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A survey of art courses in a selected group of private junior colleges

1948
Service Papers

BOSTON UNIVERSITY

SCHOOL OF EDUCATION

Service Paper

A SURVEY OF ART COURSES IN A SELECTED GROUP OF PRIVATE JUNIOR COLLEGES

Submitted by

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1 9 4 8

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CHAPTER I

ART IN SELECTED PRIVATE JUNIOR COLLEGES

The Problem and Methods of Procedure

The Problem.-- The purpose of this service paper is to discover:

1. What art curricula and courses are offered by a selected group of junior colleges.
2. Under what conditions these courses are being offered.
3. The amount of credit granted.
4. The proportion of the total staff engaged in teaching art.

How the schools were selected.-- There are 42 states with private junior colleges listed in the January, 1947 edition of the Junior College Journal. The writer chose the first half (21) of the states listed alphabetically and wrote for catalogues. From 152 requests the writer received 107 catalogues. There are 56 schools offering courses in art leaving 51 without any art courses mentioned in their catalogues.

The following junior colleges were selected:

Alabama

1. Oakwood Junior College, Huntsville
2. Sacred Heart Junior College, Cullman

The following junior colleges were selected:--(continued)

Alabama

3. Snead Junior College, Boaz

California

4. Beulah College, Upland
5. Menlo Junior College, Menlo Park
6. La Sierra College, Junior College Division, Arlington
7. Los Angeles Pacific College, Los Angeles
8. Marymount College, Los Angeles
9. Notre Dame College, Belmont

Colorado

10. Colorado Woman's College, Denver

Connecticut

11. Junior College of Connecticut, Bridgeport
12. New London Junior College, New London

District of Columbia

13. Georgetown Visitation Junior College, Washington
14. Holton-Arms Junior College, Washington
15. Immaculate Junior College, Washington
16. Marjorie Webster Junior College, Washington
17. Mount Vernon Seminary, Washington

Florida

18. St. Petersburg Junior College, St. Petersburg
19. The Casements Junior College, Ormand Beach
20. Thomas Alva Edison Junior College, Fort Myers

The following junior colleges were selected:--(continued)

Georgia

21. Emory Junior College, Oxford
22. Young L. G. Harris College, Young Harris

Idaho

23. Ricks College, Rexburg

Illinois

24. Frances Shimer College, Mount Carroll
25. Lincoln College, Lincoln
26. Monticello College, Alton

Iowa

27. Graceland College, Lamoni
28. Mount Mercy Junior College, Cedar Rapids
29. Mount St. Clare Junior College, Clinton
30. Northwestern Junior College, Orange City
31. Waldorf College, Forest City

Kansas

32. Central College, McPherson
33. Hesston College and Bible School, Hesston
34. Sacred Heart Junior College, Wichita

Kentucky

35. Campbellsville College, Campbellsville
36. Cumberland College, Williamsburg
37. Kentucky Female Orphan School, Midway
38. Loretto Junior College, Nerinx
39. Sue Bennett College, London

The following junior colleges were selected:--(concluded)

Maryland

40. Chevy Chase Junior College, Chevy Chase

Massachusetts

41. Bradford Junior College, Bradford
42. Cambridge Graduate School, Cambridge
43. Cambridge Junior College, Cambridge
44. Chamberlain School, Boston
45. Endicott Junior College, Beverly
46. Erskine School, Boston
47. Garland School, Boston
48. House in the Pines Junior College, Norton
49. Lasell Junior College, Auburndale
50. Mary Brooks School, Boston
51. Mount Ida, Newton Center
52. Pine Manor Junior College, Wellesley

Mississippi

53. All Saints' Episcopal College, Vicksburg
54. Gulf Park College, Newton
55. Whitworth College, Brookhaven
56. Wood Junior College, Mathiston

Further information.-- The catalogues came promptly in most cases; there were some delays as new catalogues were being printed at some schools. The catalogues range from small folders to elaborate, beautifully printed and illustrated

pamphlets. The art programs offered have a wide range, also, from one slim course in art to a program heavy with history and theory; either program being of danger to the young student with yearnings towards the art field. The one course program has the danger of leaving the student frustrated and unless greatly talented, his interest turns to other subjects. On the other hand, an over-rich program in history and theory confronting the young art student will develop an overly critical attitude stifling his creative desire. The cynic might remark here, that what the art field needs is more critics and consumers and fewer artists of small ability. The writer feels that the ideal art program should allow the student's creative ability to develop to the fullest, but with just enough theory to serve as a critical anchor.

