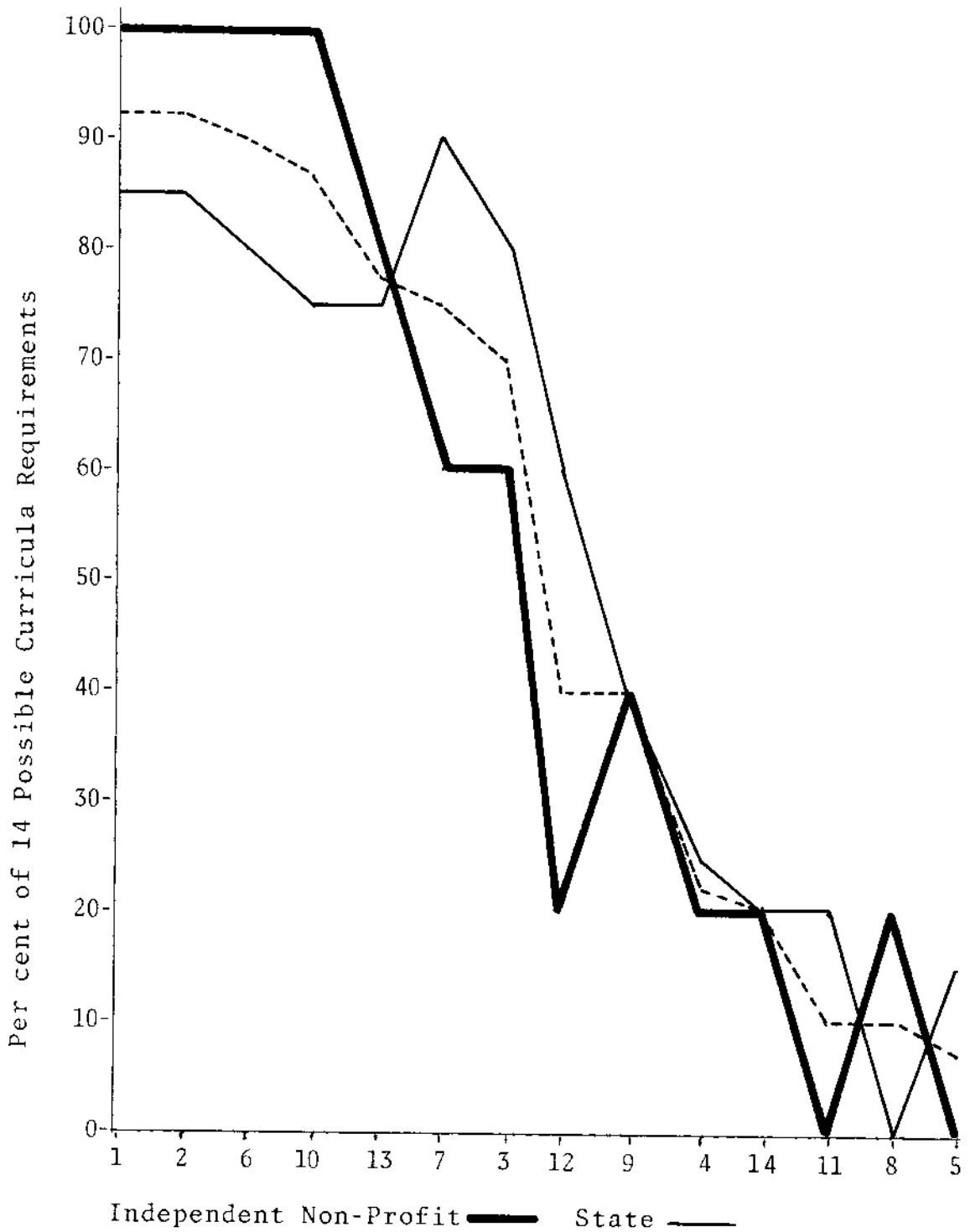


Fig. 8--Curricula Requirements by Type of Financial Control

require such courses. The other two are agreed upon by both types; that is, they agree not to require these two. Number 14, studio courses, required by only 20 percent of both types and (4), allowing students to plan their own curricula. These last two requirements relate to the emphasis on artistic achievement and students' needs. Regarding the rest of the requirements, it is obvious that the state programs show a higher percent of curricula requirements than do the independent non-profit programs.

Analysis of Degree Requirements

There are nineteen degree requirements listed in Table XIII. Of these, statements 1, 3, 7, 10, 12, 13, 16, and 20 are considered traditional to the doctoral degree in general. With the exception of one, the rest of the requirements were found in at least one program in the pilot study. The one exception was number 19, "A requirement in place of either dissertation or research project, please name." This item was the second of the proposed guidelines from the NAEA in 1970 for graduate teacher education which had not been incorporated into the degree programs. As stated in the guidelines, "The student should complete a terminal project indicating his achievement in depth, in a specialized area of inquiry. This could take the form of an exhibit, a thesis, a dissertation, or another form showing an original contribution " (4, p. 6). This suggestion would allow for creative

TABLE XIII

DEGREE REQUIREMENTS FOR ART EDUCATION DOCTORAL DEGREE

Requirements	Code number in following data
Admission to candidacy	1
Approval of proposal	2
Committee of faculty advisors	3
Communication proficiency test	4
Continuous enrollment after candidacy	5
Exhibition of studio discipline	6
Language/s requirement	7
Option to language/s requirement	8
Research tool/s competency	9
Residence requirement	10
Satisfactory work in prescribed study	11
Oral examination after completion of all/most course work	12
Written examination after completion of all/most course work	13
The examination after completion of all/most course work is written or oral based upon the individual student's needs	14
An examination after all/most course work	15
Dissertation	16
Research project instead of dissertation	17
The student chooses to write a dissertation or conduct a research project, based upon individual needs	18
A requirement in place of either dissertation or research project, please name	19
Oral defense of dissertation after its completion	20
Examination over major area after completion of dissertation or project, other than oral defense of dissertation or project	21
Time limitation for completion of dissertation after admission to candidacy	22
Time limitation for entire doctoral experience after completion of masters	23

persons to opt to demonstrate their creativity in an artistic endeavor rather than in the traditional dissertation or research project. Nineteen degree requirements were on the data form. Statements 7 and 8 were counted as variations of one requirement. A "yes" mark on either counted as one count. Statements 12, 13, 14, and 15 were variations of one requirement also. Statement 12, oral exam after most/all course work, added one count, as did statement 13, written exam after most/all course work. If requirements 12 and 13 were marked, statement 15, exam, after most/all course work, should also be affirmative and did not add to the count. Thus, a count of 2 was possible in this statement. Under "dissertation" only one count was added for any affirmative mark to any of four statements, 16, 17, 18, and 19. Each statement was tallied for the number of programs requiring each variation of each requirement, (see Table XIV).

Two of the statements requested numerical data. These responses also appear in Table XIV. Statement number 22, time limitation from candidacy to completion, showed that 9 of 11 Ph.D. programs had the requirement, ranging from 3 to 10 years, and 11 of the 14 Ed.D. programs had the requirement, also ranging from 3 to 10 years. Statement 23, time limitation from master's degree until completion, was required by 5 of the 11 Ph.D. programs with a range of from 6 to 12 years. The Ed.D. programs had a time limitation of

TABLE XIV

DEGREE REQUIREMENTS BY DEGREE TYPE AND BY UNIVERSITY

University		AZSU		Ball		Colu		FLSU		
Degree		P	E	P	E	P	E	P	E	
	Admission to candidacy	(1)	X	X	..	X	..	X	X	X
	Approval of proposal	(2)	X	X	..	X	..	X	X	X
	Committee of faculty advisors	(3)	X	X	..	X	..	X	X	X
	English communication	(4)	..	..	..	..	..	X	X	
	Continuous enrollment after candidacy	(5)	..	..	..	X	..	..	..
	Studio exhibition	(6)	..	..	..	..	X	..	..
Langs.	Language/s required	(7)	..	..	..	..	..	X	X	
	Option to Language	(8)	..	..	..	..	..	X	X	
	Research tool/s competency	(9)	X	X	..	X	..	..	X	X
	Residence requirement	(10)	X	X	..	X	..	X	X	X
	Satisfactory work in prescribed study	(11)	X	X	..	X	..	X	X	X
Exams	Oral after most/all courses	(12)	X	X	..	X	..	..	..	..
	Written exam after most/all courses	(13)	X	X	..	X	..	..	X	X
	Written or oral based on student needs	(14)	..	..	..	X	..	X	..	..
	Exam after most/all courses	(15)	X	X	..	X	..	..	X	X
Thesis	Dissertation	(16)	X	X	..	X	..	X	X	X
	Research instead of dissertation	(17)	..	..	..	..	..	X	..	..
	Student choice: dissertation or research	(18)	..	..	..	X	..	X	..	..
	Requirement in place of dissertation	(19)	..	..	..	..	..	..	..	..
	Oral defense of dissertation	(20)	X	X	..	X	..	X	X	..
	Exam in major area after dissertation	(21)	..	..	..	X	..	..	..	..
Time	Time limit from candidacy to completion	(22)	5	5	..	6	..	5	5	5
	Time limit from master's to completion	(23)	..	..	..	6	..	..	..	..
Total			11	11	0	14	0	10	12	11

P=Ph.D. E=Ed.D.

TABLE XIV --(Continued)

Il SU		In U		NYU		Oh SU		Pa SU		Stan.		U-Ga		UII-U		UKs		UNM		UOr		Total	
P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E	P	E
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	14
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	14
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	14
..	..	..	..	X	X	..	..	X	..	..	..	..	..	..	..	..	..	..	..	..	..	3	2
..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	X	X	X	X	X	X	X	3	5
..	X	..	X	..	..	..	..	..	..	..	..	..	..	..	..	X	X	..	..	..	..	1	4
..	..	..	..	X	..	..	..	X	X	..	..	X	X	..	..	X	..	..	..	..	..	5	3
..	..	..	..	X	..	..	..	X	X	..	..	X	..	..	..	X	..	X	X	X	..	7	3
..	..	X	X	X	..	..	..	X	..	X	X	..	X	..	X	X	X	X	X	X	X	9	10
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	14
..	X	X	X	X	X	X	..	X	X	..	..	X	X	..	X	X	X	..	..	X	X	9	12
..	X	X	X	..	..	X	..	X	X	X	X	X	X	..	X	X	X	..	..	X	X	8	10
..	X	X	X	..	..	X	..	X	X	X	..	X	X	..	X	X	X	..	..	X	X	9	10
..	X	..	..	..	..	..	..	X	X	..	..	..	..	..	..	..	..	X	X	..	..	2	5
..	X	X	X	..	..	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	10	12
..	X	X	X	X	..	X	..	X	X	X	X	X	X	..	X	X	X	X	X	..	11	12	
..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	0	1
..	X	..	..	..	X	..	..	..	..	..	..	..	..	..	X	X	X	..	..	X	X	2	7
..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	0	0
..	X	X	X	X	X	X	..	X	X	X	X	X	X	..	X	X	X	X	X	X	X	11	13
..	..	X	X	X	X	..	..	X	X	..	..	..	X	..	X	X	X	..	..	..	..	4	7
..	5	5	5	10	10	7	..	7	7	5	5	..	..	..	..	3	3	..	..	3	3	9	11
..	..	..	7	..	..	12	..	7	7	..	..	11	11	..	5	6	6	10	10	..	..	5	7
0	11	12	14	12	10	11	0	15	13	10	9	11	13	0	13	16	15	11	11	13	12	134	168

from 5 to 11 years for 7 of the 14 programs. Most universities had qualifying statements in their bulletins on this limitation in both instances. If one went over the limits, it was possible to retake the oral and written examinations in most programs and become qualified to continue.

Historically traditional requirements for both the Ph.D. and Ed.D. were indeed frequently required by most of these programs (see Figure 9). Numbers 1,2,3,10,20, and 16 were required by an average of from 85 percent to 100 percent in both types of programs. The written exam after most/all course work was required by 81 percent of the Ph.D. programs and by 71 percent of the Ed.D. programs. The oral exam after most/all course work was required by 72 percent of the Ph.D. programs and by 71 percent of the Ed.D. programs. This latter historical requirement may be losing ground in the art education doctoral degree requirements as is statement 7, a language/s requirement. A language/s requirement was considered mandatory by less than half of both types of degrees and at that all but one program allowed an option to that requirement. In statement 18, only 2 of the 11 Ph.D. programs allow a student the choice between a dissertation or a research project as compared to one-half of the Ed.D. programs allowing the choice. However, despite the interest of the artistically creative student, an exhibition of creative

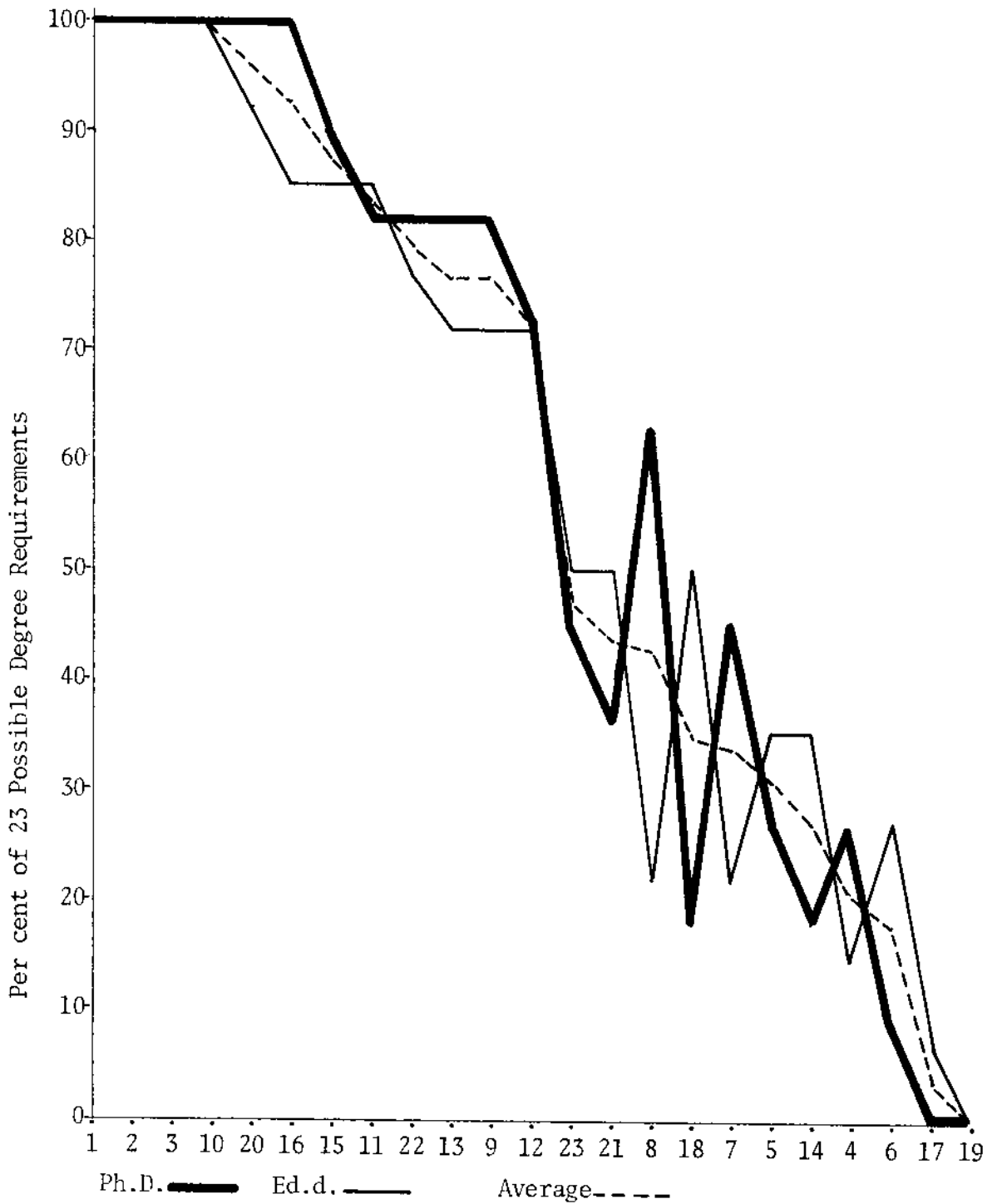


Fig. 9- Degree Requirements by Degree Type

work is rarely required. Twenty-eight percent of the Ed.D. programs require an exhibition and only nine percent of the Ph.D. programs do so.

