

College-level Expectations in the Arts



Prepared by the College Board for the National Coalition for Core Arts Standards August, 2012

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Executive Summary

Introduction

In developing and updating the national standards for arts education, the leadership of the National Coalition for Core Arts Standards (NCCAS) recognizes that high school teachers nationwide are increasingly expected to relate their course content to college-level expectations, in order to ensure that their students are college and career ready at the conclusion of their high school experience. In acknowledgment of this fact, the updated standards will contain guidelines for advanced-level expectations and benchmarks for arts learning, so that they may inform practice in high school classrooms.

Before these guidelines can be drafted, the framers of the standards will need to hold common understandings as to what constitutes advanced-level practice in the arts, and few resources exist to assist them in this task. The College Board, in its capacity as an NCCAS partnering organization, coordinated a national survey of professors and department heads in dance, media arts, music, theatre, and visual art in two- and four-year colleges throughout the United States, in order to define common expectations of college study in the arts, including the types of courses that are most frequently offered to introductory-level students, and the categories of habits, skills, and abilities in the arts that are most frequently emphasized as being important to a foundation-level learner.

The following report outlines details of the process of developing this survey, and presents discipline-specific, as well as cross-disciplinary findings.

Research questions

The creation of the survey and subsequent analysis of its results were guided primarily by the following two questions:

- **What habits, skills, and abilities constitute college-level learning in the arts?**
- **How do expectations for college practice relate to the goals and objectives of NCCAS in creating the Core Arts Standards?**

The questions related to skills and abilities in the arts enabled respondents to describe the types of course content that are most commonly emphasized and most widely available within their discipline. This presentation of findings is meant to allow standards writers to understand the ways that common college-level instructional practice may either reinforce or depart from the themes and ideas found in the framework (especially the broad habits of *creating, performing, responding, and connecting* in the arts).

In reviewing and testing survey content with advisors, it became clear that the survey should acknowledge that there will never be a one-size-fits-all definition of college-level arts learning, and that even the most general descriptions could potentially vary greatly between courses of study designed for arts-majors and those aimed at non-majors. Hence, our third research question – **Is there a difference between major and non-major instruction in each arts discipline at the college level?**

Methodology

Survey development

In preparing the survey content, College Board representatives searched for already-existing standards or benchmarks for college-level performance and found useful guidelines in the accreditation standards published

by the National Association of Schools of Art and Design, National Association of Schools of Dance, National Association of Schools of Music, and National Association of Schools of Theatre. Of particular influence was the standards' section outlining recommendations for a *common body of knowledge and skills* associated with study toward all professional baccalaureate degrees in the arts (standards section VIII-B). Elements of the language of the survey echo the language found in portions of the accreditation standards.

The survey's design and content also incorporates extensive feedback from NCCAS leadership and standards writers, many of whom teach at the college level, and reflects the evolving structure and language of the standards framework that they collaboratively developed.

Survey content

Note: The full text of the survey is available in Appendix A.

The survey was divided into three sections: school profiles; course types and availability; and habits, skills, and opportunities emphasized.

The school profile section collected information on the overall student population at each institution surveyed. Respondents were asked to identify whether their department *primarily* serves students majoring in that arts discipline, or non-majors fulfilling elective requirements. The remainder of the survey was tailored to gather information specifically about the group (majors or non-majors) that each respondent identified as his or her primary audience. This division of data allowed researchers to compare trends in programming across arts disciplines as well as compare major vs. non-major instruction.

Questions about course types and availability enabled respondents to clarify whether portfolio reviews or auditions were required for some or all introductory courses and to identify which types of courses were most available to majors or non-majors in their discipline.

The final section of the survey offered respondents to indicate the degree to which an opportunity, skill, or habit that may or may not be emphasized in their department's course of study was emphasized in their department's introductory track. The examples included in this section align loosely with the Core Arts Standards framework components of creating, performing, responding, and connecting.

Survey distribution

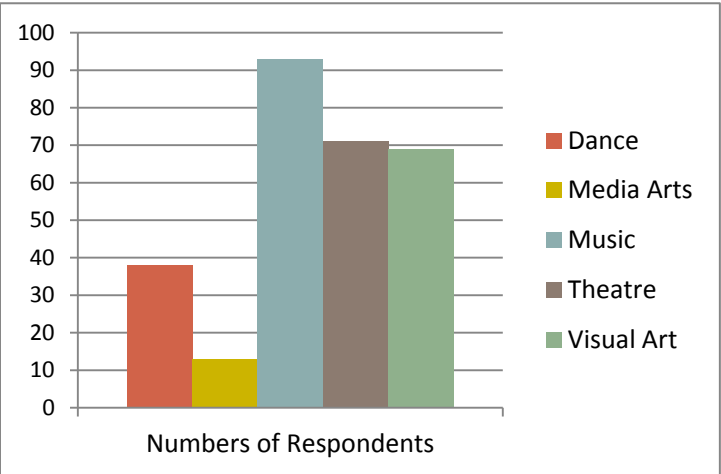
The survey was conducted online, and invitations were distributed to individuals representing departments of dance, media arts, music, theatre, and visual art in colleges and universities nationwide that offer two- and four-year degree programs.

Review of Findings

I. Participants

Response Rate

A total of 1,206 representatives of the various disciplines were invited to participate in the survey, and 279 of these participants completed the survey, for a total response rate of roughly 23 percent.



Number of Participants

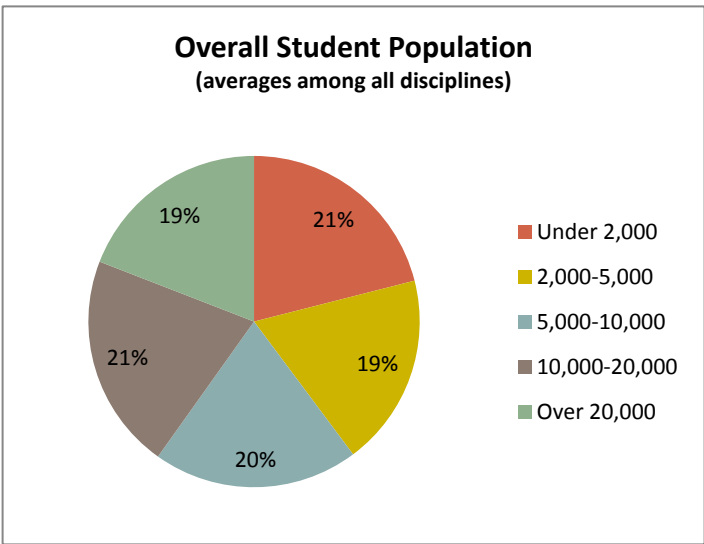
The numbers of contacts available within each discipline varied greatly. The dance survey, for example, was sent to an initial list of 81 contacts, while a far greater number of music contacts – 400 – were available to researchers. Consequently, the amount of surveys that were completed for each discipline had a similar distribution: There were 38 respondents to the dance survey, 13 for media arts, 93 for music, 71 for theatre, and 69 representing visual art.

II. School Profiles

Overall Undergraduate Student Population

Respondents were asked to indicate the overall undergraduate population at their institution by choosing from five population brackets.

The results, illustrated on the chart at right, reflect a surprisingly even distribution of responses among institutions of a variety of sizes: A total of 21% of participants represented schools with an undergraduate population under 2,000, 19% had between 2,000 and 5,000, 20% reported a population of 5,000-10,000, 21% had 10,000-20,000 undergraduates and, finally, the remaining 19% reported student populations over 20,000.



Although these cross-disciplinary averages create an almost perfectly even split among population categories, the results for individual disciplines are slightly less even. The results in dance, for example, indicated that 42% of respondents represented institutions serving more than 20,000 undergraduates, far above the cross-disciplinary average. The table on the following page features a discipline-by-discipline breakdown of average student populations.

	Dance	Media Arts	Music	Theatre	Visual Arts	Cross-Disciplinary Averages
Under 2000	21	23	19	18	23	20.8
2000-5000	11	23	29	20	12	19
5000-10,000	21	23	12	21	23	20
10,000-20,000	5	30	26	16	29	21.2
Over 20,000	42	0	15	25	13	19

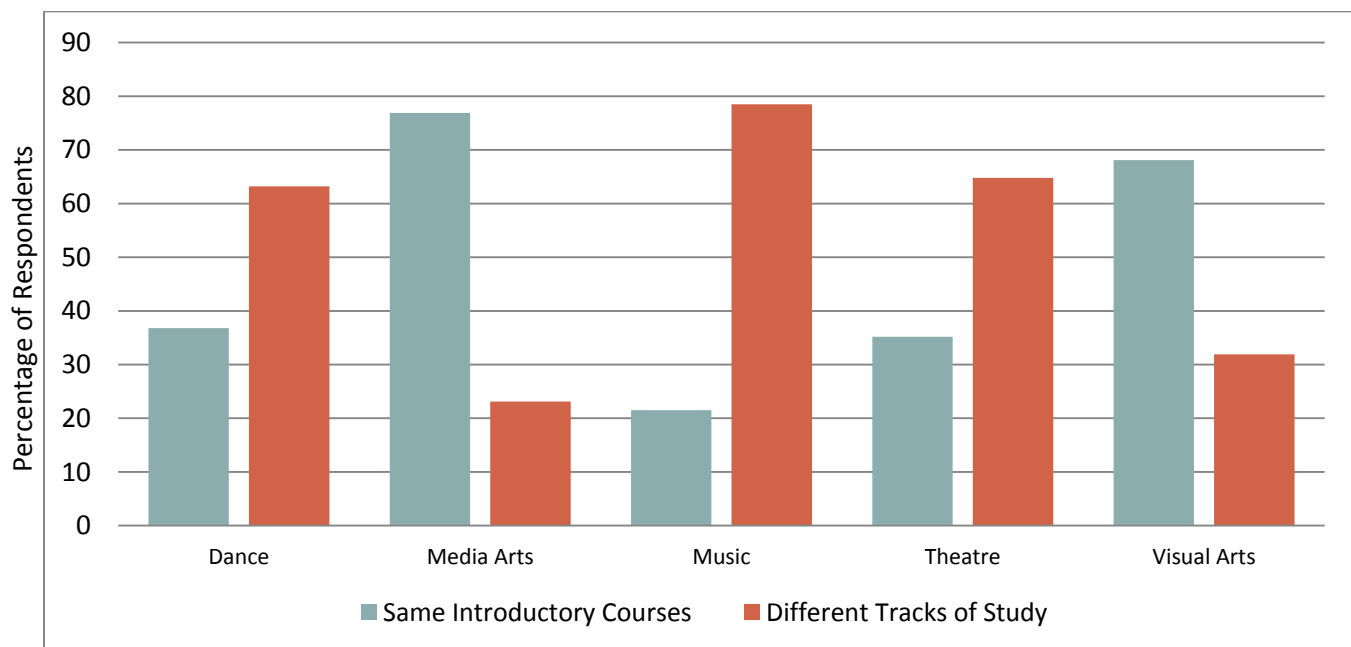
Note: Numbers represent percentages of respondents in each discipline.

Arts Majors vs. Non-majors

In addition to understanding the overall size of the institutions represented by the survey data, it was a priority to gain an understanding of each department's approach toward teaching arts majors vs. non-majors, and which of these two groups constituted the primary participants in that school's arts courses.

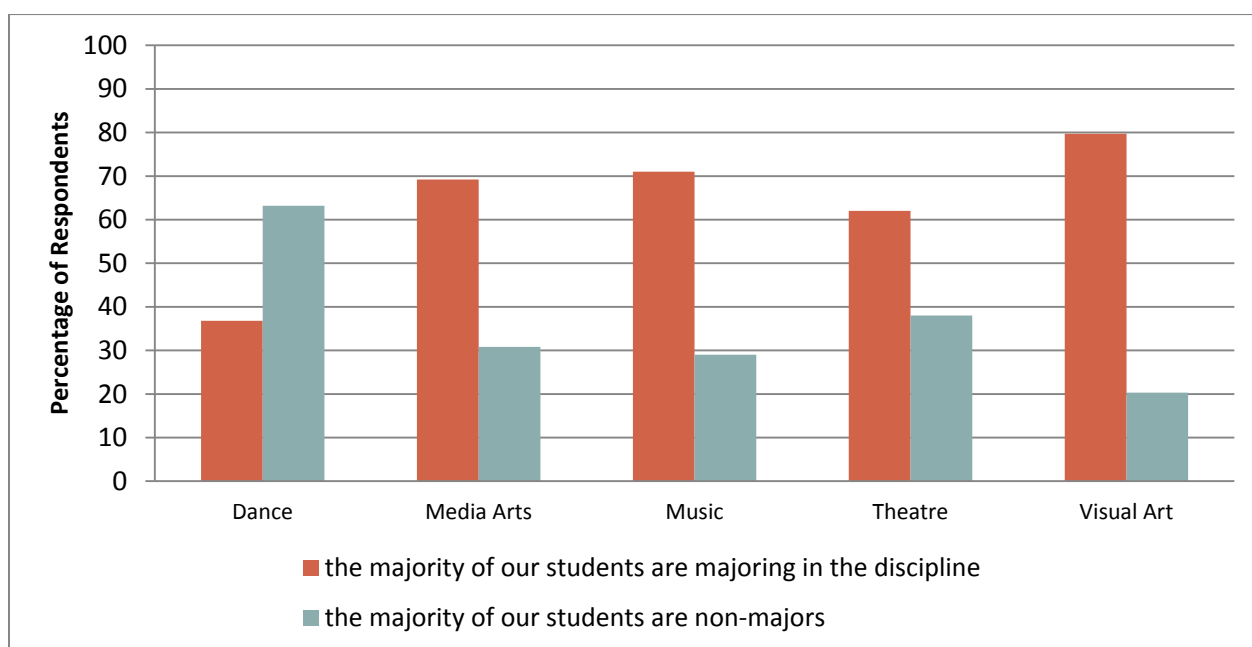
Do students majoring in [dance, media arts, music, theatre, visual art] follow the same track of entry-level courses as non-majors, or are majors and non-majors placed into different courses even at the earliest levels of study?

Respondents representing the performing arts – dance, music, and theatre – reported that it was more common in their departments for majors and non-majors to follow entirely different tracks of study, while the visual arts and media arts respondents indicated that it was more typical for majors and non-majors to take the same introductory courses. It is unclear, however, as to whether these students take the same courses after participating in a portfolio review in order to gain admission to the program.



Which best describes the MAJORITY of students taking entry-level [dance, media arts, music, theatre, visual art] courses in your department?

This was an especially significant question to the survey's structure, as it split the survey respondents into two groups: Those who indicated that the majority of their students were *arts majors* answered the remaining survey questions particularly as they applied to instruction of majors; those who reported that they mostly serve *non-majors* were asked to focus on this group in their responses. With the exception of dance, the majority of the students served by the departments were reportedly arts majors fulfilling their degree requirements. The majority of the data that was produced by this survey relates thus to the teaching of arts majors at the college level.



III. Course Types and Availability

Having divided survey respondents into major/non-major groups, the next set of questions gathered general data about approaches and prerequisites to arts instruction for each group.

How many students [majoring/not majoring] in [dance, media arts, music, theatre, visual art] take entry-level courses in your department per semester?

The table on the following page details the breakdown (expressed in terms of percentages of respondents who selected a particular population bracket) of the numbers of majors and non-majors served in the department of each survey respondent. As one might expect, those answering on behalf of departments primarily serving arts majors reported having overall lower numbers of program participants, while the departments primarily serving non-majors were more likely to report having over 200 students enrolled in their courses per semester.

Numbers of Students											
0-50				50-100		100-150		150-200		200+	
Percentages of respondents, by discipline		Majors	Non-majors	Majors	Non-majors	Majors	Non-majors	Majors	Non-majors	Majors	Non-majors
	Dance	69	21	23	17	0	8	7	17	0	38
	Media Arts	25	0	25	75	13	25	13	0	25	0
	Music	55	4	30	12	8	4	3	12	5	68
	Theatre	65	12	26	19	3	12	3	4	5	54
	Visual Art	18	0	24	7	18	14	16	21	24	57
	Averages	46.4	7.4	25.6	26	8.4	12.6	8.4	10.8	11.8	43.4

Prerequisites for Arts Study

After providing this basic information, survey participants were given a series of five questions about the existence of prerequisites to arts study among majors and non-majors. Specifically, questions addressed whether auditions or portfolio reviews are required in their departments for beginning-level performance/studio-based courses, and whether instructor permission is required of beginning-level students for admission to history, theory, and arts appreciation courses within their discipline. The responses to these questions are represented on the table on the following page.

Across disciplines, the most common prerequisite for arts majors – reported by an average of 60.4% of respondents – is an audition or portfolio review for admission to *some*, but not all, performance- or studio-based courses. Non-majors are less likely to face this requirement, but are *more* likely to need instructor permission to enroll in history and theory courses.

These findings are most pronounced in the findings of the music survey. Here, 92% of respondents for majors and 88% of those representing non-majors indicated that students may expect to be required to audition for admission for at least some performance-based courses. Among non-majors, 72% of participants claimed that instructor permission for admission into music history and theory courses is also required.

The discipline with the fewest apparent prerequisites is media arts: 25% of respondents reported that a portfolio review may be required of media arts majors for enrollment in some studio courses, and the same percentage of non-majors may need instructor permission to enroll in history and appreciation courses. In the remaining categories, no further prerequisites were reported. The media arts survey did, however, involve the smallest participant group, with 13 respondents, so the data generated may not accurately reflect practice in the field. The more limited extent of prerequisites indicated here may also reflect the inherently cross-disciplinary nature of media arts study.

		Dance	Media Arts	Music	Theatre	Visual Art	Cross-Disciplinary Averages
Numbers below represent percentages of schools where these requirements are enforced							
Audition/portfolio review required for <u>some</u> studio/performance courses	Majors	77	25	92	56	52	60.4
	Non-majors	29	0	88	8	7	26.4
Audition/portfolio review required for <u>all</u> studio/performance courses	Majors	54	0	67	26	28	35
	Non-majors	4	0	16	4	7	6.2
Permission of instructor required for history courses	Majors	8	0	11	16	4	7.8
	Non-majors	29	25	72	19	14	31.8
Permission of instructor required for theory courses	Majors	23	0	18	21	12	14.8
	Non-majors	46	0	72	15	43	35.2
Permission of instructor required for appreciation courses	Majors	8	0	2	7	6	4.6
	Non-majors	4	25	0	8	0	7.4

Course Types

Respondents were given a list of entry-level courses specific to their arts discipline (encompassing history, theory, appreciation, and performance courses) and were asked to indicate which course types were available to majors or non-majors at their schools. As the content of this section of the survey varied by discipline (in contrast to the other survey elements which are, for the most part, consistent across all five disciplines), the findings are more difficult to summarize, but a few highlights of the findings from each survey follow:

Dance: The most available classes, both for dance majors and non-majors, are in the category of dance performance: **ballet, jazz, and modern dance**. On the other end of the spectrum, the least available courses overall were somewhat more specialized, and included **Indian dance, discipline- or era-specific courses in dance history, and dance theory and analysis**.

Media Arts: The course types that were reported to be most widely available to media arts majors include **filmmaking, digital media, video**, and to a lesser extent, **motion graphics**. Non-majors, on the other hand, appear to be more likely to take courses in **digital imaging, computer art, video, and film theory**.

Music: Among music majors, the most widely available opportunities are mostly performance-based, and include **vocal performance ensembles, instrumental lessons, instrumental performance ensembles, vocal lessons, and music theory**. Lessons and performance ensembles have a similarly high participation rate among non-majors, and this group is significantly more likely to enroll in music appreciation courses

Theatre: The most common courses for theatre majors and non-majors alike were **acting and technical theatre**. On the other end of the spectrum, the least-available courses for both majors and non-majors were **dramaturgy, film/video, and technique- or era-specific theatre history courses**.

Visual Art: The courses reported to be most open to visual art majors and non-majors alike, are the **art history survey** course and the introductory **drawing** course. Interestingly, the results indicate that courses in **painting, photography, and ceramics** appear to be more widely accessed by non-major students than visual art majors. Design-oriented courses, including **apparel design** and **interior design**, were reported to not be available to non-major students at all.

IV. Habits, Skills, Opportunities

In the survey's final section, participants were given a series of statements describing specific habits, skills, or opportunities that could be emphasized in a college arts curriculum. They were asked to rank each statement on a 1-5 scale, indicating whether that particular item was an area of focus for their entry-level students. The table beginning on page 14 offers a complete listing of these statements and the average ratings (sorted by discipline and major/non-major categories). In addition, the summary report for each individual discipline offered in later portions of this document feature comments left by survey takers in response to these items.

Summary of findings

The highest-rated item overall, among majors and non-majors in all disciplines, was **"Students develop functional competence in manipulating the basic elements, principles, and vocabulary of [dance, media arts, music, theatre, visual art]."** The average rating for this item was **4.92** for instructors of arts majors and **4.76** among those who reported that they primarily serve non-majors. This statement's structure and content makes it a natural candidate for such high rankings: it suggests that students will gain a relatively basic familiarity with the discipline, as opposed to mastery of any of its techniques or processes, and furthermore, this statement can apply to history and appreciation courses, as well as practice-based study.

Survey items related to refining one's work in response to peer feedback received high rankings among survey respondents as well. This item was not included in all surveys, however, and its phrasing varied between disciplines:

- [Theatre]: **Students refine their work based on rehearsal or scene feedback.** This item received an average rating of **4.71** for theatre majors and **4.46** for non-majors.
- [Visual Art and Media Arts]: **Students refine their work based on feedback during exhibition and critique.** This item received an average rating of **4.65** for majors and **4.28** for non-majors.

In contrast to the highest-rated question discussed above, these statements refer specifically to creative practice – the idea that students are creating their own work, discussing it with one another, and then revisiting and refining that work. It is significant that these items were so highly ranked even among non-majors, as it implies that non-major study is not widely expected to be limited to arts history and appreciation courses but can, and should, include creative practice.

On the other end of the spectrum, the lowest-ranked items across disciplines were consistent between instruction for majors and non-majors. They are:

- **Students develop more refined technical facility in one area of specialization within [dance, media arts, music, theatre, visual art],** which received an average rating of **3.83** among respondents for arts majors and **2.87** for non-majors. Several comments associated with this question indicated that opportunities to refine technical facility are certainly offered to students, but this is generally an expectation of more advanced-level study.