Letters for specific information.-- All the catalogues did not give the information that the writer needed for this survey, so letters were sent again asking for specific information.[1/] The material lacking in most catalogues was the semester hours credit for the courses. Telephone calls were made to the schools near-by to save time. Most of the schools were very helpful, but a few did not answer the letter.

1/ See Appendix

Some replies.-- A letter was received from one school stating that the art department had not functioned for several years. This school had advertised art in their 1947-1948 catalogue. Some other catalogues offered education in terms suitable for a singing commercial, and with as much elaboration of fact. One catalogue was written in French.

Further information concerning catalogues.-- Many of the catalogues were found to be repetitious, giving the casual reader the impression that the school offered much more than it actually did. Misleading information, such as listing a year course by the semester and giving each semester a different title, was found in some catalogues.

Indexing the Material

Size of card.-- Cards were chosen as the means of indexing the material from the catalogues. The small size card (3 by 5 inches) was chosen for its convenience and ease in handling.

Code number and letter.-- The first state listed alphabetically was given the code number "1", the succeeding states were given succeeding numbers. Beside each numerical was placed a letter (starting with "a") indicating the school. The schools were also done alphabetically. According to this system, Oakwood College, Alabama is "1-a".

Color choice.-- Cards of different colors were decided on to separate the material. The colors chosen are: white, salmon pink, green, and buff (light yellow). White, being the most common color in cards, was chosen for the most important material. The salmon pink card, pink being the most trying to the eyes, was chosen for the least amount of material.

Reasons for use of colored cards.-- Because of the large number of cards needed, about 2,000, it was thought that different colored cards would be helpful in indexing the material from the catalogues.

By using colored cards it was found:

1. Cards of different colors save time in sorting.
2. That it saves one's eyes, as it is not necessary to read the card to know whether it lists course, contents, curriculum or art hours.
3. If the cards are accidentally dropped on the floor, they can be easily sorted.
4. For an art teacher cards of different colors add a bright cheerful note to the index, where all white cards would seem terribly monotonous.
5. That it simplifies search for information in the index-- one can quickly pick out by color the card with the information desired.

Elastic bands used.-- The cards were separated into packets with elastic bands around each group of cards for every school. In this way the schools were separated one from the other. The packets of cards were placed in alphabetical order by state and under each state alphabetically by school.

Index boxes.-- Two boxes in which this size card is kept in the store were donated by a kind store-keeper. These boxes are the same size as the 3 by 5 inch index boxes. But these boxes have proved to be more convenient than the standard index file as they are lighter, thus more easily carried from room to room. These boxes are also more convenient than the ordinary drawer type index, because while working the cover can be removed and the packets of cards easily made available.

Information written on cards.-- The catalogues were placed in alphabetical order by state and school. Each catalogue was read carefully and the information that was desired was written on the lined surface of the cards. Any information that might prove helpful in the writing of the paper, but not necessary for the survey, was written on the back of the first card in each group (the white one). A star was placed on the white card in the lower right hand corner if it had information on the back.

Color code.-- Cards of different colors were decided upon to separate the material.

White cards

1. In upper right hand corner, the code number and letter for state and school
2. D. or N. to indicate whether or not the school is denominational
3. total art hours
4. number of art hours required with curricula
5. the proportion of the total staff engaged in teaching art.