The difference in the degree requirements of the programs administered by the departments of education and the departments of art education is immediately apparent, (see Figure 10). In only two cases do the art education departments' programs require an item at a greater percentage than do the art education programs. Those two statements are 9, research tools competency, and statement 20, not expected, oral defense of dissertation. Again, as in the requirements of the Ph.D. and the Ed.D., the two types of departments require five of the traditional degree requirements most frequently. The statements which showed the greatest divergence from the average were 11, 18, and 7, where, in each case, there was a 40 percent difference between the two types of administered programs. An exhibition of creative work is required by 30 percent of the art educations' programs and only 10 percent of the education departments' programs. Since no program permits a student to substitute a creative project, exhibit, or another form showing an original contribution for the dissertation, statement 19 is ranked last as zero percent.

Five of the traditional degree requirements rank among the top six most frequently required, (see Figure 11), below.

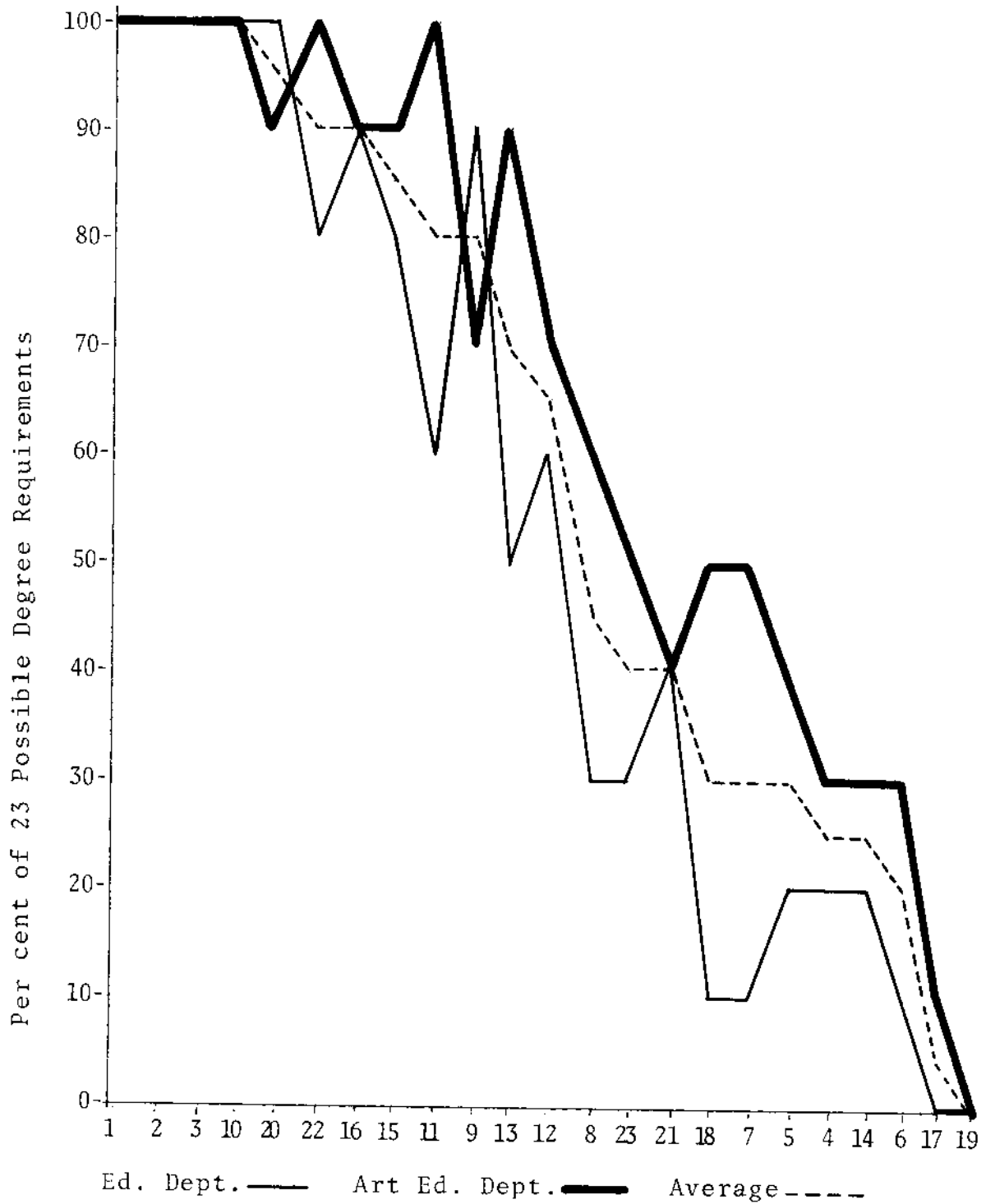


Fig. 10--Degree Requirements by Administering Department

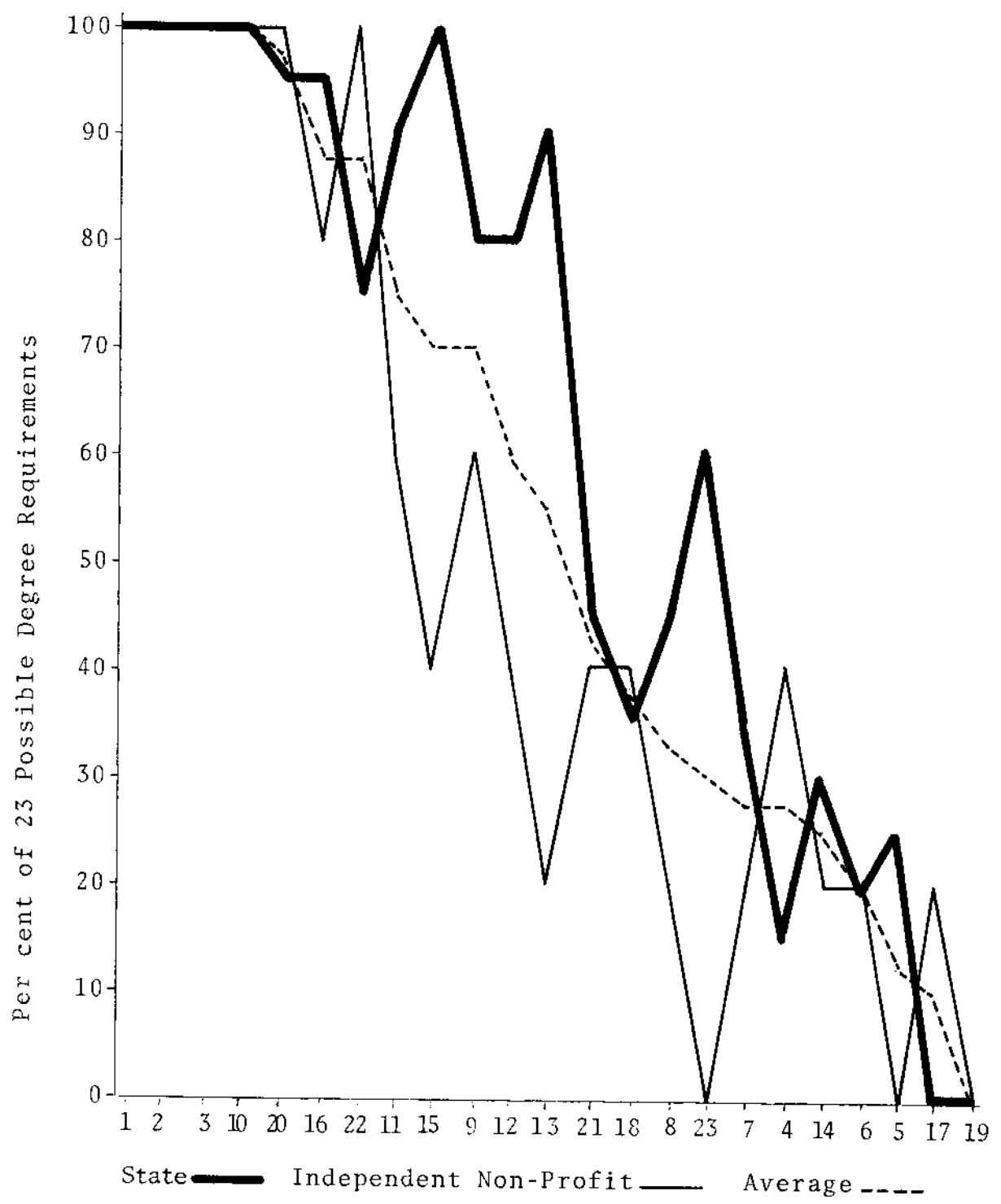


Fig. 11--Degree Requirements by Type of Financial Control

Again, the independent non-profit programs have lower percentages of requirements, having fourteen statements which are required by less than 50 percent of the programs. State programs have only ten requirements which are required by less than 50 percent of the programs. The greatest difference in the requirements is in statement 13, written examination after completion of most/all course work. Ninety percent of the state programs require such exams while only twenty percent of the independent non-profit programs have the requirement. For the interest of the part-time doctoral student who cannot complete the degree requirements as fast as the full-time student is able to do may be the fact that the independent non-profit institutions do not have a time limit on the entire doctoral experience, but 60 percent of the state programs do. Statement 15, an exam after most/all course work, is required in some form in every state program but in only 40 percent of the independent non-profit institutions. Twenty percent of both types of programs require an exhibition of art work. Overall, the state programs have a higher percentage of doctoral degree requirements.

Several questions concerning admission, curricula, and degree requirements directed the present research. One such question involved rankings of the requirements in both Ph.D. and Ed.D. degree programs in doctoral programs administered by both art and art education departments, and in state and independent non-profit supported universities, (see

Tables XV, XVI, and XVII). The admission, curricula, and degree requirements were ranked by counting the number of universities' Ph.D. and Ed.D. programs which required each requirement. The requirement which was required by the most programs was ranked "1" and the requirement least required by the most programs was ranked 17th, 14th, or 19th.

The rankings of the three types of requirements for the two doctoral degrees are so similar in rankings for the two administrative departments that only a negligible difference appears. There are differences, however, between requirement rankings for the two types of financial control.

Admission requirements for the two degrees are quite similar in ranking. In the two departments which administered most of the degree programs studied, the ranking of admission requirements is very close in the most frequently and the least frequently required ranking. There is more variance in the middle areas. State programs have more requirements than do the independent non-profit institutions.

Curricula requirements are also quite similar. This is seen especially in the ranking of the Ed.D. and the Ph.D. requirements. The ranking in the two administering departments is also similar. Again, there is more divergence between state and independent non-profit institutions.

TABLE XV

ADMISSIONS RANKED

ADMISSIONS REQUIREMENTS

1.	Application
2.	Bachelor's degree
3.	English communications test
4.	Graduate Records Exam or Miller's Analogies Test
5.	Master's degree
6.	Physical, moral, emotional data
7.	Portfolio or slides
8.	Pre-admission qualifying test over major areas
9.	Publications or professional achievements or competency
10.	Recommendation by department
11.	Statement of objectives
12.	Test over the education area
13.	Transcript
14.	Minimum grade point average, graduate
15.	Minimum grade point average, undergraduate
16.	Minimum number courses art and/or art education, undergraduate
17.	Minimum number of references
18.	Minimum number years teaching or professional experience required
19.	Admission requirements not listed above

ADMISSIONS RANKED--(Continued)

Degree		Department		Control		Average of 25 Programs
Ph.D.	Ed.D.	Education	Art Education	State	Independent Non-Profit	
1	1	1	1	1	1	1
1	1	1	1	1	1	1
16	17	13	18	17	12	17
8	4	5	6	6	1	6
16	14	16	14	16	14	16
10	11	5	14	13	6	10
11	10	11	11	10	7	11
13	14	13	13	15	12	14
12	11	16	7	10	14	12
4	4	5	1	1	7	4
4	7	1	7	7	1	7
18	18	16	17	17	17	18
1	1	1	1	1	1	1
9	7	10	7	7	7	9
7	9	5	7	7	7	8
13	14	11	14	14	14	15
4	4	5	1	1	7	4
13	11	13	11	10	17	13
19	18	16	19	17	17	18

TABLE XVI

CURRICULA REQUIREMENTS RANKED

 CURRICULA REQUIREMENTS

1. There is one or more courses required of most students
2. There is a foundation core of courses required for most students . . .
3. Most students are required to elect courses in designated areas . . .
4. Most students have the major responsibility for planning
their curriculum
5. Most students' faculty advisory committee has the major
responsibility for planning the students' curriculum
6. Most students and their faculty advisory committee share equally
in the responsibility of planning the students' curriculum . . .
7. Art Education (philosophy, history, methods, etc.)
8. Art history
9. Cognate or related courses (outside art, art education, or
education).
10. Education (philosophy, history, methods, etc.)
11. Internship (teaching, administration, community, on the job,
museum, etc.)
12. Minor courses (outside education, arts, and art education)
13. Research (methods, tools, techniques, computer, statistics, art
education research methods, etc.)
14. Studio courses

CURRICULA REQUIREMENTS RANKED--(Continued)

Degree		Department		Control		Average of 25 Programs
Ph.D.	Ed.D.	Education	Art Education	State	Independent Non-Profit	
1	1	1	1	2	1	1
1	1	1	1	2	1	1
7	1	7	4	4	6	7
10	10	10	8	10	9	10
12	13	13	12	13	13	13
4	1	4	4	4	1	4
1	6	4	1	1	6	3
14	14	13	14	14	9	14
9	9	9	10	9	8	9
6	1	4	4	6	1	5
12	10	10	12	11	13	12
8	8	8	8	8	9	8
4	7	1	7	6	5	6
11	10	10	10	11	9	11

TABLE XVII
DEGREE REQUIREMENTS RANKED

DEGREE REQUIREMENTS	
1.	Admission to candidacy
2.	Approval of proposal
3.	Committee of faculty advisors
4.	Communication proficiency test
5.	Continuous enrollment after candidacy
6.	Exhibition of studio discipline
7.	Language/s requirement
8.	Option to language/s requirement
9.	Research tool/s competency
10.	Residence requirement
11.	Satisfactory work in prescribed study
12.	Oral examination after completion of all/most course work
13.	Written examination after completion of all/most course work
14.	The examination after completion of all/most course work is written or oral based upon the individual students needs
15.	There is an examination after all/most course work
16.	Dissertation
17.	Research project instead of dissertation
18.	The student chooses to write a dissertation or conduct a research project based upon individual needs
19.	A requirement in place of either dissertation or research project.
20.	Oral defense of dissertation after its completion
21.	Examination over major area after completion of dissertation or project, other than oral defense of dissertation or project
22.	Time limit for completion of dissertation after admission to candidacy
23.	Time limitation for entire doctoral experience after masters

DEGREE REQUIREMENTS RANKED--(Continued)

Degree		Department		Control		Average
Ph.D	Ed.D	Education	Art Education	State	Independent Non-Profit	Rank
1	1	1	1	1	1	1
1	1	1	1	1	1	1
1	1	1	1	1	1	1
17	21	16	19	21	10	20
17	16	16	17	19	21	18
21	18	19	19	20	15	21
14	19	19	14	16	15	17
13	20	14	13	14	15	15
8	10	6	11	10	8	10
1	1	1	1	1	1	1
8	6	10	1	8	8	8
12	10	10	11	10	10	12
8	10	12	7	8	15	10
19	16	16	19	18	15	19
7	6	8	7	1	10	7
1	6	6	7	6	7	6
22	22	22	22	22	15	22
19	13	19	14	16	10	16
23	23	22	23	22	21	23
1	5	1	7	6	1	5
16	13	13	17	14	10	14
8	9	8	1	12	1	9
14	13	14	14	13	21	13

Degree requirements rank closely by degree and by department but not quite as closely by control. The Ed.D. and Ph.D. programs' most and least frequently required requirements are almost identical; so too are the art education departments' and the education departments' degree requirements. The ranks by control of institutions have several items extremely different in rank; for example, the time limitation for completion of dissertation after admission to candidacy is ranked 1 by independent non-profit programs as opposed to the state which ranks this item as 12. And also, the state programs rank an examination after most/all course work as 1, while the independent non-profit programs rank this 10. Overall, however, the rankings on all requirements by each category of comparison are similar.

