A proposed non-credit art program for the College of the Pacific based on a survey of objectives: a thesis...

Earl Junior Washburn
University of the Pacific

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A PROPOSED NON-CREDIT ART PROGRAM FOR THE COLLEGE OF THE PACIFIC BASED ON A SURVEY OF OBJECTIVES

A Thesis
Presented to
the Faculty of the School of Education
The College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Earl Junior Washburn
July 1959
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CHAPTER I

THE PROBLEM

I. INTRODUCTION

It is the duty of every academic area of a liberal arts college to be constantly vigilant in the construction and operation of its program, to keep pace with the ever-changing needs of those students it includes within its discipline. This constant challenge means not only the normal upgrading and updating of regular course content, but also it means that attention should be paid to any function within its field of academic study that can serve the needs of the liberal arts student. Such needs should be dealt with in some forthright manner.

At the same time that a particular discipline prepares for those in its major area, it should be concerned with offerings for those from other fields. The College of the Pacific Department of Art offers a program for those majoring in Art and a survey course of art in relation to society for others not interested in more specialized courses. But this survey is a lecture situation and cannot, as presently constituted, offer the broader aspects of a participation course.

Thomas Munro, Curator of the Cleveland Museum of Art, has pointed out that there has been confusion between the terms
"liberal education" and "general education." Care needs to be exercised that content of instruction does not become too broad.

Some experiences of precise, intensive, rigorous inference and control along restricted lines is an indispensable part of liberal education on advanced levels. Pure generality is not enough in itself; if all one's learning is in terms of generalities it can easily become vague and shallow. Mastery in any field requires an ability to go back and forth at will between generals and particulars; to base general statements on concrete examples, and to apply general knowledge in the solution of concrete problems. Liberal education at its best involves, accordingly, both extensive surveys and intensive seminars: on the one hand, broad orientation courses, theoretical introductions, chronological and geographical outlines which map wide areas and help the student organize details into patterns; and on the other hand concise researches which show him how to reach the utmost in precision within a limited area. General surveys are valuable at the beginning of a college course and also near its end; they should not be hastily brushed aside as "mere smatterings." Each student needs them especially in those fields which he does not intend to study thoroughly, so as to give him a "speaking acquaintance" with many fields besides his own.1

No discipline feels the desire to communicate its message more than the graphic arts: To express sharply and visually the tenor of the times, the state of mind of its citizenry, and at the same time to offer esthetic direction for the future. Any art department of worth is in a constant state of flux, retaining the principles of the old and adapting to the advances of the contemporary world in which the department functions.

---

As early as 1956, the Art Department of the College of the Pacific, through the chairman, Richard H. Reynolds, had contended that there existed a need on the part of the students for art experience beyond the regular art courses. At that time the hope for such a program was expressed in an announcement to the faculty by Reynolds based on committee discussion at the annual Faculty Retreat:

The Fine Arts Laboratory was conceived as being an area where all students on campus could go to "try their hands" in one or more of the art media. These latter might include music expression, listening and composing; writing expression (playwriting, poetry, voice chorus, fiction); the dance, its practice and choreography; puppetry theatre, including creative construction of the related physical equipment and the writing of scripts; studio expressions in painting, sculpture, printmaking, jewelry, and other graphic arts; and such other activities as facilities would accommodate. This rather dream-like projection of an idea seemed as though conceived in a void, although many of the twenty-to-thirty persons present argued that participation was probably more effective in producing insights and understandings of creative artist's problems than hearing and reading about such production.2

In the years that have passed since this first statement, no concrete action has seemed possible, largely because of the lack of staff and facilities mentioned in the report. Along with other areas of the College in 1959, the Art Department faces the expansion of services to serve adequately the large future enrollment predicted for the 1960's. As an educational

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2Richard H. Reynolds, "An Announcement to the Faculty" (Stockton, California: Report Fine Arts Requirement for Graduation Committee at Faculty Retreat, 1956), p. 1. (Typed.)
goal, such a program, if truly desired by the students involved, should not be further delayed. This decision forms the basis for this study on the part of the researcher.

II. THE PROBLEM

Statement of the problem. The purpose of this study is to determine objectives for an offering in graphic expression designed to assist non-art majors desiring extracurricular art experiences in the College of the Pacific.

Objectives. It is hoped that through the data gathered by means of opinionnaires and questionnaires used as the basis for this study the project may serve to accomplish the following objectives.

1. To determine the goals of a voluntary art experience in relation to the general objectives of the College of the Pacific as stated in its published literature.

2. To determine the relation of such a voluntary offering to the program for the art major.

3. To survey other college, university, and civic institutions which offer such a program as proposed or programs of a similar nature.

4. To establish objectives for such a program for recommendation to the administration of the College of the Pacific by the Department of Art.
Importance of the problem. Members of the Art Department staff have felt the need for this type of offering for several years. Where once a liberal arts student actually took a wide variety of courses, today, even with the unit of art required of all students, most of those enrolling for art laboratories are in the major field. It is considered by many educators to be an age of specialization where the so-called "uninitiated" dares not sacrifice his academic record to pursue an interest. He recognizes that his evaluation is made in competition with those for whom there has been broad preparation in other courses and/or those who have a natural ability to express themselves graphically. J. P. Guilford has written:

It is unfortunate, but to the present time, art has been considered by the average person as a thing apart; a rather isolated field. Instead art should be regarded as an aspect of living in general. It should help to embellish and to enrich day-to-day activities.3

CHAPTER II

AN HISTORICAL DEVELOPMENT OF ART EDUCATION

I. ART IN THE LIBERAL EDUCATION PROGRAM

Brief historical orientation of art to learning. One cannot completely understand the place of art education today in the area of higher education without examining its position down through the ages. From history and from artifacts, ruins and preserved relics, anthropologists, paleontologists and other cultural researchers are aware that from the dawn of human existence, man has shown the desire to interpret those items in nature that meant a great deal to him. For the paleolithic artist there was no distinction, apparently, between the fact (human or animal life) and the image he created on the walls of his cave (ca. 20,000-10,000 B.C.). He apparently was trying to bring an identity to the object he portrayed that would serve his purpose, which may well have been magical in portent.¹

Man desired to protect himself or to aid himself through calling on the images of those items in his daily life. It may have been to placate the spirits of the varying concrete forms he saw daily that he resorted to representation. He wished to orient himself with these facts of life and thus to turn "the

unknown into the known." For most contemporaries, the Bison
drawn on the walls of the Caves of Altamira, Spain, is an
example of this art form. Of course, little can be said from
present knowledge of the transmittal of the practice of this
drawing skill from one human to another. One can conjecture
on the similarity of life among modern primitives and prehist-
orioc man and note that in these ancient tribes the young are
instructed in the ways that drawings should be made to conform
to the mores of the society in which they are produced. Since
written language was not created, so far as is known, at this
time this theory will have to remain conjecture.

Turning to the Old Kingdom of Egypt (ca. 2700- ca. 2200
B.C.), evidence is found to show that a professional class of
artisans had been created to interpret form as directed by the
religious practice of the period. In general, more naturalism
was produced, but increasingly "rigid cultural attitudes of
the ruling elite tended to suppress experimental vigor and to
support a tradition-bound outlook." Because of this need for
conforming, there is little doubt that some "education" to the
accepted standards had to be made. Such instruction must have

\footnotesize
\begin{itemize}
  \item \textsuperscript{2}Ibid., p. 36.
  \item \textsuperscript{3}Christensen, op. cit., p. 16; Biederman, op. cit., pp.
  \vspace{0.5em}
  \hspace{0.5em}49-93.
  \item \textsuperscript{4}Bernard S. Meyers, Art and Civilization (New York:
  \item \textsuperscript{5}Ibid., p. 22.
\end{itemize}
been much on the order of the "master and apprentice" system still in use in various sections of Europe.

Greek art has been held in high esteem as a classical example of art form. While the results appeared to have different characteristics, the system under which this art was produced remained one where the artisans were still a separate group, as it was considered beneath the dignity of the philosopher and learned individual to engage in artistic endeavor. Art was created for such fortunates, and in the age of Plato and other Greek philosophers, the liberal arts were thought to be:

... those which liberated the mind from ignorance and sensuality, which elevated the thoughts of man to spiritual and intellectual things, including the ideal world of goodness, truth, and beauty.6

On down through the Roman and medieval development there was still a prejudice against any manual labor within the framework of a liberal education. Education per se was a development of the mind. Men on aristocratic levels might well patronize the arts through sponsoring the artist, but the thought of personally creating was degrading.7 Thus the present degrees of Bachelor of Arts and Master of Arts do not have the connotation of the "fine arts" as they are often commonly considered by artists currently. In some institutions of

6 Munro, pp. cit., p. 238.
7 Ibid., p. 203.
learning today, one may not have been enrolled in even one course in creative art, or even art history, to secure such degrees.

From the period of the Renaissance and later, there developed a dichotomy in the use of the term "arts," and there were those considered "fine" and those considered "useful." The "useful" were those which answered the physical needs of man, while the "fine" were devoted to the answering of man's aesthetic pleasure in both sight and sound.

In England around 1550, there developed from the philosophical thinking of Sir Thomas Elyot the picture of what the traditional "English Ruling Gentleman" should be. Here was a break-through of tradition, for this cultured individual should be able personally to demonstrate those areas of learning he had studied, including poetry, music and the graphic arts. At least for the "cultured" then, the practice of fine art forms came into acceptance.8

This approach was picked up in the work of Herbart in Germany in the early 1800's. In his curriculum he included art along with history, literature, languages, and religion in the area of "sympathy," as he chose to term it, which for him was derived from social intercourse.9


9Ibid., pp. 489-490.
In America little, if any, emphasis was placed on the graphic fine arts. Early American institutions of higher learning were conceived and dedicated to the training of an educated clergy. It was not considered necessary, or even appropriate, that they should be practitioners of fine art forms. Up to the middle of the nineteenth century, art instruction, if any, had an utilitarian purpose. Graphic arts had a practical, rather than an aesthetic orientation.

About the beginning of the nineteenth century the fine arts began to be studied for their own intrinsic worth. At Allegheny College, for example, a professor believed, "that the colleges should provide education in music and the other arts in order to train leaders who would help improve public taste." To this end he recommended both theoretical and historical college courses in the arts and practical study of models in painting and sculpture. 10

After the Civil War there was the financial opportunity for many to enjoy the arts in their leisure time. Unfortunately this financial backing did not extend to the schools of higher learning in a measure commensurate with its prevalence throughout the country. American colleges began to stress the search for new knowledge rather than to search for the better life, as they had been doing following America's English heritage and traditions. For this reason, even first courses in those subjects considered as of less than major academic importance reflected the new trend toward the specialized interests of those

practicing the profession or engaged in research of some allied discipline.

Here then is the basis for the professionalism and specialization that is found so prevalent in higher education today. This emphasis forms the crux of the whole problem which is the basis for this study. That problem is how can the liberal arts student, not majoring in art, have a creative experience while the traditional program is retained for those who wish to develop special, more intensive approaches to the field of learning?