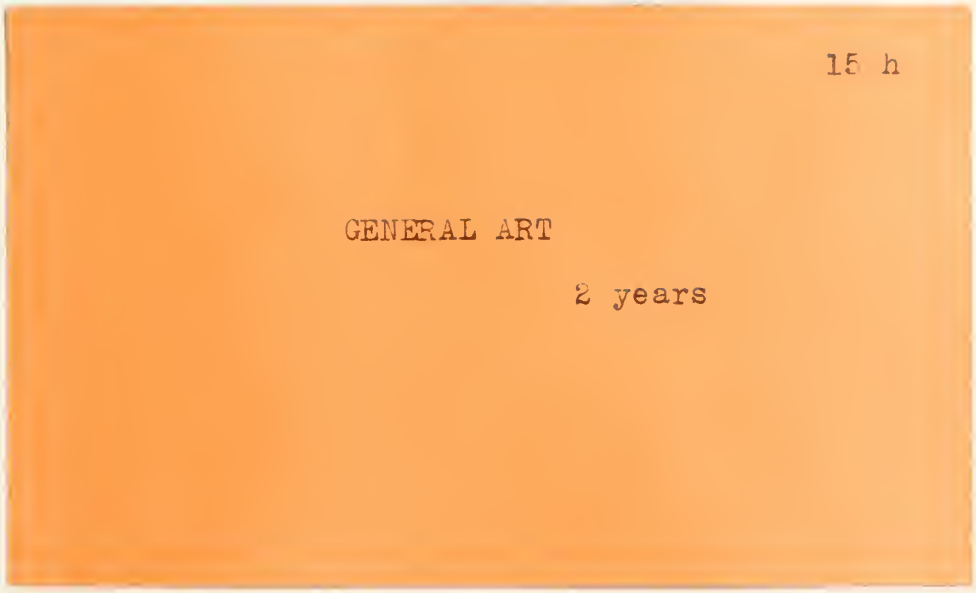
N 15 h

39--total art hours
18--General Art
18--Arts and Crafts
6--Pre-Merchandising
12--Pre-Occupational Therapy

8.32

Pink cards

1. code number and letter
2. name of art curricula
3. number of years offered



Green cards

1. code number and letter
2. name of course
3. number for course
4. whether or not it is required or elective (R. or E.)

5. semester offered
6. credit

15 h

1. HISTORY OF ART

1 S. & 2 S.

6 hours

R.

Buff cards

1. code number and letter
2. number of course
3. contents (a separate card for each item).

15 h

1.

architecture

CHAPTER II

CONTENTS OF CATALOGUES

The Analysis of the Art Offered in Junior Colleges

Course titles.-- At first glance the writer found a bewildering number of art courses being offered by the junior colleges. In all, there are 241 titles for art courses; table 1 lists these courses by titles given in the catalogues. But the writer discovered after carefully checking the contents of these 241 courses that actually there are but 13 standard art courses at junior college level. In the following pages each of these 13 standard art courses is described.

Titles for Art History.-- Architecture of the Renaissance, Art of the Orient, Development of Modern Painting, History of Art and Civilization, History of Medieval, Renaissance and Modern Art, Northern Painting, and Painting from Giotto to Picasso are some of the titles given to Art History.

Art course differences in denominational and in nondenominational schools.-- The courses that are offered in denominational and in nondenominational junior colleges are

for the most part similar. But there is one notable difference, a course in art for future elementary school teachers is offered in 18 denominational and in only one nondenominational junior college. The writer has found the reason for this difference is that the large proportion of the nondenominational junior colleges are found in New England and in California; both sections have very high teaching standards. Ordinarily, to teach even at elementary school level a four-year normal school or college preparation is necessary in these sections.

Music offered more often than art.-- The writer noted in going through 107 catalogues that courses in music were offered in more junior colleges than were courses in the visual arts. In only one school was an appreciation course given that covers both music and the visual arts. The writer believes that in the small junior college with limited staff and resources, such a course of two years in length would be most beneficial and enjoyable for the students.

On the following pages, Table 1 gives a list of the art titles in denominational and in nondenominational junior colleges.

Table 1. Art Titles in Denominational and in Non-denominational Junior Colleges.

Titles of the Art Courses Offered	Number of Junior Colleges Offering the Course	
	Denominational	Nondenominational
(1)	(2)	(3)
1. Adaptation and Modification of Homes.....	0	1
2. Advertising Art I.....	0	3
3. Advertising Art II.....	0	2
4. Advertising Design I.....	1	1
5. Advertising Design II.....	1	0
6. Advertising (General).....	0	1
7. American Art.....	0	1
8. Anatomical Drawing.....	1	0
9. Applied Art.....	3	1
10. Architecture of the Renaissance.....	1	0
11. Art and Design.....	2	0
12. Art and Music.....	1	0
13. Art Appreciation.....	12	5
14. Art Education.....	2	0
15. Art Education--Craft Teaching.....	1	0
16. Art Essentials.....	1	0
17. Art for Children.....	0	1
18. Art for Elementary Grades..	2	0
19. Art for Elementary Teachers.....	2	0
20. Art History I.....	8	10
21. Art History II.....	0	1
22. Art History and Appreciation I.....	1	5
23. Art History and Appreciation II.....	0	1
24. Art Interpretation.....	0	1
25. Art in the Home.....	1	0
26. Artistic Photography.....	1	0
27. Art of the Orient.....	0	1
28. Art Principles.....	0	1
29. Book Illustration.....	0	1
30. Ceramics I.....	0	3
31. Ceramics II.....	0	1

(continued)

Table 1. (continued)