A second directing question concerned whether the number of admission, curricula, and degree requirements for the doctoral degree in art education depend upon whether the program is (1) administered by an education or an art education department, (2) under the control of state or independent non-profit finances, and (3) granting the Ed.D. or Ph.D. degree.

In the art education departments' and the education departments' programs, seven requirements for the curricula are required by 50 percent or more of the universities. But the art education departments require 16 specific requirements as opposed to the education departments' 13 above the

fifty percent average. And again, the art education departments require 16 as opposed to the education departments' 10 admissions requirements asked for by more than 50 percent of the programs. There is a difference in the totaled number of requirements between the two administering departments; the art education departments definitely require more.

State programs require more of each type of requirement than do the independent non-profit programs. Fifty percent or more of the state programs require 13 as opposed to the 10 admission requirements in independent non-profit programs. State programs require 8 curricula requirements as opposed to the independent non-profit programs which require 6. The largest difference is in the degree requirements. Fifty percent or more of the state programs require 13 requirements as opposed to the 9 required by the independent non-profit programs.

There is little difference in the numbers of requirements in all three categories between the Ph.D. and the Ed.D. degree. For curricula requirements, 50 percent or more of both degree programs require 8. For admission, the Ph.D. requires 11 and the Ed.D. 12. There is a slight difference in numbers of degree requirements; the Ed.D. requires two more than the Ph.D.; 14 and 12 are required, respectively.

One other question directing the present research queried which admission, curricular, and degree requirements are most frequently and least frequently required on the average of all twenty-five programs combined.

The top ranking five admissions requirements asked for by the majority of the twenty-five programs are (1) application, (2) bachelor's degree, (10) recommendation by the department, (13) a transcript, and (17) minimum number of references. The requirement of a bachelor's degree is the only requirement in these five which is historical. Compared with the 1958 education study by the American Association of Colleges for Teacher Education, the requirements now are like those recommended in 1958 in two items: the requirements number (2) bachelor's degree, and (10) recommendations of references. The new requirements then are (1) admission application, (10) recommendation by the department, and (13) a transcript. Numbers (1), (2), and (13) are more universal for all universities in the U.S.A. Numbers (10) and (17) are the only requirements which might perhaps shed some light on the applicant's artistic and professional abilities to some extent; however, one suspects that those two recommendations probably do so in very few cases.

The requirements least required were (5) a master's degree, (8) pre-admission qualifying test over major areas, (12) test over education area, (16) minimum number of courses in art and/or art education, undergraduate, and (19) list any

admission requirements not listed. None of these are historical requirements. Numbers (8) and (12) are perhaps not as necessary as the 6th ranking requirement which is (4) Graduate Records Examination or Miller's Analogies Test. This latter requirement, required by most programs, is a universal means of weeding out persons who are not highly academic, without having to give additional tests over specific areas. Number (16) shows the philosophy of many of the art education professionals to allow persons in majors outside of art and art education to enter the art education doctoral programs. Many programs encourage a cross discipline student body from other major undergraduate areas such as psychology or sociology. Number (19) additional requirements is ranked low as the publications do evidently list all the requirements.

Of the lowest ranking statements, (7) and (16) are concerned with the artistic student and numbers (9) and (11) with the creative student. It is interesting to note that these statements are neither in the higher nor the lowest rank. These are (4), the G.R.E. and Miller's Analogies Test, ranked 6, (10) physical, moral and emotional data, ranked 10, (14) and (15) grade point averages, ranked 9 and 8. These four statements are academic requirements. The art education programs as a whole rank academic criteria well above creative or artistic criteria.

Curricula requirements which ranked the highest were (1) one or more courses required, (2) a foundation core of courses required, (7) art education courses, (10) education courses, and (6) students and faculty plan the curricula together. Of these, the first four are structured by the university regardless of the individual student. Only (6) allows the flexibility to include the students' needs.

The lowest ranking curricula requirements were (4) the student has the responsibility for planning the curricula, (11) internship, (14) studio courses, (5) faculty plans the curricula for the student, and (8) art history. The first three of these low ranking requirements deal with the relevance of the program to the students' professional needs; the fourth is an institutional highly structured requirement, and the last, (8), reflects the needs of the artistic student.

The higher ranked curricula items are highly structured by the university and the lower ranked items are those which would allow more relevance to student and artistic needs.

The top ranked degree requirements are (1) admission to candidacy, (2) approval of proposal, (3) committee of faculty advisors, (10) residence requirement, and (20) the oral defense of the dissertation. Of these five, all but perhaps (3) are highly structured by the university.

The lowest ranked degree requirements were (4), the English communications test, (6), an exhibition of student art work, (14), the exam after most/all course work is written or oral depending upon the student's needs, (17), a research project instead of a dissertation, and (19), a requirement in place of the dissertation or research project. The first of these least ranked statements is highly structured by the university. The second (6) is attending the needs of the artist-teacher. The last three would allow flexibility in the exam after the course work and flexibility in the terminal dissertation, research, or project. Ranking above these lowest are (22) and (23) which are time limitations on the student.

Analysis of Requirements by University

For the special use of prospective students and counselors, the numerical breakdown of the number of requirements for each university in admissions, curricula, and degree requirements of the Ph.D. granting institutions is included in Appendix K, and for the Ed.D. in Appendix L.

Based on analysis in Appendix K, Figure 12 graphically shows the relationship of each university's requirements for the Ph.D. degree to the rest. The universities are ranked from left to right with those at the left having the most requirements after the three types of requirements were averaged. Pennsylvania State University and the University

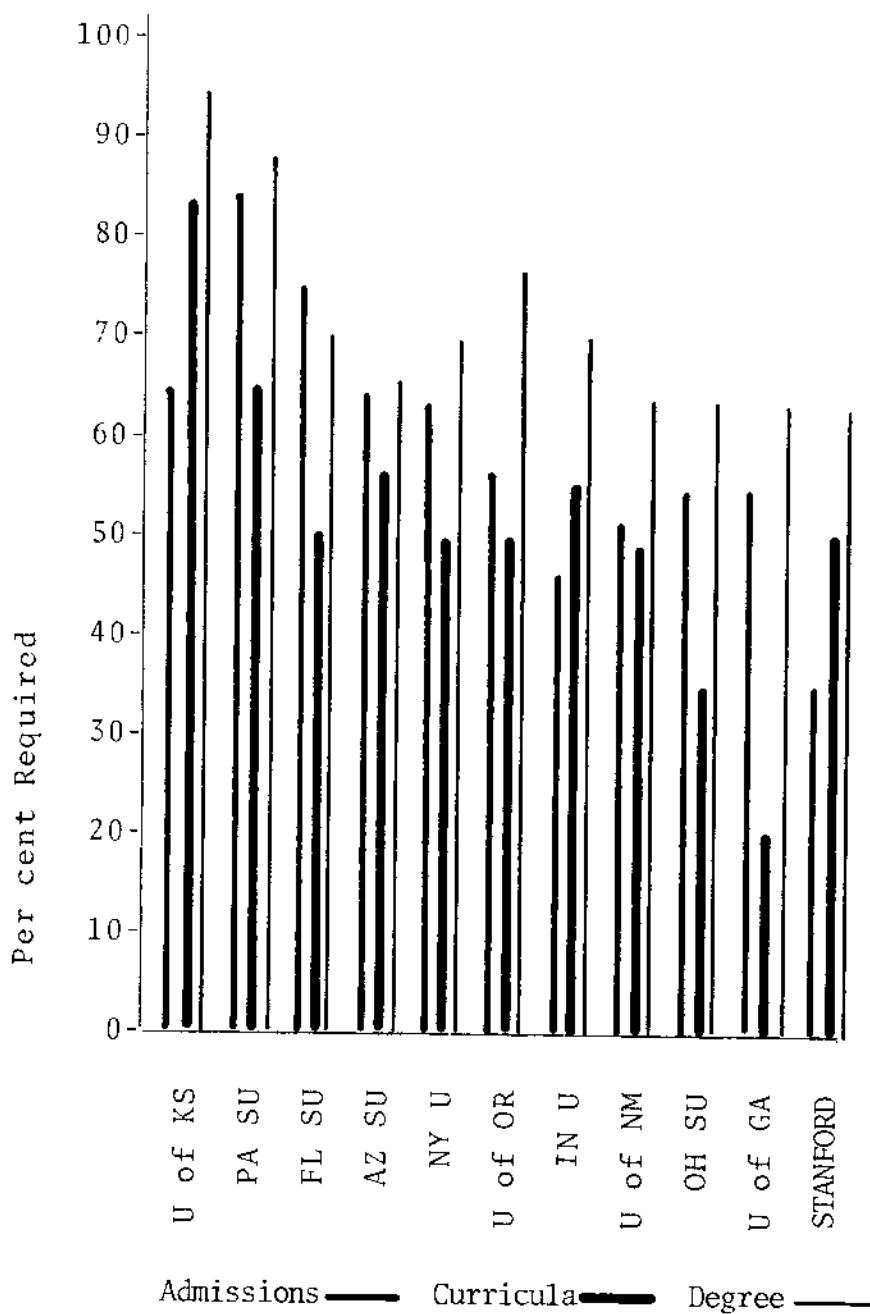


Fig. 12--Ph.D. programs ranked by average per cent of three types of requirements combined.

of Kansas tied for the top rank, both having 80 percent of the possible 50 total requirements. Stanford is ranked last with the fewest requirements.

Figure 13, below, is based on the analysis in Appendix L for the Ed.D. granting universities. Again, the University of Kansas and Pennsylvania State University are the top two. But for the Ed.D. degree the first university requires 78 percent of the 50 requirements, while the latter requires 74 percent. Stanford again is the university with the least requirements. It is interesting to compare Figure 12 with Figure 13 and note that the universities on the average have more requirements for the Ed.D. degree than for the Ph.D.

Total statistical data of the universities by administering department, art education and education, are presented in Appendix M. The universities are ranked according to the percent of total requirements required in the two department categories as follows: Departments of Education: 1-Arizona State University, 2-Indiana University, 3-New York University, 4-University of New Mexico, and 5-Stanford University; Departments of Art Education: 1-University of Kansas, 2-Pennsylvania State University, 4-Columbia University, 3-Florida State University, 5-the University of Oregon, and 6-Ohio State University.

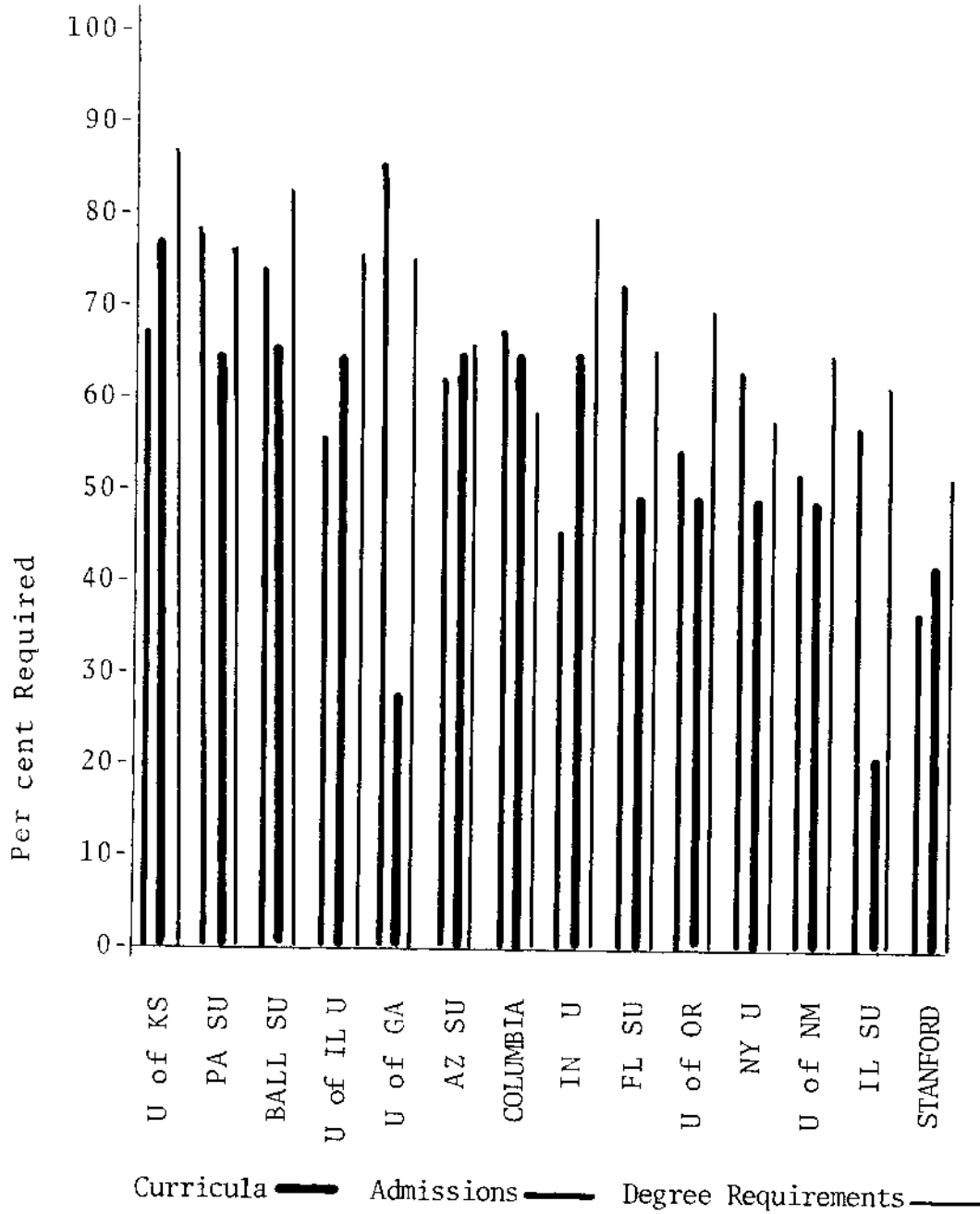


Fig. 13--Ed.D. programs ranked by average per cent of three types of requirements combined.