II. BRIEF DEVELOPMENT OF ART EDUCATION

AT THE COLLEGE OF THE PACIFIC

The early years. California Wesleyan College (later to become the College of the Pacific) was chartered on the tenth of July 1851, by the Supreme Court of California in compliance with the conditions set forth by the State Legislature. The primary department opened in May of 1852. The first mention of any art instruction is recorded in the Minutes of the Board of Trustees on October 15, 1853. A motion was passed at that meeting that the fees for Drawing and the fees for Painting should each be sixteen dollars for a twenty-two week semester.

Various courses were offered mainly in the Female Collegiate Institute of the University of the Pacific, as it was called in that period. This can be deduced from a study of...
the catalogs of the institution which show fees for the following areas of study up to the year 1877:

1. Drawing and Composition, 1856.
2. Drawing, Painting (Oriental), Leatherwork
   Embroidery (raised and French), 1859.
3. Wax figure, 1657.
4. Pastel /Sign/, 1861.
5. Oil Painting, 1862.

In most cases the art form shown was repeatedly listed in catalog after catalog until a new form was indicated, "Oil Painting" instead of just "Painting," for example.

In the Catalogue of 1878-9 can be found the first listing of the Department of Drawing and Painting. The statement of objectives is worthy of inclusion here because it establishes the principles on which this current research is made.

Special attention is called to the Department of Drawing and Painting—a branch which has heretofore been considered by many as merely ornamental and of secondary importance.

Observation and experience have convinced the best educators that there is no other study better calculated to cultivate the observing faculties, exert a refining and elevating influence, and at the same time strengthen the judgment, improve the taste, encourage application and industry, and be of practical utility in every department of life.

While all may not attain the highest excellence of execution, there are none who may not, by proper cultivation, acquire a degree of proficiency both profitable and satisfactory; and we most heartily recommend pupils to avail themselves of the opportunities the University

11 University of the Pacific, Catalogue of the University of the Pacific, 1857-59 (Female Collegiate Institute Section. Santa Clara, California: University of the Pacific, 1857-59), p. 13. "Painting, Embroidery and Music are recommended, if the time and abilities of the student are sufficient to insure respectable attainments therein."
affords to develop their love of the beautiful and enlarge their resources by the study of this most delightful and useful art.

Those desiring to make Drawing and Painting a specialty should pursue a limited number of other studies, that they may be able to devote much time to practice, and take extra lessons.

The course of instruction will be such as to prepare the student for independent work.\textsuperscript{12}

It is interesting to note the name of the first male student, so identified, in this same Catalogue bulletin. He was Walter Steves, of Stockton, California, and he was enrolled in the "Preparatory Course, Scientific." Obviously he included study in art merely to add to his background, since at this time no credit was allowed for art in the regular program.

\textbf{Middle Years.} The joining of the University of the Pacific with its northern sister institution, Napa College, in 1895, had an important effect on the Art Department.

The Art School of Napa College was adopted as the Art School of the University, and it was ordered that degrees in Art be conferred only there.\textsuperscript{13}

This unification brought to the faculty Miss Etta E. Booth who had been Principal of the Art Department at Napa College. The department work, as listed in the Catalogue of Napa College for 1887-1888, was most complete judging from the

\textsuperscript{12} University of the Pacific, \textit{Catalogue of the University of the Pacific}, 1878-79 (Santa Clara, California: University of the Pacific, 1878-79), p. 21.

IV. ART DEPARTMENT

The aim of this department is to furnish practical and theoretical instruction in the principles of the arts of design, and to familiarize the student with the history, theory and practice of art.\(^{14}\)

The description continues with delineation of the areas of drawing which, "being thus connected with nearly every branch of industry, surely no young man or woman can afford to be without it."\(^{15}\) Instruction was offered in practical geometry, instrumentation, free hand work, life drawing, painting in both water-colors and pastel, composition and design, and various decorative arts. This was a four-year program, and those who finished the course successfully received the degree, Bachelor of Painting.

In the Catalogue issue of 1890, the Art Department listed a program for a full three years. In addition there was a special three-year program for those desiring to specialize the the area of design. It is noteworthy that the Art Department functioned under the Dean of the Conservatory of Music. This would follow the line of the thinking of those who today feel that the various fine art forms, literary, musical and graphic, should come under the direction of a


\(^{15}\) Ibid.
School of Humanities with direction of a single dean. 16

As shown in the Catalogue of 1894-95, the Art Department was primarily functioning at the Napa College campus, although art was still being taught at the San Jose College campus; but it was now listed as an academic department outside the Conservatory of Music. Beginning on August 17, 1896, all sections of the University were moved to College Park, and the Napa campus was discontinued. In the next year all work listed in the Catalogue was in the History of Art.

In 1897, after a year's absence, Miss Booth took over active direction as Principal of the Art Department on the San Jose campus at College Park. Her twelve years at Napa College were to extend to forty-eight years with the Pacific Art Department.

During the period 1906-1910, what had been the Art Department became the School of Art, and Miss Booth became Director. This School stood somewhat outside the regular academic program leading to the A. B. degree, but students were allowed to transfer some units of art for credit. By 1910, a Literary-Art Course was listed where twenty-four units were required in Art towards the degree of Bachelor of Arts. A minor was also established with sixteen units allowed for credit.

16 Munro, op. cit., p. 284.
By 1911 when the University took over the title "College of the Pacific," the School of Art came under the title of the Pacific Conservatory of Music, Art and Elocution. It was listed separately in the Bulletin of August 1911 as the Pacific Conservatory of Art. Announcement was made in the November 1911 issue of the Bulletin that a Department of Drawing was a part of the approved courses in the Liberal Arts College. The California State Board of Education authorized the College of the Pacific to recommend students in art for State certificates as special teachers of art in public elementary and secondary schools. Immediately this forced the formation of a regular art program designed for four years.

Again in 1916 the name of the area of art instruction became the School of Art. By 1923 two additional instructors--Miss Ruby B. Zahn, a College of the Pacific graduate, and Lloyd N. Case--had joined Miss Booth in teaching in the School of Art and the Graphic Arts area of the Liberal Arts College. Case was an instructor in engineering and physics who taught one mechanical drawing course but Miss Zahn carried a large proportion of the art teaching load with Miss Booth. In 1926 there were two others--Mrs. Allan Bacon, wife of the head of the departments of piano and organ, who taught china painting, and Miss Mildred Grever, who taught two craft courses--helping to carry the load of classes, for by now, in order to secure a credential for the Secondary Grade a student needed to complete
sixty units in Art plus other college requirements. At this
time, also, the Department offered many courses with lower
division credit for those not qualifying for the prerequisites
for upper division work. In the fall of 1924 the College of the
Pacific moved to Stockton. The School of Art found itself a
home among the sciences in Weber Hall where it remained until
1948.

It was decided in 1926 to discontinue the designation
School of Art, and the area of Graphic Arts survived as the
only functioning art designation. By 1929 the staff had in-
creased to five persons, all but three on a part-time basis.
The units needed to major had been dropped to thirty-six, and
there was a strong emphasis on the liberal arts background
even for the Special Teaching Major that required forty units
for completion.

During the year 1931 the Division of Fine Arts was
organized under the Chairmanship of Charles M. Dennis, Dean of
the Music Conservatory. The introduction to the material on
this Division in the Bulletin of the College, December 1931,
states:

The College of the Pacific has been a pioneer in the
recognition of the fine arts as valuable contributors to
general education. The present departments of graphic
arts, music and speech are the results of many decades
of development, during which time they have played an
important part in the cultural life of the College.

The courses offered in this division have been arranged
to meet the needs of all classes of students—those desiring
to increase their appreciation of expressive art; those desiring to improve ability in these fields; those looking forward to professional work as artists, musicians, actors, and in other fields requiring ability in public speaking; and those desiring to teach, either in the schools and colleges or privately. 17

The name of the Division was changed to Division of Expressive Arts in 1933, although the various areas remained the same.

Recent years. Miss Etta E. Booth retired in 1937 just at the time the College of the Pacific became a senior college. Miss E. Grace Ward picked up the mantle of leadership and carried on as Chairman of Graphic Arts under the renamed Division of Arts and Letters. A restatement of the aims and objectives of this Division was written under the leadership of Fred L. Farley.

The aim of this division is two fold: professional and cultural. Teachers of English, of foreign languages, of art, of music, of speech are trained here; artists, musicians, actors, writers, public speakers, may prepare here for professional careers. But beyond this, the cultural background of a happy life is nourished by knowledge of one's own and foreign language, creative musical, spoken or written expression, wide reading, acquaintanceship with music and the graphic arts, sympathetic knowledge of other nationalities and people of other times, and an appreciation of all intellectual and artistic achievement. 18

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17 College of the Pacific, Bulletin of the College of the Pacific, December 1931 (Stockton: College of the Pacific, 1931), p. 54.

This trend toward a Division along the line of what is now called the humanities was halted in the year 1938. All the various disciplines which had been under the several divisional headings returned to one list of major departments within the framework of the liberal arts college. Little actual change took place during the next school year, 1939-1940, except that the name was changed simply to "Art" from "Graphic Art." It was in this year also that Richard H. Reynolds, future chairman of the department, joined the staff. Miss Ward left the College, after many years of faithful service, during the 1942-43 academic year. Her departure left Miss Suzanne Scheuer as the only member of the art faculty to carry on the heritage as chairman, during these lean war years.

In 1948 the Department of Art decided that it might serve the interests of students better if it made a differentiation between those interested in the fine arts, applied arts and art education. The first area named was to be "primarily of interest to one who wished to participate in creative art activities." The applied arts area was a curriculum designed for those interested in the professional fields of commercial and industrial art. Art education was designed for those entering the teaching of art on the secondary level.

The Department also gained new quarters and a new chairman, Reynolds, in this year. All efforts were made to encourage

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19 College of the Pacific, Bulletin of the College of the Pacific, July 1948 (Stockton: College of the Pacific, 1948), p. 56.
the majors from other disciplines to learn of, and experience
the joy of, creation and development of craft skills.

III. OBJECTIVES OF THE COLLEGE
OF THE PACIFIC AND ITS ART DEPARTMENT AS
RELATED TO THE PROPOSED PROGRAM

The College objectives. The statement of objectives of
the College of the Pacific is readily available, since a faculty
committee, as part of its work done after the Methodist Church
Survey of 1956, put much thought and study into such a state-
ment. The Faculty voted its approval of the revised form, and
these objectives may be found on page ten of the catalog of the
College of the Pacific for the years 1958-1960. While the whole
statement is significant for an understanding of the meaning
of the College's philosophy of education, two sentences have
particular implications in connection with this study.

1. The College of the Pacific aims to provide courses
of study which will enable its students to obtain a com-
prehensive liberal arts education—a core of subjects
leading to the discovery of the fundamental nature of
man and the universe, and a general acquaintance with and
appreciation of man's history and creative achievements,
presented in such a way as to develop alert critical
thinking, self expression, and skill in discovering truth.