Titles of the Art Courses Offered	Number of Junior Colleges Offering the Course	
	Denominational	Nondenominational
(1)	(2)	(3)
32. Chalk Illustration.....	1	0
33. Chalk Talk.....	1	0
34. Clay Modeling.....	0	1
35. Color.....	0	1
36. Color and Design I.....	2	1
37. Color and Design II.....	1	0
38. Commercial Art I.....	2	8
39. Commercial Art II.....	0	4
40. Commercial Art and Illustration.....	1	0
41. Commercial Art Workshop.....	0	1
42. Composition and Arrangement.	1	0
43. Composition and Painting....	0	1
44. Commercial Design.....	2	2
45. Contemporary Art.....	2	0
46. Costume Design I.....	1	4
47. Costume Design II.....	0	2
48. Costume Design and Figure Construction.....	1	0
49. Costume Design and Interior Decoration.....	0	1
50. Crafts I.....	3	2
51. Creative Art.....	1	0
52. Design I.....	6	2
53. Design II.....	2	1
54. Design and Commercial Art...	1	0
55. Design and Composition I....	3	2
56. Design and Composition II...	1	0
57. Design and Crafts.....	0	1
58. Design and Drawing.....	2	2
59. Design and Painting.....	0	1
60. Design (Applied).....	1	0
61. Design(Architectural).....	0	1
62. Design (basic) and Appreciation.....	0	1
63. Design (Decorative).....	1	0
64. Design (Dress).....	1	1

(continued)

Table 1. (continued)

Titles of the Art Courses Offered	Number of Junior Colleges Offering the Course	
	Denominational	Nondenominational
(1)	(2)	(3)
65. Design(Industrial).....	0	2
66. Design of the Modern Room...	0	1
67. Design (Practical Application of).....	0	1
68. Development of Modern Painting.....	0	1
69. Domestic Architecture and Furniture.....	0	1
70. Drafting.....	0	1
71. Drawing I.....	3	1
72. Drawing II.....	1	0
73. Drawing and Creative Design.	1	0
74. Drawing and PaintingI.....	6	5
75. Drawing and Painting II.....	3	5
76. Elementary School Art.....	5	0
77. Elements of Art.....	1	0
78. Fashion Design I.....	0	1
79. Fashion Design II.....	0	1
80. Fashion Design and Illustration I.....	0	1
81. Fashion Design and Illustration II.....	0	1
82. Fashion Illustration I.....	2	1
83. Fashion Illustration II.....	0	2
84. Fashion Illustration Workshop.....	0	2
85. Figure Drawing and Anatomy..	0	1
86. Figure Drawing and Fashion Illustration.....	0	1
87. Fine Arts I.....	0	2
88. Fine Arts II.....	0	1
89. Freshman Art.....	1	0
90. Fundamentals of Drawing and Painting.....	2	1
91. Furniture and Ornament.....	0	1
92. General Art I.....	0	1
93. General Art II.....	0	1
94. General Art III.....	0	1
95. History of Ancient Art.....	1	0

(continued)

Table 1. (continued)

Titles of the Art Courses Offered	Number of Junior Colleges Offering the Course	
	Denominational	Nondenominational
(1)	(2)	(3)
96. History of Architectural Styles.....	0	1
97. History of Art and Civilization.....	0	1
98. History of Fashion in Costume.....	0	1
99. History of Medieval, Renaissance and Modern Art.....	1	0
100. History of Painting.....	0	1
101. History of Painting (Introduction).....	1	0
102. History of Renaissance and Modern Art.....	0	1
103. History of the Renaissance...	1	0
104. Home Decoration..... (Problems in).....	0	1
105. Home Furnishing.....	0	1
106. Home Planning and Interior Design.....	1	0
107. House Design and Interior Decoration.....	0	1
108. House Furnishing.....	1	0
109. House Planning.....	0	1
110. Interior Decoration I.....	5	7
111. Interior Decoration II.....	1	4
112. Interior Decoration Workshop.	0	1
113. Interior Design.....	1	1
114. Interior Design of Public Buildings.....	0	1
115. Introduction to Art.....	7	2
116. Introductory Painting.....	1	0
117. Jewelry and Silversmithing...	0	1
118. Landscape Painting.....	1	0
119. Lettering.....	4	0
200. Lettering and Design.....	1	0
201. Lettering and Poster Design..	1	0
202. Life Drawing I.....	1	1
203. Life Drawing II.....	0	1
204. Line, Design and Color.....	0	1
205. Medieval Art.....	0	1
206. Mechanical Drawing.....	1	1
207. Methods in Art for Intermediate Grades.....	1	0

Table 1. (concluded)