- **Students are given regular opportunities to [perform, produce, exhibit] their own work outside of the [classroom/studio],** with an average rating of **3.94** among arts majors and **3.05** for non-majors. Although presenting and critiquing one's own work in the classroom was among the most heavily emphasized skills as referenced above, the opportunity to perform and present that work outside of the classroom is not emphasized at the introductory level.
- **Students participate in the process of choosing an artistic work to perform.** This item was included in the surveys for dance, music, and theatre only, and received average ratings of **3.52** for majors and **2.88** for non-majors.

This set of lowest-ranked skills and opportunities are performance-oriented, and the first two imply a certain level of mastery in terms of technical skill. It is understandable, then, that respondents may have felt that these statements set somewhat high expectations for students of beginning-level courses.

It is notable that although the item referring to the achievement of advanced technical facility is among the lowest-ranked skills overall, it was in fact among the highest-rated items among instructors of music majors. This was one of the only instances in the survey in which respondents indicated that more advanced skills were expected even in beginning-level courses.

One item had a notable disparity in ratings: the opportunity for students to **experiment, improvise, and make personal choices in the creation and performance of new works** was among the highest-rated opportunities for dance majors (average rating: **4.75**), and for media arts non-majors (average rating: **4.67**). Conversely, this item was indicated to be one of the least-emphasized items in music instruction, both for majors (average rating: **3.68**) and non-majors (average rating: **2.50**).

Among certain disciplines, it appears that opportunities for individual choice-making are somewhat limited for beginning-level students. Among the respondents for music majors, for example, the three lowest-rated statements were:

- **Students are given opportunities to experiment, improvise, and make personal choices in the creation and performance of new works,** with an average rating of **3.68** [see above];
- **Students are given the opportunity to explore ideas of individual interest related to music** (average rating: **3.68**); and
- **Students participate in the process of choosing an artistic work to perform** (average rating: **3.63**)

In addition, respondents for non-majors rated the **opportunity to create original music** among the least-emphasized items in their introductory curriculum (average rating: **2.50**).

There are few, if any, examples of trends in the data that are specific to majors or non-majors, and that apply across disciplines. Patterns in responses are much more likely to be discipline-specific rather than major/non-major specific.

Participants were invited to comment on any of the items that they ranked, and the contributions they offered in this section provided valuable data as well. For example, many participants indicated that skills related to analysis of works of art, while important, are considered to be more advanced, and are not emphasized until higher-level courses. In addition, the opportunity to **gain a basic understanding of the nature of professional work in [arts discipline] and related careers** received a variety of responses: some indicated that this was more important for advanced students, while others commented that this needed to be better addressed even at the high school level, for students to gain a better understanding of the career types that arts-based study could lead to.

The most frequent comment related to the ranking of habits and skills was **“it depends:”** the level of emphasis a department or instructor places on certain habits or skills not only depends on whether the students are arts majors or non-majors, but whether they are minoring in the arts, or taking courses toward an arts education degree, whether they are a first- or second-year student, or a variety of other factors.

		Dance	Media Arts	Music	Theatre	Visual Art	Cross-Disciplinary Averages
Students develop functional competence in manipulating the basic elements, principles, and vocabulary of [discipline]	Majors	5.00	4.83	4.96	4.86	4.93	4.92
	Non-majors	4.73	5.00	4.40	4.83	4.85	4.76
Students have the opportunity to practice a variety of techniques [or media] in [discipline] at the introductory level	Majors	4.75	4.50	4.53	4.19	4.61	4.52
	Non-majors	4.41	4.33	3.37	3.92	4.08	4.02
Students develop more refined technical facility in one area of specialization within [discipline]	Majors	3.92	3.50	4.73	3.32	3.69	3.83
	Non-majors	2.77	3.33	2.95	2.38	2.92	2.87
[Music survey]: Students are given opportunities to create original music; [Dance survey]: Students are given the opportunity to develop basic knowledge and skills in choreography; [Theatre survey]: Students are given opportunities to create original characters, scenes, or short plays	Majors	4.67		3.75	3.68		4.03
	Non-majors	3.30		2.50	3.92		3.24
Students are given opportunities to experiment, improvise, and make personal choices in the creation and performance of new works	Majors	4.75	4.50	3.68	3.88	4.51	4.26
	Non-majors	4.10	4.67	2.50	3.75	4.15	3.83
Students are given the opportunity to explore ideas of individual interest related to [discipline]	Majors	4.58	4.17	3.68	3.90	4.28	4.12
	Non-majors	4.10	3.67	3.21	3.83	3.92	3.75
Students have the opportunity to analyze, evaluate, and refine their work over time	Majors	4.67	4.83	4.45	4.69	4.72	4.67
	Non-majors	4.23	4.33	3.50	3.83	3.92	3.96
Students are given regular opportunities to [perform, produce, exhibit] their own work outside of the [classroom/studio]	Majors	4.58	3.50	3.95	3.80	3.87	3.94
	Non-majors	3.05	3.00	3.11	3.09	3.00	3.05

		Dance	Media Arts	Music	Theatre	Visual Art	Cross-Disciplinary Averages
[Theatre, Dance, and Music surveys]: Students participate in the process of choosing an artistic work to perform	Majors	3.50		3.63	3.43		3.52
	Non-majors	2.33		2.84	3.48		2.88
[Theatre, Dance, and Music surveys]: Students analyze the structure and research the background of the works that they perform	Majors	4.08		4.18	4.44		4.23
	Non-majors	2.94		3.11	4.24		3.43
[Visual Art and Media Arts surveys]: Students refine their work based on feedback during exhibition and critique	Majors		4.50			4.79	4.65
	Non-majors		4.33			4.23	4.28
[Theatre survey]: Students refine their work based on rehearsal or scene feedback	Majors				4.71		4.71
	Non-majors				4.46		4.46
Students regularly engage in critique of their own work and the work of peers	Majors	4.67	4.33	4.30	4.43	4.87	4.52
	Non-majors	3.89	4.67	3.68	4.38	4.31	4.19
Students are able to critically analyze and thoughtfully discuss the work of professional artists and performers: <i>[Note: in earlier rounds of feedback, the theatre wording was slightly amended to be: Students acquire the ability to analyze different aspects of a production and evaluate them critically]</i>	Majors	4.33	4.00	4.04	4.52	4.36	4.25
	Non-majors	4.19	4.00	3.74	4.67	3.69	4.06
Students acquire the ability to place works of [discipline] in historical, cultural, and stylistic contexts, and understand that the	Majors	4.17	4.50	4.51	4.29	4.48	4.39

		Dance	Media Arts	Music	Theatre	Visual Art	Cross-Disciplinary Averages
historical and cultural context of a work influences the responses to it	Non-majors	4.14	3.67	4.35	4.25	4.08	4.10
Students are able to draw connections between their work and the work of professionals	Majors	4.25	4.33	4.18	4.32	4.39	4.29
	Non-majors	3.60	3.33	3.56	3.63	3.08	3.44
Students are given opportunities to combine capacities in practice, history, theory, and technology	Majors	4.25	4.50	4.14	4.15	4.13	4.23
	Non-majors	3.67	3.33	2.89	3.73	3.69	3.46
Students gain a basic understanding of the nature of professional work in [discipline] and related careers	Majors	4.83	4.33	4.07	4.43	4.47	4.43
	Non-majors	3.33	2.67	3.32	3.96	2.92	3.24
Students have the opportunity to examine a wide range of contemporary practices and issues in [discipline]	Majors	4.25	4.67	3.68	4.12	4.40	4.22
	Non-majors	4.05	3.33	3.65	3.54	3.25	3.56

Conclusions

To return to the original research questions, what does the data tell us about what constitutes “college-level” learning in the arts? And how do these findings relate to the aims of the Core Arts Standards?

Just as the most common comment among survey takers was “it depends,” when describing whether certain habits or skills were addressed in their curricula, the degree to which the practices they describe align with the standards framework depend as well – on the discipline, on whether one is addressing arts majors or non-majors, and on whether the course is truly designed for those with no prior experience in the discipline, to name a few factors. The framework elements, especially including the practices of creating, performing, responding, and connecting, are certainly all present in the instructional practices described by respondents, but they are present to varying degrees and forms, depending on the specifics of the discipline and course being described. Nevertheless, a few general, cross-disciplinary conclusions can be drawn:

- **Course offerings for non-majors:** In general, it was reported that non-majors in the arts have a high level of access to courses involving creative production – studio- and performance-based courses. Non-majors, then, are very often not limited to taking general arts appreciation or arts history courses but have regular opportunities to engage in actively producing works of art as well.
- **Analysis:** Although the practice of analyzing one’s own work and the work of peers through critique was highlighted in the surveys of several disciplines, the ability to analyze and/or contextualize other works of art (historical or contemporary examples) was generally not highly emphasized, and in a few cases was noted (via comments) to be an advanced-level skill, especially for arts majors. Among non-majors, analysis can be a key component of general arts appreciation courses, and it can be argued that this practice is presented very much as a basic, as opposed to advanced-level, skill in this context.
- **Connecting creative practices:** On a related note, survey responses overall indicate that the practices of creating one’s own work (through studio-or performance-based studies) and understanding the field more generally, through studying historical or contemporary works of art, are often considered to be different tracks of study, that rarely overlap within the context of a single course.
- **Mastery of technique vs. individual voice:** In general, responses indicated that at the introductory level, high priority is given to encouraging students to master basic elements, principles, and techniques for expression within their discipline. Generally, they reported a somewhat lower emphasis on producing original work and exploring ideas of individual interest.

When considering these and other findings, NCCAS leadership and standards writers will need to decide at which points the work that they are drafting will align with common college-level practice, and at which points they may choose to emphasize areas of inquiry that, while central to the goals of the Core Arts Standards, may depart somewhat from common approaches to college-level instruction. Because the survey findings vary (in some cases greatly) by discipline, writers may find that the standards that are drafted for certain disciplines may relate closely to the practices outlined here, while those of other disciplines may depart from, or even contradict, the common college-level practices in their field.

College-level DANCE Education: Survey Analysis

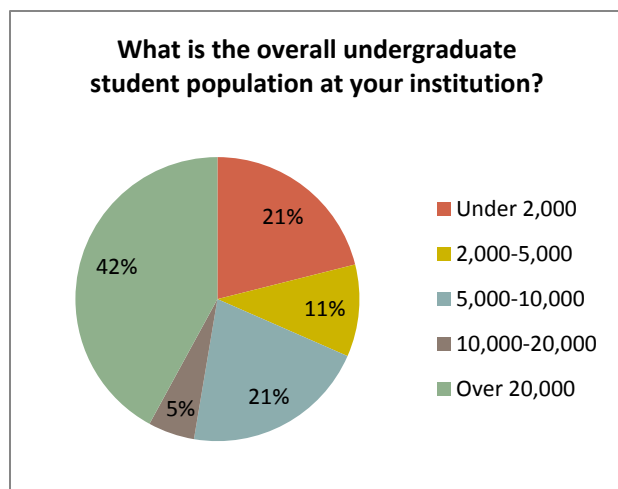
College-level DANCE Education: Survey Analysis

Part I: School Profile/Demographic Information

Response Rate

The survey was sent to an initial list of 81 respondents, primarily drawn from the contact list of schools of dance accredited by the National Association of Schools of Dance. Additional respondents were contacted by the leadership of the National Dance Education Organization and were invited to participate. The survey was completed by a total of 37 respondents. A complete list of the schools represented in this sample is available in Appendix B.

Overall Student Population



The survey takers represented a wide range of institutional types and sizes. Almost half of the survey's participants (42.1%, or 16 respondents) represented schools with an overall undergraduate population above 20,000. Half that amount (21.1%, or eight respondents) represented schools with an undergraduate population of under 2,000, and the same amount indicated that their undergraduate population was between 5,000 and 10,000.

Do students majoring in dance follow the same track of entry-level courses as non-dance majors, or are majors and non-majors placed into different courses even at the earliest levels of study?

A total of **36.8%** of respondents indicated that in their institutions, dance majors, and non-majors take the same introductory courses, while the remaining **63.2%** reported that in their departments, majors and non-majors follow entirely different tracks of study. This question offered respondents the option of elaborating on their answer by adding comments, which follow:

- There is one section of Ballet and one of Modern that are for majors only, but the majority of courses are the same.
- Non-majors have a few choices.
- There are some similar courses, but dance majors do not start with the beginning technique classes that non-majors or minors take.
- We have no major, only a minor.
- Currently, we have a dance minor, not a major yet.
- We are a conservatory/institute; we do not have "non-majors."
- The question is confusing – as someone who is not majoring in dance would not be following the dance major track. Non-majors may ENROLL in any class given they have completed appropriate prerequisites and/or have the appropriate experience for the given course.
- Both need to audition for admittance.
- We have selective admission. Majors must show proficiency.
- Dance Technique Courses are limited to dance majors. We have two non-major classes, a Dance 101 Dance Appreciation course and Dance 301, a Dance in Cultural Diversity course. These function as part of General Elective Courses for students outside the dance major.
- Our majors have a three-step process: (1) They have to successfully get into the University; (2) They must pass an audition (two chances max.); and (3) They have to take 24 units in a cohort group their first year with a "B" average to successfully move from pre-major to major status. I am the first-year advisor.

College-level DANCE Education: Survey Analysis

Which best describes the MAJORITY of students taking entry-level dance courses in your department?

The results to this question had a similar two-thirds split among respondents: **63.2% of respondents reported that their students were predominantly non-dance majors** fulfilling elective requirements, and **36.8% said that their department primarily serves students majoring in dance** who are fulfilling their degree requirements.

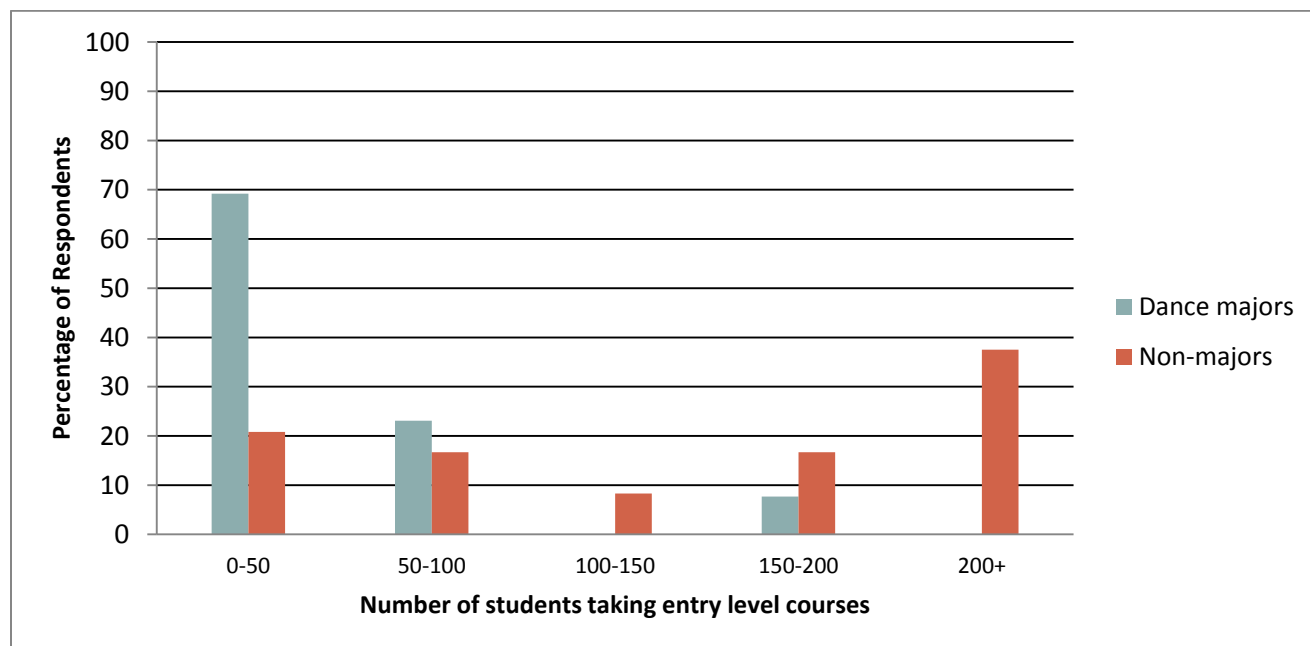
From this point forward, respondents were asked to answer the remaining survey questions as they apply to the group of students (majors vs. non-majors) that their department primarily serves. Consequently, two-thirds of all of the dance survey data relates to the instruction of non-majors, and one-third applies to the introductory-level instruction of students majoring in dance.

Part II: Course Access/Availability

After supplying basic demographic information, survey takers were invited to answer a series of questions about the course types that are most available to dance majors and non-majors, and the prerequisites for those courses.

How many students [majoring in dance/not majoring in dance] take entry-level dance courses per semester?

The responses to this question, expressed in terms of percentages of respondents, indicate that there are typically many fewer dance majors participating in introductory-level courses than non-majors fulfilling elective credits. This finding especially makes sense when considered in light of the question of overall student population, where nearly half of respondents indicated that they represented colleges and universities with undergraduate student bodies of more than 20,000.



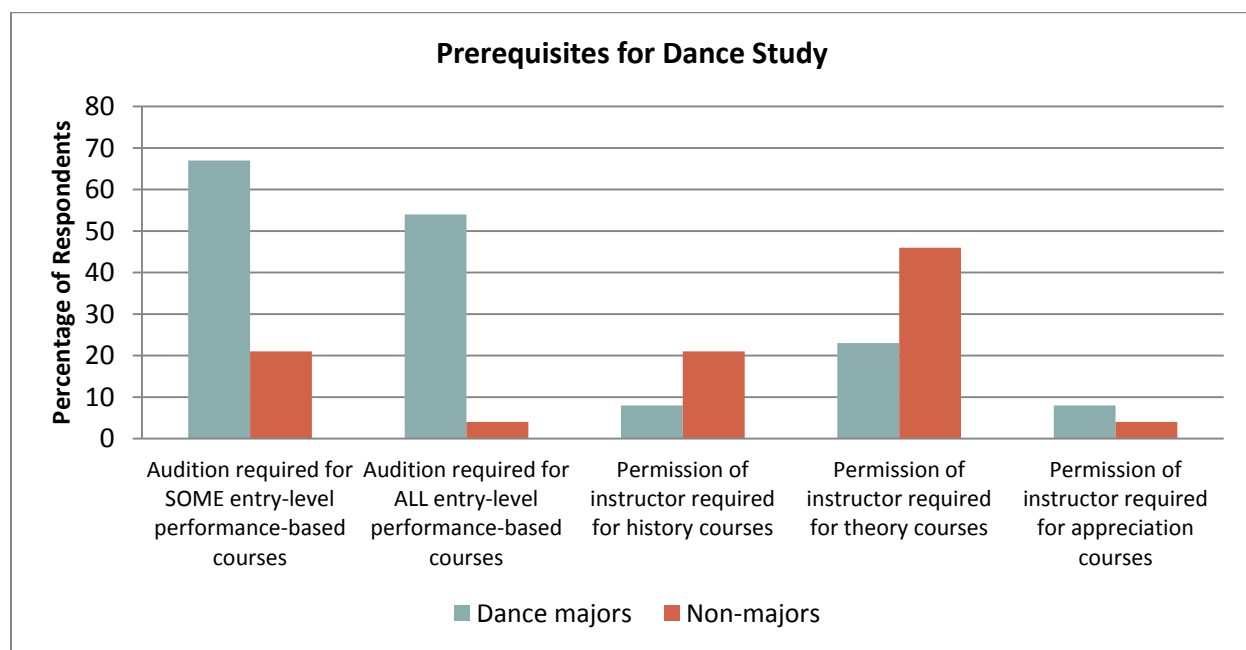
College-level DANCE Education: Survey Analysis

Prerequisites for Dance Study

Respondents were reminded whether they were answering survey questions on behalf of dance majors or non-majors (based on their responses to the earlier questions) and were asked to report on the following five policies regarding prerequisites to dance study:

1. Is an audition required of [dance majors, non-majors] for enrollment in **SOME** entry-level performance-based courses?
2. Is an audition required of [dance majors, non-majors] for enrollment in **ALL** entry-level performance-based courses?
3. Is permission of the instructor required of [dance majors, non-majors] for enrollment in dance history courses?
4. Is permission of the instructor required of [dance majors, non-majors] for enrollment in dance theory courses?
5. Is permission of the instructor required of [dance majors, non-majors] for enrollment in dance appreciation courses?

The results are represented in the chart below, and are expressed in terms of percentages of respondents.



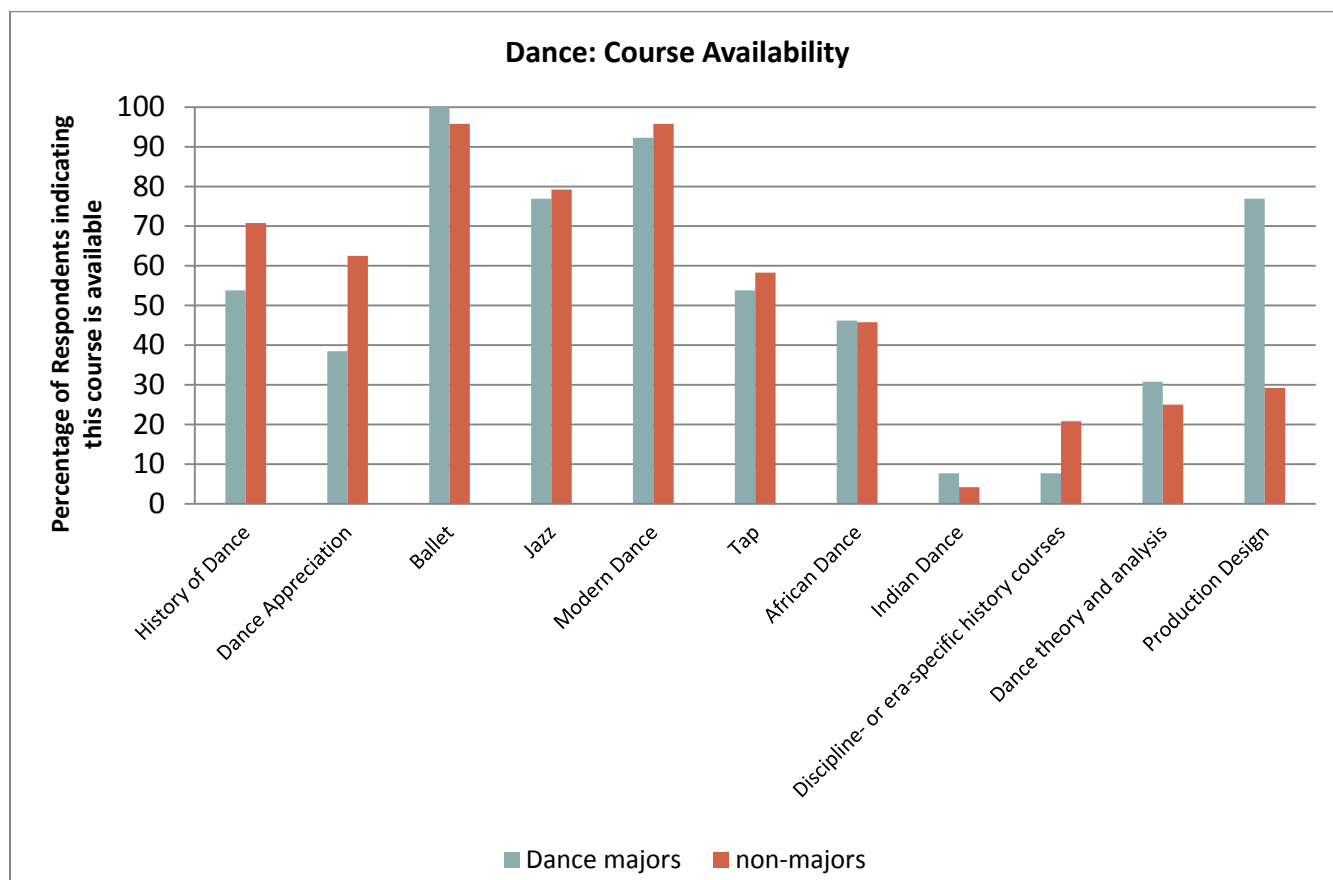
As the chart indicates, auditions are more likely to be required of majors than of non-majors for dance performance courses, which at first may seem somewhat counterintuitive, but it makes sense when one considers the earlier responses indicating that majors and non-majors follow different tracks of study. The majors are likely auditioning for admission into separate, more rigorous courses than their non-major counterparts.