4. The College believes in a friendly mutuality be-
tween students and faculty, and in an active program of
student activities to give opportunity for creative expres-
sion and the development of leadership.

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20College of the Pacific, Catalog of the College of the
What is the relation of the proposed program, suggested in this research, with those concepts expressed in these two sentences?

In the first quoted sentence, the matter of "general acquaintance with creative achievements" would be very much in keeping with the proposed program. It would be impossible to do any work of the nature suggested herewith, without getting into the realm of creativity. Even if a student desired to begin such an experience with pre-conceived, unoriginal designs, the stimulation of the group and the direction that others might desire to take would unquestionably stir the creative urge, locked within each human being, and the experience would be creative not only in its physical characteristics but also in the mental stimulation such an activity demands and generates.

The second statement (number four of the original list) is very much in keeping with this program as it is conceived. It is generally held by art educators that no art laboratory can help having mutuality between student and faculty. There must be a constant give and take of ideas and emotions in order that productive experiences can result. If there is to be creative expression, it is only through meaningful interactions that it can be nurtured and can grow.21 Such a program as the one suggested here would implement the desired objective of an

21 Munro, op. cit., p. 13; p. 15-17; p. 246.
active program. This would be the most active program, beyond course walls, that could be suggested to further the desire for creativity.

The Art Department objectives. On January 24, 1959, Richard H. Reynolds, as department chairman, listed the current functions and goals of the Art Department in a letter to the staff of the Naranjado, the college yearbook. This statement was requested by the Naranjado staff in order that they could better interpret the work of the department. Among the ideas expressed in that letter were these:

1. The department functions to serve all students of the College of the Pacific "who wish to gain an historical and aesthetic background for understanding the arts."

2. While the department naturally functions to serve especially the student who desires to emphasize the graphic arts, who at the same time is following the liberal arts program, another major concern for the department is the function of serving "the non-art majors who wish to participate in some area of art expression either for the development of leisure-time skills or semi-professional interests."

One of the goals listed in the same letter emphasizes the fact that the Pacific Art Center desires "to touch all corners of campus life via a program of exhibits, exchange teaching between instructors of various departments, and through cooperation with organized student and faculty groups..."
on special occasions." While the department aims were stated in general terms because of the group to whom the letter was addressed, this statement clearly implies the sense of responsibility that the department feels it has to be a vital, functioning unit in all activities of college life—be they academic or extra-curricular. The Art Department could reach this goal better through serving its student population with non-credit studio hours. It is consistent with progressive art education philosophy to do so.

V. A REVIEW OF WHAT HAS BEEN DONE

IN THE FIELD

Both the personal research of the investigator and the responses from other art educators in the field have failed to bring to the fore any writing on programs of the nature here-in proposed. In fact no writings even suggesting particulars of this program have been discovered. At the same time, many articles in professional journals have given hints that the experimental laboratory idea is one that is shared by many. Perhaps the sheer magnitude of the idea has been too great for the large schools and too pretentious for the small ones.

A few writers allude to non-credit open laboratories, of one form or another but they do not cite examples by schools or instructors. These writers seem to be indicating that the studios are open, as long as someone is in the building, for
art students to come and work on productions already in progress for regular classes. There are two approaches to the question of open laboratories. One would be merely maintaining open studios for those already enrolled in art courses. The other would be the offering of studio experience for those not already enrolled in an accredited art course in order that creativity might be initiated and fostered in this group. All art departments should try to do the former, consistent with the ability of the staff to direct the program and the building regulations which make rooms available at other than daytime hours. Much can be done along these lines by utilizing staff assistants or graduate assistants as representatives of the teaching faculty to expand the use of facilities by students already enrolled.

It would appear then, that while the idea of a creative laboratory for liberal arts students is not unknown, so far it has not been extensively publicized.
CHAPTER III

A QUESTIONNAIRE SURVEY OF
PRE-REGISTRATION STUDENTS, SPRING, 1959

I. THE QUESTIONNAIRE

The basis for this investigation was the occasional
request by an individual student for the opportunity to follow
some art form along lines of his special interest. The staff
had received these requests for years, but there were no sta-
tistical data upon which to base any program to be proposed
to the college administration for the support that would be
needed to staff and maintain such a laboratory situation.

In order to ascertain the desire of the present student
body for an art laboratory situation outside a regularly
organized class, a survey questionnaire was formulated using
the form shown in Figure 1, page 26.

There was some felt need for each question being included
in order that the answers could be of the greatest value in
interpreting the responses.

These needs were:

Question One. It was important to the investigator to
know whether only the new student was interested in the program
or whether interest increased or lessened as the student passed
through college.
COLLEGE OF THE PACIFIC
DEPARTMENT OF ART

In developing a continuing responsive program to meet the desires of the students of the College of the Pacific, the Art Department would appreciate your sincere and complete answers to the following brief questions.

1. Circle your present year in college  1  2  3  4 Grad

2. My academic major is ____________________________

3. Did you have an art course in high school or junior college? Yes__ No__
   a. If so, indicate the approximate number of different courses you took. H.S. ____ J.C. ____

4. Have you taken an art lab course at Pacific? Yes__ No__
   a. If so, indicate the approximate number of different courses you have taken.

5. Would you have been interested in art instruction, outside a formal class experience, in which you follow your own interests without academic grades or credit? Yes__ No__
   a. Would you be interested in a place to work, with materials and tools but without instruction? Yes__ No__
   b. Would you have been willing to pay a fee for the materials used? Yes__ No__

6. Please check the list of art mediums below in which you would like to have instruction on the basis as suggested in question five.

   ( ) Ceramics
   ( ) Clay sculpture
   ( ) Design
   ( ) Drawing
   ( ) Jewelry
   ( ) Leather tooling
   ( ) Oil painting
   ( ) Pen and ink
   ( ) Silk screen

   ( ) Stone sculpture
   ( ) Textile printing
   ( ) Watercolor painting
   ( ) Wood carving
   ( ) Others (please list)

7. If you wish to make further comments, please use the reverse side and check here ( )

FIGURE 1
QUESTIONNAIRE SURVEY CARD USED DURING PRE-REGISTRATION
JANUARY, 1959
Question Two. It seemed helpful to know whether those in particular academic areas were especially interested or felt the need for art experiences. It was realized that some areas, elementary education for example, had more students enrolled than others, with the result that one would expect a larger response from this group for this reason. It might also be expected that those already enrolled in art might desire the opportunity for undirected experience to carry out personal projects, for which regular classes did not allow time.

Question Three. The background in art before college, or in junior college, seemed of interest in order to determine whether previous laboratory experience had been an influence in the answer. Because of the necessity of keeping the questionnaire short, however, no direct interpretive question was asked of the student on this matter.

Question Four. This question followed the previous one in nature. Perhaps some inference could be drawn that courses taken in laboratory art at the College of the Pacific created a personal desire for further individual expression and experience.

Question Five. This was the key question and was placed down the list in order that neither a quick affirmative nor an immediate rejection might occur. The first section called for a simple "yes" or "no" as to the desire for a non-credit art experience with instruction. Part "a" below asked whether the
interest was mainly for a place to work without the help of art staff personnel. Part "b" was included to find out whether, considering other expenses of normal college life, the student would be willing to pay for materials used, should they be provided by the department.

Question Six. The student here was asked to check a list of thirteen types of art experience and instruction that could be provided. In addition, room was left for any other areas not included which might have an interest for the student.

Question Seven. A space was left for further remarks that any student might care to make, since there could be facets of such a program that might occur to the respondent that had not been considered by the investigator.

During the pre-registration period in January, 1959, all of the members of the faculty engaged in counselling were asked to cooperate in polling their counselees as to the student interest in such a program. Each student who pre-enrolled was asked to complete the brief survey card. (Figure 1) At the close of this enrolling period those completed were returned to the investigator. In all, 811 cards were returned completed.

Affirmative response to question five. The first sort of the questionnaire cards was based on the results of question five:

"Would you have been interested in art instruction outside formal class experience, in which you follow your own interests without academic grades or credit?"
Since this was the key question in order to determine whether there was sufficient interest to continue the study, it was hoped that at least one-third of the respondents would indicate a "yes" response. The actual count on this question was 370 "yes," 430 "no," and 11 which made no answer. This showed that the interest expressed was even greater than expected.

In order to find out who might take part as students in such a program, the responses that were negative or those that were not checked were set aside and for the purpose of analysis only the 370 "yes" cards were further studied.

College class of those desiring the program. What period of their college careers had these students reached who desired to try their hand at some form of art laboratory experience? (Table I, page 30.) One hundred eight were in their freshman year. Seventy-four were enrolled as sophomores, ninety-six were juniors, and seventy-three were seniors. Twelve graduate students also desired the opportunity. Seven students failed to indicate their year in college. This tabulation was interesting in that there were not significant differences between the various year levels. The freshman class is the largest one in the college and the junior class, too, is of large size because of the entrance of transfer students from junior colleges.
<table>
<thead>
<tr>
<th>Class</th>
<th>Total enrollment Fall 1958</th>
<th>Total enrollment Spring 1959</th>
<th>Number voting affirmative</th>
<th>Per cent of affirmative votes compared to Spring 1959 enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fresh</td>
<td>400</td>
<td>391</td>
<td>108</td>
<td>27.6%</td>
</tr>
<tr>
<td>Soph</td>
<td>354</td>
<td>297</td>
<td>74</td>
<td>24.9%</td>
</tr>
<tr>
<td>Jr.</td>
<td>361</td>
<td>372</td>
<td>96</td>
<td>25.8%</td>
</tr>
<tr>
<td>Sr.</td>
<td>341</td>
<td>323</td>
<td>73</td>
<td>22.6%</td>
</tr>
<tr>
<td>Grad</td>
<td>86</td>
<td>76</td>
<td>12</td>
<td>15.8%</td>
</tr>
</tbody>
</table>
The Registrar for the College of the Pacific listed the
class sizes for the Fall 1958 semester as 400 freshmen, 354
sophomores, 381 juniors and 341 seniors. The small number of
graduates taking part in the survey is not significant, it is
believed, since few of these students pre-register.

From this tabulation it could be expected that at any
one time there would be a group from all class levels. From
the standpoint of social organization this would seem healthy
since there would naturally follow an interchange of ideas
and experiences that would cross normal class and age group
lines. Thus one might expect a more mature student to be
working near a younger one with some social benefit to both.
From the viewpoint of the art field, there would be, perhaps,
a more highly trained student working in the same art medium
as a neophyte. Where creative work is going on, there develops
a natural increase of fervor that is contagious.

George Wald tells of the eminent painter, Ben Shahn,
trying to decide what college his son should enter. The boy
had talent in art, and the problem was to give him an education
without stifling his artistic development. Shahn wanted to
find a place where his son could have a broad general education
and at the same time enjoy "studio atmosphere" which he described
as:

... a place to work in which other people were also
working. He said that it is very difficult particularly
for a young person to work alone. On the other hand he
thought that no formal instruction is necessary, that the
best instruction is provided by seeing what the persons
round about are doing, and the best criticism, the com-
parison of one's own work with one's neighbors.¹

The mere contact with other students working toward
similar goals has long been recognized as being stimulating to
all the individuals involved. It is not a matter of copying
ideas from others, but the suggestion found in the work of
one's neighbor leads to new creative thinking on the part of
the fellow student. Beyond the classroom this stimulation is
developed by practicing artists in viewing the works of others
at exhibitions and through personal contacts.