Titles of the Art Courses Offered	Number of Junior Colleges Offering the Course	
	Denominational	Nondenominational
(1)	(2)	(3)
208. Methods of Teaching Art I...	2	0
209. Methods of Teaching Art II..	1	0
210. Modeling and Ceramics I.....	0	1
211. Modeling and Ceramics II....	0	1
212. Modern Art.....	0	1
213. Northern Painting.....	0	1
214. Oil Painting.....	3	1
215. Painting I.....	7	3
216. Painting II.....	1	2
217. Painting III.....	1	0
218. Painting and Composition....	1	0
219. Painting from Giotto to Picasso.....	0	1
220. Perspective (Freehand).....	1	0
221. Pictorial Art I.....	1	0
222. Pictorial Art II.....	1	0
223. Portrait Painting.....	0	1
224. Pottery.....	1	0
225. Pottery II.....	1	0
226. Primary Arts and Camp Arts and Crafts.....	0	1
227. Principles of Art.....	2	0
228. Representation in Art.....	0	1
229. Sculpture I.....	1	3
230. Sculpture II.....	0	2
231. Small Home Planning.....	0	1
232. Sophomore Art.....	1	0
233. Stage Design.....	0	1
234. Still Life.....	2	0
235. Studio I.....	4	3
236. Studio II.....	3	3
237. Studio and Field Instruction I.....	0	1
238. Studio and Field Instruction II.....	0	1
239. Study of the Home.....	0	1
240. Textiles.....	0	1
241. Water Color.....	1	1

Thirteen Essential Art Courses Described

Differences in name only.-- After checking the contents of the 241 courses, named in Table 1, the writer found that this large number could be reduced essentially to 13 standard courses, (Table 2). The course given the title, Studio I, is the course most often given. This course consists of drawing, painting and some lecture work on art techniques. It was found that this course takes up many mediums such as; charcoal, pencil, water color, pastel, and oil. The writer believes such a course serves as an introduction to mediums but does not allow for proficiency in any one medium.

Studio II is a more advanced course allowing the student to explore farther among the many mediums. The advantage of these studio courses seems to be to help the student to find the medium in which he can express himself to the best advantage.

Art History is the second most popular course. It is the study of painting, architecture and sculpture. This course deals with each of these phases most briefly, allowing the student but a glimpse into the various arts at their various periods from the earliest time to the present.

Commercial Art, Fashion Design and Interior Decoration are the essential courses in the vocational curricula. The

students are given some knowledge of these art fields in a two-year program. But, the work in these courses, as in Studio I and II, is an introduction into the various phases of the work in these large fields. Four to ten hours a week are hardly time enough for the student to become really capable interior decorators, fashion illustrators or commercial artists.

Ceramics and Crafts are courses required in the various art curricula. The writer was told by a crafts teacher in a large junior college, that art students did not do so well in the crafts courses as did the Home Economics students. This, she believes, is due to the fact that many of the most talented art students lose interest after they have designed the object to be made, feeling that the actual making of the object is unimportant.

The course given the title, Art Education, gives the student a knowledge of art mediums and techniques to be taught to the elementary school child. The writer has found that a large item in the teaching of art to small children is, what not to teach them. Too often, teachers of art impose on first graders the dogma, "This is the way to draw a house." By the time that the children reach the fourth grade, they will be eager to see the various methods for drawing objects that the teacher can show them.

Color and Design is a course that in the ideal situation gives the student a working knowledge of one of the most acceptable color systems, and a knowledge of the various types of design. Too often this course is given over totally to copying designs from the past.

The following table (Table 2) shows the grouping of these courses.

Table 2. The Credit Range of the Standard Art Courses and the Number of Schools in Which They Are Offered.

Standard Art Courses	Number of Schools in Which the Course is Offered	Range in Semester Hours Credit
(1)	(2)	(3)
Art Education.....	19	2-6
Art History and Appreciation.....	38	2-10
Ceramics.....	4	4-6
Color and Design.....	14	2-6
Commercial Art I.....	19	1-8
Commercial Art II.....	6	3-6
Crafts.....	8	1-6
Fashion Design I.....	12	2-6
Fashion Design II.....	6	2-6
Interior Decoration I..	15	2-6
Interior Decoration II.	6	2-6
Studio I.....	40	2-6
Studio II.....	26	2-9

Credit Range.-- The semester hours credit range shown in Table 2 for the standard art courses is not wide. The credit for Art History and Appreciation having the greatest range (2-10). The range from 2 to 6 hours is the most common.