While non-majors aren't expected to audition as often as dance majors, they *are* more likely to need permission of the instructor for dance history and theory courses, which perhaps may not be divided along major/non-major lines.

College-level DANCE Education: Survey Analysis

Course Types

Respondents were given a list of entry-level dance courses (encompassing history, theory, appreciation, and performance courses) and were asked to indicate which course types were available to majors or non-majors at the introductory level. The results are represented in the chart below.



The most widely available classes, both for dance majors and non-majors, are in the category of dance performance: **ballet**, **jazz**, and **modern dance**. On the other end of the spectrum, the least available courses overall were somewhat more specialized, and included **Indian dance**, **discipline- or era-specific courses in dance history**, and **dance theory and analysis**.

Production design, **dance theory and analysis**, and **ballet** courses are the three course areas that are more likely to be studied by dance majors and non-majors, although very high numbers of non-majors do have access to ballet instruction as well. Conversely, respondents indicated that non-majors are significantly more likely to enroll in **dance history** and **appreciation** courses.

In the comments section of this question, respondents were invited to note other courses that their departments made available to dance majors and non-majors at the introductory level that were not represented in this question. Their comments follow.

College-level DANCE Education: Survey Analysis

Majors	Non-majors
<ol style="list-style-type: none"> 1. Dance composition. 2. Dance for the Camera, Lighting Design, Sound Editing. 3. Improvisation, Composition, Anatomical Kinesiology, Creative Dance for Children. 4. Anatomy and Kinesiology, Music for Dance, Music Theory, Composition, Movement Fundamentals (Laban/Bartenieff). 5. Musical Concepts for Dancers Aerial Yoga Scientific Basis for Movement I and II (Anatomy and Somatics). 6. Music, Improvisation, Composition, Condition, Movement Fundamentals, Intro to Technology. 	<ol style="list-style-type: none"> 1. We don't offer tap and Indian-- if we did they would also be open to non-majors. 2. World Dance.... Some are upper-division courses for all-university students. Somatics; World Dance; Dance and Camera; Improvisation, Composition. 3. Basic somatics/therapies. 4. Dance Sampler, Swing.

Part III: Habits and Skills

In this section, respondents were asked to rank a series of statements on a 1-5 scale, indicating the degree to which a particular habit, skill, or opportunity listed relates was emphasized in their department's dance programming. A complete list of the questions, presented alongside averages of the rankings, both for majors and non-majors, are represented in the table on 24-28.

Comments were an optional component of responding to each statement in this section; typically, only one or two respondents added comments on each question. Any comments that were received are recorded next to the question with which they are associated.

In this section overall, the same habits and skills were the most highly ranked for both dance majors and non-majors:

- **Students develop functional competence in manipulating the basic elements, principles, and vocabulary of dance; and**
- **Students have the opportunity to practice a variety of techniques in dance at the introductory level.**

Interestingly, these highest-ranked skills are both related to dance performance, as opposed to dance analysis, which relates to the earlier finding that while significant numbers of non-majors do have access to dance history and appreciation courses, the respondents of this survey indicated this group of students is even more likely to enroll in performance-based courses like ballet, jazz, or modern dance.

The opportunity for students to **participate in the process of choosing an artistic work to perform** was given the lowest ranking (an average of 3.5 for majors and 2.3 for non-majors) of importance.

The expectation that students will **develop a more refined technical facility in at least one major area of specialization** was naturally emphasized more among dance majors but was not particularly highly ranked among either group, receiving an average of 3.92 among majors and 2.77 among non-majors.

The area with the greatest disparity in rankings (meaning this was significantly more likely to be emphasized among dance majors) was the question of whether students are given regular **opportunities to perform their work outside of the classroom or studio**.

College-level DANCE Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. score (Ranking on a 1-5 scale)	Comments	Avg. score (Ranking on a 1-5 scale)	Comments
Students develop functional competence in manipulating the basic elements, principles, and vocabulary of dance	5	<ul style="list-style-type: none"> Students learn and use basic dance-based symbols (Laban Movement Analysis and Language of Dance Motif Notation) to foster dance literacy and speed their technical, performance, artistic, and analytical growth in their dance studies. Majors are assessed into the next level of technique classes. 	4.73	<ul style="list-style-type: none"> Like any field of study, you learn the basic elements, principles, and vocabulary for that field We encourage lifelong dance appreciation in non-major classes.
Students have the opportunity to practice a variety of techniques in dance at the introductory level.	4.75	<ul style="list-style-type: none"> Our emphasis is Ballet and Modern/Contemporary Techniques. We offer jazz and tap as electives for our dance majors. The Guest Artist Series also complements the techniques taught by our faculty. 	4.41	<ul style="list-style-type: none"> Our technique courses are open to everyone. We serve a broad population of students, with only a few minors.
Students develop a more refined technical facility in at least one major area of specialization.	3.92	<ul style="list-style-type: none"> Limon modern technique is stressed; proficiency in modern-post-modern required for Level II Repertory and Choreographic Principles Dance majors are required to achieve the 4th level of both Ballet and Modern techniques for graduation. 	2.77	<ul style="list-style-type: none"> In entry-level courses, material is taught carefully and thoroughly – correct technique is emphasized for total health and well-being. It takes a long time to develop technical facility in dance. Technical facility increases of course if non-majors elect to take a Level II course in a dance form (ballet, jazz, etc.).
Students have the opportunity to develop basic knowledge and skills in choreography	4.67	<ul style="list-style-type: none"> The entry-level course in our four-semester Dance Composition Curriculum is the Dance Improvisation Course. Dancers then begin the Beginning Dance Composition course in the fall of their Junior Year. 	3.30	<ul style="list-style-type: none"> By learning movement sequences, they experience the basics of choreography, but the emphasis is on learning technique and performance, not on learning how to choreograph. In beginning contemporary -- yes Non-majors section of Creative Movement Only dance majors are permitted in choreography classes. However, there are other opportunities to have work adjudicated for concerts and informal showings. While important, composition courses have not been offered to non-majors due to financial limitations.

College-level DANCE Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. score (Ranking on a 1-5 scale)	Comments	Avg. score (Ranking on a 1-5 scale)	Comments
Students are given opportunities to experiment, improvise, and make personal choices in the creation and performance of new works	4.75	<ul style="list-style-type: none"> Towson University has 5 courses required in composition for our majors... the last one is Dance for the Camera. 	4.10	<ul style="list-style-type: none"> Depends on the style of movement, the piece to be performed, and the venue. Only in performance and comp classes rarely taken by non-majors.
Students are given the opportunity to explore ideas of individual interest related to dance.	4.58	<ul style="list-style-type: none"> Because we are a BA in dance, we have many students pursuing a second degree. Many double-major in the Kinesiology Department; others double major in business. We also have a senior project self-directed activity and Independent study available. Through independent studies and internships. 	4.10	<ul style="list-style-type: none"> In dance history and world dance.
Students have the opportunity to analyze, evaluate, and refine their work over time.	4.67	<ul style="list-style-type: none"> The university has an advanced writing course, and our majors take Responding to Dance in their junior year. 	4.23	<ul style="list-style-type: none"> What is "over time?" Non-majors who fit this category are minoring.
Students are given regular opportunities to perform their work outside of the classroom or studio	4.58	<ul style="list-style-type: none"> At the entry level, students are given opportunities to perform in the Choreographer's Showcase and audition their own choreography for the off-campus concert 12x16. Each fall (Inertia Concert) and each spring (Dance Majors Performance Project), the majors are selected to the stage as choreographers. 	3.05	<ul style="list-style-type: none"> Not if they're taking technique classes. Different answers for non-majors and for dance minors. Non-majors performance showings at the end of each semester.
Students participate in the process of choosing an artistic work to perform.	3.50	<ul style="list-style-type: none"> They may take electives in ballet or modern repertory, pointe, partnering, and aerial. 	2.33	<ul style="list-style-type: none"> Different answers for non-majors and for dance minors. No – not non-majors.
Students analyze the structure and research the background of the works that they perform	4.08	<ul style="list-style-type: none"> I'm the only faculty member to work in this manner. In all technique classes and composition classes, dance history is taught by projects investigating companies and choreographers. 	2.94	<ul style="list-style-type: none"> Not in beginning-level classes
Students regularly engage in critique of their own work and the work of peers	4.67	<ul style="list-style-type: none"> Increases as the students enter the Beginning Comp. course in the junior year. Learning to critique happens at the very beginning of training in technique and composition classes. 	3.89	<ul style="list-style-type: none"> Self-reflection is part of the learning process. Different answers for non-majors and for dance minors. Peer feedback in non-majors classes a regular occurrence.

College-level DANCE Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. score (Ranking on a 1-5 scale)	Comments	Avg. score (Ranking on a 1-5 scale)	Comments
Students are able to critically analyze and thoughtfully discuss the work of professional artists and performers	4.33	<ul style="list-style-type: none"> Through written papers throughout their course work.. Intensifies as they participate in Dance History and Theory and Criticism courses. Learning to critique professional works happens at the very beginning of training in technique and composition classes. 	4.19	<ul style="list-style-type: none"> Different answers for non-majors and for dance minors. All technique classes require seeing professional live dance and writing about it. Seeing local professional company performances required in all non-major classes.
Students acquire the ability to place works of dance in historical, cultural, and stylistic contexts, and understand that the historical and cultural context of a work influences the responses to it	4.17	<ul style="list-style-type: none"> I'm focusing on this more just recently. We offer etudes in repertory classes...also our dance company offers historical works at least once per year. 	4.14	<ul style="list-style-type: none"> Again, this can be begun in entry-level classes, but mastery of this subject takes more classes and time to develop.
Students are able to draw connections between their work and the work of professionals	4.25		3.60	<ul style="list-style-type: none"> Different answers for non-majors and for dance minors.
Students are given opportunities to combine capacities in practice, history, theory, and technology	4.25	<ul style="list-style-type: none"> In a couple of courses only. 	3.67	<ul style="list-style-type: none"> Up to the students how much they want to explore in final projects.

College-level DANCE Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. score (Ranking on a 1-5 scale)	Comments	Avg. score (Ranking on a 1-5 scale)	Comments
Students gain a basic understanding of the nature of professional work in dance and related careers	4.83	<ul style="list-style-type: none"> We offer a course in career design. This is realized most directly in the upper division course, Dance 479. The objective of Dance Performance and Repertory is to broaden the students' understanding of the history, theory, and practice of concert dance performance. This course will further the dancer's skills by participating in both historical and contemporary choreographic works. Guest artists will work closely with the students, coaching and directing them in the rehearsal process. The program will assist the students to build performance skills, thus deepening their understanding of a performer's attention and intention on stage. The students will learn repertory from various artists, which will bring them closer to finding their place in the dance world today. The objective of the experience is to provide further preparation of the student for a professional performance career as a dance artist. It is intended that the following goals and objectives shall be achieved during the student's participation in the course: <ol style="list-style-type: none"> To gain familiarity with choreographic styles and broaden their performance skills through rehearsing and performing such pieces. To learn and implement effective rehearsal and practice strategies. To develop as critical evaluators of their own performances and those of their peers. To broaden performance ability. To improve performance ability in both solo and group works. Our faculty mentor constantly, and alumni return with tales from the "real world." 	3.33	<ul style="list-style-type: none"> Not emphasized for non-majors in entry-level classes.

College-level DANCE Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. score (Ranking on a 1-5 scale)	Comments	Avg. score (Ranking on a 1-5 scale)	Comments
Students have the opportunity to examine a wide range of contemporary practices and issues in [discipline]	4.25	<ul style="list-style-type: none"> • We have a consistent stream of guest artists that come to our campus via REDCAT (our professional theater) and to make work. • We try with alumni returning and also a new effort on arts entrepreneurial and advocacy training. 	4.05	<ul style="list-style-type: none"> • Again, depending on the course, this will have more weight.

College-level MEDIA ARTS Education: Survey Analysis

Part IV: Additional Comments

At the survey's conclusion, respondents were given the option to **provide additional information about the goals of their department**, and to **describe how these goals relate to its course of study**. Their responses follow.

Responses: Majors	Responses: Non-majors
<ol style="list-style-type: none"> 1. We have an in-depth assessment program to assess how well we are doing with ballet, jazz, modern, composition, and writing across the entire major. We also are beginning to offer courses that imbed aspects of historical works in technique classes. It's a new area of interest for me to support in jazz technique classes, and we've begun offering ADLI reconstructions using motif notation as a base for learning. 2. Faculty provide ways for students to cultivate studio habits of mind to facilitate their dance studies and growth. 3. We strive to educate our students to be technically proficient, creatively confident and able to communicate their thoughts and ideas as artists cogently and intelligently...Our students graduate with experience that takes them from the studio, to the theater, etc. into the world of digital media...we believe performers need to understand the creative process and choreographers need to understand the demands of the performer, each informs the other, thus we have no "specialization" between performance and choreography; we emphasize BOTH. 4. Entry-level classes in dance are about laying foundation so that more skills, comprehension, knowledge, and creative work can be developed as the years continue. 5. Somatic training is critical in a performance degree. Reading and writing well is a constant issue and addressed all along the way. 6. The mission of the Dance Program is to develop young dancers and to foster the skills, understanding, and discipline that prepare them for the dance world. The curriculum combines practical training in technique, aesthetics, and critical thinking. Intensive training in Modern Dance and Ballet is complemented by improvisation, composition, dance history, aesthetics, pedagogy, kinesiology, and extensive performance experience. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for dance, and help them experience the shaping force of the arts in society. Our goal is that the Graduates of the Theatre and Dance Department with a BA in dance will: <ul style="list-style-type: none"> o Be competent and reflective practitioners of the art of dance; o Be capable of living a culturally rich life; o Be passionate and confident about their work; o Practice successful collaboration; o Be intellectually curious and decisive in exploring new avenues of expression; o Have a basic knowledge of dance history, literature, and theory; o Exercise professional standards of oral and written communication; o Are intellectually, creatively, and technologically prepared to be artistic member of their communities; and o Have well-rounded educational backgrounds acquired through studies in general education courses. 	<ol style="list-style-type: none"> 1. Goals for non-majors: enough understanding of the art form and the field for them to become good dance audience members. Goals for majors: to become skilled enough in several forms to be able to perform and teach at the level they desire. 2. Our dance courses are open to the entire university, in addition to dance majors, and we even have performance scholarships for non-majors. Our dance program tracks dance majors into graduate degree programs in education, dance/ movement therapy and physical therapy, so the cognitive side of the dance program is very active. 3. We organize our program so that general students experience dance as a personal, cultural, social, and creative art. 4. We are a conservatory type program, but we emphasize dance and movement practices as an essential aspect of the human experience. We emphasize somatic elements of movement. 5. Entry-level students are not eligible for performance courses and improv and choreography classes. 6. Respect the field and the professionals that dedicate their lives to creation and performance of dance and dance training. 7. We encourage all students to love dance as a lifelong practice for physical and mental health as well as expanded appreciation and openness to all types of art making. 8. I found this part of the survey extremely difficult to respond to, due to the differences in populations: non-majors who are either interested in specific dance skills or who are taking a general university survey course (these already have 2 different sets of goals).

College-level MEDIA ARTS Education: Survey Analysis

Part I: School Profile/Demographic Information

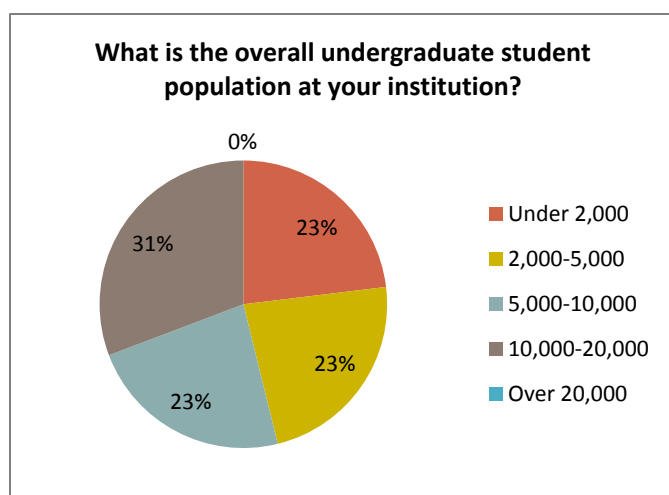
Response Rate

Developing a contact list for this survey presented a number of challenges not faced in the other disciplines. First, there is currently no national media arts education association available to lend contact lists of any sort to this research, so researchers approximated such a list by researching the contact information of department heads and professors in college and university programs in media arts, film, video, animation, intermedia, and related fields. In addition, stand-alone media arts departments in colleges and universities are rare; media arts courses are more likely to be a subsection of course offerings that may be housed in a number of different departments, including communications, fine arts, and film, among others.

The survey was sent to an initial list of 110 respondents, and additional respondents were contacted by NCCAS leadership and standards writers associated with Media Arts and were invited to participate. The survey was completed by a total of 13 respondents, for a response rate of 12%.

A complete list of schools represented in this sample is available in Appendix B.

Overall Student Population



Although the sample size for this survey was small, the survey takers represented an impressive range of institutional sizes. Three respondents, or 21%, represented colleges with an overall student population of under 2,000, three more represented schools with 2,000-5,000 undergraduates, and another three respondents taught at colleges and universities with 5,000-10,000 undergraduates. The final four respondents represented colleges with 10,000-20,000 undergraduates. The largest population bracket – schools with over 20,000 undergraduates – is the only one not represented in this survey.

Do students majoring in media arts follow the same track of entry-level courses as non-majors, or are majors and non-majors placed into different courses even at the earliest levels of study?

76.9% of respondents indicated that in their institutions, media arts majors and non-majors take the same introductory courses, while the remaining **23.1%** reported that in their departments, majors and non-majors follow entirely different tracks of study. This question offered respondents the option of elaborating on their answer by adding comments, which follow:

- Not sure if you mean in media classes or general intro college courses. If you mean media classes, they take the same. If you mean college courses: The number of introductory courses before going into major is very small. Most students enter their major their 2nd semester, and interact with non-majors primarily in liberal arts sciences classes throughout.
- We just started our program, so we don't have many majors yet.
- But they share common College and University core studies.
- We don't have "majors"; mostly the school is all-elective.

College-level MEDIA ARTS Education: Survey Analysis

Which best describes the MAJORITY of students taking entry-level media arts courses in your department?

69% of respondents reported that the majority of their students were majoring in media arts, and the remaining 30.8% indicated that the majority of their students are non-majors taking media arts electives.

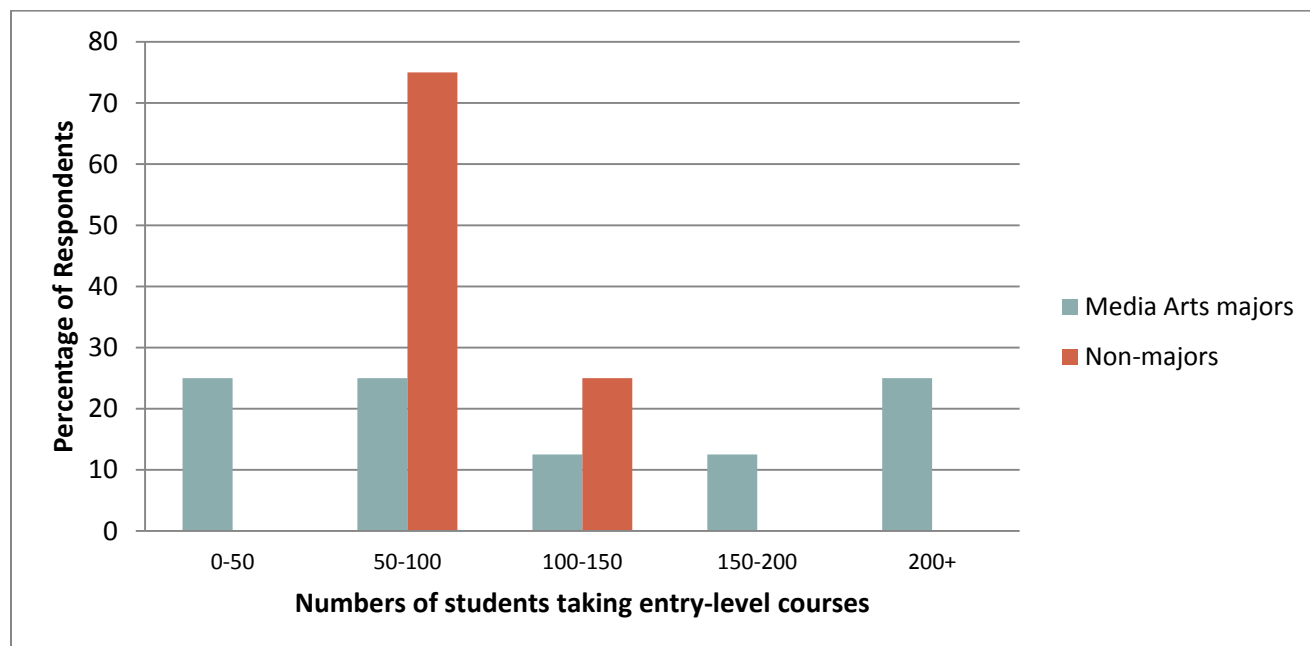
From this point forward, respondents were asked to answer the remaining survey questions as they apply to the group of students (majors vs. non-majors) that their department primarily serves. Consequently, four respondents (30.8%) answered the remaining questions as they relate to non-majors, and the remaining nine (or 69%) answered on behalf of media arts majors.