Academic major of those desiring program. There was no
major academic area of the College of the Pacific from which
there was not at least one respondent who desired the imple-
mentation of a non-credit art laboratory situation. Table II,
page 33, gives the tabulation of the major areas represented
by those who desired the suggested art program. In appraising
the relative numbers shown for each school, department, or
sub-major type, it should be kept in mind that the numbers
vary in relation to the majors registered in the particular
department or area in question. Take, for example, the first
two areas listed. As could be expected, the thirty students

¹George Wald, "The Artist in the University," College
TABLE II
INDICATED MAJOR AREAS FOR THOSE STUDENTS ANSWERING QUESTION 5 WITH A "YES"

<table>
<thead>
<tr>
<th>Major</th>
<th>Number</th>
<th>Major</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>30</td>
<td>Music Therapy</td>
<td>6</td>
</tr>
<tr>
<td>Botany</td>
<td>2</td>
<td>Philosophy</td>
<td>4</td>
</tr>
<tr>
<td>Business Administration</td>
<td>32</td>
<td>Physical Education</td>
<td>25</td>
</tr>
<tr>
<td>Chemistry</td>
<td>4</td>
<td>Physics</td>
<td>2</td>
</tr>
<tr>
<td>Economics</td>
<td>3</td>
<td>Political Science</td>
<td>7</td>
</tr>
<tr>
<td>(Elementary) Education</td>
<td>75</td>
<td>Pre-Dental</td>
<td>2</td>
</tr>
<tr>
<td>Engineering</td>
<td>17</td>
<td>Pre-Ministerial</td>
<td>2</td>
</tr>
<tr>
<td>English</td>
<td>19</td>
<td>Pre-Nursing</td>
<td>1</td>
</tr>
<tr>
<td>Geology</td>
<td>1</td>
<td>Psychology</td>
<td>10</td>
</tr>
<tr>
<td>History</td>
<td>6</td>
<td>Radio - TV</td>
<td>4</td>
</tr>
<tr>
<td>Home Economics</td>
<td>14</td>
<td>Religious Education</td>
<td>6</td>
</tr>
<tr>
<td>Journalism</td>
<td>4</td>
<td>Social Science</td>
<td>1</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>5</td>
<td>Sociology</td>
<td>8</td>
</tr>
<tr>
<td>Mathematics</td>
<td>2</td>
<td>Speech</td>
<td>9</td>
</tr>
<tr>
<td>Modern Languages</td>
<td>3</td>
<td>Speech (Drama)</td>
<td>6</td>
</tr>
<tr>
<td>Music</td>
<td>14</td>
<td>Zoology</td>
<td>1</td>
</tr>
<tr>
<td>Music Education</td>
<td>4</td>
<td>None Given</td>
<td>10</td>
</tr>
</tbody>
</table>
interested in the proposed program from the Art Department represented 100 per cent of those preregistering from that department. In the case of botany, the two students who were interested represented 50 per cent of the total of four majors preregistering in that area.

In addition to showing the spread of academic majors of those interested in a direct art laboratory experience, the tabulation would appear to show that many students currently enrolled at the College of the Pacific were to be counted among those all over the nation swinging toward the desire for a practicing experience in art. David Mansella has drawn some comparisons on the shift towards an art experience by selected colleges and universities of the United States between the years 1940 and 1954. He has indicated the trend by stating:

Sixty-five introductory courses in 1954 as against fifteen such courses in 1940 might well indicate that the colleges were reacting to the viewpoint that there is (1) a need for an understanding of art through direct participation in the creative process and (2) to the need for reacquainting the students with the possibilities for personal, unique creativeness which during the process of growing up have, for many reasons, formed an ever decreasing part of his education, both formal and informal.2

In his study based on these fifty selected colleges, Mansella has noted the advance of "studio" (or "laboratory," as the term is used in this research) courses he investigated.

during fourteen recent years.

An examination of the charts for 1954 indicates that the art departments of many universities and colleges had now made provisions for studio work for the non-art major. In 1940 five of the ten eastern men's colleges offered no courses in the studio. By 1954 each of the fifty colleges offered such experience. This experience may be extensive or limited, with credit or without, and given directly by the department or elsewhere.³

It might be noted that for many of these College of the Pacific students who indicated interest, some form of art education has been required, some of it even on the laboratory basis. An example would be the four units required of Elementary Education candidates. Of the 75 shown on Table II as Elementary Education majors, several had had at least one art laboratory and often both of the required art courses. Perhaps, because they were headed toward the teaching profession, it would seem natural for them to desire further study, but many checked items on the list covered in question six of the survey card that were not directly applicable to the field of elementary education but rather led to a more mature area of personal education and understanding. Other majors of normal interest too, might desire specialized instruction. One would expect, for example, that home economics majors would be interested in areas of design, textile printing and drawing. Business majors could be expected to find professional interest in advertising art and processes. There are, however, several majors which

³Ibid., p. 246.
cannot be tied as closely to a possible interest in art instruction areas. Such areas as pharmacy, sociology, and physical education are cases in point. Apparently here are students who feel the need for creative expression solely for its own merit in their college experience.

Thomas Folds has perhaps expressed the reason for the desires of these majors and others when he wrote:

If a college education is a preparation for civilized living, however, then the study of art must be seriously considered as a basic, rather than a peripheral, subject in the college curriculum, because it prepares the student for many decisions he has to make all through his private life and public life. ... 4

Other authors have also written much in recent years on this point. Feldman has indicated the need for a personal expression through art in this statement:

For anyone, a creative experience is a discovery of some unknown resource of the self. Furthermore it is necessary that the relatively hidden interests and motives of the self be expressed. For it is by bringing to consciousness these unknown motives that one's capacity for growth can be estimated. In other words, it is through creative experience that the individual finds out what is within him and learns to plan the enlargement of his own personality. 5


Lowenfeld also finds importance in this point of view which he expressed in this recent statement:

"A creative process of self discovery may have a vital and decisive influence upon the total growth of an individual even if his final aesthetic product appears to be insignificant."6

The importance of teaching art to the general student has been pointed out by Tumin, a well-known sociologist, in relation to creative social life:

I am suggesting there is in the teaching of art a great chance to lead students into experiences which have real transfer value; that creative experiences enjoyed in an art class have a chance to carry over to all other areas of life.7

For Wolff, all education is the investigation of one's abilities, those that are strong and those that are weak. Recently he wrote, "For education is, if nothing else, a means to self discovery of one's limitations as well as one's positive potentialities."8

It appears to many noted national art personalities, both practicing artists as well as educators, that the values

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to be derived from an art experience, especially an empirical art experience, has meaning beyond the mere product that may result.

...perception and judgment can also be developed through the practice of art. The undergraduate who has had some creative studio experience in drawing, painting, sculpture, or design—even if he is short on talent and technical skill—develops an insight into the fundamental problems of art which he could not arrive at in any other way.

The least that can be said about the range of major areas is that one could expect a wide variety of basic understandings from any group that might participate in the art laboratory at any one time. Certainly a broad interchange of ideas, exclusive of art subjects, might be expected with the interaction of members of the group.

High school and junior college experience of those desiring the program. Question Three on the survey questionnaire required an answer first as to whether the student had ever taken any formal work in art in high school or junior college. It might have been expected that those who had taken courses in the art area in high school would have comprised the bulk of those desiring college work outside the college major area of study. This did not prove to be significant, as shown in these results:

Students responding Yes 169

9Folds, op. cit., p. 337.
Students responding No 197
No response 4

Of the 370 "yes" responses to question five (Are you interested in a non-credit art experience?) only 169 had had some amount of art in high school and/or junior college. Even of these, the bulk had only taken one course, 67 in high school and 21 in junior college. (Table III, page 40.) This would indicate that either (1) that one experience had proved so stimulating and meaningful that the student truly desired more enlightenment along the same lines, or (2) that the one experience had failed to answer the desire for self expression, or (3) that the desire had come into flower after the earlier experience and hence could not have been adequately answered retroactively.

In general, those students indicating more than three courses in high school and more than one course in junior college had early plans for some art career. It is possible, though undocumented, that the reason for the high number with one course on the junior college level was due to school requirements which made necessary the taking of one art course. This would follow the similar academic requirement at the College of the Pacific where every student seeking the liberal arts degree has to have one unit in art to graduate.

It will be noted from the figures on page 39, that 197 had not taken an art class in either of the two scholastic
TABLE III

NUMBER OF HIGH SCHOOL AND JUNIOR COLLEGE COURSES TAKEN BY
AFFIRMATIVE RESPONDENTS TO QUESTION 5 WHO HAD
TAKEN SOME PREVIOUS WORK AT THESE LEVELS

| Number of students | 1 | 2 | 3 | 4 | 5 | 6 | 8 | 10 | 12 | Private lessons | 1 | 2 | 3 | 4 | 6 | 9 | 1 | 2 |
|--------------------|---|---|---|---|---|---|---|----|----|----------------|---|---|---|---|---|---|---|---|---|
| High School        | 67| 36| 13| 18| 4 | 3 | 1 | 1  | 1  | 1              | 21| 13| 2 | 3 | 1 | 1 | 2 | 1 |
| Junior College     |   |   |   |   |   |   |   |    |    |                |   |   |   |   |   |   |   |   |
| College            |   |   |   |   |   |   |   |    |    |                |   |   |   |   |   |   |   |   |


levels. Statistically this is 53 per cent of the total "yes" count on question five.

It should be borne in mind that most of the thirty art major students undoubtedly fell within the group that had taken some work earlier. Thus they tended to increase the number who had previous experience. If one were to reduce the affirmative group by this major group, the figure would perhaps be even more realistic in judging general background experience.

If broad generalizations can be made on the basis of the statistics noted above, it would appear that either the contemporary student actually finds an impelling desire to express himself in graphic form or that more than formerly, society is placing value on the creative individual, whether he is a specialist or not. Perhaps the tempo of the day might offer for some an underlying reason, psychological in nature, which could explain this upswing in interest for those of all ages.

Earl J. McGrath, former United States Commissioner of Education, has suggested this answer. Speaking to the National Art Education Association in 1949, he said in part:

They [our population] need to find emotional release in activities satisfying to themselves and not detrimental socially. The fine arts offer opportunities of this type and colleges should provide the facilities and instruction at a non-professional level for those who could continue such activity into adult life.10

College art laboratory experience of those desiring the program. In tabulating the answers to question four it should be kept in mind that the students were specifically asked about laboratory experience they had received while at Pacific. This distinction between laboratory and lecture class was made to determine how many of those desiring a non-credit laboratory experience might have taken work already and be basing their desire on this previous experience. The results of tabulation on this question were:

Students responding Yes 80
Students responding No 285
No response 5

There were about three and a half times as many of those who wanted the program without any first-hand experience in this area as of those who had taken previous work. Eighty had done some work of a laboratory nature with the Art Department, but 285 had not; 5 failed to respond. A breakdown of the number of laboratory courses taken by the eighty students is shown below in these figures:

<table>
<thead>
<tr>
<th>NUMBER OF COURSES TAKEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Number of Students</td>
</tr>
</tbody>
</table>
Again there would seem to be some factor not shown on the simple questionnaire card which leads a good number of college students to wish to gratify their kinesthetic senses along with their aesthetic drives.