The universities are ranked by type of financial control according to the percent of requirements required in Appendix N. Those rankings are as follows: State-supported universities: 1-University of Kansas, 2-Pennsylvania State University, 3-Ball State University, 4-University of Illinois-Urbana, 5-Florida State University, 6-Arizona State University, 7-Indiana University, 8-University of Oregon, 9-University of Georgia, 10-University of New Mexico, 11-Ohio State University, and 12-Illinois State University. The independent non-profit institutions ranked as follows: 1-Columbia, 2-New York University, and 3-Stanford University.

Finally, each institution's programs' total requirements were averaged, (see Table XVIII) and graphically, (see Figure 14). The fifteen universities which have granted the most doctoral degrees in art education between 1961 and 1974 are shown, ranked from those requiring the most to the least total requirements. It is most interesting to note that Pennsylvania State University is the second degree producer of the fifteen and has the second greatest number of requirements of the fifteen.

And, for those interested in how the requirements for the art departments and the art departments in conjunction with education departments compared with the average requirements of the art education and education departments, see Appendices O, P, and Q.

TABLE XVIII

PERCENTAGE OF TOTAL POSSIBLE REQUIREMENTS FOR
ADMISSIONS, CURRICULA AND DEGREE REQUIREMENTS
FOR THE ED.D. AND/OR THE PH.D. IN ART
EDUCATION FOR EACH UNIVERSITY

University	Percentage of Possible Requirements
AZ SU	63
Ball SU	74
Columbia	67
FL SU	65
IL SU	50
IN U	61
NY U	60
OH SU	54
PA SU	77
Stanford	46
U of GA	58
U of IL-U	66
U of KS	79
U of NM	56
U of OR	61

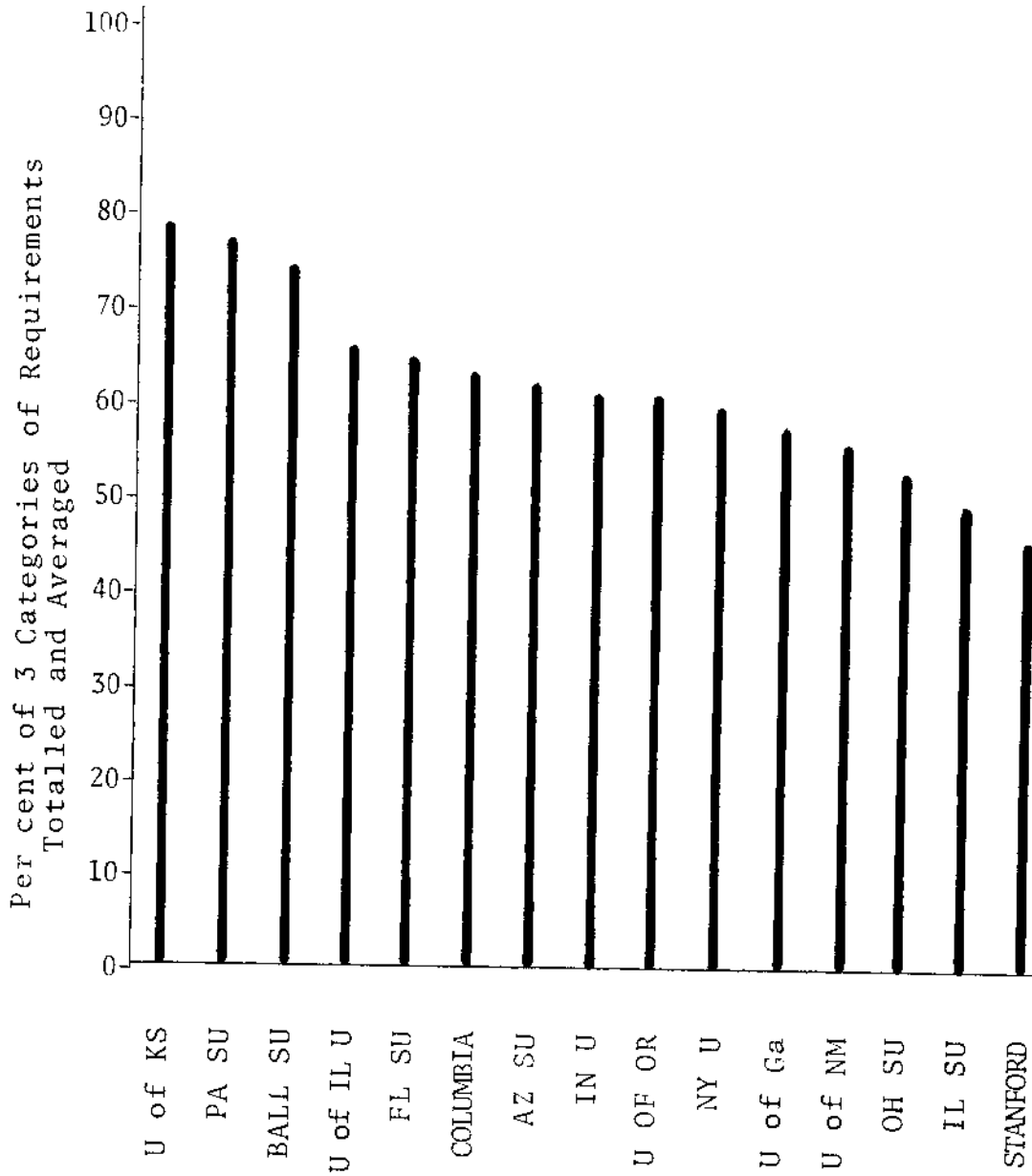


Fig. 14--Universities ranked by average per cent of requirements of Ph.D. and Ed.D. programs combined.

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CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

This study described the requirements for admission to and completion of the doctoral program in art education in those institutions of higher learning in the United States during the 1974-1975 academic year which were found to have granted the most doctoral degrees in art education during the years 1961 through 1974.

There have been several important consequences of this study. The fifteen universities which are exemplary because they are granting significant numbers of doctoral degrees in art education to persons who are having a great impact upon art education in America have been identified. Their program requirements have been statistically documented. Basic descriptive statistical data has been compiled in a single source to be of use to students, counselors, department heads, administrators, and probably most important, to researchers in the future who may use this as data for comparative studies to determine growth. A bibliography has been compiled on the doctoral degree in all disciplines and in art education specifically. This too may be of use to doctoral students and to future researchers.

The following questions provided direction for this project:

1. What is the nature of growth in the numbers of graduates, men and women, from 1961 through 1974, in the programs studied?
2. What are the institutional characteristics particular to each university?
3. What is the distributional ranking of admission, curricula, and degree requirements in the following programs:
 - a. Ph.D.?
 - b. Ed.D.?
 - c. Education departments?
 - d. Art education departments?
 - e. Publically supported universities?
 - f. Independent non-profit supported universities?
4. Do the number of admission, curricula, and degree requirements for the doctoral degree in art education depend upon whether the program is:
 - a. Administered by an education or an art education department?
 - b. Under public or independent non-profit support?
 - c. Granting the Ed.D. degree or the Ph.D. degree?

5. Of all twenty-five programs for the fifteen universities identified, what is the distributional ranking of admission, curricula, and degree requirements, and what is the percent of the numbers of programs requiring each.

Several procedures were necessary for achieving the purposes of this study and to answer the questions above. Preliminary findings identified a large number of institutions of higher learning which granted the doctoral degree in art education. Information through publications sent to the prospective doctoral student was obtained from that large number of universities. A data form check list was prepared, improved, and the statistical analysis designed. The data form was duplicated, filled in from the universities' documents, verified by the universities' doctoral program directors, and submitted to an especially written computer program for the statistical analysis. Finally, statistical displays such as tables and graphs on the fifteen exemplary institutions were rendered so that the interpretation of the data would have graphic clarity. These tables and figures were then interpreted in prose. Answers to the above research questions were indicated during the course of the interpretation.

Conclusions

Graduate Populus

There has been a great increase in both numbers of art education doctoral programs and in numbers of doctoral graduates during the past fifteen years. Men graduates are still in the majority but the ratio of women to men is coming closer annually.

Institutional Characteristics

Art education at the doctoral level is the homeless child of the university. This discipline has been generally denied by art departments and has been either left to raise itself in art education departments or left on the doorstep of education departments. Because of this inconsistency, it is extremely difficult to locate art education degree programs.

Of the twenty five programs identified there were more granting the Ed.D. than the Ph.D. This should indicate a degree for teachers, but in reality both degrees are almost alike in their requirements. Most of the programs were found in state-controlled institutions. But, interestingly enough, the independent non-profit institutions granted a disproportionately large number of degrees.

Financial assistance was available in most all programs for the full-time student regardless of sex. Part-time students were generally not eligible for financial assistance. This is a direct barrier to the average woman who is histor-

ically a part-time student because of home and family responsibilities. This lack of assistance to women may in part account for the discrepancy in the large number of men graduates and the much smaller number of women.

Distributional Rank of Requirements

The distributional ranking of admission, curricula, and degree requirements was computed based upon the per cent of the programs which required each stated requirement in each of the following categories: Doctor of Philosophy, Doctor of Education, programs administered by education and art education departments, public state-supported institutions, and independent non-profit institutions.

Distribution of the admission and curricula requirements rankings was clustered in the top ranking and the bottom rankings. There was more disagreement in the middle areas. This shows the programs tend to demand similar requirements, regardless of degree, control, or administration. As for degree requirements the same top and bottom clustering occur in comparison of Ed.D., Ph.D., art education and education programs. However there is less clustering by control. State programs rank the traditional requirements higher than the independent non-profit institutions. The latter institutions' programs are more relevant and more flexible. One reason for this may be that these programs were established long before 1961 and may have more confidence in the judgment of the students to pick their own options astutely.

Number of Requirements

Another directing question concerned whether the number of admission, curricula, and degree requirements for the doctoral degree in art education depend upon whether the program is (1) administered by an education or an art education department, (2) under the control of state or independent non-profit finances, and (3) granting the Ed.D. or Ph.D. degree.

Art education administered degrees and state controlled degrees demand more requirements than do their counterparts. The difference in the numbers of admission, curricula, and degree requirements between the Ph.D. and the Ed.D. programs is negligible. Since the requirements are so strikingly similar, one wonders why differentiate by name at all.

Most and Least Frequent Requirements

One other question directing the present research queried which admission, curricula, and degree requirements are most frequently and least frequently required on the average of all twenty-five programs combined.

This ranking showed the doctoral programs in art education put more emphasis upon the traditional academic admission, curricula, and degree requirements than upon those requirements which would allow for flexibility and relevance toward individual needs.

Summary of Conclusions

Admissions requirements for the doctoral degree in art education are heavy on the academic criteria and not particularly concerned with the creativity or the artistic expertise of the applicant. This is perhaps, as MacKinnon (10) suggested, a discrimination against the creative and artistic, if they are not also high rankers in the academic criteria.

Curricula requirements for the doctoral degree in art education are highly institutional and not structured for flexibility to allow for the students' individual needs. In contrast to art education literature of the past, as cited by Eisner (5), Hager and Ziegfeld (6), Diffily (4), and Branski (1), the twenty-five programs studied were not diverse in their curricula requirements, but instead were almost unanimous in their agreement. The curricula has now become less flexible and less adaptable to the individual student. The emphasis is upon education and art education courses, not upon the creative possibilities. It has a definite academic and traditional type structure, not at all what Hausman (7), Stewart (13), and Barkan (2) have suggested, among many others.

Degree requirements are academic, traditional, and do not allow for flexibility or relevance to the students' needs. There is little of the creative or artistic to be found. This is diametrically opposed to the philosophy of many art educators. Even in 1940, Horn (9) was warning that the field

was lagging behind other creative fields in recognizing the importance of creative ability. And, in 1974 and 1975, the same requirements were in effect, plus even more, as were cited by Baranski (1) in 1956.

All three types of requirements for both degrees are so similar as to make the naming of the two types of degrees suspicious. The basic difference is that the Ed.D. degree has a slightly more structured program.

The major thrust of these programs according to this study is, therefore, academic and scholarly. Most of the art education programs at the doctoral level in the institutions studied do not have requirements which meet the needs of the studio artists-teachers because its traditional scholarly-orientated goals are not compatible with their creative expression.

To reiterate Baranski's words upon the conclusion of his similar research in 1956, "It seems that there is a deep-rooted tradition within the universities so strongly intellectual as to be suspicious and in some instances even hostile to the full development of the aesthetics." (1, p.77).

Recommendations

Many questions have come to mind during the course of the foregoing research and interpretation of the data. Reviewing the related literature made it apparent that many questions were being asked concerning which terminal degree was needed for a person to teach art at the university level. This study has revealed that the art education terminal degree is structured for the academic person. However, the artist-teacher is also functioning in the university environment, but without the generally expected institutional credentials.

Therefore, it is recommended that research be conducted examining the composition and characteristics of students applying for admittance into bachelor's, master's, and doctoral programs in art education. Along with this the composition and characteristics of those persons who receive degrees should be studied on the same levels. Are persons who are creative, women, part-time, from ethnic groups, being admitted? Are they staying in the programs and obtaining degrees? In what ways could the structure of admissions requirements be altered, based upon the findings?

For the convenience of the student, it is recommended that a list be prepared of all universities which offer art education degrees on every level. Perhaps some variation of Robert Bersson's (3) suggestion of a source which lists "profiles" of each university's programs' characteristics might be utilized. Is there a discipline of art education?

A study should be made of the curricula requirements. This might be based upon Heist and Wilson's (8), Rogers' (11) or Stewarts' (13) humanistic and relevant suggestions. What are the characteristics of a curriculum which meets the needs of today's students?

It is recommended that the degree requirements be probed to see if their structure could be altered to allow flexibility, relevance, and creativity, based upon Rogers' (11) plan for the doctoral degree. Does art education nurture both the academic and the creative student?

Research should be conducted to determine what the difference should be between the Ph.D. and the Ed.D. goals. Should there be a difference?

It is apparent that art education needs to have its discipline under one roof in the university, rather than under many. What is the suitable departmental environment for the discipline of art education?

The independent non-profit institutions grant the most doctoral degrees in art education. Are the state institutions' programs structured to meet the needs of tax-paying, aspiring art education students?

This present study has completed one-third of Schwartz's recommendation for study of the doctoral degree:

Can we interrelate meanings and values from studio art, art history, and art education? Perhaps as we consider graduate education, we will likely come to a vision hopefully illuminating the meanings and purposes of these three fields. Perhaps by comparing what happens in graduate education in each area, we will come inevitably to another series of questions, and our questioning should get better even if the answers do not. (12, p. 22).

It is recommended, then, that the other two-thirds of his suggestion be implemented. Perhaps in the future, after a comparison of the three areas of art, something new, with options, flexibility, and relevance - besides academic rigor - may emerge to meet the needs of all persons in art at the doctoral level. Should there be a creative doctoral program available which will meet the needs of all?