Part II: Course Access/Availability

After supplying basic demographic information in Part I, survey takers were invited to answer a series of questions about the course types that are most available to media arts majors and non-majors, and the prerequisites for those courses.

How many students [majoring, not majoring] in media arts take entry-level media arts courses per semester?

The responses to this question are expressed in the chart below in terms of percentages of respondents. The earlier question related to overall undergraduate student population revealed that this small sample group represented an impressive range of institutional sizes, and that is reflected in these findings as well – especially among media arts majors.



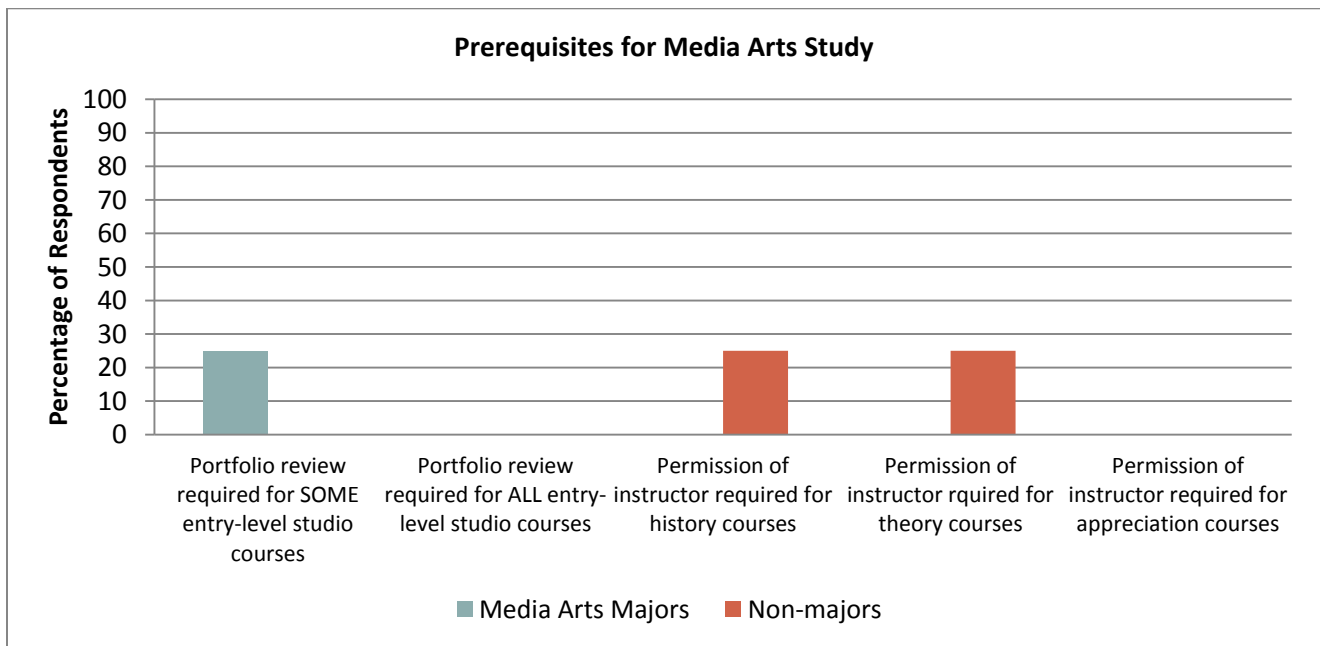
College-level MEDIA ARTS Education: Survey Analysis

Prerequisites for Media Arts Study

Respondents were reminded whether they were answering survey questions on behalf of media arts majors or non-majors (based on their responses to earlier questions) and were asked to report on the following five policies regarding prerequisites to media arts study:

1. Is a portfolio review required of [media arts majors, non-majors] for enrollment in **SOME** entry-level studio-based courses?
2. Is a portfolio review required of [media arts majors, non-majors] for enrollment in **ALL** entry-level studio-based courses?
3. Is permission of the instructor required of [media arts majors, non-majors] for enrollment in art history courses?
4. Is permission of the instructor required of [media arts majors, non-majors] for enrollment in theory courses?
5. Is permission of the instructor required of [media arts majors, non-majors] for enrollment in art appreciation courses?

The results are represented in the chart below and are expressed in terms of percentages of respondents. As the results indicate, prerequisites of any kind appear to be minimal. 25% of respondents answering on behalf of media arts majors reported that majors may be required to participate in a portfolio review in order to gain access to certain studio courses but that instructor permission is not needed for history, theory, or appreciation courses. Conversely, the same percentage of respondents indicated that non-majors may need to seek instructor permission for access to history and theory courses but are not required to undergo portfolio reviews in order to take studio courses.

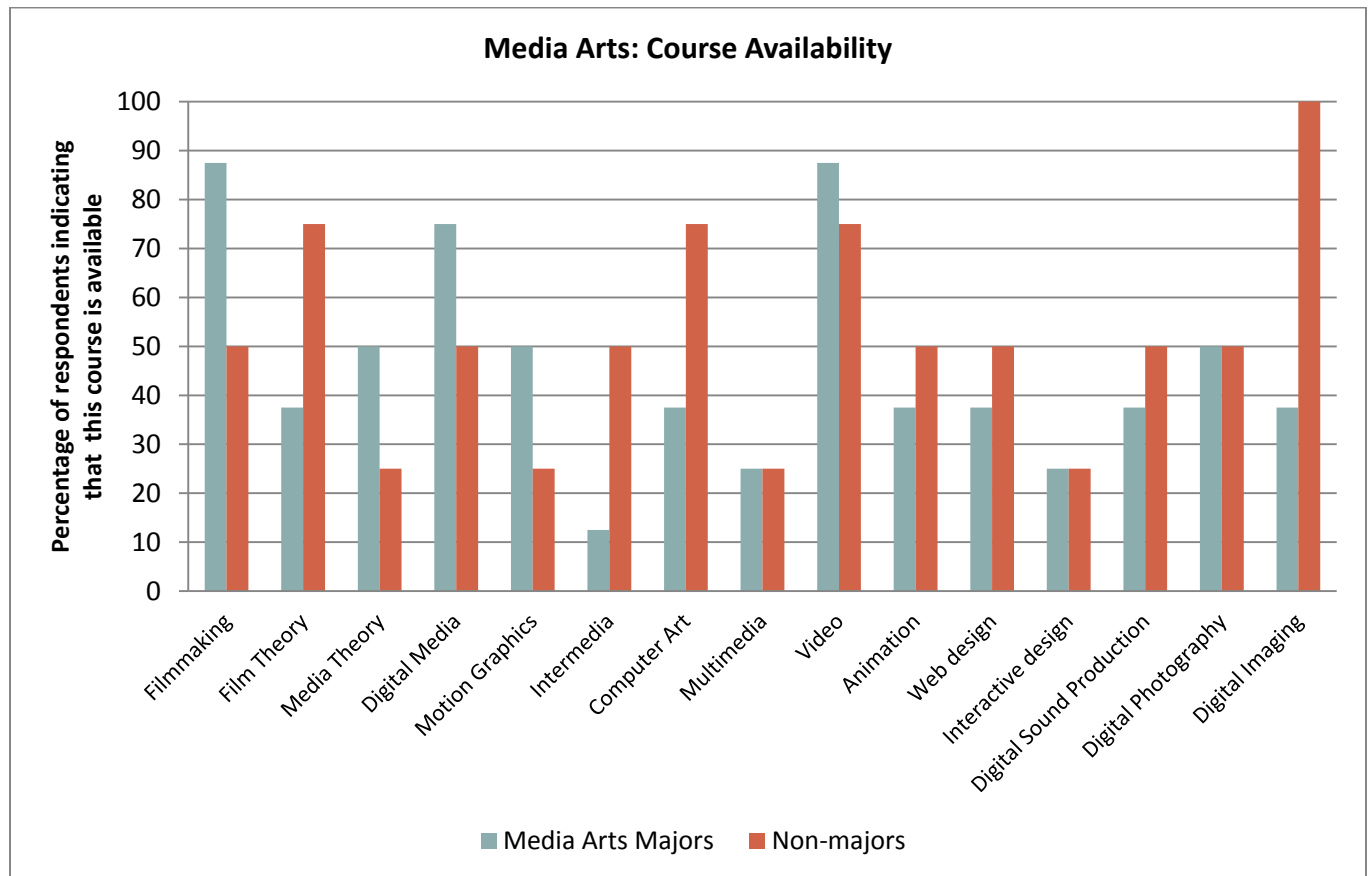


Course Availability

Respondents were given a list of entry-level media arts courses (encompassing history, theory, appreciation, and studio courses) and were asked to indicate which course types were available to majors or non-majors at the introductory level. The results, expressed in terms of percentages of respondents who indicated that a particular course was offered, are represented in the chart on the following page.

College-level MEDIA ARTS Education: Survey Analysis

The course types that were reported to be most widely available to media arts majors include **filmmaking**, **digital media**, **video**, and to a lesser extent, **motion graphics**. Non-majors, on the other hand, appear to be more likely to take courses in **digital imaging**, **computer art**, **video**, and **film theory**. Courses in **animation**, **Web design**, and **digital sound production** also had slightly higher availability rankings among the respondents who teach non-majors. The media arts survey featured a large number of courses in which the percentages of non-majors enrolling appear to outnumber the majors. This trend is seen to a certain extent in the visual arts survey as well.



In the comments section of this question, respondents were invited to note other courses that their departments make available to media arts majors and non-majors at the introductory level that were not represented in this question. Their comments follow.

Majors	Non-majors
<ol style="list-style-type: none"> 1. Aesthetics. 2. Typography Illustration Graphic Design Concepts Electronic Design Computer Imaging. 3. Photo 1 is a combination of digital and analog April 23, 2012. 4. These categories are out of date and many of them overlap-we do not have film we have digital cinema. 	<ol style="list-style-type: none"> 1. I'm not sure about this question because some of these classes are offered under communications. We do offer introductory studio classes in drawing, painting, 2D and 3D design along with art history classes.

Part III: Habits and Skills

In this section, respondents were asked to rank a series of statements on a 1-5 scale, indicating the degree to which a particular habit, skill, or opportunity listed is emphasized in their department's media arts programming. A complete list of the questions, presented alongside averages of the rankings for majors and non-majors, are represented in the table on pages 36-37.

Comments were an optional component of responding to each statement in this section; due to the small sample size, they are minimal. Any comments that were received are recorded next to the question with which they are associated.

The highest-ranked skill, both for majors and non-majors, was that **students develop functional competence in manipulating the basic elements, principles, and vocabulary of media arts**. From here, the responses varied somewhat: the next two highest-ranked items for students majoring in media arts were:

- **Students have the opportunity to analyze, evaluate, and refine their work over time;** and
- **Students have the opportunity to examine a wide range of contemporary practices and issues in media arts.**

Among non-majors, the second- and third-highest ranked items, both averaging 4.67, were:

- **Students are given opportunities to experiment, improvise, and make personal choices in the creation of new works;** and
- **Students regularly engage in critique of their own work and the work of peers.**

In reviewing these highest-ranked skills, it can be noted that they relate to both the habits of *creating* and *responding to* works of media art.

Conversely, two items were assigned a similarly low priority for both majors and non-majors alike. They are:

- **Students develop a more refined technical facility in at least one major area of specialization in media arts;** and
- **Students are given regular opportunities to exhibit their work outside of the classroom or studio.**

In addition, the respondents answering on behalf of non-majors noted that areas commonly associated with career training in the media arts were similarly not emphasized in their course offerings. The opportunity to **gain a basic understanding of the nature of professional work in media arts and related careers** was given the lowest average ranking of any item on the survey, at 2.67, and the following three items, loosely associated with connecting to the world of professional media artists, were all ranked at 3.33:

- **Students are able to draw connections between their work and the work of media arts professionals;**
- **Students are given opportunities to combine capacities in history, theory, and technology;** and
- **Students have the opportunity to examine a wide range of contemporary practices and issues in media arts.**

College-level MEDIA ARTS Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students develop functional competence in manipulating the basic elements, principles, and vocabulary of media arts	4.83	<ul style="list-style-type: none"> I only know about photography. 	5	
Students have the opportunity to practice a variety of media and techniques in media arts at the introductory level	4.50		4.33	
Students develop a more refined technical facility in at least one major area of specialization in the media arts	3.50		3.33	<ul style="list-style-type: none"> It depends on the particular class that I'm teaching. In art appreciation, I allow experimentation with various media. In a studio drawing class, I concentrate on basic drawing skills, but I do have one open project where the students are encouraged to experiment outside of that particular medium.
Students are given opportunities to experiment, improvise, and make personal choices in the creation of new works	4.50		4.67	
Students are given the opportunity to explore ideas of individual interest related to media arts	4.17		3.67	
Students have the opportunity to analyze, evaluate, and refine their work over time.	4.83		4.33	
Students are given regular opportunities to exhibit their work outside of the classroom or studio	3.50		3.00	
Students refine their work based on feedback during exhibition and critique	4.50		4.33	
Students regularly engage in critique of their own work and the work of peers	4.33		4.67	

College-level MEDIA ARTS Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students are able to critically analyze and thoughtfully discuss the work of professional media artists	4		4	
Students acquire the ability to place works of media art in historical, cultural, and stylistic contexts, and understand that the historical and cultural context of a work influences the responses to it	4.50		3.67	<ul style="list-style-type: none"> It depends on whether I'm teaching a studio, an art history, or an art appreciation class. I find that I emphasize this more in art history and art appreciation classes than in my studio classes. In studio classes I emphasize skills – the actual involvement in the process of making artworks and creativity.
Students are able to draw connections between their work and the work of media arts professionals	4.33		3.33	
Students are given opportunities to combine capacities in practice, history, theory, and technology	4.50		3.33	
Students gain a basic understanding of the nature of professional work in media arts and related careers	4.33		2.67	
Students have the opportunity to examine a wide range of contemporary practices and issues in media arts	4.67		3.33	

College-level MEDIA ARTS Education: Survey Analysis

Part IV: Additional Comments

At the survey's conclusion, respondents were given the option to **provide additional information about the goals of their department** and to **describe how these goals relate to its course of study**. Their responses follow.

Responses: Majors	Responses: Non-majors
1. It depends on whether I'm teaching a studio, an art history, or art appreciation class. I find that I emphasize this more in art history and art appreciation classes than in my studio classes. In studio classes I emphasize skills--the actual involvement in the process of making artworks and creativity.	1. Involvement in social service projects. For example, I take my introductory-level drawing students to an extended-care facility, and they get to use their skills with the residents. 2. These classes have actually helped the enrollment in our New Media Production and Digital Arts majors; students switch to our areas during their freshman or sophomore years

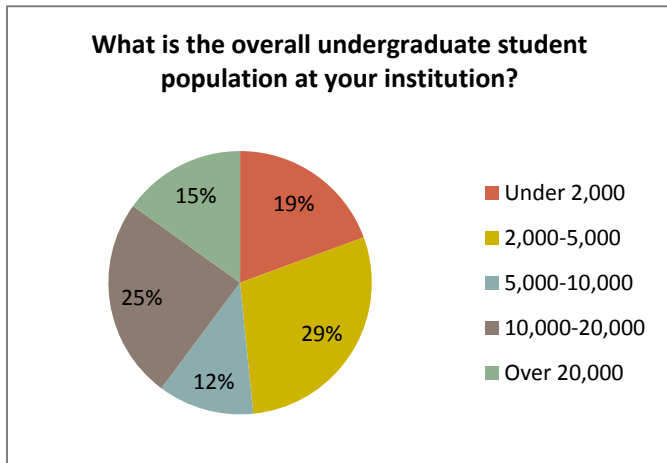
College-level MUSIC Education: Survey Analysis

Part I: School Profile/Demographic Information

Response Rate

The survey was sent to a list of 400 contacts, primarily drawn from the membership lists of schools of music accredited by the National Association of Schools of Music. The survey was completed by a total of 93 respondents, for a response rate of 23%. A complete list of the schools represented in this sample is available in Appendix B.

Overall Student Population



The survey takers represented a wide range of institutional types and sizes. The greatest number of respondents (29%) represented institutions that serve between 2,000 and 5,000 undergraduates. Almost as many (25%) represented schools with a population of 10,000-20,000 undergraduates. A total of 19% represented the smallest population bracket of under 2,000 undergraduates, and 15% represented the largest schools, with undergraduate totals above 20,000. The remaining 12% of respondents reported that the total number of undergraduates at their institutions was between 5,000 and 10,000.

Do students majoring in music follow the same track of entry-level courses as non-music majors, or are majors and non-majors placed into different courses even at the earliest levels of study?

A total of 21.5% respondents reported that in their institutions, music majors and non-majors take the same introductory courses, while the remaining 78.5% reported that in their departments, music majors and non-majors follow entirely different tracks of study. This trend is echoed in the findings of the surveys for dance and theatre; in all of the performing arts, majors and non-majors are more likely to be taught separately from the earliest point forward. This question offered respondents the option of elaborating on their answer by adding comments, which follow:

- We only have music education majors [only music majors].
- Music students take the same general education courses but may take them later due to a heavy freshman curriculum in music.
- With the exception of those that minor in music.
- Music majors and music minors have similar entry-level courses. Non-majors/non-minors take general courses.
- This question doesn't make sense: Are those not majoring in music TAKING music courses?
- The track is not 100% different than non-majors, but it is designed to satisfy specific music major requirements.
- Some music majors may have to take some introductory courses.
- Music minors take a few of the same introductory courses as majors.
- Majors, minors and music therapy students follow basically the same curriculum in year 1.
- Non-majors are not allowed to take major courses at all. Non-majors take music general education courses, which I would not call entry-level, because success in those courses does not gain them admission to major courses. They need to pass an entrance audition (performance) to be able to take major courses. They are two completely different tracks. One does not lead into the other.
- We have two types of classes- 100-level liberal arts core courses (history of jazz, world music, basic theory, music appreciation) and "skills based" music major/minor courses (including things lessons, aural skills, class piano, music history survey).

College-level MUSIC Education: Survey Analysis

- Many of our music majors do not need introductory courses.
- Some courses. Ensembles are open to all by audition.
- Non-majors take music appreciation courses.
- There are different tracks for majors and non-majors just wanting to take lessons or courses. Non-majors can take the first-year theory courses as electives if they wish.
- The curriculum is flexible and allows for students to pursue the path most appropriate for them regardless of major emphasis. Many non-music majors start in the major curriculum, and some majors start in preparatory courses.
- We only have music education majors. [only music majors]

Which best describes the MAJORITY of students taking entry-level music courses in your department?

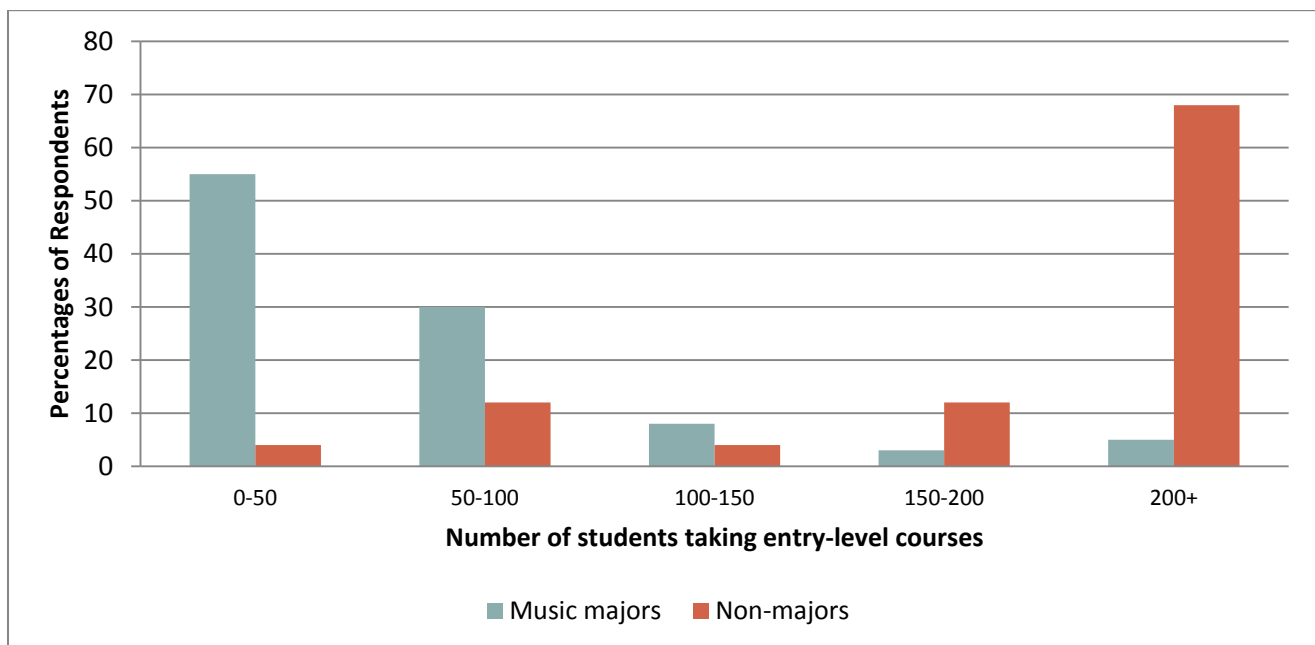
A total of 29% of respondents indicated that the majority of their students are non-majors fulfilling elective requirements, and the remaining 71% reported that they serve primarily students who are majoring in music and fulfilling their degree requirements.

From this point forward, respondents were asked to answer the remaining survey questions as they apply to the group of students (majors or non-majors) that they identified here as their primary audience. Consequently, about 30% of the music survey data relates to the instruction of non-majors, and about 70% addresses the instruction of music majors.

Part II: Course Access/Availability

How many students [majoring, not majoring] in music take entry-level music courses per semester?