It is important to recall again that among the eighty who had had laboratory experiences all thirty of the art majors are included. It is possible that one or two others who are minoring in art would fall here too. Since no provision was made for those who are art minors to indicate that fact, their total number in the respondents is not known.

One can assume that art laboratories already experienced are not a major reason for the felt need indicated by so many of those giving affirmative answers. Perhaps the fact that many colleges have some form of required music and art has given some prestige to the acquisition of knowledge and experience in these areas. According to a recent article:

Our society has been slow to act on the fact that a person is only about half-educated if he lacks experience in the arts, but on the college campus the revolutionary notion that creative work in the studio is equivalent to creative work in the laboratory is gradually being accepted by some of the most conservative guardians of liberal arts traditions.\[11\]

already been considered. It is possible to move to some interpretation of question five-a. "Would you be interested in a place to work, with materials and tools but without instruction?"

Among those responding "yes" to the first part of question five were twenty-one who either did not understand this second section of the fifth question or perhaps did not consider it pertinent, since they failed to answer either "yes" or "no."

A tabulation of this question gave these results:

- Students responding Yes: 222
- Students responding No: 127
- No response: 21

It may be concluded that two-thirds of the students were desirous of an art laboratory even if no instructor could be provided. Since all of these respondents had already said in the first section of question five that they would like instruction without academic credit, it can be concluded that the lack of instruction would be a second choice situation. In fact, 127 said they would not be interested if no instructor would be available.

In a situation where all of those interested in an open art laboratory might be expected to be art majors or minors, one could see where such students would be most interested in just having the facilities open for use at otherwise unscheduled hours. At the College of the Pacific, the largest proportion of the 370 students would have had little or no previous
experience. They indicate the felt need for some guidance and aesthetic evaluation even if academic evaluation would not be expected.

Willingness to pay material costs on the part of those desiring the program. Question five-b was considered important since there would, of necessity, be some expenses incurred for the materials. The researcher desired to know whether students felt that this opportunity, should it materialize, was important enough to be financed by at least the payment of a material fee.

Of those desiring the program (370 students) there was a preponderance willing to pay for the materials connected with this experience as shown in these results:

Students responding Yes 301
Students responding No 48
No response 21

The 301 students equal 81.3 per cent of the total affirmative votes. Thus a large majority considered material costs a fair expectation if this program was implemented. There were 48 students who either felt that this service should be an included part of college life, when and if it became available, or else they felt that even though they had some interest in such a program, finances would not allow them to participate if fees were attached.
It is difficult to interpret why 21 did not answer either for or against this expense factor. They had just indicated that they were interested and many indicated directly below, the areas of their interests. It could be assumed that they felt they needed to know just how much such fees might run before committing themselves, even anonymously.

**Media of interest to those desiring the program.** In Table IV, page 47, the various media are listed in a descending order based on the tallied number of interest responses. From this tabulation one may note drawing, with 181 selections, and watercolor painting, with 144, top the list of 39 relatively different designations of art media. It would seem that the largest interest, at least for most students reached by this survey, is in the area of drawing and painting. Space did not allow for any discussion, at this point on the card, for citing reasons for the selections made.

The implications of possible large numbers of students in any of these various media are staggering for a department the size of the one at the College of the Pacific. Good teaching in drawing, for example, is best accomplished with a relatively small group, certainly not more than twenty-five at a given period. This allows for some direction on a personal basis with each student. Four or five sections of twenty-five eager young people would require the full time of one instructor alone.
TABLE IV
TABULATION OF THE ART MEDIA DESIRED FOR ART EXPERIENCE BY THOSE STUDENTS ANSWERING QUESTION FIVE IN THE AFFIRMATIVE

Ranked by descending order of selection

<table>
<thead>
<tr>
<th>Medium</th>
<th>Number of choices</th>
<th>Medium</th>
<th>Number of choices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>151</td>
<td>Advertising Makeup</td>
<td>1</td>
</tr>
<tr>
<td>Watercolor Painting</td>
<td>144</td>
<td>Appreciation</td>
<td>1</td>
</tr>
<tr>
<td>Design</td>
<td>124</td>
<td>Art Structure</td>
<td>1</td>
</tr>
<tr>
<td>Oil Painting</td>
<td>114</td>
<td>Basketry</td>
<td>1</td>
</tr>
<tr>
<td>Ceramics</td>
<td>109</td>
<td>Cartooning</td>
<td>1</td>
</tr>
<tr>
<td>Pen and Ink</td>
<td>93</td>
<td>Chalk</td>
<td>1</td>
</tr>
<tr>
<td>Silk Screen</td>
<td>82</td>
<td>Charcoal Drawing</td>
<td>1</td>
</tr>
<tr>
<td>Jewelry</td>
<td>76</td>
<td>Copper Work</td>
<td>1</td>
</tr>
<tr>
<td>Clay Sculpture</td>
<td>63</td>
<td>Crafts</td>
<td>1</td>
</tr>
<tr>
<td>Leather Tooling</td>
<td>62</td>
<td>Design in Three</td>
<td>1</td>
</tr>
<tr>
<td>Wood Carving</td>
<td>58</td>
<td>Dimensions</td>
<td>1</td>
</tr>
<tr>
<td>Stone Sculpture</td>
<td>38</td>
<td>Elementary</td>
<td>1</td>
</tr>
<tr>
<td>Textile Printing*</td>
<td>27</td>
<td>Education Art</td>
<td>1</td>
</tr>
<tr>
<td>Lettering</td>
<td>6</td>
<td>Encaustic</td>
<td>1</td>
</tr>
<tr>
<td>Mosaics</td>
<td>6</td>
<td>Figure Drawing</td>
<td>1</td>
</tr>
<tr>
<td>Photography</td>
<td>6</td>
<td>General Art Course</td>
<td>1</td>
</tr>
<tr>
<td>Pattermaking</td>
<td>4</td>
<td>History of Art</td>
<td>1</td>
</tr>
<tr>
<td>Fashion Design</td>
<td>3</td>
<td>Introduction to Art</td>
<td>1</td>
</tr>
<tr>
<td>(and Illustration)</td>
<td>2</td>
<td>Japanese Sumi Tech.</td>
<td>1</td>
</tr>
<tr>
<td>Metal Sculpture</td>
<td>2</td>
<td>Nature Crafts</td>
<td>1</td>
</tr>
<tr>
<td>Weaving</td>
<td>2</td>
<td>Wood Work</td>
<td>1</td>
</tr>
</tbody>
</table>

*All selections falling below this point were write-in selections by those completing the questionnaires.
Added to the limitations of adequate leadership on the part of the instructor is the problem of physical space. In areas such as ceramics, jewelry, and clay sculpture, to name just three, the laboratory size would keep those students participating at any one hour to around fifteen. Each of these media, and others, have requirements for specialized equipment and workroom space. If all who indicated an interest in ceramics decided they would like that experience during one semester, there would be enough students to fill seven sections. Looking at the matter realistically, it is unlikely that all those who made choices would find it possible to elect work every semester. However, in planning the program, the requirements for special techniques would certainly have to be considered in setting the number that could be accommodated at any one time.

The response to the survey, then, poses certain not unexpected problems for consideration by the Department of Art and the Administration of the College of the Pacific.

II. SUMMARY OF THE SURVEY RESULTS

In summarizing the responses to this survey, it can be said that the responses document the expression of need that many students have made to the members of the Art Department staff during the past ten years.

A large number of students would like to try a personal experience in an art laboratory situation. They feel, though,
that because of the personal limitations of time for regularly scheduled classes, or the factor of lack of previous experience, it would be best to get, at least, their initial experience outside the academic pattern of credit units. It is the researcher's belief that such initial experience could well be the springboard that would give such students the confidence to join in regular course participation.

These data show an interest on the part of College of the Pacific students. What is being done elsewhere and how are other institutions of higher learning responding to this problem? In order to attempt answers to these questions, a national survey was made to see where consideration was being made for students of a like mind to those at the College of the Pacific. The results of that survey are presented in the next chapter.
CHAPTER IV

A NATIONAL SURVEY

I. PRELIMINARY INVESTIGATION

In order to ascertain what programs of a similar nature were being undertaken at other schools of higher learning, it was proposed that a national questionnaire be sent to a representative number of institutions throughout the United States. The question arose as to the particular schools that might have such a program, since no names were discovered in any of the various reference materials available to the researcher.

In a conference with Reynolds, the decision was made to select one or two well-known art educators and heads of art departments in each of the different geographical sections of the United States, in the hope that they, being more familiar with their own areas, could suggest schools where non-credit programs were being employed. A letter giving a brief outline of the proposed program and requesting their aid in locating such other programs was sent to a list of seventeen men and women who were either personally known professionally by the investigator or had a national prominence in art. A copy of this letter is found in Appendix A.

Results of the preliminary investigation. In all, thirteen persons on the original list of seventeen responded to the
request.\(^1\) Not one of the respondents knew of a current program that matched the one proposed in the initial letter. In four cases, other schools were suggested as possible sources of information, but positive identification of working programs could not be made. Ten of these respondents indicated interest and/or approval of the proposed plan. Two stated they had hopes for programs of a like nature but as yet they had not worked out the problems of staff and facilities. One respondent was not sure that the program could produce quality in art expression and indicated that his staff was afraid such an offering would develop into the production of bric-a-brac. Perhaps the suggested program had not been adequately described in the covering letter.

While these responses did not materially help in the discovery of active programs, the expression of interest and encouragement on the part of the responding group signified professional approval on a high level. Recognized leaders of progressive art education, as several of them are, would hardly be expected to lend sympathetic support to a program in which they felt the principles of good art education would be violated and destroyed. Certainly no suggestion of this nature was ever made in any communication of the researcher. In fact, just the opposite view has been held by the College of the Pacific Art

\(^{1}\)See list of respondents in Appendix B.
Department staff, which believes that better understanding of art principles could be engendered in the participants, so that those who experienced the program would be more enlightened and aware of the finer aims of art and the possibilities available through creative educative processes, regardless of academic units.

It seemed to be desirable to compile a list of colleges on a selected basis and hope that, through a large response, particular schools could be discovered where something even remotely related to the proposal was being administered or had been in operation.