And finally, a study must be conducted to determine the philosophy, goals, and purposes behind the admission, curricula, and degree requirements for the doctoral degree in art education. We know the symptoms, but the disease must be stated. Once determined, could the philosophy, goals, and purposes be altered, within the present institutional structure, to become the foundation for change?

To date there are few doctoral programs which have the options in their structure to meet the needs of artists-teachers, art historians, and educators. Not only would action on this recommendation open the way to meet the needs of more persons, but it would benefit the institutions financially by bringing through their doors a new and larger populus.

It is hoped that the data herein gathered may be of use to persons such as Arthur Efland, who asked some of the original questions which stimulated this research, Olive Jensen and Reid Hastie, who stated a need for basic descriptive research in the field, Eliot Eisner, who called for data to be gathered which will be useful to prospective students in their selection of a university in which to pursue art education, William Stewart, who is interested in the humanistic goals of education, and to all the other educators who have given and who will continue to give much of themselves to research in art and art education, which will make environments in which creative persons can find their home.

Hopefully too, then, this is only the beginning - not the end of this research.

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APPENDIX A

PROFILES OF ADMISSIONS AND CURRICULA REQUIREMENTS, 1960

Profile of Admissions Requirements

For ease of summarization, the following profile was prepared. The so-called diversity pattern which characterized this whole study naturally was minimized in the attempt to present a picture of modal tendencies. Nevertheless, the data did reveal somewhat uniform patterns relative to many requirements. The "typical" doctoral program required:

1. A baccalaureate and a master's degree from an accredited institution. (Eight institutions did not require a bachelor's degree, and 29 did not require a master's degree from an accredited institution. Twenty-four of these institutions required no master's degree whatsoever, but did require equivalency in credit hours. The other five required a master's, but not necessarily from an accredited institution.)

2. A "B" undergraduate average. (Twenty institutions stated they accepted less, 29 stated no undergraduate average.)

3. A "B" graduate average. (Three institutions stated they accepted less and, here again, 29 stated no average.)

4. Two standardized admissions examination; the five most frequently administered were the Miller Analogies Test, a locally constructed battery, GRE-apptitude, GRE-advanced education, and forms of the Cooperative English Test, in that order. (Fifteen institutions reported that no admissions examinations were administered.)

5. Three letters of recommendation. (Sixteen institutions required none; the range was from 0-13 letters.)

6. One personal admissions interview, usually with the dean of education, prospective adviser, or a faculty committee. (Twenty-four institutions had no such requirement; the range was from 0-4 interviews.)

7. Two years of teaching experience and, if degree work were to be in school administration, two years of administrative experience.

Appendix A--(Continued)

8. A teaching certificate valid for public-school teaching--if the degree were to be an Ed.D., and if the institution were publicly controlled, and if the degree program were administered by the graduate college.

9. Admission on a provisional basis, if necessary. (Thirty institutions did not permit such a classification, however.)

10. Admissions counseling, usually within the department, in addition to that offered by the departmental adviser. (Seventeen institutions offered none.)

11. No specified age minimum or maximum. (However, three institutions reported an unequivocal maximum; 24 other institutions preferred that the maximum age be generally 40.)

Profile of Curricular Requirements

The "typical" or modal doctoral program included the following curricular requirements:

1. Total semester hours beyond the master's degree--60 for Ed.D., 48 for Ph.D. (Range for Ed.D. from 30-90; for Ph.D., 20-96.)

2. Semester hours in the field of education--32 for Ed.D. (range: 6-60); 36 for Ph.D. (range: 12-63).

3. No specified minimum number of semester hours outside professional education. (However, 37.9 percent of the Ed.D. programs and 42.7 percent of the Ph.D. programs had such a requirement.)

4. Semester hours beyond the master's required at the institution from which doctorate was to be granted--30 for both degrees. (Range for Ed.D., from 24-60; for Ph.D., from 18-60.)

5. Semester hours including the master's accepted on transfer and which would apply toward doctorate--45 for Ed.D. (range: 30-60) and 42.5 for Ph.D. (range: 18-60).

6. Semester hours beyond the master's accepted on transfer and which would apply toward doctorate--16 for Ed.D. (range: 0-35); 17.5 for Ph.D. (range: 0-30).

Appendix A--(Continued)

7. Seven years recommended as maximum period of time for completion of degree after admission to study (range: 3-12 years). (Twenty-two institutions reported no stated maximum.)

8. Average length of time candidates took for completion of degree from admission to study through graduation--for part-time students: 5 years (range: 3-12 years); for full-time students: 3 years (range: 2-6-1/2 years).

9. The modal residency description was that the candidate "must be a full-time student for two consecutive semesters or three quarters." (Eighteen institutions permitted residence requirements to be fulfilled by any combination of summer, evening, or Saturday classes.)

10. Number of semester hours in courses virtually limited to doctoral students in education: nine (range: 0-33). (Fourteen institutions reported none.)

11. Requirements for majors and minors for the Ed.D. degree were satisfied completely in the field of education in 59 percent of the programs; the remainder required a cognate minor or major. Requirements for the Ph.D. degree were satisfied completely in the field of education in 52 percent of the programs; the remainder required a cognate minor or major.

12. Maximum credit load permitted per semester or quarter: 15 credit hours (range: 12-18 hours).

13. Credit limits for employed candidates: full-time employment--5 hours; three-fourths-time employment--6 hours; one-half-time employment--10 hours; one-fourth-time employment--12 hours.

14. The typical institution did not permit credit hours earned through extension courses to apply toward the doctorate; those that did accepted a median of 9 extension-course hours and stipulated that the student carry no more than 3 semester hours by extension during any one semester.

15. Grade point required during pursuit of doctoral course work: "B." (Fifteen institutions reported the use of marking scales other than "A," "B," "C," etc. Twelve institutions required a "B+" or "A-," one accepted a "B-," and two institutions accepted a "C+.")

16. Number of courses in core: four for the Ed.D. (range: 0-11); three for the Ph.D. (range: 0-10). Twenty-two

Appendix A--(Continued)

institutions reported no core requirements. Most frequently required courses, shown by the percentage of the participating institutions, were as follows:

Educational measurement	61.3%
Educational statistics	47.5
Educational psychology	36.3
Philosophy of education	33.8
Curriculum and instruction	21.3

17. No foreign language required for Ed.D.; a reading competency in two foreign languages (no waiver) for Ph.D.

18. Formal dissertation for both degrees. (Fourteen institutions reported a choice for Ed.D.; the choice being from among a dissertation, joint study, essay, or field report. Only two Ph.D. programs reported similar latitude.)

19. Terminal research project committee members: five; final oral committee composition: five members, including one from outside the education unit.

20. Examination programming: (a) written admissions examination (diagnostic), (b) written candidacy examination, (c) oral candidacy examination, (d) final oral examination over thesis.

From American Association of Colleges for Teacher Education, The Doctorate in Education: An Inquiry into Conditions Affecting Pursuit of the Doctoral Degree in the Field of Education, Vol. II--The Institutions, pp. 75 & 76.

APPENDIX B

Preliminary Introduction Letter

Dear _____:

I am writing in regard to a basic descriptive research study which is being conducted by Margaret K. Hicks, one of the North Texas State University doctoral candidates. She is in the process of collecting much needed data on admission, curriculum, and degree requirements for art education doctoral programs.

The final report will be based upon the data received from the fifteen universities which have granted the most doctoral degrees in the area of art education from 1961 through 1975.

Ms. Hicks will be sending you data forms which she will have already filled out, based upon your university's 1974 Bulletin, application forms, and departmental monograph. She will be asking you to check her work for accuracy and for revision in the event that your requirements have changed since 1974.

This study will be available to prospective students, universities, counselors, and art education researchers. I anticipate it being useful to all of us in art education.

I would appreciate it if you will take the time to cooperate with this investigation.

Sincerely,

D. Jack Davis
Professor and Director of
Graduate Programs in Art

APPENDIX C

Data Form

Dear _____:

Descriptive data on the admission, curriculum, and degree requirements for the doctoral degree in art education in the U. S. A. is being compiled. This data will be made available to prospective doctoral students, counselors, researchers, university administrators, and department heads. The data is based upon the requirements of the fifteen successful art education programs which have graduated the most doctoral students from 1961 through 1974.

The University of Oregon appears to be one of the fifteen universities which may be included in this research project. Your university's 1974 publications have been reviewed to determine your admission, curriculum, and degree requirements. The enclosed data form has been filled out in light of the available information which your university sends to prospective students.

I wish to ascertain that this data is as correct as is humanly possible in order to compile an accurate description of the fifteen programs granting the most doctoral degrees in art education. A red pencil is enclosed for you to use if there are corrections. Please correct in light of the requirements in effect today at your university. Since the data is based upon the 1974 available information it is anticipated that there will be corrections.

If no corrections are returned, then it will be assumed that the enclosed data is correct. This data will then be used as is in this descriptive study.

A stamped envelope is also enclosed for your convenience to insure as quick a return as is possible. It is hoped that this research project will be completed shortly and in the hands of prospective students and others who are needing this type of descriptive research into the successful art education doctoral programs.

Sincerely,

Margaret K. Hicks
Director, Art Department

mkr
Enclosures

Data Form-- (Continued)

INSTRUCTIONS

The completed descriptive research will become an historical fact. It is essential that the data on the enclosed data form is correct.

Great care has been taken to research your university's 1974 publications accurately. The available data has been recorded on this data form in black ink.

1. Please use the enclosed red pencil and make any necessary corrections.
2. Draw a line through any data that is not today correct.
3. Circle the correct response.
4. For incorrect numerical data, please write in the correct number.

It is understood that all requirements may not apply to every single individual student. Requirements that are usually applied to art education doctoral students are those which will be established.

YOUR ASSISTANCE IS GREATLY APPRECIATED.

Data Form--(Continued)

INSTITUTIONAL DATA
FOR ART EDUCATION DOCTORAL PROGRAMS

Please fill in the number of male and female doctoral art education graduates for each year.

	Male	Female
1961		
1962		
1963		
1964		
1965		
1966		
1967		
1968		
1969		
1970		
1971		
1972		
1973		
1974		
1975		

Please circle the correct answer.

Financial assistance is generally available today for the following qualifying students:

- | | |
|----------------------------------|--|
| (1) Men

Women

Both | (2) Full-time students

Part-time students

Both |
|----------------------------------|--|

PLEASE PRINT

Name of Person Correcting Data Position Date

Name of Department Name of University

Data Form--(Continued)

INSTITUTIONAL ADMISSION REQUIREMENTS
FOR ART EDUCATION DOCTORAL STUDENTS

Please circle the correct data for admission requirements.

<u>Ph.D. Degree</u>			<u>Ed.D. Degree</u>	
Yes	No . . .	Application	Yes	No
Yes	No . . .	Bachelor's degree	Yes	No
Yes	No . . .	English communications test	Yes	No
Yes	No . . .	Graduate Records Exam or Miller's Analogies Test	Yes	No
Yes	No . . .	Master's degree	Yes	No
Yes	No . . .	Physical, moral, emotional data	Yes	No
Yes	No . . .	Portfolio or slides	Yes	No
Yes	No . . .	Pre-admission qualifying test over major areas	Yes	No
Yes	No . . .	Publications or professional achievements or competency	Yes	No
Yes	No . . .	Recommendation by department	Yes	No
Yes	No . . .	Removal of deficiencies	Yes	No
Yes	No . . .	Statement of objectives	Yes	No
Yes	No . . .	Test over the education area	Yes	No
Yes	No . . .	Transcript	Yes	No

Please write numbers in the blanks.

_____ . . .	Maximum number courses transferable . . .	_____
_____ . . .	Minimum grade point average, graduate . .	_____
_____ . . .	Minimum grade point average, undergraduate	_____
_____ . . .	Minimum number courses art and/or art education, undergraduate	_____
_____ . . .	Minimum number of references	_____
_____ . . .	Minimum number years teaching or professional experience required . . .	_____

Please list any admission requirements not cited above.

Ph.D. Degree

Ed.D. Degree

Data Form--(Continued)

CURRICULUM REQUIREMENTS
FOR THE ART EDUCATION DOCTORAL DEGREE

Please circle the correct replies.

<u>Ph.D. Degree</u>			<u>Ed.D. Degree</u>	
Yes	No . . .		Yes	No
	There is one or more courses required of most students			
	There is a foundation core of courses required for most students			
	Most students are required to elect courses in designated areas			
	Most students have the major responsibility for planning their curriculum			
	Most students' faculty advisory committee has the major responsibility for planning the students' curriculum			
	Most students and their faculty advisory committee share equally in the responsibility of planning the students' curriculum			

Most art education doctoral students take courses in the following areas either: optional (opt.), required (req.), or not at all (no).

<u>Ph.D. Degree</u>			<u>Ed.D. Degree</u>	
opt. req.	no . . .		opt. req.	no
	Art Education (philosophy, history, methods, etc.)			
	Art history			
	Cognate or related courses (outside art, art education, or education)			
	Education (philosophy, history, methods, etc.)			
	Internship (teaching, administration, community, on the job, museum, etc.)			
	Minor courses (outside education, arts, and art education)			
	Research (methods, tools, techniques, computer, statistics, art education research methods, etc.)			
	Studio courses			

Data Form--(Continued)

DEGREE REQUIREMENTS
FOR ART EDUCATION DOCTORAL DEGREE

Please circle the correct replies which are requirements for most students.

<u>Ph.D. Degree</u>			<u>Ed.D. Degree</u>	
Yes	No		Yes	No
		Admission to candidacy		
		Approval of proposal		
		Committee of faculty advisors		
		Communication proficiency test		
		Continuous enrollment after candidacy		
		Exhibition of studio discipline		
		Language/s requirement		
		Option to language/s requirement		
		Research tool/s competency		
		Residence requirement		
		Satisfactory work in prescribed study		
		Oral examination after completion of		
		all/most course work		
		Written examination after completion of		
		all/most course work		
		The examination after completion of all/most		
		course work is written or oral based upon		
		the individual student's needs		
		There is no examination after all/most		
		course work		
		Dissertation		
		Research project instead of dissertation		
		The student chooses to write a dissertation		
		or conduct a research project, based upon		
		individual needs		
		A requirement in place of either disserta- tion or research project, please name		
		Oral defense of dissertation after its		
		completion		
		Examination over major area after comple-		
		tion of dissertation or project, other than		
		oral defense of dissertatin or project		
<u> </u> Years	No	Time limitation for completion of disser- tation after admission to candidacy	<u> </u> Years	No
<u> </u> Years	No	Time limitation for entire doctoral experi- ence after completion of masters	<u> </u> Years	No

APPENDIX D

Reminder Letter

Dear _____:

Your program is definitely one of the fifteen in the U. S. A. which has graduated the most art education doctoral students from 1961 through 1974, and will be one of those which will have its requirements described. So far your program's data forms for the study being conducted on admission, curriculum, and degree requirements has not been received. If you have in fact returned your data forms, please disregard this letter.

In the event that due to piles of work and/or your spring break the data forms which were sent to you got lost in the shuffle, I am enclosing a second set.

Your program's requirements will be used as they were found described in your university publications unless you wish to correct or make additions on the forms sent to you. Corrected forms received before March 31 will be used in the computer analysis of the fifteen universities' programs. In order to make this study as accurate as is humanly possible I really do hope to hear from you before then.