The responses to this question, expressed in terms of percentages of respondents, indicate that there are typically many fewer music majors participating in introductory-level courses than non-majors fulfilling elective credits. More than half of the respondents (54.7%) reported that there were 50 or fewer music majors taking introductory courses each semester, while on the other end of the spectrum, 68% of respondents reporting on the enrollment of non-majors noted that over 200 non-majors enroll in introductory music courses every semester at their institutions.



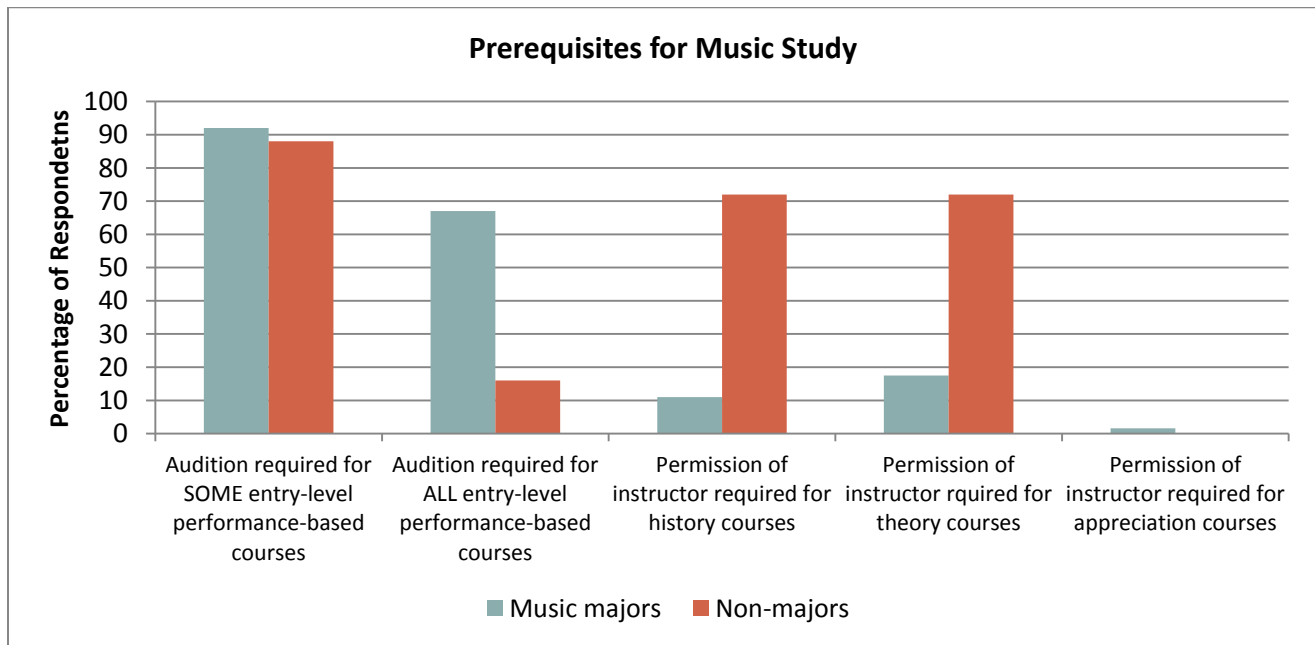
College-level MUSIC Education: Survey Analysis

Prerequisites for music study

Respondents were reminded whether they were answering survey questions on behalf of music majors or non-majors (based on their response to the earlier questions) and were asked to report on the following five policies regarding prerequisites to music study at the introductory level:

1. Is an audition required of [music majors, non-majors] for enrollment in **SOME** entry-level performance-based courses?
2. Is an audition required of [music majors, non-majors] for enrollment in **ALL** entry-level performance-based courses?
3. Is permission of the instructor required of [music majors, non-majors] for enrollment in music history courses?
4. Is permission of the instructor required of [music majors, non-majors] for enrollment in music theory courses?
5. Is permission of the instructor required of [music majors, non-majors] for enrollment in music appreciation courses?

The results are represented in the chart below and are expressed in terms of percentages of respondents.



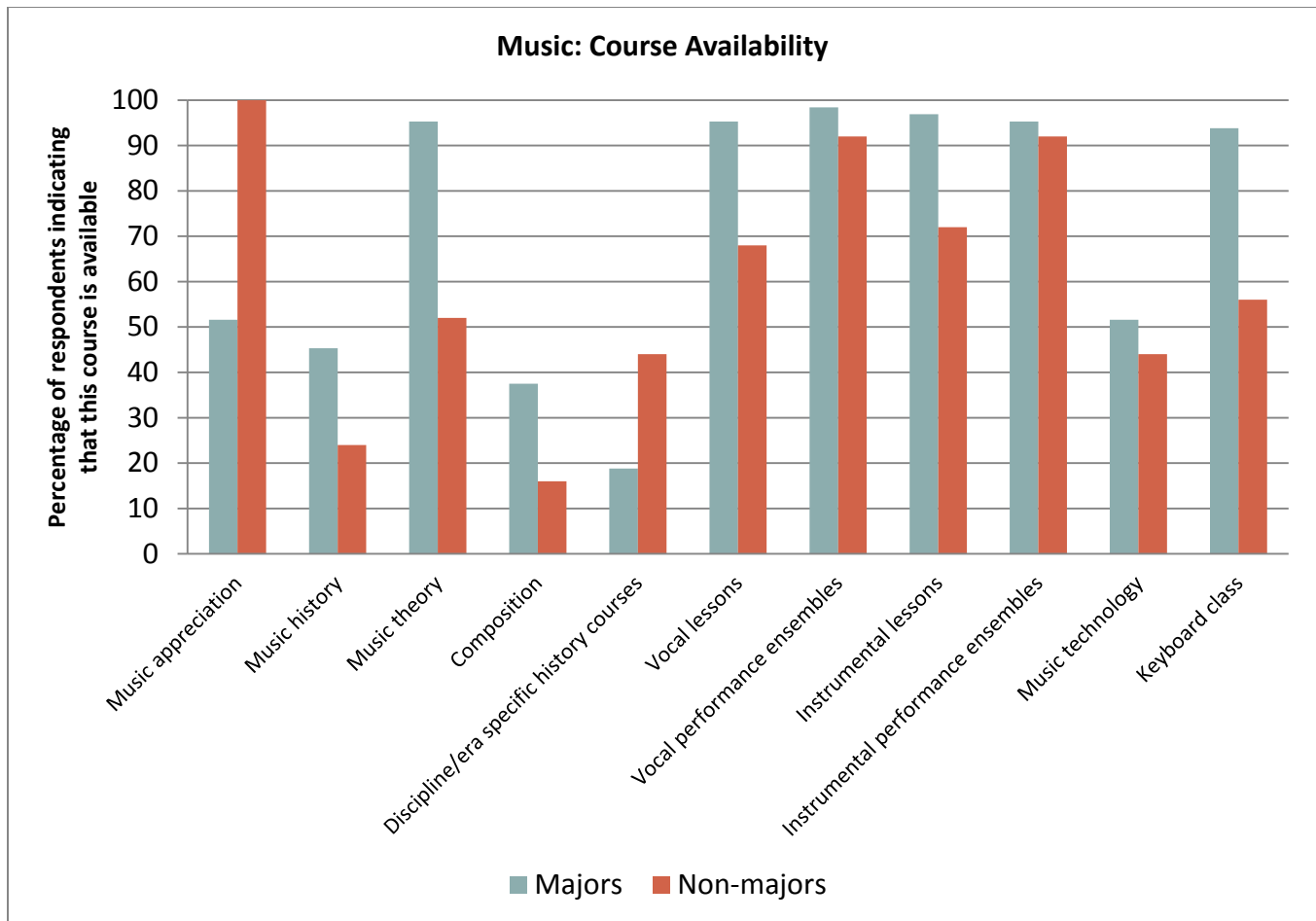
As the chart indicates, auditions are more likely to be required of music majors than of non-majors for performance courses, which aligns with earlier responses indicating that majors and non-majors follow different tracks of study from the earliest point of study.

While non-majors aren't expected to audition as often as music majors, they are more likely to need permission of the instructor for history and theory courses, which perhaps may not be as heavily divided along major/non-major lines.

College-level MUSIC Education: Survey Analysis

Course Types

Respondents were given a list of entry-level music courses (encompassing history, theory, appreciation, and performance courses) and were asked to indicate which course types were available to majors or non-majors at the introductory level. The results, expressed in terms of percentages of respondents who indicated that a course was offered, are represented in the chart below.



Among music majors, the most widely available opportunities are mostly performance based and include **vocal performance ensembles, instrumental lessons, instrumental performance ensembles, vocal lessons, and music theory**. Lessons and performance ensembles have a similarly high participation rate among non-majors, and this group is significantly more likely to enroll in music appreciation courses – one of two areas in this survey where non-major participation outranks that of music majors. The other area with higher non-major enrollment is, interestingly, **discipline- or era-specific courses in music history**.

The areas of **music history, composition**, and to a lesser extent, **music technology**, appear to have smaller enrollments among majors and non-majors alike.

In the comments section of this question, respondents were invited to note other courses that their departments made available to dance majors or non-majors at the introductory level that were not represented in the examples given. Their comments follow.

College-level MUSIC Education: Survey Analysis

Majors	Non-majors
<ol style="list-style-type: none"> 1. Introduction to Worship Leadership. 2. Freshmen occasionally take music history courses, but they are recommended for sophomores and up. Composition is usually a 3rd year course. 3. Ear training student recital remedial music fundamentals if needed. 4. Music education (licensure) at introductory level. 5. Aural skills. 6. Aural Skills, Introduction to Music Therapy 7. Musicianship Skills courses (ear training, sight-reading) also exist. 8. Music industry survey. 9. Many other methods and techniques classes and ensembles. 10. Your definition of introductory is misleading. Any area of study is available to anyone; however, there is a sequence in theory and applied lessons that is entered by audition or exam. These benchmarks place students appropriately. 	<ol style="list-style-type: none"> 1. Music in World Cultures, Guitar 2. Non-majors can enroll in any ensemble (most, but not all, by audition) or any applied lesson (by audition). If they wish to study an instrument or voice and do not perform at a college level, they can study applied music through the Music Prep Division (which is not for college credit). We offer a remedial theory course for music majors - and that is open to any student. Our general education courses are more than music appreciation and include courses in composing with computer, Jazz and Blues, African Music, History of Rock, African- Influenced Musics, Music and Technology, etc. 3. Music Fundamentals, etc.

Part III: Habits and Skills

In this section, respondents were asked to rank a series of statements on a 1-5 scale, indicating the degree to which a particular habit, skill, or opportunity was emphasized in their department's music course offerings. A complete list of the questions, presented alongside averages of the rankings for majors and non-majors, are represented in the table on pages 46-52.

Comments were an optional component of responding to each statement in this section. Any comments that were received are recorded next to the question with which they are associated.

The highest-rated skills associated with music majors were all related to aspects of music performance. They are:

- **Students develop functional competence in manipulating the basic elements, principles, and vocabulary of music**
- **Students have the opportunity to practice a variety of techniques in music at the introductory level; and**
- **Students develop a more refined technical facility in at least one area of specialization**

The ability to manipulate the basic elements, principles, and vocabulary of music was also ranked highest among the respondents who taught primarily non-majors, but among this group, the other most emphasized skills were related to responding to music rather than performing it directly. They include the **ability to critically analyze and thoughtfully discuss the work of professional artists and performers**, and the **ability to place works of music in historical, cultural, and stylistic contexts, and understand that the historical and cultural context of a work influences the responses to it.**

College-level MUSIC Education: Survey Analysis

On the other end of the spectrum, the lowest-rated item for music majors was the opportunity for students to **participate in the process of choosing an artistic work to perform**. Other items that are not strongly emphasized for music majors are the **opportunity to experiment, improvise, and make personal choices in the creation and performance of new works**, and the **opportunity to explore ideas of individual interest related to music**. It is interesting to note that the highest- and lowest-rated items for music majors both fall within the sphere of music performance.

Among non-majors, the lowest-rated items included composition (**students are given the opportunity to create original music**), and the items related to experimentation, improvisation, and exploring ideas of individual interest mentioned above, which were also not emphasized among music majors.

The area with greatest disparity in rankings (meaning this was significantly more likely to be emphasized among music majors) was the opportunity to **develop a more refined technical facility in at least one area of specialization**.

College-level MUSIC Education: Survey Analysis

Part III: Habits and Skills

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students develop functional competence in manipulating the basic elements, principles, and vocabulary of music	4.96	<ul style="list-style-type: none"> Functional competence required for admission Your term "entry level" is undefined and unclear -- your results are going to lack reliability and validity. This is critical now because no students are arriving with skill level beyond rudimentary music reading. Again, your use of the "introductory" term is difficult to answer these questions. Do you mean a fundamentals or music appreciation course, which are outside of the music major requirements, or are you asking about the undergraduate 100-200 level courses and ensembles??? I'll answer from the perspective of 100-200 level music major requirements. 	4.40	<ul style="list-style-type: none"> True for ensembles and lessons. Not as important for appreciation and history. In many general education courses, they are asked to identify elements and principals aurally and understand how they interact to produce style, affective qualities, etc. Labeling elements and principals is less important, although definitely part of most courses. But they are not necessarily manipulating elements and principles. In ensembles, applied lessons, composing with computer, and remedial theory, they are manipulating them. And I would say for some instructors, knowing the labels (vocabulary) is more important than it is for others. It depends on how much they understand about authentic assessment. Depends on course
Students have the opportunity to practice a variety of techniques in music at the introductory level	4.53	<ul style="list-style-type: none"> I am not sure what this means. All entry-level music major courses have a balance of active performance and technology-assisted practice. 	3.37	<ul style="list-style-type: none"> Not sure what this question means. Depends on the course, as described above. In performance courses, very important. In general education courses, sometimes not at all because they are listening based. But the question/description is vague/especially without examples.

College-level MUSIC Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students develop a more refined technical facility in at least one area of specialization	4.73	<ul style="list-style-type: none"> This applies to the BM in Performance degree (very important). The BME teaching degree requires skill in band, choir, orchestra, and general music. 	2.95	<ul style="list-style-type: none"> Happens mostly in individual lessons. True for ensembles and lessons. Not as important for appreciation and history. Depends on which course. Very variable across courses. In Symphonic Band, University Chorus, or Steel Band, yes. In a general education lecture hall or online course, no. We do offer an online gen. ed. in songwriting where students are mentored by a practicing composer and upload original music. But the question/description is vague/especially without examples. For those who choose to do so.
Students are given the opportunity to create original music	3.75	<ul style="list-style-type: none"> I'm not sure what this question intends. For composition majors, this is essential. Others do this to one degree or another in various contexts. This is an area that needs work. We do not provide enough opportunity to create music right now, but the faculty know this needs to change and we are working toward it. 	2.50	<ul style="list-style-type: none"> Students in our jazz ensembles and combos do, however. Course-dependent. They do in Composing with Computers, the songwriting course, all jazz ensembles and courses, Steel Band, African Ensemble, Contemporary Ensemble, music theory, and music for elementary teachers. Varies depending on course. This is a broad statement. Composition class is the exception.

College-level MUSIC Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students are given opportunities to experiment, improvise, and make personal choices in the creation and performance of new works	3.68	<ul style="list-style-type: none"> We are in the 11th year of a composers competition for the entire campus with financial support from ASCAP providing a professional mentor; composition is also covered in a number of places in the curriculum as well as offered as a stand-alone course. Students perform one another's works as well as their own. 	2.50	<ul style="list-style-type: none"> Students in our jazz ensembles and combos do, however. Course-dependent. They experiment and improvise in Composing with Computers, all jazz ensembles and courses, Steel Band, African Ensemble, and Contemporary Ensemble. In most ensembles, they have opportunity to be part of decision-making and interpretive processes (depending on the conductor – but most are inclusive and understand the value). Varies depending on course. This is a broad statement. Composition class is the exception.
Students are given the opportunity to explore ideas of individual interest related to music	3.68	<ul style="list-style-type: none"> In private lessons We offer small chamber ensembles and garage band as an optional ensemble for credit. Composition and Creative Sound Production classes offer alternative forms of music-making including electronic-based music. 	3.21	<ul style="list-style-type: none"> Depends on the course. Varies depending on course. This is a broad statement.
Students have the opportunity to analyze, evaluate, and refine their work over time.	4.45	<ul style="list-style-type: none"> Theory II and Theory IV curriculum include semester-long, three-draft compositional activities. 	3.50	<ul style="list-style-type: none"> True for ensembles and lessons. Not as important for appreciation and history. Depends on the course. Yes, in ensembles and applied lessons. In most general education courses, they listen, analyze, evaluate, and refine their capacity to listen, identify, and understand - not their capacity to perform or create. Varies depending on course. This is a broad statement.

College-level MUSIC Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students are given regular opportunities to perform their work outside of the classroom or studio	3.95	<ul style="list-style-type: none"> Again, I'm not sure what this means. All of our students are required to perform, and composers are required to have their works performed. Annually. 	3.11	<ul style="list-style-type: none"> True for ensembles and lessons. Not for appreciation and history. A weekly Student Recital series gives students the opportunity to perform for their faculty and peers. Only in courses that involve performing - ensembles and applied study. This is important for our ensemble courses, but not classroom based courses. Vague question?
Students participate in the process of choosing an artistic work to perform	3.63	<ul style="list-style-type: none"> Occurs in applied lessons, varies by applied instructor. This varies to some extent among different applied music teachers. Applied lesson instructors allow student input into musical repertoire. 	2.84	<ul style="list-style-type: none"> Private lessons is where this happens. True for some applied studios for non-majors. In applied lessons or ensembles, students may have the opportunity – depends on the instructor. Students in Steel Band often create their own arrangements - but it is mostly music majors who do this, although the opportunity is open to non-majors. We offer an online gen. ed. called What's On Your Playlist? Where all the music studied is uploaded by the students. In that case, they are analyzing to increase understanding, not performing. There is some choice within a range of selections.

College-level MUSIC Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students analyze the structure and research the background of the works that they perform	4.18	<ul style="list-style-type: none"> Accomplished in Music History courses and in Music Theory courses. They write their own program notes. I cannot speak to the depth of the analysis, but I know there is some. 	3.11	<ul style="list-style-type: none"> This happens in some lessons and ensemble experiences but is not uniformly practiced. Again, depends on the course. For some instructors, this is a focus. But the opportunity may not be there for non-majors in some courses. For example, in music history or theory courses, majors often analyze or study the historical context of pieces they are performing in the major ensembles. These ensembles are open to non-majors if they play well enough, but the theory courses are not, unless they have performed an entrance audition, passed it, and then choose to enroll in music major theory and/or history courses. Not for introductory classes - they need foundation.
Students regularly engage in critique of their own work and the work of peers	4.30	<ul style="list-style-type: none"> Semester-end juries and weekly studio classes for performance. 	3.68	<ul style="list-style-type: none"> Depends on the course. Yes, in the songwriting course, What's On You Playlist?, composing with computer, and in any performing ensemble. Depends on the situation.
Students are able to critically analyze and thoughtfully discuss the work of professional artists and performers	4.04	<ul style="list-style-type: none"> Each theory semester the students analyze deeply a major work and compare recordings of the work. Concert attendance with reflections are required for grade. 	3.74	<ul style="list-style-type: none"> Yes, in any listening-based general education course and in the composing courses. Probably yes in applied lessons and ensembles (probably not all the time - but some of the time). Depends on the situation.

College-level MUSIC Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students acquire the ability to place works of music in historical, cultural, and stylistic contexts, and understand that the historical and cultural context of a work influences the responses to it.	4.51	<ul style="list-style-type: none"> This is "very important" but happens to a greater extent later in the curriculum. But more could be done to make sure this is done. Again, the discussion of musical master pieces: Messiah, Mozart Requiem, Beethoven 5th, Rite of Spring. The projects include these aspects. 	4.35	<ul style="list-style-type: none"> Yes, in most courses. Depends on the situation.
Students are able to draw connections between their work and the work of professionals	4.18	<ul style="list-style-type: none"> This year the ASCAP mentor was commissioned to write a piece to be performed on the same concert as his mentees. 	3.56	<ul style="list-style-type: none"> Yes, in courses where both the work of professionals and student performance are parts of the course. Depends on the situation.
Students are given opportunities to combine capacities in practice, history, theory, and technology	4.14	<ul style="list-style-type: none"> Again, happens later in the curriculum. Students at VCSU must complete a portfolio for graduation which includes all of these aspects of their program into a combined, reflective Web-based or CDROM-based collection that is reviewed as part of their overall assessment and as a university assessment. 	2.89	<ul style="list-style-type: none"> If you assume that technology includes playing instruments (which it should) then yes. Electronic technology is not part of all courses (except in the media for delivery). But all courses emphasize the interactions among practice, theory, history, and means of production (technology) in producing music. Again, this is upper-level goals.
Students gain a basic understanding of the nature of professional work in music and related careers	4.07	<ul style="list-style-type: none"> A music business seminar (career exploration) class is offered; guests speak to various classes. 	3.32	<ul style="list-style-type: none"> Central to all courses.

College-level MUSIC Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students have the opportunity to examine a wide range of contemporary practices and issues in [discipline]	3.68	<ul style="list-style-type: none"> It would be good to discriminate between important as indicated by current curriculum and important as indicated by values and belief systems; there seems some potential confusion on the part of authors re: non-majors, majors, and entry level -- to get reliable info. These should be much more clearly defined. But this also needs more emphasis. The courses in music education methods explore these issues from that perspective as well as the seminar mentioned above. 	3.65	<ul style="list-style-type: none"> True in some appreciation classes. Central to all courses. The ensembles perform a large amount of new music including works by student composers every year.

College-level MUSIC Education: Survey Analysis

Part IV: Additional Comments

At the survey's conclusion, respondents were given the option to provide additional information the goals of their department, and to describe how these goals relate to its course of study. Their responses follow.