II. THE INSTITUTIONAL QUESTIONNAIRE

Selection of the institutions to be included. A list of educational institutions was prepared by the researcher with the assistance of Richard H. Reynolds, Art Department Chairman. In all, 143 colleges and universities were selected in all sections of the United States. Selection was made on the basis of geographic location and relative enrollment. In addition, professional knowledge of the academic standings of the art departments at many of the institutions helped to make the final selection. In some cases there was no local knowledge as to whether or not there was an art department in the selected institution or what the department's relative academic strength was as compared with other schools. Large universities and
small colleges, with enrollments below one thousand, were selected to discover if size could have some bearing on a program of this kind. All-male and all-female schools were included. In every way an attempt was made to get as representative a sampling as could be achieved without previous knowledge of each institution's program.

Development of the institutional questionnaire. The form finally developed, with the counsel of Dean Willis N. Potter of the College of the Pacific Division of Graduate Studies, is included in Appendix C. The following considerations were kept in mind in organizing the questions included in this institutional questionnaire:

Question One. Initially it was considered necessary that each respondent decide for himself whether he had a program that reasonably paralleled the one outlined in the covering letter. (See Appendix D.) If he felt his program was an art laboratory, given without academic credit, then he would indicate "YES" on the form. If the school had no such program, he would so indicate.

Question Two. In reality, this section was a direction to those who answered "NO" to question one. In order that it might be considered by each respondent, the section was numbered. It was deemed desirable for all who answered the questionnaire to respond to the proposed program with some comment or suggestion. To facilitate this response, the reverse side of the
questionnaire was left blank for opinions, experiences, and suggestions.

Question Three. Questions three through ten were to be filled out only by those who believed that they had a program comparable to the one proposed. To give some guidance in the formation of a program for the College of the Pacific Department of Art, sectional approaches and experiences in this type of program plus other physical and philosophical data were considered to be of great importance.

This question has a significant bearing on the whole program. What objectives did the various institutions have for their programs? The need for this information would seem obvious, for no program should be proposed or actually be in operation without well considered objectives under which all courses could be justified.

Question Four. The length of operation of existing programs would act as a guide to the adequacy of the objectives in relation to the needs of the students included in the program. The answer to this question might also serve to show that a consideration of this type of program was evolving into prominence or, conversely, that such considerations were growing less frequent.

Question Five. It seemed desirable that the administration of a non-credit program be investigated. That the directorship might fall into the hands of others than those concerned
with the academically credited program seemed entirely likely. In order to know how the director of the program was selected or how he maintained his position, a space for some response along these lines was included.

As the last section of this question, it was felt that in addition to the administrator and his relationship to the program it was also necessary to discover what the relationship of a non-credit course might be to the courses listed as a part of the regular art major program. Was the program conducted by the same staff, in the same building, for the majors of the art department, or only for those from other academic areas?

Question Six. This question dealt with factual information that might be available on the size and complexity of the existing program. How many students had been served when the program started and how many students were being served currently? This information might suggest growth patterns when considered in relation to the time element of question four.

Consideration of the age of the participants might prove helpful in discovering whether a non-credit program had proved of interest to the regularly enrolled students or whether it had its main appeal for the more mature adult who found time and interest in art later in life.

The number of staff members originally and currently engaged in this type of program would be some measure of the expense for a sponsoring institution in relation to the number
of students being reached through the program. The last item of interest was to discover, if possible, patterns of daily hours for successful programs. Perhaps certain time relationships during the day had been more popular with those desiring non-credit work. If so, what days, what hours were being used by the schools that had programs?

Question Seven. In the planning of the questionnaire, it was felt necessary to discover what facilities were being utilized by institutions for this service and the relative size of such facilities. The matter of material expense also was of consideration in proposing such a program to any administration. This question also included some request for details as to the budgeting for materials.

Question Eight. In order that it might be known what areas of art instruction had been of major interest, space was left in this question for a simple listing of such courses.

Question Nine. Discussion of any program, such as the one proposed, always seemed to lead to the operational phase. Were the students selected? How were they selected? Was the instructor present at all times? Was the instructor consulted regularly or only on specific occasions? Did the instructor work on his own project along with the students? Were there fees attached to the course or not? These and other items might have been considered in the answering of question nine.
Question Ten. This question was another invitation to the affirmative respondent to add any further comments that he might care to make to clarify or extend answers that he had already given.

Response to the questionnaire. In all, eighty-four questionnaires were returned. (See Appendix E.) Statistically this was a response of 88.7 per cent. Of the eighty-four returns, twenty indicated that they had such a program, or one of a like nature, while sixty-three replied that they did not have a non-credit program. One college merely returned the form but did not reply to any question or make any remarks.

Interpretation of the responses from those institutions indicating they had a non-credit program. Since every response was, of necessity, a personal reply, it is not possible to tabulate the answers to the various questions. It is possible to formulate some generalizations. The development of any program will take into consideration such generalizations as are expressed.

Despite the clear identification of the proposed program in the covering letter as a non-credit academic program, three of those who said they had a similar program allowed credit for their students. In one of these cases, Hunter College, the program was for art majors only, on an honors basis leading toward the Bachelor of Fine Arts degree. In order to enter the
program the candidate had to present a 2.5 accumulative grade point in general subject areas and a 3.0-plus accumulative grade point in art subject fields. In the cases of the other two schools there was instruction and credit given in the regular academic tradition. At one school, Princeton University, this credit did not count toward the fulfillment of course requirements in the history of art curriculum of the Department of Art and Archaeology.

The University of Florida reported that all non-credit work has been handled in the Florida Union Craft Shop in the student union. There seemed to be no connection with the art department except in the case of students who made use of the facilities of both areas.

Four institutions clearly indicated that their program was of a public-service nature and fell either directly under the extension division of the institution or was handled as an adult education (or continuation education) type of program. These programs had enrolled students ranging from six to eighty years of age. In some instances the participants could elect to take credit or non-credit, i.e., take credit or audit the work. Here again, the program fell in a different category than the one outlined in the covering letter, for the proposal was not a formal academic course where credit would be considered.
It is important to single out one of these universities that has an extensive program falling under the extension division. That institution is the University of Wisconsin. The program there was reported by Warrington W. Colescott, Chairman, Department of Art and Art Education, and H. D. White, Chairman, Extension Department of Art and Art Education. The Wisconsin program is widely known in the Midwest and the East as it has been in operation for fifteen years. The work is primarily adult education of the community service type and is offered in many sections of the state. The objectives listed in the report state, "These courses service people in the area interested in art as an avocation—broadening their experience."

Usually, instruction is given in the evening hours from seven to ten p.m. and in the afternoon to some extent. Approximately 800 persons are served annually. There are approximately sixteen members of the resident art faculty on call for those classes that develop, plus an undetermined number of high school teachers throughout the state who teach courses on special assignment.

In all, twenty-four separate courses are available as off-campus, non-credit, public-service courses. From reading the literature sent by the above administrators, it would appear that courses are initiated upon request when sufficient enrollment develops. These subjects run all the way from those thought of as art appreciation through traditional laboratory
art areas to stone cutting and setting. In addition, there are
two non-credit in-service courses for art in elementary and
secondary teaching. It would be of interest to learn more
about the operation of this extensive program than the responses
on this questionnaire revealed.

Iowa Wesleyan College has a program of the nature pro-
posed, but has had to limit it to children in the age-range of
five to twelve with occasional sections for those between the
ages of twelve and eighteen. Al Wynne, head of the Art Depart-
ment, said, in commenting on their objectives, that their
program was "to develop an awareness and appreciation of art;
to encourage self expression; to provide an outlet for construc-
tive use of leisure time, etc." These are objectives that
would appear to meet with the general philosophy expressed by
the art staff of the College of the Pacific.

Nine other institutions genuinely appeared to have a
working program along the lines proposed. Of this group Ohio
Wesleyan College indicated that its program was an adjunct to
the art appreciation course and that the program had now been
discontinued. Jarvis Stewart, Art Chairman, flatly stated that
they "...would not allocate staff time to non-credit instruc-
tion [not connected with a credit course] because we have no
interest in hobby classes." He also stated, "We would discour-
age, however, those not taking art [students other than art
majors] from interfering with serious work." These statements
assume that a non-credit course would be devoted to the student who was not interested in genuine art experience.

Muhlenberg College, while offering some art courses, has no art major program as yet, but has as its objective, "a broader cultural basis for liberal arts colleges." Lehigh University has had an art program of six years duration thus far, with the objective of promoting "pleasure in creative work."

There were four respondents who had programs that not only allowed no academic credit but also had objectives and operational plans that seemed worthy of special note here. The first of these four was the University of Alabama, as reported by Joseph S. Bolt, acting head, Art Department. Alabama listed its objective for its offering as:

The course is tailored for the students registering for it; hence, aims change according to immediate requirements. The course is concerned with only painting and drawing, however, and in that sense it may be said to have as its constant aim the provision of general experiences in painting.

Bolt further states that art students are not permitted to enroll for the University's special art course but that the Art Department feels that the course has "importance" with an excellent reputation in the community. In commenting on the operational plan, Bolt writes:

As a studio course it is naturally rather informal but serious. Most participants work hard and at a sacrifice, e.g., the Law School professor who has given up other leisure time activities for painting and has become a quite creditable artist.
The Alabama program has been in operation for five years, started with one instructor and now has four, all of whom are "chief painters" sic. The group meets three days a week for two hours each meeting.

The program at Antioch College also indicates a similarity to the proposed program at the College of the Pacific. Robert Metcalf, the Art Department Chairman, stated his department's objectives for his institution's special art program as, "To give art majors and other students a chance to explore the various mediums informally with some assistance, or a chance to practice on their own." The Antioch program has been in effect for "many" years under the direction of regular teachers or capable students. Usually twenty to thirty students meet for three hours on one of four evenings a week. In listing the operational plan, Metcalf in actuality added to his stated objectives when he said:

Workshops are an opportunity for beginners to learn a little, art majors to practice their craft, and student teachers to gain experience. Students may consult teachers or work on their own as desired.

Fritz Janschka, artist in residence at Bryn Mawr College, reported on the program there. He stated that the college had a free art studio six hours a week where the interested student could work in all media, with the medium the student’s prerogative. Janschka developed the art program for the experienced and the inexperienced, stressing drawing for beginners
as they slowly work toward picture making. His department does give a non-academic evaluation in terms of "excellent, satisfactory and unsatisfactory."

From Indiana, DePauw University's program was reported by the Head of the Art Department, A. Reid Winsey. In stating the course objectives at DePauw he wrote, "To bring a limited creative experience into the lives of any students at DePauw or in the community who so desire it." Winsey indicated that his department found it a convenient place to offer an opportunity for art instruction experience for future art teachers and that many times a prospective art major is found in the group taking the course.

Interpretation of the responses from those institutions indicating they did not have a non-credit program. Although they did not come from colleges having a program of an art laboratory without credit, there were many useful responses in this group. Twenty-two respondents were interested in the proposed program and asked for further details on the study under consideration. Twelve either opposed, strongly opposed, or doubted the value of a non-credit program. Several of the group had tried some such program in the past, but the plan had not succeeded on account of one or more of the following facts:

1. The interest level of the students had not been maintained and the class had to disband for lack of support.
2. The expenses of instructional time and/or of materials were prohibitive.