Write-ups of courses.-- The write-ups of the courses range from a line to a well written paragraph. The following are write-ups which seem to express best the contents of courses taken from various catalogues.

1. Art Education

"A study of the fundamental art principles as applied to the needs of children. Teaching methods."

La Sierra College catalogue

2. Art History

"A study of important works of painting, architecture and sculpture from the civilization of ancient Egypt to the present day. Lectures illustrated by slides from the collection of the Fogg Museum. Frequent visits to museums, study of excellent reproductions lent by the Boston Museum of Fine Arts, individual reports on reading and investigation of special topics. The purpose of the course is to give the student a foundation for appreciation, interpretation and criticism of the arts."

Erskine catalogue

3. Ceramics I and II.

"The production of pottery, the use of tools and equipment. Methods of using plaster for pottery models and molds, the properties and preparations of clays, throwing on the potter's wheel, kiln operation, glaze application,

processes of decoration and creative problems in Ceramic Art. Useful in occupational therapy, studio production, or as a craft hobby. Sculpturing is included."

Endicott Junior College catalogue

4. Color and Design

"Study of color theory through practical application in creative designs. Emphasis on: color harmonies; variations in area, chroma, value, and intensity; rhythm and balance achieved through choices in color."

Graceland College catalogue

5. Commercial Art I

"The course teaches color composition and dynamic symmetry. The work comprises lettering, poster advertising, book jackets, the rendering of heads for commercial display, cuts for advertisements, pen and ink sketches, black and white wash, water color illustration, fashion advertisement, and composition."

The Casements catalogue

6. Commercial Art II

"Illustration, black and white and color, advanced lettering; advertising psychology; pen and ink; advanced poster advertising; display advertising."

The Casements catalogue

7. Crafts

"Individual work, determined by the student's interest in special crafts. Training is offered in the designing of masks, pottery, metal work, clothing ornaments, belts, textile patterns and wood block prints, wood carving, clay modeling, plastics, and weaving."

Endicott Junior College catalogue

8. Fashion Design I

"The course teaches the fundamental principles of costume design; construction and proportions of the human figure; color and color harmonies. The projects are many, such as the creative designing of play, beach and sport costumes, street, afternoon and evening costumes, blouses, neckwear, sleeves, belts, negligees and millinery; also, the adaptation of all period costumes to the modern dress.

Instruction in the designing of materials is also given."

The Casements catalogue

9. Fashion Design II

"The rendering of fabrics, fur and lace in the various mediums of pen and ink; crayon, black and white wash, color wash and dry brush. The use of line and form in costume illustration: the creation method of design from nature and historical data."

The Casements catalogue

10. Interior Decoration I

"This course covers the history, architecture and furniture of England and America from 1600 to 1800 . The rendering in line and color of interior architecture, floor plans, furniture and fabrics is part of the studio work."

Lasell Junior College catalogue

11. Interior Decoration II

"This course covers the history and representative architecture, furniture and fabrics of the following periods:

Italian, Spanish and French Renaissance
Seventeenth and Eighteenth Centuries in France
Nineteenth Century in France and England
Twentieth Century in America.

Floor plans according to period are drawn to scale. Rendering in line and color of interiors, architecture, furniture and fabrics comprises a large proportion of the studio hours. Opportunity to practice perspective drawings in color and wash is constant."

Lasell Junior College catalogue

12. Studio I

"The Studio course covers instruction in the techniques of drawing, painting, and modeling, with emphasis on composition and design. Life models, still-life arrangements, landscape and original compositions contribute to the experience of the student.

"Various media include charcoal and pencil, oil paint, pastel, water color, and gouache."

Mount Vernon Seminary catalogue

13. Studio II

"Advanced study of various techniques, such as pastel, oil painting, and water color is made. Emphasis is placed on the study of color and the development of original composition."

Mount Vernon Seminary catalogue

The Seven Art Curricula

Art curricula offered.-- Of the 56 private junior colleges in this survey, 22 have art curricula. These curricula range from the most usual, a general art curriculum to as many as four curricula. The four curricula offered are Interior Decoration, Costume Design, Commercial Art and General Art. The curricula are listed in Table 3.

Nondenominational and denominational difference in curricula offered.-- The nondenominational schools offer more art curricula (29) than the denominational (11), in Table 3. The College Preparation in Art curriculum is offered in six denominational junior colleges, while the nondenominational offer no so-called College Preparation curriculum. But, the General Art Curriculum offered by the

nondenominational junior colleges is very similar and the writer feels that it would be acceptable for transfer credit by most universities and colleges.