Responses: Majors	Responses: Non-majors
<ol style="list-style-type: none"> 1. Goals are in music performance, history, theory, and area of concentration: education, performance, worship leadership, and self-directed study in a B.A. Introductory courses in theory, applied lessons, worship leadership, and education provide foundation skills and understandings. 2. All of these goals are very important to our curriculum, but some are not addressed very fully in the first year or in "entry-level" courses. 3. As a community college that directly competes for students against a large public university and two small private universities, we tend to get the students who don't make it into the universities. Consequently, in most cases, our primary objective is to bring those students up to a level where they can transfer successfully. 4. These questions are too broad. Of course each element is essential for many students, but not, perhaps, for every student in every discipline within a comprehensive conservatory music program. 5. Though some of these attributes are not as important at the entry level, we are working to give students these abilities as they progress through their degrees. 6. We do have learning goals for music degrees and university-wide learning goals for general education. Our degree plans follow both learning goal plans. 7. Students pursuing music education must develop skills to teach and lead music for the K-12 age group. 8. Many of these elements (above) relate to the creation of works (by composers) that would not be more than a tiny part of most music students' degrees, and certainly not part of their entry-level work. Many other elements are tremendously important (such as 13-16) but are not covered in entry-level courses. 9. We offer one major: music education. Although everything is important, we place an emphasis on how all of the above relate to teaching music. 10. Our portfolio abilities are: communication (both oral and written), problem solving (critical thinking or decision making), collaboration (positive interdependence or leadership), and aesthetic engagement (visualization). These "soft skills" are demonstrated through projects in each course, mapped over the entire curriculum for balance. 11. All students are required to attend a minimum of 15 concert performances each semester. 12. There are so many different kinds of colleges with different focuses with various cultural emphasis. I personally think that the development of "national standards" is a waste of time. The state or local school district should be responsible for this because only that entity can be sure of what is significant to their population. The more conformity that exists, the more watered down the education becomes. This organization and NAFME should just stay out of it. 	<ol style="list-style-type: none"> 1. For non-majors studying introductory music, we stress fundamental grasp of performing skills for those taking private lessons. For those students taking music appreciation, we stress listening skills and basic knowledge of music terms. We do not stress opportunities for music careers for non-majors. 2. Our goal for non-majors participating in music courses is that their experiences in our courses expand and enrich their understanding of music(s) in the world and that this increased understanding will motivate an openness to and curiosity about new musical experiences, respect for a multiplicity of musics and musicians, and a valuing of music and musical experience in the world. Our goals are not really different from the goals of most K-12 music educators. The main difference is that we are working on more sophisticated levels because our students are older and have had more life experience. 3. When it comes to teaching NON-majors, our university is very specific about our goals, because we are a liberal arts institution. Besides 100-level core courses and performing ensembles, NON-major students can take private lessons through continuing education. These are the only ways the music department interacts with non-majors. Our goal is to educate potential audience members about the history and culture of music making, and if someone has an interest in developing skills on an instrument or voice, they can explore that through continuing ed. 4. In all of our introductory courses, we strive to kindle the interest of our students in music and of studying music. 5. Many of these questions are difficult to answer without specific framework. 6. The basic music appreciation course takes as a premise that the student knows almost nothing about music. For that reason it is difficult to do anything more than impart a basic understanding and context. As a unit in a large university, we end up serving a lot of students in this way, but this has remarkably little influence on our unit goals. Music appreciation is generally seen as a way to keep the SCH generation high in order to keep the doors open to do the real work of the school...training professional musicians. This may not be the healthiest attitude, but it is likely repeated around the country. If music were a more integral part of the pre-college core, this could be very different.

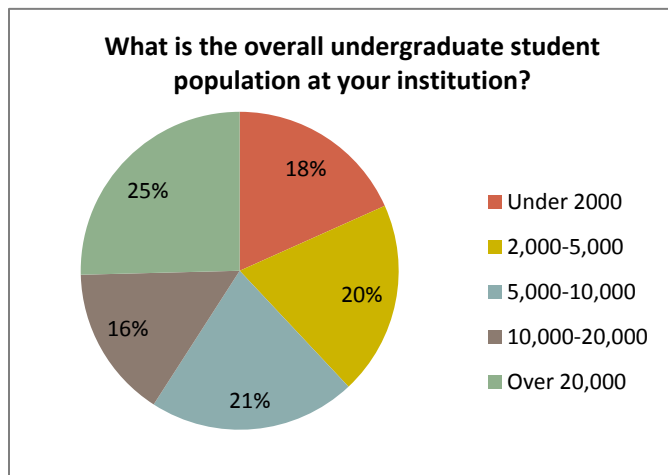
College-level THEATRE Education: Survey Analysis

Part I: School Profile/Demographic Information

Response Rate

This survey was sent to a list of 293 contacts, primarily drawn from the directory of undergraduate theatre programs organized by Dramatics magazine, and the contact list of schools of theatre accredited by the National Association of Schools of Theatre. The survey was completed by a total of 71 respondents, for a response rate of 24%. A complete list of the schools represented in this sample is available in Appendix B.

Overall Student Population



The survey takers represented a nearly even split of institutional sizes. They were asked to indicate their overall student population from among five categories, and 18% reported that their school population included under 2,000 undergraduates, 20% had 2,000-5,000 undergraduates, 21% had 5,000-10,000 undergraduates. 16% of the institutions represented in the survey had 10,000-20,000 undergraduates, and finally, 25% of respondents' schools fell into the largest population category, with above 20,000 undergraduates.

Do students majoring in theatre follow the same track of entry-level theatre courses as non-theatre majors, or are majors and non-majors placed into different courses even at the earliest levels of study?

35% of respondents indicated that in their institutions, theatre majors and non-majors take the same introductory courses, while the remaining **65% reported that in their departments, majors and non-majors follow entirely different tracks of study.** This relates to the findings in the other performance-based disciplines of music and dance, in which majors and non-majors are similarly divided at the earliest levels. This question offered respondents the option of elaborating on their answer by adding comments, which follow:

- There is a mix during the first semester as some students are figuring out a path to follow.
- We do have non-majors sections in all entry-level courses.
- Minors may take theatre track courses if and when there are openings.
- All of the entry-level classes are open to any major.
- Only in performance classes, not academic.
- Undergraduate non-majors can take the same courses as BA majors if they meet the prerequisites. Upper-division BFA courses are restricted to majors only.
- We only have theatre majors.
- However, non-majors could take these "major" courses as well.
- Theatre majors take a combination of major and non-major courses as freshmen.
- We are not a university. We are a professional training school.
- Only one course THTR 101 Introduction to Theatre is used for both majors and non-majors.
- BFA Students especially do not take non-major courses.
- We are a private postsecondary school offering theatre training; we do not have non-majors.
- However, students who are minoring in theatre are with the majors.
- Not applicable because acting only major.

Which best describes the MAJORITY of students taking entry-level theatre courses in your department?

38% of survey takers reported that the majority of their introductory-level students were non-theatre majors fulfilling elective credits, and 62% of respondents serve primarily theatre majors fulfilling degree requirements.

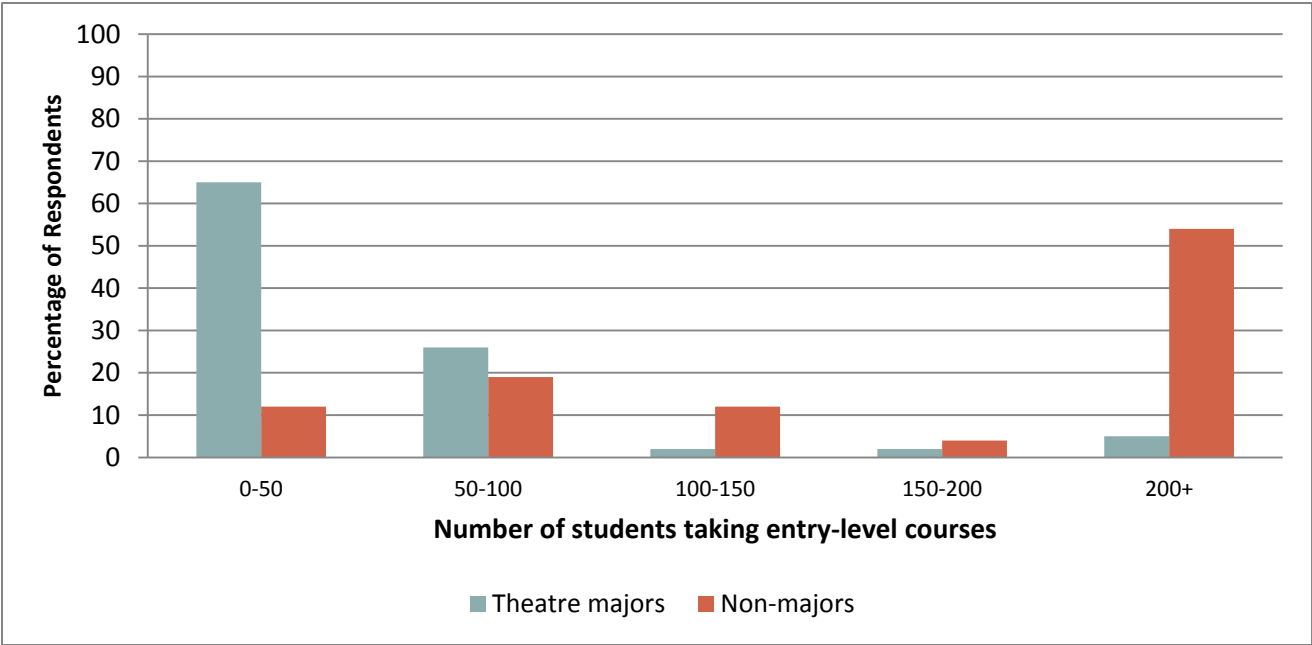
From this point forward, respondents were asked to answer the remaining survey questions as they apply to the group of students (majors vs. non-majors) that their department primarily serves. Consequently, nearly two-thirds of the theatre survey data relates to the instruction of theatre majors, and the remaining 38% of responses applies to the introductory-level instruction of non-majors.

Part II: Course Access/Availability

After supplying basic demographic information in Part I, survey takers were invited to answer a series of questions about the course types that are most available to theatre majors or non-majors and to indicate the prerequisites for those courses.

How many students [majoring, not majoring] in theatre take entry-level theatre courses per semester?

The answers to this question, expressed in the chart below in terms of percentages of respondents, indicate that there are typically many fewer theatre majors participating in introductory courses than non-majors fulfilling elective credits. 65% of respondents for theatre majors indicated that there were 50 or fewer theatre majors taking introductory courses each semester, while 54% of respondents reporting on the enrollment of non-majors noted that over 200 non-majors enroll in introductory music courses every semester at their institutions.

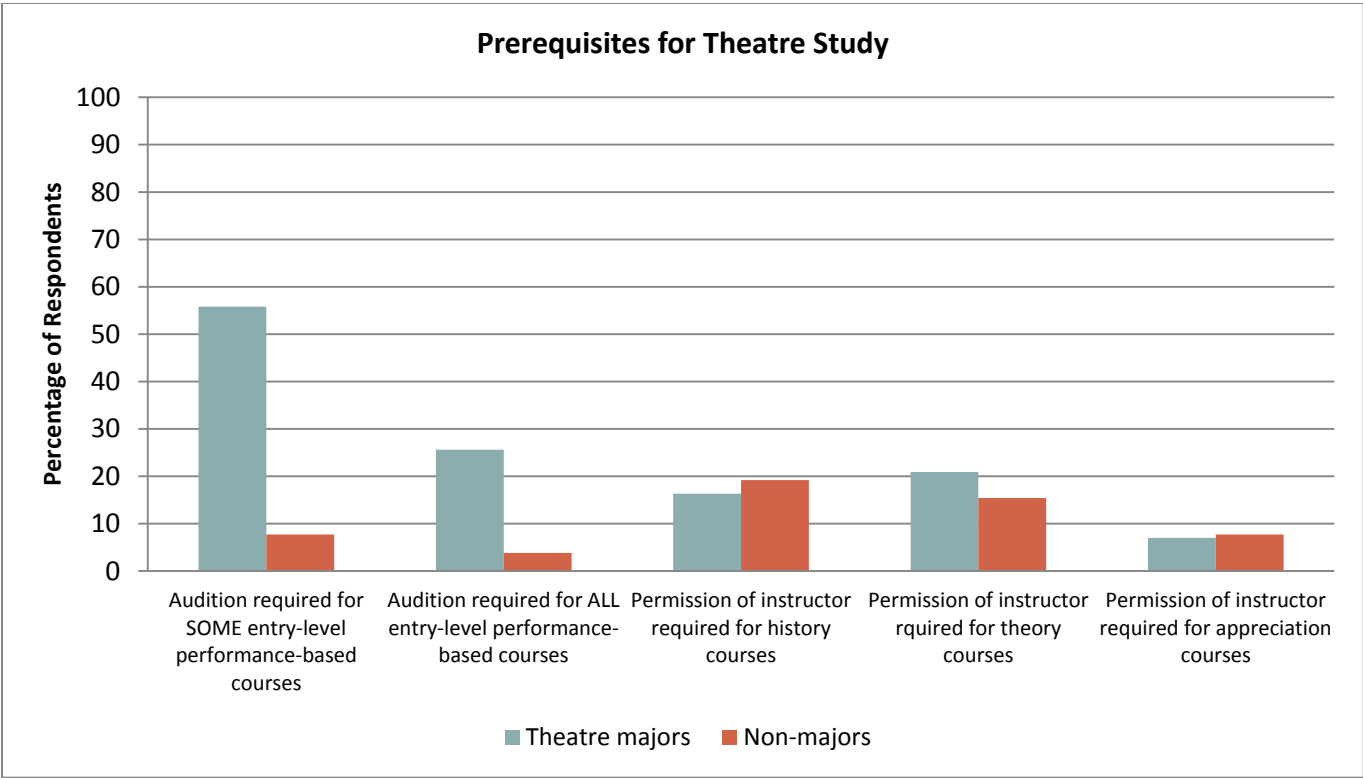


Prerequisites for Theatre Study

Respondents were reminded whether they were answering the survey questions on behalf of theatre majors or non-majors (based on their responses to earlier questions) and were asked to report on the following five policies regarding prerequisites for theatre study:

- 1. Is an audition required of [theatre majors, non-majors] for enrollment in SOME entry-level performance-based courses?
- 2. Is an audition required of [theatre majors, non-majors] for enrollment in ALL entry-level performance-based courses?
- 3. Is permission of the instructor required of [theatre majors, non-majors] for enrollment in theatre history courses?
- 4. Is permission of the instructor required of [theatre majors, non-majors] for enrollment in theory courses?
- 5. Is permission of the instructor required of [theatre majors, non-majors] for enrollment in theatre appreciation courses?

The results are represented in the chart below and are expressed in terms of percentages of respondents.

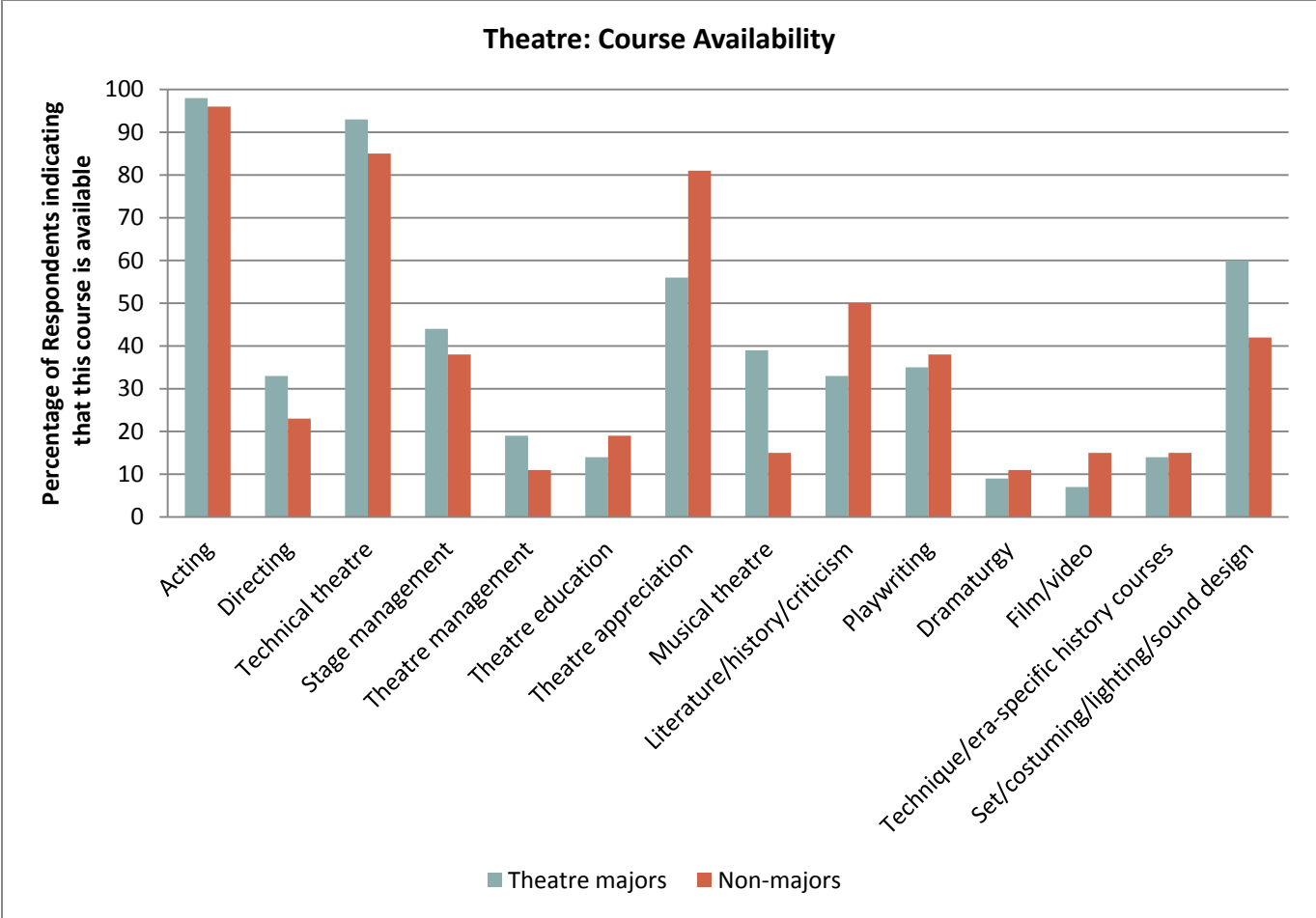


As the chart indicates, auditions are more likely to be required of theatre majors than non-majors for performance-based courses, which aligns with the earlier responses indicating that theatre majors and non-majors typically follow different tracks of study and are not enrolled in the same courses. The majors are likely auditioning for admission into separate, more rigorous courses than their non-major counterparts.

While non-majors aren't expected to audition as often as theatre majors, they are slightly more likely to be required to obtain instructor permission for theatre history and appreciation courses.

Course Types and Availability

Survey takers were given a list of entry-level theatre courses (encompassing history, theory, appreciation, and performance courses) and were asked to indicate which courses were available to majors or non-majors at the introductory level. The results, expressed in terms of percentages of participants who indicated that the course was available, are represented in the chart below.



The most widely available classes for theatre majors and non-majors alike were **acting** and **technical theatre**. On the other end of the spectrum, the least-available courses for both majors and non-majors were **dramaturgy**, **film/video**, and **technique- or era-specific theatre history courses**.

Areas where non-major participation surpassed that of majors include **theatre appreciation** (where non-major participation was reported to be 25% higher than that of majors), **literature/history/criticism courses**, **film/video** and, to a lesser extent, **playwriting and dramaturgy**. Majors were more likely to have access to courses related to producing works of theatre for an audience, including **acting**, **directing**, **set/costuming/lighting/sound design**, and **stage management**.

In the comments section of this question, respondents were invited to note other courses that their departments made available to theatre majors or non-majors at the introductory level, that were not represented in this question. Their comments follow.

Majors	Non-majors
<ol style="list-style-type: none"> 1. Directing I is usually taken during the first semester of the sophomore year. 2. After sophomore year, majors take directing, playwriting, and technique-era specific courses. 3. Stage Makeup. 4. By introductory level, I mean 100- and 200-level courses. 5. Improvisation. 6. Voice, Movement. 7. Script Analysis. 8. Play Reading and Analysis, Tai Chi, Ballet, a survey of world theater performance, an introduction to theater. 9. Vocal Prep--for students planning to study musical-theater analysis--for learning to read plays. 10. A Script Analysis course is required--which is why I checked literature/history/criticism. 	<ol style="list-style-type: none"> 1. Voice and movement for non-majors. 2. Literature and history is available to non majors, but criticism requires permission. With a prerequisite introductory design course and introductory stagecraft course, non-majors can take the lowest tier of applied design courses such as lighting, costume, and set. 3. General theatre design (non-discipline specific) . 4. Group Process in Interactive Theatre. 5. Stage Makeup. 6. Dance 1 . 7. Introduction to Theatre. 8. Several theatre classes have prerequisites for both majors and non-majors; i.e., Introduction to Theatre is required before any student would take Theatre History.

Part III: Habits and Skills

In this section, participants were invited to rate a series of statements on a 1-5 scale, indicating the degree to which a particular habit, skill, or opportunity listed is emphasized in their department's theatre curriculum. A complete list of the questions, presented alongside averages of the ratings as they relate to majors and non-majors, can be found in the table on pages 60-63.

Comments were an optional component of responding to each statement in this section. Any comments that were received are recorded next to the question with which they are associated.

As was the case in the surveys for every arts discipline, the highest-rated skill among educators of both theatre majors and non-majors was that **students develop functional competence in manipulating the basic elements, principles, and vocabulary of theatre**. Similarly, each group strongly emphasized the opportunity for students to **refine their work based on rehearsal or scene feedback**. In addition, instructors of non-majors indicated that the ability to **analyze different aspects of a production and evaluate them critically** (perhaps an indicator of the elevated participation in theatre appreciation courses among non-majors).

Among those responding on behalf of theatre majors, two skills or opportunities were rated, on average, less than 3.5. They are:

- **Students develop a more refined technical facility in at least one major area of specialization;** and
- **Students participate in the process of choosing an artistic work to perform**

Among non-majors, the opportunity to develop **more refined technical facility** was also indicated to be of low importance, as was the opportunity for students to **regularly perform their work outside of the classroom**.

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students develop functional competence in manipulating the basic elements, principles, and vocabulary of theatre	4.86		4.83	<ul style="list-style-type: none"> This question is too broad and vague. "Functional competence" may be too strong a phrase to describe a student's ability to manipulate the elements and principles of theatre: "Exposure to" may be more realistic. Certainly in terms of vocabulary, we expect both majors and non-majors to have a firm grasp of the meaning of various theatrical constructs, concepts, etc.
Students have the opportunity to practice a variety of techniques in music at the introductory level.	4.19	<ul style="list-style-type: none"> Our students work in both Stanislavsky and Suzuki in the first year of the BFA sequence. 	3.92	<ul style="list-style-type: none"> How many and which techniques, depends on the class. Student involvement is largely important for retention.
Students develop a more refined technical facility in at least one major area of specialization	3.32	<ul style="list-style-type: none"> Degree track – BA no, BFA yes. 	2.38	<ul style="list-style-type: none"> It is important for our BFA majors and our BA students to have an emphasis in design/technology. More important in intermediate- and advanced-level courses.
Students are given the opportunity to create original characters, scenes, or short plays	3.68	<ul style="list-style-type: none"> We work in devised theatre in the last two years of the program. 	3.92	<ul style="list-style-type: none"> Students in Introduction to Theater courses usually all have an opportunity to create a short play and perform it. Assuming this question still refers to non-majors in introductory classes. This is important in both the Theatre Appreciation course and in the Group Process in Interactive Theatre course.