3. The informality of the organizational structure had led other participating faculty members to assume that all art courses had no serious intellectual experience to offer a student.

4. The physical facilities were used by the non-credit class to the detriment of the regular credit program.

Several of the respondents voiced vigorous protests to the implementation of such an offering. It is well to consider some of these replies in detail. From the University of Kentucky, Richard B. Freeman, Art Department Head, writes:

The only objections I could see to what you describe would be "dilettantism" and lack of serious purpose. The instructor I would hire to teach such a course must be ruthless in weeding out the playboys and playgirls and would insist on regular attendance, hard work and high performance. Any other course would be a waste of the instructor's time and a lowering of academic standards.

R. Grooms, Professor of Art in the College of Applied Arts at the University of Cincinnati, was one respondent who was most vigorous in his objections. He stated, in part:

Since we are a professional school, the idea of art as an elective without credit, seems fantastic. An art laboratory conducted as a means of broadening the cultural background of the student, should carry with it all the responsibility such entails. . . . In the modern college, where credits and grades are inherent, any class, or activity conducted outside of the system can only result in half-hearted effort. . . . Art values are uncertain because of the extreme variability of our institutions of higher learning in Art. Any official recognition of this Art without responsibility would in the long run prove to be unpopular and unproductive.
Clara Hatton, Head of the Art Department at Colorado State University, questioned the motivation of students in wanting such a program for which they received no academic credit. The fact that some of the students at the College of the Pacific said they desired an experience in art, without academic credit, in order that they would not place their academic standing in jeopardy, led Miss Hatton to comment:

I personally see no reason why a regular university student should not receive credit for taking art courses. If his excellent grades are dependent only upon him [sic] taking those selected courses in which he is sure he can make an excellent grade, I do not feel he is a brilliant student anyway. Art students must take courses which are very different from art and naturally many of these courses affect their grades.

The difference between the above statement and the proposed offering would seem to lie in the area of required courses and electives. A student of reasonable ability in regular courses of an academic pattern, i.e., lecture and research, can expect to have reasonable success in another academic discipline that follows such a pattern of study. On the other hand, to elect participation for credit in music, drama, or the graphic arts implies the assumption of some aesthetic feeling and perhaps a fair amount of native ability. Unless an experience has been had previously, no student should assume that he has an equal chance for success. As with any other ability, art talent may be buried within, lying dormant, until exposed. This exposition can only come through experience such as would be
forthcoming in the proposed program. Such an offering is one way to create the opportunity for self-expression and understanding.2

Another statement, similar in essence to the one quoted above, came from Karl Richards, Chairman of Art, Texas Christian University. He writes:

One factor which has prevented a move in this direction is my fear of draining the creative energies of my colleagues with the frustrating problems involved in the guidance of the non-talented, hobby people whose superficial interests may have a deadening effect on the total program. Inasmuch as students may enroll for non-credit in our regular courses, I am somewhat reluctant to open further doors to those students too impatient or fearful to subject themselves to some of the disciplines needed to develop competence and understanding.

The plan proposed will offer a chance for those who have not realized their own potentialities in the graphic arts to come to that discovery. Since the area of instruction would be outside the regular art program, if an interested student did have material shortcomings as a potential artist, these shortcomings would not "deaden" or affect the regular program. Such an opportunity for discovery could mean a better selection by the inexperienced student of regular course work.

The response from Washburn University, Topeka, Kansas, was unsigned, but the respondent thought the selection of a non-credit laboratory was "self-deception" as opposed to the

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"disciplined approach" of the regular course. He closed by saying, "I thoroughly believe that all cultured persons should have experience in some form of art appreciation as well as a knowledge of the intellectual side."

It might be considered greater "self-deception" on the part of the uninitiated art student to enter an accredited performance course while lacking an awareness of the instructor's expectations in the area of inherent abilities.

From Allegheny College, H. Douglas Pickering, Acting Head, Art Department, reported:

We have considered such an extra-curricular program but have abandoned any further study for the simple reason that it seemed to be "departmental suicide."

The results we feel would be a dangerous "watering down" of the serious orientation the students now have come to expect; introducing or at least suggesting group therapy possibilities, etc. which we are trying to avoid.

If these are valid fears, then any non-credit program must be considered carefully. It would appear that in opposition to other respondents, who indicated that non-credit programs failed to retain their membership, Pickering and his colleagues feel that this type of course might prove to be competition to the established studio or lecture courses. As long as there are students whose lives will revolve around an art major program, it would seem evident that the accredited academic laboratory and lecture will remain a part of our academic institutions.
Summary of the responses to the personal letter and the institutional questionnaire. There was a representative number of art educators who considered the suggestion for a non-credit art laboratory with favor. Thirty-six institutional representatives, out of ninety-six respondents to the two letters mailed, had shades of interest in the program varying from strong support to mild interest in the results of this study. Of this group, representing 37.6 per cent of the total respondents to the two letters, the majority were very much in favor of the proposal, with the major factors of cost of operation and continued interest as the two main considerations to be surmounted.

Eighteen of the respondents, or 18.7 per cent of the ninety-six, were either strongly opposed or felt that the idea was unworkable. Their comments have been reviewed previously.

Little mention has been made of the facilities used or the space allotted for the various functioning programs. The space varied so greatly from one room at one extreme to the whole art building at the other that it can only be concluded that a workable program can be developed in relation to any facility that might be available. In making the proposal in the next chapter for the College of the Pacific program, the available space under present department facilities will be considered, since it is unlikely that optimum facilities will be created in the near future.
CHAPTER V

SUMMARY AND CONCLUSIONS

I. GENERAL SUMMARY

Throughout the history of the art department of the College of the Pacific, there has been a dominant philosophy to serve all the students of the college in the awakening of their sense of artistic appreciation and the fostering of their personal abilities to express themselves in the many forms of the graphic arts. Traditionally, the department has tried not only to keep abreast of the current practices in art education but also to lead, within the discipline, in new approaches toward the furtherance of art within the framework of a liberal arts program.

A good part of the current members of the student body has indicated that it would favor a program in art revolving around a non-credit art laboratory where it could come to advance its own experience or to initiate its understanding of various art forms and media. In all, 370 students, of the 811 that answered the student survey, are to be counted in this interested group. Of these 370 students, 222 indicated that they would appreciate merely having the laboratory facilities available to them even if instruction was not available.
A random sampling of other academic institutions on a national basis indicates either that there are programs of this nature being offered or that they are being considered. Some of the institutions have no such offering but would be interested in hearing of others that may be forthcoming or are in operation. Some institutions are decidedly of the opinion that no such program belongs in an academic situation.

II. CONCLUSIONS

A non-credit program has been successful in several institutions across the United States. With sympathetic support of the art staff such a program could be successful at the College of the Pacific. There are problems of financing and accommodation that need to be recognized and provided for by the authorities of the College of the Pacific. In their initial stages these problems seem not to be unsurmountable. Should such a program gain in stature and in size, new situations will call for new solutions.

The researcher has arrived at the firm conclusion that at an early date the College of the Pacific should inaugurate a pilot program to test the response and feasibility of continuing such a program. To this end the recommendations in the following section are made.
III. A PROPOSED NON-CREDIT ART LABORATORY
FOR THE COLLEGE OF THE PACIFIC

Objectives of the program. Because this program is not to be considered as a regular offering within the program of the art curricula, the following objectives may be considered as the bases for its organization and operation.

1. The program will offer a planned opportunity for the development of the awareness of art and for fostering an insight into the functions of art for any member of the college community unwilling to enroll for academic credit in any of the regularly offered courses.

2. The program will encourage self-expression on the part of the participating individual.

3. The program envisions for any College of the Pacific student, or staff member, a chance to explore the various media of his choice in an informal situation with available assistance, if desired.

4. The program will provide an opportunity for any student to have an outlet for constructive use of his leisure time.

5. The program will encourage the non-art directed student to explore whatever art capacity he may possess and thus develop his confidence in his ability to participate in regularly scheduled art courses for credit.
6. The program will make it possible for the art department to serve further the educational objectives of the liberal arts core of the College of the Pacific.

Coordination of the program. The leadership of the program should be the responsibility of the chairman of the art department with the assistance of all members of the art staff. Such responsibility is necessary in order that any work undertaken as a part of this program will be compatible with the objectives of the art department as well as those of the college. However, leadership should not assume active instructional time on the part of the chairman unless the chairman so determines.

The recommendation is made that the active instruction be entrusted to graduate or senior art majors, especially those preparing for the teaching profession. These students could be given some tuition rebate, academic credit in supervised teaching, or some other type of reward for their services. Regardless of the method of recognition used, the program would provide the assisting students with further teaching experience beyond that customarily afforded in the public schools. Should there be more applicants for the instructional assistants' positions that there are positions available, the selection would be based on the relative academic standings of the applicants plus the recommendation of the art department staff. It
is suggested that when possible the student instructor be changed each semester, thus offering experience to more art teacher candidates. Further, those participating as enrollees would be exposed to varied viewpoints, should they continue in the program in ensuing semesters.

It would be wise to have one regular art staff member act as advisor to the student instructor each semester, though the advisory position might well be distributed among the staff as conditions permitted.

**Initial extent of the program.** In order that the program can be started as soon as possible, it is suggested that initially the program be confined to one evening class per week for the duration of a semester. A three-hour laboratory period is proposed, from seven to ten. The relative size of the room and available facilities for class use would limit any group to twenty-five students under present conditions. The evening period is suggested since room scheduling for the daytime hours is already difficult to arrange for the department's present program. There have been requests by the students for evening hours for such an offering based on the problem of the difficulty in arranging sufficiently long time-blocks in competition with existing day classes.

**Facilities for the program.** Initially the program could be conducted in the Art Center building in room 109. Ideally
a larger room would make an expanded program more effective. If a building is constructed by the School of Education of the College of the Pacific, it might include a demonstration classroom for the art education courses for elementary grade teacher candidates. In that event the removal of the walls between rooms 108 and 109 in the Art Center would provide an adequate laboratory for thirty to thirty-five students.

Preliminary plans have been developed for another shop-type laboratory to be constructed on the northeast corner of the present building. The addition of such a room could very well be considered as useful for this non-credit program. Furthermore, the new room would not stand idle during daytime hours; it would aid materially in relieving certain limitations present in the existing structure.

If the proposed offering were limited to drawing, watercolor and oil painting, the instructional areas most students requested, rooms 108 and 109 would be most suitable. Considering current space obligations, any shift into craft work for the proposed offering would limit to fifteen the number of participants who could be accommodated at any one time. With the construction of the suggested new shop-studio, it is feasible that twenty-five individuals might be easily served.

Suggested areas of art exploration. Initially, drawing, watercolor, and oil painting would be the most convenient subjects to administer in such a program. Offerings of this nature
require fewer special facilities and could be organized in existing spaces without major physical changes. Of the students interested in the proposed program in the spring of 1959, 151 checked drawing as a choice, 144 indicated watercolor, and 114 had an interest in oil painting. Certainly at least one class could be organized on the basis of these expressed interests. The results of this pilot program would lead to a better understanding of the problems to be faced and could set a pattern for additional areas of interest.