I know we are all busy preparing for the N. A. E. A. convention in St. Louis, but if you could find the time to check and return the forms I'd really appreciate it. At the moment there has been a .64 percent return and frankly I hope to have a 100 percent return in order to know the study is reliable.

Sincerely,

Margaret K. Hicks
Director, Art Department

mkr

Enclosures

Reminder Letter--(Continued)

Dear _____:

So far your art education doctoral program's data forms for the study being conducted on admission, curriculum, and degree requirements have not been received. If you have in fact returned your data forms, please disregard this letter.

The numerical data available on the number of graduates from your program showed four students had graduated from the University of _____ between 1961 and 1974. Frankly, I think this data is incorrect. Your assistance is essential in obtaining correct data on the number of graduates from your program. The sole criteria for identifying the most active programs is the number of graduates.

In the event that due to piles of work and/or your spring break the data forms which were sent to you got lost in the shuffle, I am enclosing a second set.

Corrected forms received before March 31 will be used in the computer analysis of this study. In order to make this study as accurate as is humanly possible I really do hope to hear from you before then.

I know we are all busy preparing for the convention in St. Louis, but if you could find the time to check and return the forms I would certainly appreciate it. At the moment there has been a 64 percent return, and frankly, I hope to have a 100 percent return in order to know the study is reliable.

Sincerely,

Margaret K. Hicks
Director, Art Department

mkr
Enclosures

Reminder Letter--(Continued)

Dear _____:

So far your art education doctoral program's data forms for the study being conducted on admission, curriculum, and degree requirements have not been received. If you have in fact returned your data forms, please disregard this letter.

There were no available numerical statistics on the number of doctoral art education graduates from your program. Your assistance is essential in obtaining this data which is the criteria for identifying the fifteen universities which will be used in this study.

In the event that due to piles of work and/or your spring break the data forms which were mailed to you got lost in the shuffle, I am enclosing a second set.

Corrected forms received before March 31 will be used in the computer analysis of this study. In order to make this study as accurate as is humanly possible I really do hope to hear from you before then.

I know we are all busy preparing for the convention in St. Louis, but if you could find the time to check and return the forms I would certainly appreciate it. At the moment there has been a 64 percent return, and frankly, I hope to have a 100 percent return in order to know the study is reliable.

Sincerely,

Margaret K. Hicks
Director, Art Department

mkr

Enclosures

APPENDIX E

COMPARISON OF MEN AND WOMEN NUMERICALLY BY YEAR

University	Year											
	1961		1962		1963		1964		1965		1966	
	M	W	M	W	M	W	M	W	M	W	M	W
AZ SU	..	..	..	..	..	..	..	..	..	..	..	..
Bail SU	..	..	..	..	..	..	..	..	..	..	..	..
Columbia	6	6	5	3	10	3	3	2	1	2	3	4
FL SU	..	..	..	..	..	..	..	..	..	..	..	..
IL SU	..	..	..	..	..	..	..	..	..	..	1	..
IN U	..	..	..	..	..	..	..	..	..	..	..	..
NYU	1	..	2	..	1	1	..	..	..	..	..	..
OH SU	..	..	..	..	..	..	..	..	..	..	1	1
PA SU	10	3	8	..	4	..	9	1	2	1	4	1
Stanford	2	..	..	1	1	..	1	..	1	..	..	..
U of GA	..	..	..	..	..	..	..	..	..	..	..	..
U of IL-U	..	..	..	..	..	..	..	..	..	..	..	..
U of KS	..	..	..	..	..	..	..	..	..	..	..	..
U of NM	..	..	..	..	..	..	..	..	..	..	..	..
U of OR	..	..	..	..	..	..	..	..	..	..	..	..
Total	19	9	15	4	16	4	13	3	4	3	9	6

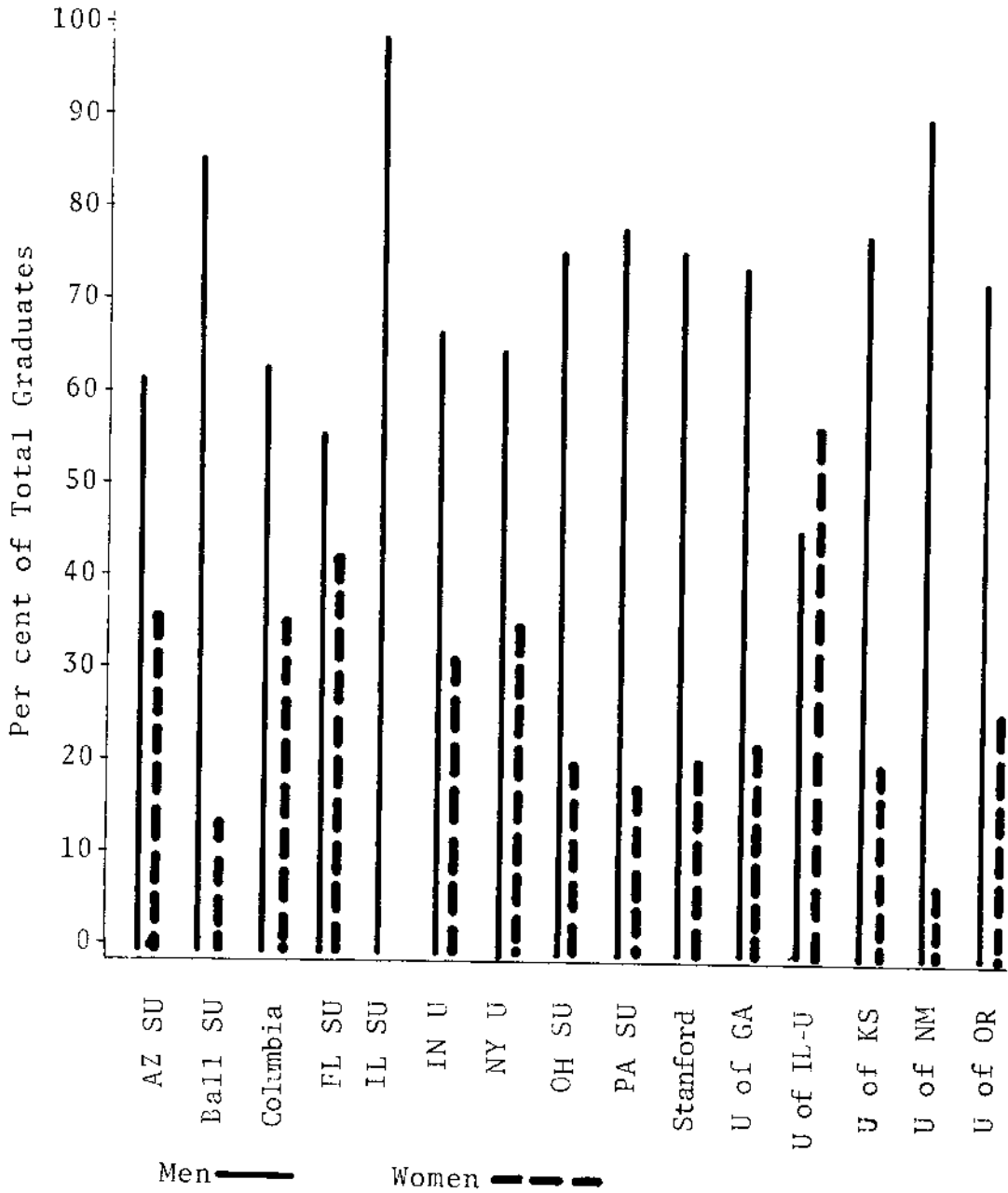
M=Men W=Women

APPENDIX E--(Continued)

Year																	
1967		1968		1969		1970		1971		1972		1973		1974		Total	
M	W	M	W	M	W	M	W	M	W	M	W	M	W	M	W	M	W
..	..	1	..	..	..	3	2	..	..	2	..	..	1	4	3	10	6
..	1	..	5	1	5	..	1	1	1	0	13	2
3	1	4	4	3	2	10	3	14	8	6	2	6	1	5	5	79	46
..	1	..	..	3	2	..	2	1	..	4	1	8	6
2	..	3	..	3	..	2	..	4	..	2	..	5	..	4	..	26	..
..	..	2	1	2	1	..	1	3	..	2	..	3	..	3	3	15	7
4	..	6	3	3	1	2	1	1	..	3	6	2	2	1	1	26	15
..	1	..	..	..	2	1	..	..	3	..	4	1	11	3
11	..	7	4	8	2	5	2	6	1	12	2	5	3	8	4	99	24
..	1	..	..	1	..	2	..	1	..	1	..	1	..	..	..	11	3
1	3	..	2	..	..	2	1	..	..	..	..	..	7	2
..	1	1	..	..	1	..	..	1	1	1	1	3	3
..	2	..	2	..	5	..	3	2	..	2	12	3
2	..	2	..	2	..	1	..	1	..	1	..	1	..	1	1	11	1
..	1	1	1	..	5	..	2	1	3	..	1	3	13	5
23	2	25	12	27	9	32	9	47	16	42	13	35	11	37	26	344	127

APPENDIX F

PER CENT OF GRADUATES BY SEX
1961-1974



APPENDIX G

UNIVERSITIES RANKED BY PERCENTAGE OF WOMEN ART
EDUCATION DOCTORAL GRADUATES 1969-1974

University	Number of Graduates Women	Percentage of Women of Total Number of Graduates	Rank by Per cent
U of IL-U	4	57.14	1
FL SU	6	42.86	2
AZ SU	6	37.50	3
Columbia	46	36.80	4
NY U	15	36.59	5
IN U	7	31.82	6
U of OR	5	27.78	7
U of GA	2	22.22	8
Stanford	3	21.43	9
OH SU	3	21.43	9
U of KS	3	20.00	11
PA SU	24	19.51	12
Ball SU	2	13.33	13
U of NM	1	8.33	14
IL SU	0	0.0	15
Total	127	. . . . .	. . . . .
Average	8.46	26.49	. . . . .





















































































APPENDIX H

UNIVERSITIES RANKED BY PERCENTAGE OF MEN ART
EDUCATION DOCTORAL GRADUATES, 1961-1974

University	Number of Graduate Men	Percentage of Men of Total Number of Graduates	Rank by Per Cent
IL SU	26	100.00	1
U of NM	11	91.67	2
Ball SU	13	86.67	3
PA SU	99	80.49	4
U of KS	12	80.00	5
OH SU	11	78.57	6
Stanford	11	78.57	6
U of GA	7	77.78	8
U of OR	13	72.22	9
IN U	15	68.12	10
NY U	26	63.41	11
Columbia	79	63.20	12
AZ SU	10	62.50	13
FI SU	8	57.14	14
U of IL-U	3	42.86	15
Total	344	. . . . .	. . . . .
Average	23	73.51	. . . . .

APPENDIX I

RATIO OF TOTAL GRADUATES, WOMEN TO MEN

Az SU	1:1.7		 
Columbia	1:1.7		 
Ball SU	1:6.5		      
Fl SU	1:1.3		 
Il SU	0:2.6		         
Il SU	. . .		         
In U	1:2.1		 
NYU	1:1.7		 
Oh SU	1:3.7		   
PA SU	1:4.1		   
Stanford	1:3.7		   
U of Ga	1:3.5		   
U of Il-U	1:3.1		
U of Ks	1:4		   
U of NM	1:1.1		        
U of Or	1:2.6		  

APPENDIX J

DESCRIPTIVE STATEMENTS BY THE UNIVERSITIES FROM BULLETINS AND BROCHURES

Arizona State University

Doctor of Education

The basic purpose of the Doctor of Education degree program is to provide opportunity for those interested in the field of education to do advanced scholarly study and research in preparation for professional practice. A dissertation based upon this research is required. The degree is never conferred solely as a result of study extending over any prescribed period of time or the completion of a given number of courses. The program for the Doctor of Education degree requires at least the equivalent of three academic years of full-time study beyond the bachelor's degree or two academic years of full-time study beyond the master's degree.

Doctor of Philosophy

The Doctor of Philosophy degree is granted upon evidence of high attainment in a special field and demonstration of independent scholarship. Such attainment must be demonstrated by original research or creative work presented in a dissertation. The degree is never conferred solely on the basis of courses completed or formal study extending over a prescribed period of time.

Graduate College, 1973-74/1974-75, Arizona State University,
Bulletin, Vol. LXXXVIII, No. 3 (July, 1973), pp. 175.

Ball State University

Doctor of Education

A major function of the graduate program of Ball State University is to prepare master teachers, supervisors, administrators, and other personnel for public schools, colleges, and universities.

Another major function of the graduate program is to meet the needs of those preparing for non-teaching positions in a variety of fields.

The specific objectives of the graduate program are to -

1. Enable students, on the basis of their past experiences, to extend, reinforce, and reorganize their knowledge, techniques, and skills in the field of their educational or professional interests;

2. Help students comprehend the interrelations between their fields and related fields;

3. Acquaint students with those problems in their fields which are under active attack in current and recent research, and with those problems that are now emerging and which will be subjected to significant investigation;

4. Acquaint students with research techniques and the reported research so that they can make effective use of standard and current educational studies;

5. Enable students to draw practical implications from the result of research in their fields; and

6. Give students as great an intellectual challenge as their abilities and maturity will tolerate so that they must really extend themselves.

Ball State University Graduate Catalog 1974-75, Ball State University Bulletin, Vol. XLVIII, No. 5 (Dec., 1973) pp. 169.

Teachers College-Columbia University

Doctor of Education

This bulletin has been prepared by the Department of Art and Education to supplement the bulletins published by the Office of Doctoral Studies (O.D.S.) pertaining to the programs leading to 1) Doctor of Education in College Teaching of an Academic Subject, 2) Doctor of Education. A prospective candidate for either program should first read the appropriate O.D.S. bulletins. These bulletins should take preference whenever a contradiction may exist.

The Doctor of Education in College Teaching of an Academic Subject: Art and Education (hereafter referred to as the Ed.D.C.T.) is a special program for persons specifically preparing for the college teaching of art. It is meant to provide for specialization in the candidate's instructional field; for attention to the place of that field in college curricula, to teaching procedures and resources, and to interrelationships among the subject fields included in the college curriculum; for consideration of the organization of higher education and of related instructional issues; and for competence in research if such competency is appropriate to the candidate's area of specialization.

The Doctor of Education (hereafter referred to as the Ed.D.) emphasizes broad preparation for advanced professional responsibilities through a program based upon extensive study in a specialized branch of the field of education or in the area of instruction.

A prospective candidate deciding on which Ed.D. program is best should consult with a departmental staff member. Upon deciding, the prospective candidate should then apply for admission following the guidelines presented by O.D.S., the Department of Art and Education, and Teachers College Office of Admissions (refer to the general College Bulletin).

"Programs of Study: Doctor of Education in College Teaching of an Academic Subject; Art & Education, Doctor of Education," Department of Art and Education, unpublished material, New York, Teacher's College, Columbia University, 1974, pp. 5.

Teachers College, Columbia University, Autumn and Spring Terms, 1974-1975, Teachers College Bulletin, Series 65, (April, 1974), pp. 271.

Florida State University

Doctor of Philosophy and Doctor of Education

The program is designed to produce leaders in instruction and research in art education and to encourage students to produce a significant contribution to the body of knowledge which constitutes the teaching/learning process in art. The objectives of the program are sought through: (a) selective admission procedures; (b) a curriculum which is interdisciplinary and adaptive to deepening knowledge in a particular subspecialty; (c) continuous evaluation to ascertain achievement level and potential of the student for further development; (d) research opportunities and support and; (e) close faculty-student relationships.