Vocational and preparatory curricula.-- Table 3 indicates that the nondenominational tendency is towards a vocational or terminal type of art program fitting the student for employment after graduation. While the denominational school has a more preparatory type of study fitting the student for college.

The art curricula are shown in the following table, Table 3.

Table 3. Art Curricula in Denominational and in Nondenominational Junior Colleges

Titles of the Art Curricula Offered	Number of Junior Colleges Offering the Curricula	
	Denominational	Nondenominational
(1)	(2)	(3)
1. Arts and Crafts.....	0	1
2. College Preparation in Art.	6	0
3. Commercial Art.....	0	5
4. Commercial Art and Fashion Design.....	0	1
5. Costume Design.....	1	4
6. General Art.....	3	13
7. Interior Decoration.....	1	4

Art courses required with curricula other than Art.--Art courses were not found to be required in many of the curricula other than Art, (Table 4). Elementary Education and Home Economics are the two curricula that most often require courses in art. It was found that in one instance such a curriculum as the preparation for the Ministry and Religion require some art. In two instances, the Journalism curriculum requires art courses.

The curricula other than art that require courses in Art are shown in Table 4.

Table 4. The Curricula Other than Art That Require Courses in Art

Titles of Curricula Other than Art That Require Art Courses	Number of Junior Colleges in Which Required	Range in Semester Hours
(1)	(2)	(3)
Dramatic Art.....	2	1-12
Elementary Education.....	11	2-6
General Program.....	5	1-10
Home Economics.....	8	2-20
Intermediate Curriculum for Teachers.....	2	3-4
Journalism.....	2	1-2 2/3
Kindergarten Course.....	3	2-4
Ministry and Religious.....	1	1
Music.....	1	1
Pre-Occupational Therapy...	1	1
Retail Merchandising.....	4	2-12

Art Teachers in Junior Colleges

Number of junior colleges employing art teachers.--Of the 56 junior colleges in this survey offering art, only 44 list an art teacher. The proportion of the total staff engaged in teaching art ranges from 1.0 to 30.3 per cent. These teachers have an average background of college or art school, with a Master's degree in some cases. The writer found that the tendency is typical of art teachers, either to concentrate on art history or on painting. The ideal situation is to have two or more art teachers employed, allowing each teacher to teach the phases of the art program for which she is best suited and most interested.

Table 5 shows the proportion of the total staff engaged in teaching art.

Table 5. Proportion of the Total Staff Engaged in Teaching Art

Range of Total Staff Engaged in Teaching Art	Number of Schools That Fall in Range
(1)	(2)
1.0-1.9	3
2.0-2.9	6
3.0-3.9	6
4.0-4.9	3
5.0-5.9	8
6.0-6.9	6
7.0-7.9	2
8.0-8.9	3
9.0-10.9	4
11.7	1
14.2	1
30.3	1

CHAPTER III

CONCLUSIONS AND SUMMARY

1. Out of 107 catalogues of selected private junior colleges, 56 offer courses in art.

2. In the 56 schools it was found that there are 241 titles for art courses.

3. After carefully checking the contents of the 241 courses, this number was reduced to 13 standard art courses.

4. Semester hours credit for art courses in various junior colleges is quite similar.

5. The write-ups of the courses in the catalogues vary from one sentence to a paragraph.

6. Of the 56 junior colleges, 34 offer no art curriculum.

7. In the junior colleges that do offer art curricula, the non-denominational tendency is towards vocational or terminal type art programs, while the denominational is more of the preparatory type of work.

8. In curricula other than art, art courses are required in the Elementary Education and the Home Economics curricula to the greatest extent.

9. The range of the total staff engaged in teaching art, ranges from 1.0 to 30.3 per cent.

10. The thirteen standard art courses are: Art Education, Art History and Appreciation, Ceramics, Color and Design, Commercial Art I, Commercial Art II, Crafts, Fashion Design I, Fashion Design II, Interior Decoration I, Interior Decoration II, Studio I and Studio II.

11. The seven art curricula are: Arts and Crafts, College Preparation in Art, Commercial Art, Commercial Art and Fashion Design, Costume Design, General Art, and Interior Decoration.

12. Confusion in transfer credit -- the writer believes that junior colleges as a group should adopt standard titles for art courses, also, a common standard should be established for the credit that may be earned in the various courses by the student. Standard course titles and credits would help to eliminate much of the confusion entailed in transferring from one junior college to another and in transfer to college.

On inquiring among former junior college students who have transferred to various colleges in New England, the writer found that in nearly all cases, there had been confusion in course titles and credits. The college preparatory curriculum in junior colleges had the least confusion involved in transfer credit and course title.