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students are given opportunities to experiment, improvise, and make personal choices in the creation and performance of new works	3.88	<ul style="list-style-type: none"> Students participate in our new play festival every year. 	3.75	
Students are given the opportunity to explore ideas of individual interest related to theatre	3.90		3.83	
Students have the opportunity to analyze, evaluate, and refine their work over time.	4.69		3.83	<ul style="list-style-type: none"> This is a theme throughout our program so it is a part of all of the intro-level (100) courses. The opportunities are, of course, limited in the intro-level courses.
Students are given regular opportunities to perform their work outside of the classroom	3.80	<ul style="list-style-type: none"> Our student theatre department produces 15-20 productions each semester that are independent of the classroom and main stage casting. Yes, of course, but not at the freshman level. 	3.09	<ul style="list-style-type: none"> Students are able to perform on Tuesdays or Thursday between 12:15 and 1:30 provided they sign up for use of the flexible theater space -- they need not be majors. Majors have many opportunities. Assuming this question still refers to non-majors in introductory classes. More important in intermediate- and advanced-level classes . All of our show auditions are open, and we do a regular "festival" of student new and original work each spring.
Students participate in the process of choosing an artistic work to perform	3.43	<ul style="list-style-type: none"> But only one opportunity for this at the freshman level. 	3.48	<ul style="list-style-type: none"> Not at the non-major level. Depending on the class. Outside class non-majors do not have input into season creation. Assuming this question still refers to non-majors in introductory classes.

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students analyze the structure and research the background of the works that they perform	4.44	<ul style="list-style-type: none"> Freshmen have little if any opportunity to perform at the entry level, so I don't know how to answer this. 	4.24	<ul style="list-style-type: none"> Non-major students are creating original pieces, not works of a published author. Assuming this question still refers to non-majors in introductory classes. More important in intermediate- and advanced-level classes.
Students refine their work based on rehearsal or scene feedback	4.71	<ul style="list-style-type: none"> All students learn to keep scene study and rehearsal journals. 	4.46	<ul style="list-style-type: none"> Non-major students are either given opportunities to rehearse their scenes during class time or outside of class. Assuming this question still refers to non-majors in introductory classes.
Students regularly engage in critique of their own work and the work of peers	4.43	<ul style="list-style-type: none"> All studios engage students in feedback on scene work. 	4.38	<p>Introduction to theater students, as well as beginning acting students and voice students (non-majors) are usually required to critique department productions but not necessarily their own work in the classroom.</p> <ul style="list-style-type: none"> Assuming this question still refers to non-majors in introductory classes. This is a regular part of the performance courses and in the experienced-based learning project in the intro to theatre class.
Students acquire the ability to analyze different aspects of a production and evaluate them critically	4.52	<ul style="list-style-type: none"> Our freshman year has a strong component of text analysis and critical writing in response to performances attended by acting sections. 	4.67	

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students acquire the ability to place works of music in historical, cultural, and stylistic contexts, and understand that the historical and cultural context of a work influences the responses to it	4.29		4.25	<ul style="list-style-type: none"> Theater History classes I & II are available to non-majors and as such would be exposed to the above criteria. Assuming this question still refers to non-majors in introductory classes. More important in intermediate- and advanced-level classes. This is not a major goal of the intro courses. It is an important skill at the 3000 level.
Students are able to draw connections between their work and the work of theatre professionals	4.32	<ul style="list-style-type: none"> We have a strong tradition of guest artists working with our program. Patricia McGregor and Will Power were both guest artists this year. I don't have a way to analyze and answer this question. 	3.63	<ul style="list-style-type: none"> Non-majors are often asked to see professional and semi-professional theater in the Buffalo area.
Students are given opportunities to combine capacities in practice, history, theory, and technology	4.15	<ul style="list-style-type: none"> Question is unclear. 	3.73	<ul style="list-style-type: none"> Confusing question.
Students gain a basic understanding of the nature of professional work in theatre and related careers	4.43	<ul style="list-style-type: none"> This happens for our students in the fourth year of the BFA program. 	3.96	<ul style="list-style-type: none"> More important in the intermediate- and advanced-level classes.
Students have the opportunity to examine a wide range of contemporary practices and issues in theatre	4.12	<ul style="list-style-type: none"> Over the four years, yes. Hard to do at entry-level freshman year. We stress in our beginning courses developing a professional attitude and behavior required of an arts professional. 	3.54	<ul style="list-style-type: none"> More important in the intermediate- and advanced-level classes. This is limited in the 1000 level courses. We can start this discussion, but student understanding and limited background constrain both the breadth of discussion and its depth.

Part IV: Additional Comments

At the survey's conclusion, respondents were given the option to provide additional information the goals of their department and to describe how these goals relate to its course of study. Their responses follow.

Responses: Majors	Responses: Non-majors
<ol style="list-style-type: none"> 1. Our program is holistic in that all students are required to take courses across the theatre experience. All majors take Intro to Tech, Costume Construction, Intro to Design and Acting I. All students are required to take a broad selection of academic courses including two sections of Theatre History and two sections of Western Drama. We provide a strong liberal arts foundation with professional-level applied practice in all areas. Student placement in the industry and graduate schools is exceptional. 2. Students develop their ability to work both independently and in a group. 3. Collaboration, Exposure to all aspects of theatrical production. 4. Our program specializes in the analysis and production of new work, so those categories above that relate to those goals are paramount for us. This is introduced right at entry level but obviously gain more prominence as the student deepens his/her study. 5. Our students, beginning with the entry level, are in a program that is internationally oriented, situating the U.S. in an international context. 6. Our program is a broad-based Liberal Arts Degree in Theatre with a very busy production program that we consider the lab. Those students cast obviously are engaged in work at a different level than in the classroom. 7. Have developed a Freshman Foundation Sequence for all theatre majors in all concentrations in order to develop a cohesive, immersive--yet diverse--approach to the study of theater. It also serves as an introduction to the overall theater curriculum so that students are able to understand the progression that is expected of them. 8. Our intention in entry-level classes for majors is to establish an appreciation for the art as a whole, a familiarity with terminology and fundamental principles, a collaborative mindset, and a solid work ethic. 9. Goals = producing a well-rounded citizen of the world, student of life, of the theater, and leaves us with specific knowledge in a specialization if they choose a specialization. 	<ol style="list-style-type: none"> 1. Most non-majors take one or two courses. These focus on specific objectives (acting, writing, etc. and have their own goals. 2. The department goals in terms of the BFA is to prepare students for higher-level training that will lead to a career in acting. The BA curriculum in Theatre prepares the student for graduate study in an applied area, an advanced degree leading toward a career in theatre education, or work in the broad fields of the entertainment industry. 3. Our Mission Statement: "Theatre is a universal human activity. Its constituent elements are performance (embodied action), drama (role and conflict), imagination (interplay of reality and possibility) and community (social change and human development). The study of theatre by undergraduate students builds understandings and abilities related to these elements. Students learn to understand the ways in which theatrical processes address core human needs for play, ritual, embodiment, role play, conflict resolution, and community engagement. Students experience theatrical processes and develop abilities in critical thinking, creative action, group dynamics and community engagement. Students in Theatre Arts are engaged in process and performance. Processes are collaborative engagements that change individuals, groups and communities over time. These take place inside and outside of class time and include rehearsals, shopwork, practices, training sessions, discussions, and interactive group sessions. Performances also take place inside and outside of the classroom, and include curricular performances, performances generated by student groups, departmentally sponsored performances on campus, and performances in community settings. The mission of the department is to develop humane artists and practitioners who have the understandings and abilities to use theatre as an agent of social change and human development." 4. We expect all theatre students to practice refining and articulating their creative ideas and to develop interpersonal skills that foster meaningful collaboration. 5. The Department of Theatre Arts is committed to the development of its students as human beings and to nurturing their apprenticeship as theatre artists. The department fosters creativity, collaboration, discipline, and artistic growth. It embraces the theatre as a means of creative expression, cultural understanding, and social development. The department trains students in the fine art of theatre--voice, movement, scene study, and design--and also teaches the historical and literary context of the theatre as a humanist and liberal art. All students participate in the diversity of multicultural theatre. Students are offered five acting classes, two directing classes, four theatre history classes, a series of classes in African American Theatre, classes in dramatic literature and script analysis, stage management, and numerous courses in design/tech and costuming. The most talented and ambitious students may be allowed to take the graduate voice and movement classes as well as graduate acting classes. We offer a graduate certificate in African American theatre, and two of the six main stage shows per year are African American. We also have a thriving student run, acted, designed and directed Studio Theatre that has at least six weeklong slots per year.

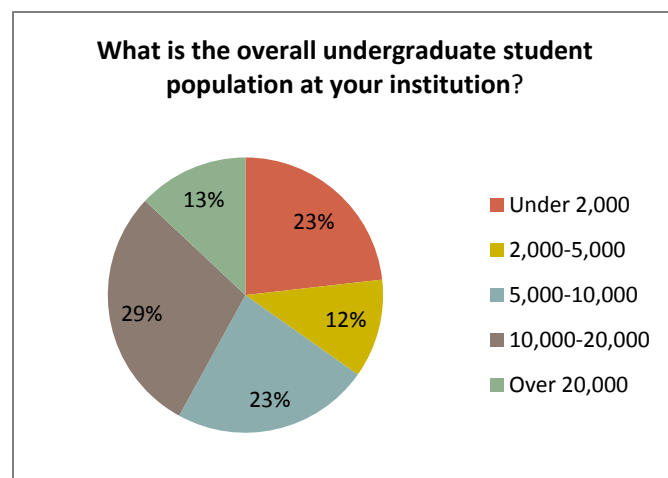
College-level VISUAL ART Education: Survey Analysis

Part I: School Profile/Demographic Information

Response Rate

This survey was sent to a list of 322 contacts, primarily drawn from the contact list of schools of art and design accredited by the National Association of Schools of Art and Design (NASAD). The survey was completed by a total of 69 respondents, for a response rate of 21%. A complete list of the schools represented in this sample is available in Appendix B.

Overall Undergraduate Population



Just over half of the survey takers represented universities with undergraduate populations between 5,000 and 20,000 students: A total of 23% of respondents reported that there were between 5,000 and 10,000 undergraduates enrolled in their institution, and 29% had between 10,000 and 20,000.

An additional 23% reported themselves to be in the smallest population bracket, under 2,000 undergraduates.

Finally, 11% of respondents represented schools with between 2,000 and 5,000 undergraduates, and 13% represented schools with populations of over 20,000 undergraduates.

Do students majoring in art follow the same track of entry-level courses as non-art majors, or are majors and non-majors placed into different courses even at the earliest levels of study?

68% of respondents indicated that in their institutions, art majors and non-majors take the same introductory courses, while the remaining **32%** reported that in their departments, majors and non-majors follow entirely different tracks of study. This question offered respondents the option of elaborating on their answer by adding comments, which follow:

- There is a common core curriculum for all majors.
- Common curriculum (general education) is a requirement, but art majors can begin to take courses in freshman year.
- Not all introductory courses are open to non-majors. We are also revising our curriculum so that non-majors follow entirely different tracks.
- Space for non-majors is limited.
- All students are art or art-related majors.
- Freshman and some sophomore courses.
- Art Majors have a Foundation requirement to follow.
- We have a BFA but no liberal arts degrees in which students take art classes.
- BFA students follow a different track. BA students in art take the same introductory courses as other BA students.
- Some major art courses are open to non-majors if pre-requisites are fulfilled and if the non-majors can handle the content.
- NYSID has no majors, so differentiation is not possible.
- We have no non-art majors.
- But BFA students are required to take a specific suite of four introductory courses. BA students may take them but are not required to do so; same for non-art majors.
- DCAD has only art majors.
- Our core art and design studio classes are open to majors only, though non-majors can take them if there is room, and all art appreciation and art history survey courses are open to non-majors.
- Non-majors are permitted to take art courses, but most do not.

College-level VISUAL ART Education: Survey Analysis

- The Art Department has just this year reinstated an Art Minor, plus we have architecture majors, engineering, and a host of others also taking arts classes. Currently we do have one purely non-art major course, but we are phasing that out.
- We have a dual degree in which BFA juniors begin enrolling in a master's course leading to a Master in Education.
- This is beginning to change in order to provide both with the appropriate education and expectations.
- Students complete 36 hours of liberal studies at FSU. Some programs in the arts have additional requirements. Some overlap in general education requirements.
- There are common Foundational Studies that all students take, though art students can begin taking courses in their program in the first year.
- We do have art major only classes, and they are more intense in assessment and critique.
- We have the same first three courses for non-majors, but the class numbers are different.
- BFA majors in particular, due to the 99 credit requirements in art courses, take fewer general education courses.
- We are an Art & Design college - all students are art majors.
- Art majors take beginning art courses concurrently with the general education courses that all students take.
- Not entirely, though, as the General Education courses are the same.

Which best describes the MAJORITY of students taking entry-level visual art courses in your department?

The vast majority of respondents – 80 percent – indicated that the majority of their students are visual art majors fulfilling degree requirements; the remaining 20% reported that their students were primarily non-art majors taking art courses for elective credit.

From this point forward, respondents were asked to answer the remaining survey questions as they apply to the group of students (majors vs. non-majors that their department primarily serves. In other words, 80% of the remaining data gathered from the visual arts survey relates to instruction of art majors specifically, and 20% refers to the instruction of non-majors.

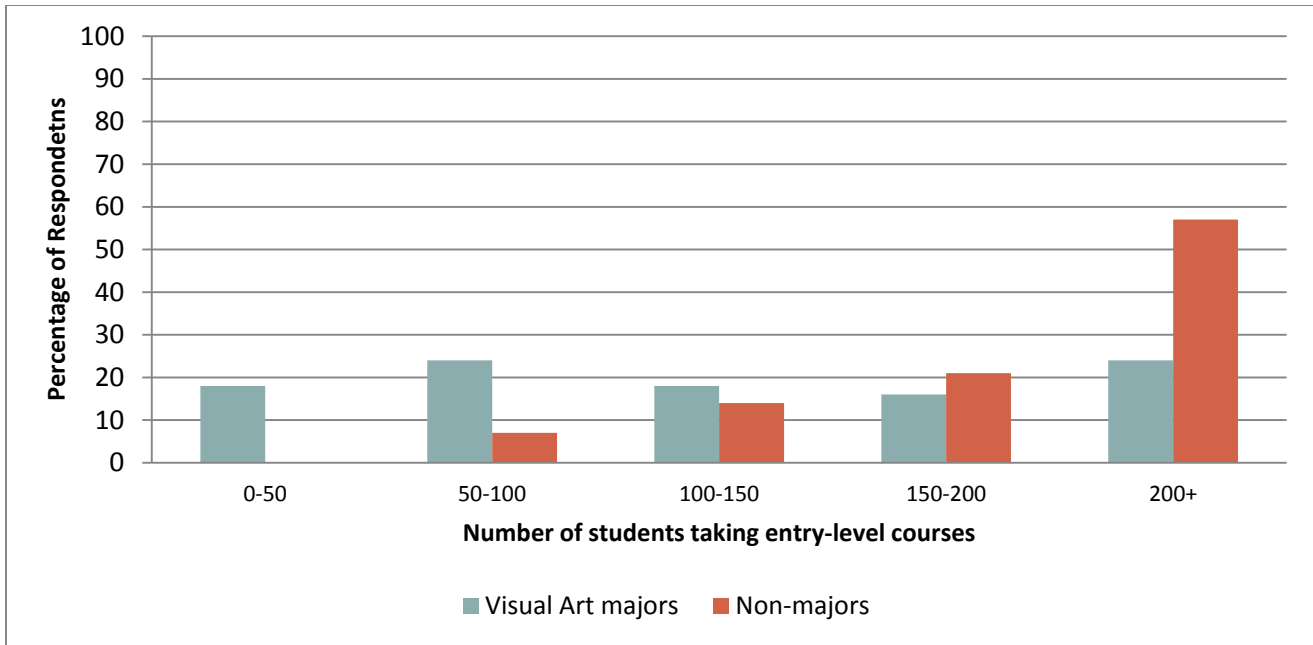
Part II: Course Access and Availability

After supplying basic demographic information in Part I, survey takers were invited to answer a series of questions about the course types that are most available to visual art majors or non-majors, and the prerequisites for those courses.

How many students [majoring, not majoring] in visual art take entry-level art courses per semester?

As the chart on the following page indicates, in the schools that reported having over 200 students taking introductory-level arts courses, the vast majority of those students were likely to be non-majors fulfilling elective requirements. On the other end of the spectrum, in the smaller programs serving fewer than 100 students (the first two categories represented in the chart), the participants are predominately art majors.

College-level VISUAL ART Education: Survey Analysis



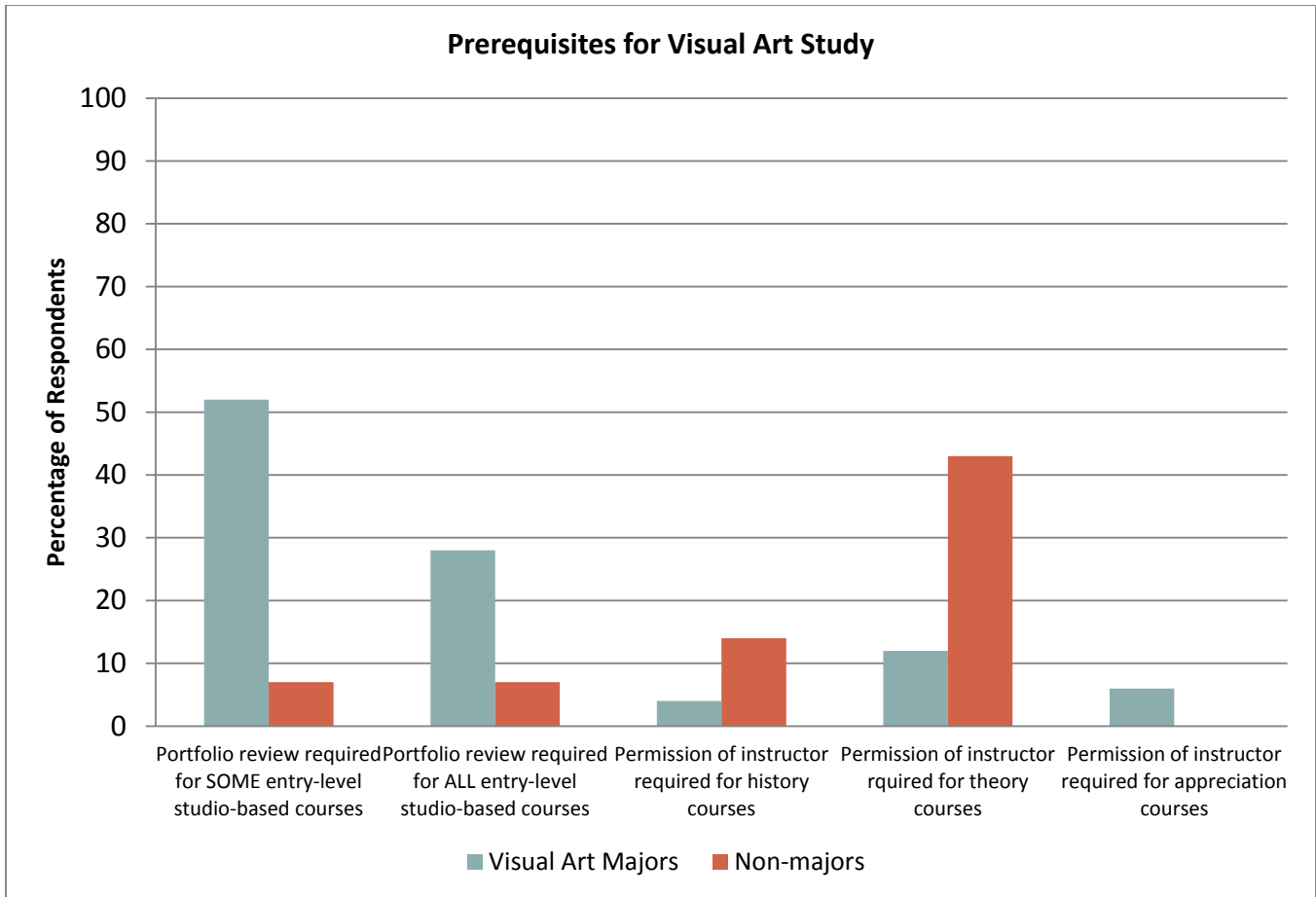
Prerequisites for Visual Art Study

Respondents were reminded whether they were answering survey questions on behalf of visual art majors or non-majors (based on their responses to earlier questions) and were asked to report on the following five policies regarding prerequisites for visual art study:

1. Is a portfolio review required of [visual art majors, non-majors] for enrollment in SOME entry-level studio-based courses?
2. Is a portfolio review required of [visual art majors, non-majors] for enrollment in ALL entry-level studio-based courses?
3. Is permission of the instructor required of [visual art majors, non-majors] for enrollment in art history courses?
4. Is permission of the instructor required of [visual art majors, non-majors] for enrollment in theory courses?
5. Is permission of the instructor required of [visual art majors, non-majors] for enrollment in art appreciation courses?

As the chart on the following page indicates, portfolio reviews are more likely to be required of visual art majors than non-majors for entry into studio-based courses, but it is unclear as to whether respondents may have been referring to the portfolio reviews that are commonly required for admission to art schools more generally. Non-majors are slightly more likely to be required to obtain instructor permission to take art history courses, and significantly more likely to be required to obtain the same permission for art theory courses.