In general, there are two major roles in the field of art education for which advanced graduate studies have relevance. The first of these is the technological role in which the art educator concentrates on teaching, supervision, or administration. The second role is one in which it is the task of the art educator to produce historical and/or philosophic theory as well as scientific theory applicable to art education.

In the field of art education the difference in the Doctorate of Philosophy and the Doctorate of Education is to be found in the unique competencies of the candidate and the means used to attain personal objectives. In all instances, both the Ph.D. and the Ed.D. candidate is required competency in common basic information from both the theoretical and technological aspects of the field. The nature of the individualized doctoral studies program determines the depth at which the candidate pursues one or the other.

Bulletin, The Florida State University, Vol. LXVII, No. 4
(Sept., 1974), pp. 341.

"The Doctoral Program in Art Education," Department of Art Education and Constructive Design, Form ATE 601/76, Tallahassee, Florida, Florida State University, 1976, pp. 8.

Illinois State University

Doctor of Education

A. Program Objectives: The doctoral program (Ed.D.) offered through the Department of Art at Illinois State University is designed to prepare teachers, administrators and researchers for college and university level employment.

B. Major Program Features: The program allows each student the opportunity to design a plan of studies to suit his needs and interest. The student must spend a minimum of four semesters in residence, two of which must be consecutive.

C. Program Faculty: The doctoral program has the expertise of 21 full graduate faculty members and nine associate members. Of the full graduate faculty, seven have the Doctorate with seven having the Master of Fine Arts degree. The associate graduate faculty is comprised of one with the Doctorate and three with the Master of Fine Arts degree. The graduate Art faculty has attained both regional and national recognition for their contributions in research, publications, exhibitions, and professional association presentations.

"Doctoral Program in Art, College: Fine Arts; Department: Art," excerpts from unpublished monograph, Normal, Illinois, Illinois State University, 1976, pp. 113, 114, 118, and 120.

Illinois State University Graduate Catalog, 1974-75, pp. 124.

Indiana University

Graduate Studies in Art Education

Graduate studies in art education at Indiana University are designed to lead students toward being responsible teachers and toward being leaders in the field. The focus in art education lies in the direction of the research, development, and administration of art curriculums. The presence of an excellent university library and a vigorous faculty of educational researchers and curriculum developers offers the graduate student some of the best opportunities in the country for the pursuit of curricular problems at all levels of art education. The prospective graduate student should be informed that the art education faculty consider their field to be more broadly based than is commonly conceived. The faculty do not restrict their activities to the concerns of teaching the fine arts and the artistic crafts in public schools, as important as they may be. They are intimately concerned with education over the entire range of behaviors that pertain to art and in the study of all the kinds of institutions that engage in such work.

Graduate studies in Art Education at Indiana University are administered within the School of Education. Degree programs are controlled by the Graduate Division of the School of Education. The following statements sum up the general objectives of the programs in art education, particularly of those at the doctoral levels. Graduates should:

1. be able to apply material from the general field of education and other related areas of inquiry to questions which are of particular concern to art educators.
2. have a grasp of all the current forms of art education in America, how they have evolved, and what may be expected to occur in the future.
3. become familiar with all of the more important art education literature.
4. be prepared to improve the level of instruction in art at all levels.
5. be able to engage in research and curriculum development that are pertinent to art education.

Graduate School, Indiana University Bulletin, 1974/75,
pp. 256.

"Indiana University, School of Education, Graduate Studies in Art Education," unpublished monograph, Bloomington, Indiana, Indiana University, 1975, pp. 2.

School of Education, Graduate Program, 1974/75, Indiana University Bulletin, Vol. LXXI, No. 10 (April 30, 1973), pp. 94.

Ohio State University

Doctor of Philosophy

Graduate study in the O.S.U. Department of Art Education is individually designed. Each graduate study program is constructed by the student in consultation with a faculty advisor. Courses in The College of the Arts, the College of Education, and in several other university colleges can be credited toward the two graduate degrees offered. Graduates receive a Master of Arts or a Doctor of Philosophy degree. Requirements and programs leading to these two degrees are outlined in the following paragraphs.

Ohio State University Bulletin, Course Offerings, The Ohio State Bulletin, Vol. LXXVIII, No. 6 (April 3, 1974), pp. 512.

Ohio State University Bulletin, Graduate School, The Ohio State University Bulletin, Vol. LXXVIII, No. 5 (April 2, 1974), pp. 120.

"Ohio State University, Department of Art Education: Graduate Programs," revision 5/15/74, unpublished monograph, Columbus, Ohio, Ohio State University, 1974, pp. 5.

New York University

Doctor of Education and Doctor of Philosophy

The Ed.D. and Ph.D. Programs in Art Education are planned as curricula to further knowledge and understanding of the visual arts in education. The Programs are conceived as being highly individualized; we make every effort to develop plans of study which are directly related to the interests and capabilities of our doctoral students.

In general, we seek to enroll persons of demonstrated leadership abilities in the field of Art Education. The Program is one in which students are expected to carry on original research that will contribute to the furthering of the visual arts in education.

Jerome Hausman, Coordinator of Doctoral Programs, form letter, School of Education, Division of Creative Arts, Department of Art Education, New York, New York University, 1974, pp. 2.

New York University Bulletin School of Education 1974-1975,
Vol. LXXIV, No. 3 (January 21, 1974), pp. 283.

Pennsylvania State University

Doctor of Education

The D.Ed. is conferred in recognition of advanced preparation of a higher order for work in the profession of education as evidenced by 1) the satisfactory completion of a prescribed period of study; 2) the ability to apply scientific principles in classroom instruction, supervision of instruction, administration, or as a consulting specialist in certain educational areas; 3) the preparation of a thesis demonstrating ability to undertake an educational problem with originality and independent thought; and 4) successfully passing examinations showing satisfactory grasp of the field of specialization and its relation to allied educational areas. A minimum of 15 credit hours is required in a minor field outside education.

Doctor of Philosophy

The Ph.D. is conferred in recognition of high attainment and productive scholarship in some special field of learning as evidenced by 1) the satisfactory completion of a prescribed period of study and investigation, 2) the preparation of a thesis involving independent research and 3) the successful passing of examinations covering both the special subject and the general field of learning of which this subject forms a part. The minor is optional for the Ph.D.

"Graduate Programs in Art Education," Revised-June 1974, unpublished, University Park, Pennsylvania, Pennsylvania State University, 1974, pp. 8.

Stanford University

Doctor of Education and Doctor of Philosophy

The School of Education at Stanford University offers work leading to the Ph.D. and Ed.D. degrees in Education with specialization in the field of Art Education. The Ph.D. degree is designed for students who are primarily interested in pursuing research as a major aspect of their professional work. Research activities include scholarly work in the humanistic domains of education such as history, philosophy and aesthetics as well as activities in disciplines using quantitative empirical means in dealing with educational problems.

The Ed.D. degree is intended for students wishing to emphasize teaching and supervision primarily and who will use research data, where appropriate, to guide their activities as educational leaders in the field.

"Doctoral Study in the Field of Art Education," School of Education, Stanford, California, Stanford University, 1974, pp. 6.

Stanford University Bulletin, Series 28, No. 5 (Jan., 1974), pp. 76.

University of Georgia

Doctor of Education

This degree provides advanced professional training for careers in teaching, administration and other educational services. The degree is offered in the following fields of education: adult education, art education, business education, counseling, counseling and student personnel services, curriculum, early childhood education, education of the gifted, educational administration, educational measurement, educational philosophy, educational psychology, elementary education, English education, exceptional children, foreign languages, geographic education, guidance and counseling, health and physical education, higher education, mathematics education, mental retardation, music education, reading education, recreation, research design, school psychology, science education, social science, sociology education, special education, speech education, speech pathology and audiology, supervision, teacher education, and vocational education. Specialization in research training and in subject fields appropriate to elementary, secondary and college teaching is provided.

Doctor of Philosophy

The University established this degree for the purpose of providing properly qualified students with the opportunity to pursue research and other scholarly activity beyond the point that is possible in programs for the master's degree. At present, opportunity for such advanced graduate work is provided in agricultural economics, agronomy, animal nutrition, animal science, anthropology, art, biochemistry, botany, business administration, chemistry, comparative literature, counseling and student personnel services, drama, ecology, economics, education of exceptional children, English, entomology, food science and dairy manufacturing, forest resources, geography, geology, history, linguistics, mathematics, microbiology, pharmacology (veterinary), pharmacy, philosophy, physics, physiology (veterinary), plant pathology and plant genetics, plant sciences, political science, poultry science, psychology, reading education, Romance languages, sociology,

statistics, veterinary parasitology, veterinary pathology, and zoology.

This degree will not be granted upon the completion of any definite amount of work prescribed in advance. It will be granted in recognition of proficiency in research, breadth and soundness of scholarship, and thorough acquaintance with a specific field of knowledge. Evidence of such attainment must be provided through the presentation of an acceptable dissertation based upon independent research and through the satisfactory passing of such written and oral examinations as may be prescribed.

University of Georgia Bulletin, 1973-1975, The Graduate School, Athens, Georgia, University of Georgia, 1973, pp. 30.

University of Illinois-Urbana

Doctor of Education

The Doctor of Education in Art Education offered by the University of Illinois, Urbana, is essentially academic in nature and is intended for those individuals who are seriously committed to providing professional leadership to the areas of teacher training, curriculum development and research in art education. This degree is not designed to service individuals with an interest in teaching professional studio courses in art in higher education.

Graduate Programs, Department of Art and Design, University of Illinois at Urbana-Champaign, no date, pp. 32.

George W. Hardiman, Coordinator, Graduate Programs in Art Education, written description on data form, Champaign, Illinois, University of Illinois, Urbana-Champaign, 1976.

University of Kansas

Doctor of Philosophy

The degree of doctor of philosophy is the highest degree offered by the University. It is awarded for mastering a field of scholarship, for learning the methods of investigation appropriate to that field, and for completing a substantial piece of original research.

Although the courses and the research leading to the Ph.D. are necessarily specialized, the attainment of this degree should not be an isolated event in the enterprise of learning. The aspirant for the Ph.D. is expected to be a well educated person with a broad base of general knowledge, not only as preparation for more advanced work but also as a means of knowing how the chosen specialty is related to other fields of human thought.

As a means of giving depth and breadth to their doctoral programs, many departments require some work in a minor field or at least an articulated selection of extra-departmental courses. Because of the diversity of the fields in which the Ph.D. is offered and the variety of needs and interests represented by individual students, the degree does not have a specific requirement for a minor; however, the Ph.D. aspirant is encouraged to plan an integrated program under departmental direction, that will include courses outside the major field.

Doctor of Education

The degree of doctor of education is a professional degree designed primarily for practitioners in the field of education. Therefore, when making application for admission as an aspirant for the degree, the student must present evidence of at least 18 months of successful experience in professional education. In addition, the applicant must submit scores on the aptitude section of the Graduate Record Examination (administered five times a year at the University of Kansas and at many other locations around the country).

Because Ed.D. programs emphasize preparation for high-level professional practice, the degree is awarded only upon the completion of three years of advanced work in both the theory and practice of education. Candidates must complete a minimum of 48 semester hours above the master's degree level or its equivalent at the University of Kansas; credit for the dissertation may be a part of the 48 semester hours. The actual number of hours to be required will be determined by the candidate's committee.

University of Kansas Bulletin, Catalog of The Graduate School, 1974-1975, Vol. 75, No. 2 (May 31, 1974), pp. 32.

University of New Mexico

Doctor of Education and Doctor of Philosophy

The doctorate is a degree representing broad scholarly attainments, a deep grasp of a field of study, and expertise in the conceiving, conducting and reporting of individual research. As such, its attainment is no mere matter of "meeting requirements." Thus, the requirements described below should be viewed only as a minimal formal context in which the student is expected to grow to the professional stature denoted by the doctoral degree.

It is in this sense that the formal requirements are summarized in terms of:

- course work;
- work done in residence;
- foreign language or alternative requirement;
- additional requirements of specific departments;
- application for and admission to candidacy;
- the doctoral comprehensive examination;
- the dissertation;
- the final examination;
- the ten-year limit.

Please consult the departmental sections of this Bulletin for the particular requirements of specific departments. Graduate School requirements are presented in the sections following.

The University of New Mexico Bulletin, The Graduate School, 1974-75, pp. 199.

University of Oregon

Doctor of Education

The Doctor of Education (D.Ed.) degree is granted in recognition of mastery of theory, practice, and research in the field of Art Education. It culminates in a dissertation that should make a significant contribution to professional knowledge, or that should show that the student can effectively interpret and synthesize knowledge already available.

Doctor of Philosophy

The Doctor of Philosophy (Ph.D.) degree in Art Education is granted in recognition of mastery of knowledge in a specialized subject or subject field. It culminates in a dissertation that should demonstrate scholarship and an ability to advance professional knowledge through the use of research tools.

"Program for Ph.D. and D.Ed. Degrees in Art Education, Granted from the College of Education," unpublished monograph, Department of Art Education, School of Architecture and Allied Arts, Eugene, Oregon, University of Oregon, 1974, pp. 6.

APPENDIX K

NUMBER AND PERCENTAGES OF ADMISSION, CURRICULA
AND DEGREE REQUIREMENTS FOR THE PH.D. DEGREE
IN ART EDUCATION FOR EACH UNIVERSITY

University	Ph.D. Degree						% of Total
	Admission Requirements		Curricula Requirements		Degree Requirements		
	#	%	#	%	#	%	
AZ SU	12	63.1	8	57.1	11	64.7	62
Ball SU	. . .	. . .	. . .	. . .	. . .	. . .	. . .
Columbia	. . .	. . .	. . .	. . .	. . .	. . .	. . .
FL SU	14	73.6	7	50.0	12	70.5	66
IL SU	. . .	. . .	. . .	. . .	. . .	. . .	. . .
IN SU	9	47.3	8	57.1	12	70.5	58
NY U	12	63.1	7	50.0	12	70.5	62
OH SU	11	57.8	5	35.7	11	64.7	54
PA SU	16	84.2	9	64.2	15	88.2	80
Stanford	7	36.8	7	50.0	10	58.8	48
U of GA	11	57.8	3	21.4	11	64.7	50
U of IL-U	. . .	. . .	. . .	. . .	. . .	. . .	. . .
U of KS	12	63.1	12	85.7	16	94.1	80
U of NM	10	52.6	7	50.0	11	64.7	56
U of OR	11	57.8	7	50.0	13	76.4	62
Average	11.3	59.8	7.2	51.9	12.1	71.6	61

APPENDIX L

NUMBER AND PERCENTAGES OF ADMISSION, CURRICULA,
AND DEGREE REQUIREMENTS FOR THE ED.D DEGREE
IN ART EDUCATION FOR EACH UNIVERSITY

University	Ed.D. Degree						% of Total
	Admission Requirements		Curricula Requirements		Degree Requirements		
	#	%	#	%	#	%	
AZ SU	12	63.1	9	64.2	11	64.7	64
Ball SU	14	73.6	9	64.2	14	82.3	74
Columbia	13	68.4	9	64.2	10	58.8	64
FL SU	14	73.6	7	50.0	11	64.7	64
IL SU	11	57.8	3	21.4	11	64.7	50
IN U	9	47.3	9	64.2	14	82.3	64
NY U	12	63.1	7	50.0	10	58.8	58
OH SU	...	...	...	...	...	...	...
PA SU	15	78.9	9	64.2	13	76.4	74
Stanford	7	36.8	6	42.8	9	52.9	44
U of GA	16	84.2	4	28.5	13	76.4	66
U of IL-U	11	57.8	9	64.2	13	76.4	66
U of KS	13	68.4	11	78.5	15	88.2	78
U of NM	10	52.6	7	50.0	11	64.7	56
U of OR	11	57.8	7	50.0	12	70.5	60
Average	12	63.1	7.5	54.0	11.9	70.1	63

APPENDIX M

PERCENTAGES OF ADMISSION, CURRICULA, AND DEGREE REQUIREMENTS
FOR THE DOCTORAL DEGREE IN EDUCATION AND ART EDUCATION
FOR EACH UNIVERSITY

Department	Admissions		Curricula		Degree		% of total possible	Rank
	Number of Requirements	Per cent of Nineteen Possible	Number of Requirements	Per cent of Fourteen Possible	Number of Requirements	Per cent of Seventeen Possible		
Education							Total Possible	
AZ SU, 2*	12	63.1	8.5	60.6	11	64.7	63	1
IN U, 2	9	47.3	8.5	60.6	13	76.4	61	2
NY U, 2	12	63.1	7	50.0	11	64.6	60	3
Stanford, 2	7	36.8	6.5	46.4	9.5	55.8	46	5
U of NM, 2	10	52.6	7	50.0	11	64.7	56	4
Average	10	52.6	7.5	53.5	11.3	66.4	57.2	
Art Education								
Columbia, 1**	13	68.4	9	64.2	10	58.8	64	4
FL SU, 2	14	73.6	7	40.0	11.5	67.6	65	3
OH SU, 1	11	57.8	5	35.7	11	64.7	54	6
PA SU, 2	15.5	81.5	9	64.2	14	82.3	77	2
U of KS, 2	12.5	65.7	11.5	82.1	15.5	91.1	79	1
U of OR, 2	11	57.8	7	50.0	12.5	73.4	61	5
Average	12.8	67.3	8	57.7	12.4	73.0	66.6	

*=2 Programs, Ed.D. and Ph.D. **=1 Program, Ed.D. or Ph.D.