In time, the several other crafts, as checked on the survey questionnaire, could be accommodated. Ceramics, jewelry, and other crafts which rated high on the interest chart could be included as it appears reasonable to expand the offering.

Operational plan of the program. If profit is to be gained by the reported experiences of other schools, it is proposed that initially each student be asked to register in the program for the equivalent of one unit of study load. Tuition for that unit would be charged by the college on the regular basis. This step would require the student to decide whether his interest was genuine enough to merit the comparatively small expense and might well help him to sustain his interest in the work.

In order to complete his registration for this course, a student would fill out a regular enrollment card. These cards would be the responsibility of the advising art staff
member. It is also suggested that non-academic credit be recorded for each student on the basis of "satisfactory" or "unsatisfactory." The symbols "S" and "U" would be used by the advising professor in recording on a regular grade sheet to indicate "satisfactory" or "unsatisfactory." for all students enrolled. These designations would be reached in conference with the student assistant, but would remain the responsibility of the advising professor. This evaluation should in no way be counted toward the grade-point standing of the individual in his regular college career at the College of the Pacific.

The various questions relative to enrollment, unit evaluation, and instructor evaluation would have to be considered and approved by the appropriate faculty committee. One suggestion that might be discussed by the committee is the feasibility of allowing a student who had received a "satisfactory" evaluation to convert it to a "C" grade should he desire to do so when enrolling at another institution.

Further studies needed. As has been pointed out throughout this research, there is a dearth of available material in the area of factual reporting on non-credit art laboratory programs. Since it was the intention of this study to discover the major considerations for developing a program for the College of the Pacific, no detailed study of the several institutions which had programs of some duration could be undertaken. Much could be done by some future master's degree candidate in
this area. It is suggested that such a study, necessitating personal interviews and observations, would require at least some travel on the part of the researcher in order to visit the several schools which are already pursuing a non-credit program. All of these schools are located in the midwestern and eastern sections of the United States.

Semantics, even among art educators, varies apparently from one section of the country to another and face-to-face situations are undoubtedly necessary to come to working terms in describing objectives, programs, and policies.

The following institutions would lend themselves to such research:

Stevens College in Missouri
The University of Minnesota
The University of Wisconsin

These, especially, were suggested to the researcher, but no answer was received from the first named.

The Wisconsin program merits much greater depth of study than was possible at this distance. The reply from Minnesota indicated that they did not understand clearly the various terms used in the covering letter and those contained in the questionnaire itself. It appears from other sources that a somewhat different program is being pursued at the University of Minnesota in its general education that would merit further investigation whether the work is strictly of a non-credit nature or not.
In addition, more details could be obtained from personal interviews with the respondents covered in this research who have programs.

Even where negative attitudes to this proposal were expressed, it seems likely that some misunderstanding of objectives and terms led to a rejection of the suggested program. Personal interviewing might have resulted in different expressions.

IV. POTENTIALITIES OF THE PROPOSED PROGRAM

The Committee for the Study of the Visual Arts at the Massachusetts Institute of Technology, 1952-1954, summed up the potentialities of such a program as this one when it said:

...it is possible to define a visual arts program in ideal terms: it will include means to establish the nature and differing qualities of vision; it will extend its discipline to amplify and enrich other forms of communication. It will develop aesthetic sensitivity and encourage discrimination generally. It will draw attention to the human control of space and form and color no matter where it occurs, in the land or in the machine, in the monument or within the home; and will relate varying styles to the societies which have fashioned them beyond the requirements of pure utility.1

Perhaps through the experience of this proposed program new art vistas may be opened for those students who have indicated that this type of activity has an interest for them. With

sincere purpose on the part of any participant, and dedicated leadership on the part of both the College of the Pacific art staff and its student instructors, some measure of artistic perception can be achieved.
BIBLIOGRAPHY
BIBLIOGRAPHY

A. PRIMARY SOURCES

1. Books


2. Periodicals


3. Unpublished Materials


Reynolds, Richard H. "An Announcement to the Faculty." Stockton, California: Fine Arts Requirement for Graduation Committee at Faculty Retreat, 1956. (Typed.)

B. SECONDARY SOURCES

1. Books


2. Periodicals


3. **Unpublished Sources**

Minutes of the Board of Trustees of the College of the Pacific, 1851-1889. (Handwritten.)
Dear Professor:

As part of an advanced degree program, I am working on a proposed new offering for students at the College of the Pacific. It is the belief of the art staff, now backed by statistical data, that a large proportion of our student body, regardless of major field, is interested in an open Art Laboratory where students could come for art experience and instruction. Work in such a laboratory would be on a non-credit basis, and thus the student's academic records would not be involved.

Briefly, our proposal is to have a period set aside daily during which a regular member of the staff would be available to instruct and advise as the student pursues areas of art that have interest for him. No class plan would be followed, but rather the simple procedure would prevail of helping the student find his way in art realms in which he has a desire for knowledge and experience.

We believe that through this method we could reach many of our students who are afraid to compete with art majors in regular art situations--of a creative nature--and yet who desire some experience in laboratory art. A preliminary survey of 811 of our students on all class levels resulted in interest responses from 370. This is encouraging to us.

I am writing to request your aid in extending our range of investigation. We do not know of any college or university that has such a program as a part of its services. There are, we know, museums and other civic agencies that have similar programs for members of their communities. It would be helpful to learn of such programs that have been in operation for several years.

Could I ask you for the names of any schools and other organizations, together with the names and addresses of the persons in charge, which have either this program or one of a like nature. It is my hope to send a brief questionnaire in the near future to schools you suggest. Your help will be deeply appreciated.

When the College can support this program through the staff time and facilities it would entail, I will be happy to send you a progress report.

Very truly yours,

Earl J. Washburn
Assistant Professor of Art
LIST OF ART EDUCATORS RESPONDING TO THE PERSONAL LETTER REQUESTING THE NAMES OF INSTITUTIONS HAVING A NON-CREDIT PROGRAM

Otto V. Brendel, Professor of Fine Art and Archaeology
Columbia University
New York, New York

Italo L. deFrancesco, Director, Art Education
Pennsylvania State Teachers College
Kutztown, Pennsylvania

Lamar Dodd, Head, Department of Art
The University of Georgia
Athens, Georgia

Sidney W. Little, Dean, College of Fine Arts
University of Arizona
Tucson, Arizona

Viktor Lowenfeld, Head, Department of Art Education
The Pennsylvania State University
University Park, Pennsylvania

Conan E. Matthews, Chairman, Art Department
Brigham Young University
Provo, Utah

Keith Monaghan, Chairman, Department of Fine Arts
State College of Washington
Pullman, Washington

Thomas Munro, Curator
Cleveland Museum of Art
Cleveland, Ohio

John W. Olsen, Chairman, Division of Fine and Applied Arts
Long Beach State College
Long Beach, California

Laurence Schmeckebier, Director, School of Art
Syracuse University
Syracuse, New York

Dean Sert, Graduate School of Design
Harvard University
Cambridge, Massachusetts
LIST OF ART EDUCATORS RESPONDING TO THE PERSONAL LETTER REQUESTING THE NAMES OF INSTITUTIONS HAVING A NON-CREDIT PROGRAM
(Continued)

Doris Standerfer, Professor of Art Education
San Jose State College
San Jose, California
(Miss Standerfer also included a memo from John E. French, Head, Art Department, San Jose State College.)

D. Kenneth Winebrenner, Professor of Art
State University of New York
College for Teachers at Buffalo
Buffalo, New York
INSTITUTIONAL QUESTIONNAIRE

NAME OF INSTITUTION

PERSON REPORTING

INSTITUTION TITLE

1. Do you offer a program, of an art laboratory nature, outside the regular formal courses of the Art Department? YES NO

2. If you do not have a program would you please comment on the reverse side of this sheet on the program as outlined in the covering letter.

If the answer to Question 1 was NO, please disregard the balance of these questions. If your answer was YES, we would appreciate your answers below.

3. Aims and objectives of your program:
   a. Please list briefly the aims and objectives of your program.

4. How long has the program been in operation? _______ years.

5. Coordination of your program:
   a. Who administers the program?
   b. Is this by reason of his position or by selection?
   c. What is the relation to the major art program, if any?

6. Extent of your program:
   a. Number of students served initially, _______.
   b. Number of students currently served, _______.
   c. Age of the major participants _______ years to _______ years.
   d. Number of staff members originally engaged in instruction _______.
   e. Number of staff members currently engaged in instruction _______.
   f. At what time during the week does the program operate? Days, _______. Hours, _______.

7. Facilities of your program:
   a. What space is being used by rooms? _______.
   b. What space is being used in square feet, approximately? _______.
   c. Where are these facilities provided? _______.
   d. Who provides the facilities? _______.
   e. Who pays for materials used? _______.
   f. If the materials are furnished by the department, are such materials a part of the regular Art Department budget? _______. Are they a separate budget item? _______.

8. Areas of instruction that are of major interest, (i.e. sculpture, drawing, jewelry, etc.) _______.

9. Operational plan of your program:
   a. Please state briefly the basic operational plan of your program.

10. If you have other statements, either published or original, on your program, they would be most appreciated. Please use the reverse side if you wish.
If you do not have a program similar to the one suggested, please comment on the proposed offering below.
If you do have a similar program and would add further comments, they would be very helpful.
APPENDIX D
Dear Colleague:

As part of the development of our department's future program, I am attempting to find other institutions of higher learning which are offering art instruction other than the regular academic courses.

At the College of the Pacific we surveyed 811 students and found 370 of them were interested in art laboratory work for which they would receive no academic credit, or units. The suggestion has been made that some students do not want to jeopardize their academic records by taking regular art courses with majors and at the same time they would like to have a creative experience in one or more art media.

It is not presently possible to state positively how this program might function. But in order to give you some idea that you can compare with programs you may have, the following outline is suggested:

Either one or more double periods would be set aside during each week of the semester. Consistent with the teaching background of the instructor assigned, a student could elect work in one or more of several art media. In the medium of his choice, he would begin to work out the problems he found challenging. The instructor might, or might not, be asked to take leadership. Much of the time such leadership would consist of the simple task of helping the student surmount technical difficulties. The student would receive, if desired, professional criticism and evaluation.

I would appreciate your answers to the questions on the enclosed sheet. Whether you have a program of a similar nature or not, I earnestly desire your comments. They will be most helpful. It is not possible yet to know what kind of information may be forthcoming from this questionnaire. But I shall tabulate what does come in and send you a copy.

Very truly yours,

Earl J. Washburn
Assistant Professor
APPENDIX E
### Colleges and Universities which Responded to the Institutional Questionnaire

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**Legend:**
- **Pr** = private institution
- **Pu** = public institution
- **M** = men only
- **W** = women only
- **C** = coeducational
- **Co** = coordinate (separate men's and women's college)
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The enrollment figures shown above were taken from the pamphlet, *Planning a College Education*, published by the New York Life Insurance Company, printed September, 1958. The figures were supplied by each institution named.