SUMMARY OF RELATED BOOKS AND ARTICLES

The writings on Art as offered in junior colleges are almost non-existent. With the exception of the controversial articles in the College Art Journal, even the writings on Art in colleges and universities are not of great bulk. Possibly this is due to the fact that the subject "Art" is a relatively new subject for the junior college, college, and university. It was not until the 1870's that drawing and painting, as a course, was added to the subjects taught at Harvard University. In Great Britain, Art was not introduced into the universities until 1869. Ruskin was the first Art professor at Oxford and held what is called a "Slade Professorship." But until the 1930's, Art was not held in any great importance in the British universities. In contrast to this, before World War II, Art was a vital subject in the German universities for many years. It was not uncommon in large German universities to have as many as eight or ten professors and lecturers on Art on one faculty.

In the writings there is constant debate between the college and the art school about the relative merits of each. The art school accuses the college of making art majors into dilettanti, and the college accuses the art school of turning its students into craftsmen.

Professor Arthur Pope maintains that only from one to three per cent of the graduates of standard art schools are able to become "professional artists."[1] This obviously shows that the art school is failing in its duty, and the constant pleas that this failure is due to an "unappreciative public" are not wholly true. Yes, we must educate the public, but the public cannot be educated until there is work worthy to be used as subject matter on which to base this teaching.

The college has been accused of turning out dilettanti, idle appreciators who sit in judgment on the work of others, too feeble to lift a finger in creation. James L. Mursell wrote an excellent description of a type of "student" that colleges quite often graduate. He wrote:

> An appreciator of the arts is one who goes to an art gallery three times a year and to a concert twice a year, who knows that a Cezanne picture is better than a Saturday Evening Post cover design, and who tunes in on the Philharmonic broadcast when he has nothing better to do. If this, or even something much better but of the same kind is to be the outcome of art education, I seriously question whether it has very great value or can be made to appeal to a great many people. [2]

1/ Arthur Pope, Art, Artist and Layman, Harvard University Press, Cambridge, p.38.

2/ James L. Mursell, "Some Generalizations Concerning Art Education," Art Education Today, Bureau of Publications, Teachers College, Columbia University, New York, 1937, p.4.

The college and the art school obviously can never find a solution to this problem; they are like a kitten chasing her tail. If the college, as a solution to the problem, introduces many technical courses, the student's knowledge of the academic aspect of art will be lessened, due to the time element. So it is with the art school, if it adopts many history courses, the student will miss some of the technical knowledge which he entered the art school to gain in the first place.

It seems to the author that the junior college is the solution to this problem. The two years at junior college serve as an introduction to both phases of art, the academic and the professional. The student at the end of his course will know whether his abilities are suited for college or for art school. Whichever choice the student makes, he has a knowledge of the other phase of the art-field protecting him from the "dilettante" or the "craftsman" label.

Robert Henri wrote of the ideal school, whether it be junior college, art school, college or university. He said:

> A school where individuality of thought and individuality of expression is encouraged. A school and instruction which offers itself to the student to be used by him in the building of himself up into a force that will be of a stimulating value to the world. That he may use the school, its facilities, its instruction, that he may know that the school and the instructors are back of him,

interested, watching, encouraging, as ready to learn from him as to teach him, anxious for his evidence, recognizing in him a man-- another or a new force, giving him the use of its knowledge and experience, only demanding from him that he work both mind and body to the limit of his endurance to find in himself whatever there is of value, to find his truest thoughts and find a means, the simplest, straightest, the most fit means to make record of them. To be the deepest thinker, the kindest appreciator, the clearest and simplest, frankest creator he can be today, for by so doing, he is the master of such as he has today, and that he is master today is the only dependable evidence that he will be master tomorrow; that he has dignity, worth, integrity, courage in his thought and action today proves that he is today a student such as is worthy of the name in its fullest meaning. 1/

1/ Robert Henri, The Art Spirit, J.B. Lippincott Company, Philadelphia, p.228.

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APPENDIX

SAMPLE LETTER

7 Chamberlain Terrace
Waltham 54, Massachusetts
April 10, 1948

Dear Rev. Sister:

From a selected group of Junior College catalogues, I am doing a survey of art courses. Your catalogue does not list the total number of your teaching faculty, nor the number of art teachers. May I have this information ?

I am a graduate student at Boston University, and am conducting this survey as part of my program.

Thank you for your help.

Yours truly,

Marjorie J. McCaul

mm: encl.

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