APPENDIX N

REQUIREMENTS BY CONTROL: STATE AND INDEPENDENT NON-PROFIT

Control	# Admissions	% of 19	# Curricula	% of 14	# Degree	% of 17	% of Total of 50	Rank
Public Universities								
AZ SU	12	63.1	8.5	60.6	11	64.7	63	6
Ball SU	14	73.6	9	64.2	14	82.3	74	3
FL SU	14	73.6	7	50.0	11.5	67.6	65	5
IL SU	11	57.8	3	21.4	11	64.7	50	12
IN U	9	47.3	8.5	60.6	13	76.4	61	7
OH SU	11	57.8	5	35.7	11	64.7	54	11
PA SU	15.5	81.5	9	64.2	14	82.3	77	2
U of GA	13.5	71.0	3.5	25.0	12	70.5	58	9
U of IL-U	11	57.8	9	64.2	13	76.4	66	4
U of KS	12.5	65.7	11.5	82.1	15.5	91.1	79	1
U of NM	10	52.6	7	50.0	11	64.7	56	10
U of OR	11	57.8	7	50.0	12.5	73.4	61	7
Average	12	63.3	7.3	52.3	12.4	73.2	63.6	
Private Universities								
Columbia	13	68.4	9	64.2	10	58.8	64	1
NY U	12	63.1	7	50.0	11	64.7	60	2
Stanford	7	38.8	6.5	46.4	9.5	55.8	46	3
Average	10.6	56.7	7.5	53.5	10.1	59.7	56.6	

APPENDIX O

ART AND ART IN COOPERATION WITH EDUCATION DEPARTMENTS

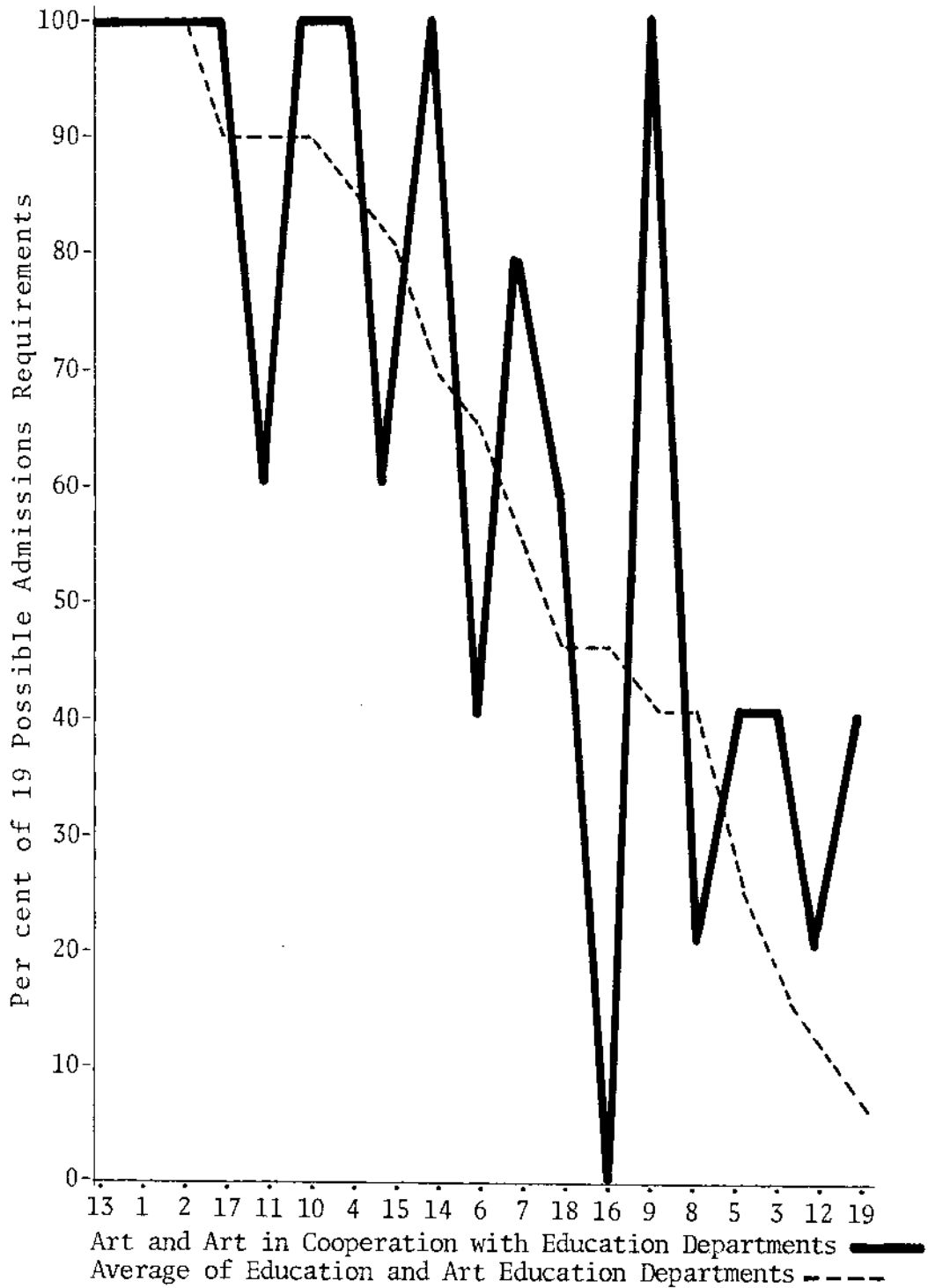
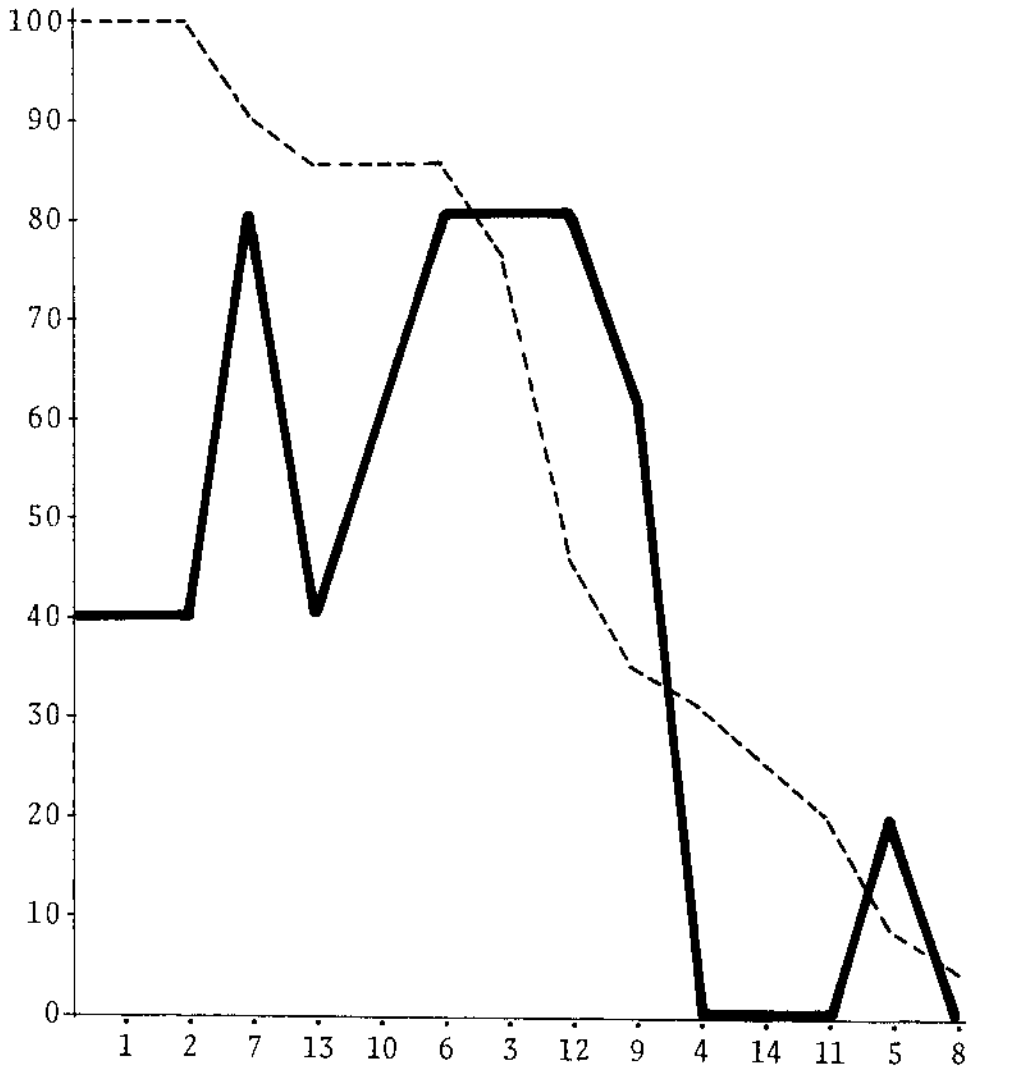


Fig.15--Admission requirements compared to average of other 20 programs.

APPENDIX P

ART AND ART IN COOPERATION WITH EDUCATION DEPARTMENTS



Art and art in cooperation with education departments ———

Average of education and art education departments - - - -

Fig.16-- Curricula requirements compared to average of other twenty programs.

APPENDIX Q

ART AND ART IN COOPERATION WITH EDUCATION DEPARTMENTS

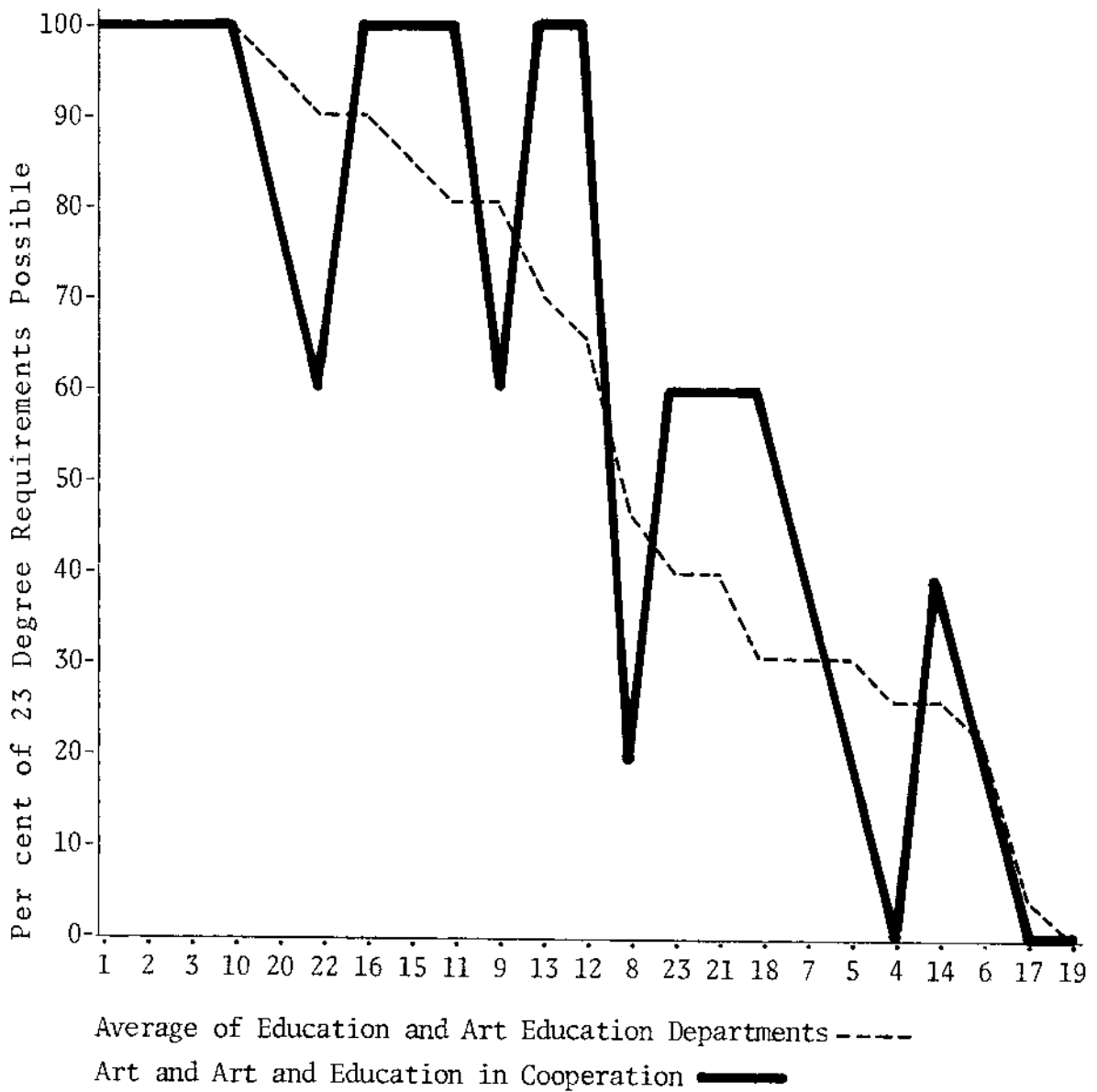


Fig.17--Degree Requirements compared to average of other 20 programs.

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