College-level VISUAL ART Education: Survey Analysis



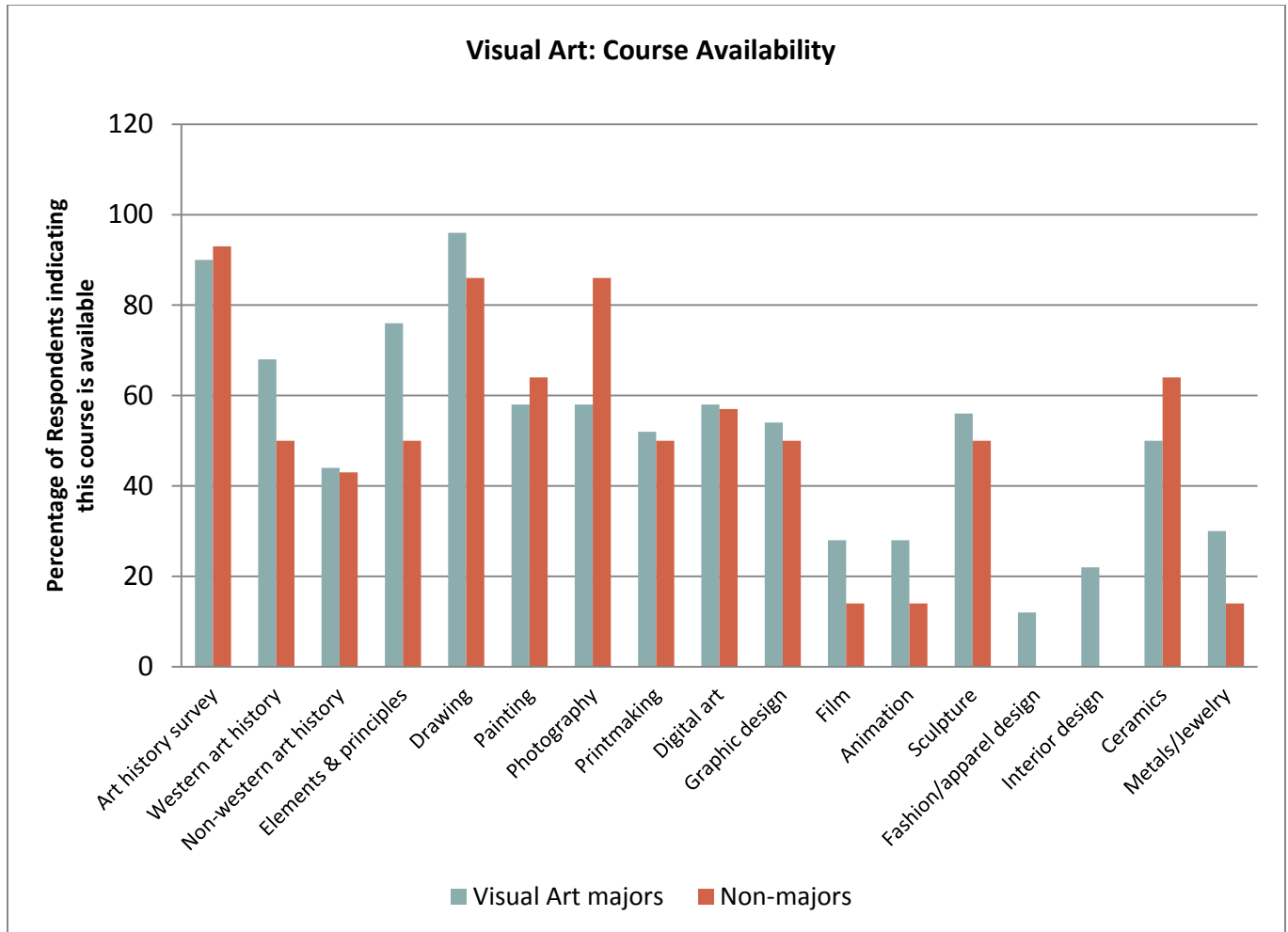
Course Types and Availability

Respondents were given a list of common entry-level visual art courses (encompassing history, theory, appreciation, and studio-based courses) and were asked to indicate which course types were available to majors or non-majors at their school, at the introductory level. The results, expressed in terms of the percentages of respondents who indicated that a particular course was available, are represented in the chart on the following page.

The most widely available classes, for visual art majors and non-majors alike, are the **art history survey** course and the introductory **drawing** course. Interestingly, the results indicate that courses in **painting, photography, and ceramics** appear to be more widely accessed by non-major students than visual art majors. This result is the most pronounced in the photography category, where 86% of respondents reporting on behalf of non-majors noted that these students have access to introductory courses, as compared to 58% of visual art majors.

Design-oriented courses, including **apparel design** and **interior design**, were reported to not be available to non-major students at all. Courses in **film, animation, and metals and jewelry** had low overall levels of participation, but were nearly twice as likely to be accessed by arts majors as they were by non-majors.

College-level VISUAL ART Education: Survey Analysis



In the comments section associated with this question, respondents were invited to note other courses that their departments made available to visual art majors and non-majors at the introductory level that were not represented in this question. Their comments follow.

Majors	Non-majors
<ol style="list-style-type: none"> Writing, Visual and Critical Studies, Art Education. All BFA students take an integrated foundation program which includes Basic Drawing, 2DD, 3DD, 4DD, Color, art history from 1800 to present, and required humanities and social sciences courses. We have a specific team taught freshman art foundation curriculum that all freshman BFA students take. Most of the courses you list here would not be available to freshmen. Design core, art appreciation. 2-D Design and 3-D Design. Introduction to Art Education. Visual Studies. These are part of the first- and second-year foundation courses. After taking 	<ol style="list-style-type: none"> Art Education Courses are open to non-art majors. Fused Glass, Mixed Media . Basic Design. Fibers and Textiles.

College-level VISUAL ART Education: Survey Analysis

Majors	Non-majors
<p>these courses, they go through the portfolio review to get formally admitted to the major.</p> <p>9. Print media</p> <p>10. 2D Basic Design, 3D Basic Design, Glass, Fiberarts, Woodworking.</p> <p>11. We require a First Year Seminar program that introduces students to the business of the Art World and what it means to be an artist/designer.</p> <p>12. Art History survey, which for us is called Understanding Art, is open only to non-art majors. Also BA Studio students do not need to go through a portfolio review before entering the program, but BFA students do.</p> <p>13. Bookmaking, time-based art, etc.</p>	

Part III: Habits and Skills

In this section, respondents were asked to rate a series of statements on a 1-5 scale, indicating the degree to which a particular habit, skill, or opportunity listed is emphasized in their department's visual art course offerings. A complete list of these statements, presented alongside the averages of the rankings for both majors and non-majors, can be found in the table on pages 72-76.

The responses to this section were remarkably similar between those answering on behalf of majors and of non-majors. The three highest-rated skills and opportunities were identical for both groups; they are:

- **Students develop functional competence in manipulating the basic elements, principles, and vocabulary of visual art;**
- **Students refine their work based on feedback from exhibition and critique; and**
- **Students regularly engage in critique of their own work and the work of peers.**

The items that participants reported to be least important relative to the others were also similar between majors and non-majors. Both groups indicated that the expectation that students will **develop a more refined technical facility in at least one major area of specialization** was not especially emphasized in their introductory-level programming, and neither is it a priority for students to have regular **opportunities to exhibit their work outside of the classroom or studio**.

The greatest disparity in responses was in relation to the statement **"Students gain a basic understanding of the nature of professional work in the visual arts and related careers."** Participants responding on behalf of visual art majors rated gave this an average rating of 4.47, while those reporting on non-majors assigned it an average of 2.92.

Comments were an optional component of responding to each statement in this section; any comments that were received are recorded next to the question with which they are associated. The most typical comments noted which survey items were more heavily emphasized in advanced-level courses. In particular, several commenters noted that developing a refined technical facility in one area of specialization was generally not an introductory-level expectation, and that opportunities for individual choice-making, experimentation, following one's own interests, and relating their work to the work of arts professionals were more significant components of advanced-level study than of introductory courses.

College-level VISUAL ART Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students develop functional competence in manipulating the basic elements, principles, and vocabulary of visual art	4.93	<ul style="list-style-type: none"> The meaning of this statement is not clear. This is a professional art school. This is typically covered in high school due to the Curriculum Frameworks requirement for the teaching of art in K-12. 2-D, 3-D Design, and Drawing I are taken freshman year. 	4.85	<ul style="list-style-type: none"> Depends to a great deal on which introductory course a non-art major is taking. In studio, there is a great deal of "manipulation."
Students have the opportunity to practice a variety of artistic media and techniques at the introductory level	4.61	<ul style="list-style-type: none"> This would be at the sophomore level. Our freshman curriculum is not media specific. This is extremely important to have before college. However, due to cuts, many schools have very little in terms of materials, space, and staff. Our introductory studio courses are usually taken in the sophomore year. 	4.08	

College-level VISUAL ART Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students develop a more refined technical facility in at least one major area of specialization	3.69	<ul style="list-style-type: none"> This would happen in the sophomore through senior years. Our entry-level courses are freshman-level design and drawing courses, not media-specific courses. At intermediate to advanced levels – not beginning level. The Freshman Foundations Core in year one is: Drawing I, Drawing II, 2-Dimensional Design, 3-Dimensional Design, Survey of Art and Architectural History I, and Survey of Art and Architectural History II. So, in that sense, they have more drawing than anything else, and, as such, it could be considered “more refined.” Refined technical facility is developed in several areas. This appears to be the belief In terms of art schools that are more like a technical institute. However, if a student has an interest in teaching arts, then they should really be fluent in many more mediums than one. Foundation classes allow students to explore basic concepts with assignments targeted to their “home” major/field. More refinement in BFA program than BA program. We expect this to develop in more than one area. 	2.92	

College-level VISUAL ART Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students are given opportunities to experiment, improvise, and make personal choices in the creation and performance of new works	4.51	<ul style="list-style-type: none"> Important at all levels, especially emphasized in upper-level courses. Very important at intermediate and advanced levels. Technical rigor and substantial skill sets are more important than experimentation at this level. 	4.15	
Students are given the opportunity to explore ideas of individual interest related to visual art	4.28	<ul style="list-style-type: none"> Very important at intermediate and advanced levels. We emphasize conceptual development as students progress through the courses. 	3.92	
Students have the opportunity to analyze, evaluate, and refine their work over time	4.72	<ul style="list-style-type: none"> Critical analysis at all levels is emphasized. 	3.92	
Students are given regular opportunities to exhibit their work outside of the classroom or studio	3.87	<ul style="list-style-type: none"> The department does display work in the hallways, but it is not required. We have student galleries, but these are typically used by more advanced students to display their work. We have an annual juried exhibition where entry-level students may submit work. One of our galleries is used for student work. Seniors have their own shows the last semester before graduation, utilizing all of our gallery spaces. The importance of exhibiting outside the classroom or studio is increasingly emphasized as students move through the program. Upper-level students are encouraged to compete at the local, state, and national level. Senior exhibitions are a requirement. Annual juried show. 	3.00	

College-level VISUAL ART Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Refine work based on feedback from exhibition and critique	4.79	<ul style="list-style-type: none"> Some assignments provide opportunities for refinement while other assignments are intended to be basic exercises that are not refined. 	4.23	
Students regularly engage in critique of their own work and the work of peers	4.87	<ul style="list-style-type: none"> As students advance, this practice becomes increasingly important. Critique is practiced at all levels. Critiquing occurs in almost all studio art courses. 	4.31	
Students are able to critically analyze and thoughtfully discuss the work of professional artists	4.36	<ul style="list-style-type: none"> Not in the introductory level. This starts to happen after the student has started taking 2000 level courses. 	3.69	
Students acquire the ability to place works of art in historical, cultural, and stylistic contexts, and understand that the historical and cultural context of a work influences the responses to it	4.48	<ul style="list-style-type: none"> Skills developed through art history requirements and elective courses. This is a particularly important category for any student who may be interested in teaching art later. They need this strong content to take the MTELs later. We actually include a number of social science classes paired with design courses to enrich contextual learning. Very important at intermediate and advanced levels. 	4.08	
Students are able to draw connections between their work and the work of visual art professionals	4.39	<ul style="list-style-type: none"> Difficult and only advanced students seem to master this. Again, given the content of the current MTELs, this content needs to be strong as well as their writing skills. 	3.08	

College-level VISUAL ART Education: Survey Analysis

Survey Item	Majors		Non-majors	
	Avg. Score (Ranking on a 1-5 scale)	Comments	Avg. Score (Ranking on a 1-5 scale)	Comments
Students are given opportunities to combine capacities in practice, history, theory, and technology	4.13	<ul style="list-style-type: none">I would emphasize that many art students coming into professional art school from high school really need writing support in their senior year as well. Without skills in writing analysis, this prevents them, in many cases, from going into teaching (if they cannot pass MTELs), art historical writing jobs, and art critic positions.The point of this question is unclear relative to intro studio art courses.Again, at the 2000 level, not the introductory, foundation-level courses.	3.69	
Students gain a basic understanding of the nature of professional work in the visual arts and related careers	4.47	<ul style="list-style-type: none">This area, I believe, is the area that is most lacking in the high school curriculum. Students are mostly exposed to visiting admission reps that represent a narrow view of what is possible for them.	2.92	
Students have the opportunity to examine a wide range of contemporary practices and issues in visual art	4.40	<ul style="list-style-type: none">This happens more in upper-division courses.This is becoming more of an issue.Writing on their work and the work of contemporary artists is also very important.	3.25	

College-level VISUAL ART Education: Survey Analysis

Part IV: Additional Comments

At the survey's conclusion, respondents were given the option to provide additional information about the goals of their department and to describe how these goals relate to its course of study. Their responses follow.

Responses: Majors	Responses: Non-majors
<ol style="list-style-type: none"> 1. There are four intro courses in 2D Design, 3D Design, Drawing and Life Drawing, and Art & Technology and three Art History survey courses in World Art. We are on quarters. Each studio area has a beginning-level course - painting, photo, sculpture, ceramics, glass, printmaking, wood and furniture design, graphic design (three courses). 2. Huge emphasis on displaying work at all levels. 3. Students are required to take a Practicum/Internship in their field of interest to help make them "work ready." 4. The goal of the BFA program is to educate students in the skills, knowledge and understanding necessary for professional practice in art- and design-related fields. An integrated program not only teaches students in specific disciplines, but also in the complex interrelation of all visual vocabularies. 5. Writing is a very important component to the learning process; thus, writing assignments often accompany goal setting, critiques and conclusions in "hands on" courses. 6. The implied goals presented here through question content are those held by our Art Department: Art skills; design understanding; personal expression of visual ideas; creativity, art history knowledge; ability to think, speak and write critically about art; ability to express, understand and interpret human values through art. 7. We provide students with the skills of arts integration so they can see the wider possibilities and also become agents of change in their communities. Given the limited job opportunities in pursuing an MFA, we try to create curriculum that is more integrated, crosses domains, and equips students with transferable skills in other careers. 8. We are NASAD accredited, and those listed seem to correlate perfectly with our goals. 9. Our school includes a major in media technology that relates to the creative scientific aspects of programming, special effects, and social/mobile applications. We also include areas of social science like anthropology, media psychology, and communication studies in the belief that they relate directly to the phenomenology of an artist's thinking. The visual arts connect to a rich environment of contemporary meanings found outside the realm of art historical study. 10. Our BFA program emphasizes preparation for professional studio practice and a strong basis on high-level craft skills that exceeds that of most contemporary programs. 11. Strong foundation in skill development and historical understanding. Learning to communicate fluently in writing oral presentation and through technology is very important. 12. We've added "community engagement" to the mission of the program. After students have completed the basic set of foundation classes, they take a zero credit course, Foundation Portfolio Review, which they must pass in order to continue to 2000 level courses and above. 	<ol style="list-style-type: none"> 1. While I would love to say that all of these are important, our courses tend to focus on basic skill acquisition and never get into advanced concepts. 2. DMC offers associate degrees in studio art and art education. 3. We seek to provide the highest-quality art instruction for all students and to provide an excellent foundation for those students who plan to continue to a four-year school to complete their BA or BFA.

NOTE: This is a master copy of the survey. Respondents received surveys that featured discipline-specific language. Terms in brackets represent ALL possible terms that can be used in a particular question.

1. **School Name:**
2. **Do your students majoring in [dance, media arts, music, theatre, visual art] follow the same track of entry-level courses as non-arts majors, or are they placed into different courses even at the earliest levels of study?**
 - ☐ Yes
 - ☐ No
3. **Which best describes the majority of students taking entry-level [dance, media arts, music, theatre, visual art] courses in your department?**
 - ☐ Non-arts majors fulfilling elective requirements
 - ☐ Students majoring in [dance, media arts, music, theatre, visual art], fulfilling their degree requirements

Section I: Demographics/Student Population

Note: The wording for this introduction varied, depending on the response to the question above (regarding whether primary audience is majors/non-majors). The two possible introductions were:

Please answer the following questions about your department's entry-level courses for students majoring in [dance, media arts, music, theatre, visual art], even if your department also offers courses for non-majors.

OR

Please answer the following questions about your department's entry-level courses for non-[dance, media arts, music, theatre, visual art] majors, even if your department also serves students majoring in [dance, media arts, music, theatre, visual art]

4. **What is the overall undergraduate student population at your institution?**

Under 2,000	2,000-5,000	5,000-10,000	10,000-20,000	over 20,000
-------------	-------------	--------------	---------------	-------------
5. **How many students take entry-level courses in [dance, media arts, music, theatre, visual art] per semester?**

0-50	50-100	100-150	150-200	250+
------	--------	---------	---------	------
6. **Is an [audition/portfolio review] required of [majors/non-majors] for enrollment in some [performance/studio]-based courses?:**
 - ☐ Yes
 - ☐ No
7. **Is an [audition/portfolio review] required of [majors/non-majors] for enrollment in all [performance/studio]-based courses?:**
 - ☐ Yes
 - ☐ No

8. Is permission of the instructor required for[majors/non-majors] to enroll in [dance, music, theatre, visual art] history courses?:

- ☐ Yes
☐ No

9. Is permission of the instructor required for[majors/non-majors] to enroll in [dance, music, theatre, visual art] theory courses?:

- ☐ Yes
☐ No

10. Is permission of the instructor required for[majors/non-majors] to enroll in [dance, music, theatre, visual art] appreciation courses?:

- ☐ Yes
☐ No

11. Please indicate which areas of study are available to your students at the introductory level:

Note: Again, the lists presented were specific to the disciplinary focus of the survey.

Dance:

- | | | |
|---------------------------------------------|------------------------------------------------------|----------------------------------------------------|
| <input type="checkbox"/> History of Dance | <input type="checkbox"/> Tap | <input type="checkbox"/> Dance theory and analysis |
| <input type="checkbox"/> Dance appreciation | <input type="checkbox"/> African dance | <input type="checkbox"/> Production Design |
| <input type="checkbox"/> Ballet | <input type="checkbox"/> Indian Dance | <input type="checkbox"/> Other (specify) |
| <input type="checkbox"/> Jazz | <input type="checkbox"/> Discipline- or era-specific | |
| <input type="checkbox"/> Modern | courses in dance history | |

Media Arts:

- | | | |
|------------------------------------------|------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> Filmmaking | <input type="checkbox"/> Intermedia | <input type="checkbox"/> Web Design |
| <input type="checkbox"/> Film Theory | <input type="checkbox"/> Intro to Computer Art | <input type="checkbox"/> Interactive design |
| <input type="checkbox"/> Media Theory | <input type="checkbox"/> Multimedia | <input type="checkbox"/> Digital Sound Production |
| <input type="checkbox"/> Digital Media | <input type="checkbox"/> Video | <input type="checkbox"/> Digital Photography |
| <input type="checkbox"/> Motion Graphics | <input type="checkbox"/> Animation | <input type="checkbox"/> Digital Imaging |

Music:

- | | | |
|-------------------------------------------------------------------------------|-------------------------------------------------------------|------------------------------------------|
| <input type="checkbox"/> Music appreciation | <input type="checkbox"/> Vocal lessons | <input type="checkbox"/> Keyboard class |
| <input type="checkbox"/> Music history | <input type="checkbox"/> Vocal performance ensembles | <input type="checkbox"/> Other (specify) |
| <input type="checkbox"/> Music theory | <input type="checkbox"/> Instrumental lessons | |
| <input type="checkbox"/> Composition | <input type="checkbox"/> Instrumental performance ensembles | |
| <input type="checkbox"/> Discipline- or era-specific courses in music history | <input type="checkbox"/> Music technology | |

Theatre:

- | | | |
|---------------------------------------------|-------------------------------------------------------|-----------------------------------------------------------------------------|
| <input type="checkbox"/> Acting | <input type="checkbox"/> Theatre appreciation | <input type="checkbox"/> Technique- or era-specific theatre history courses |
| <input type="checkbox"/> Directing | <input type="checkbox"/> Musical Theatre | |
| <input type="checkbox"/> Technical theatre | <input type="checkbox"/> Literature/history/criticism | <input type="checkbox"/> Set, costuming, lighting, or sound design |
| <input type="checkbox"/> Stage management | <input type="checkbox"/> Playwriting | <input type="checkbox"/> Other (specify) |
| <input type="checkbox"/> Theatre management | <input type="checkbox"/> Dramaturgy | |
| <input type="checkbox"/> Theatre education | <input type="checkbox"/> Film/video | |

Visual Art:

- | | |
|---------------------------------------------------------|--------------------------------------------|
| <input type="checkbox"/> Art history survey | <input type="checkbox"/> Ceramics |
| <input type="checkbox"/> Western art history | <input type="checkbox"/> Metals or jewelry |
| <input type="checkbox"/> Non-Western art history | <input type="checkbox"/> Illustration |
| <input type="checkbox"/> Elements and Principles of art | <input type="checkbox"/> Industrial design |
| <input type="checkbox"/> Drawing | <input type="checkbox"/> Other: _____ |
| <input type="checkbox"/> Painting | |
| <input type="checkbox"/> Photography | |
| <input type="checkbox"/> Printmaking | |
| <input type="checkbox"/> Digital art | |
| <input type="checkbox"/> Graphic design | |
| <input type="checkbox"/> Film | |
| <input type="checkbox"/> Animation | |
| <input type="checkbox"/> Sculpture | |
| <input type="checkbox"/> Fashion/apparel design | |
| <input type="checkbox"/> Interior design | |

Section II: Course Content and Structure

Note: The instructions here reiterate the noted area of emphasis in the responses – either arts majors or non-majors, depending on the participant's response to the question 3. The two versions of this section's introduction follow:

Please indicate the degree to which the following skills, habits, and abilities are emphasized in your department's entry-level course of study for students majoring in [dance, media arts, music, theatre, visual art], even if your department also offers courses for non-majors.

OR

Please indicate the degree to which the following skills, habits, and abilities are emphasized in your department's entry-level course of study for non-arts majors, even if your department also serves students majoring in [dance, media arts, music, theatre, visual art]

1. Students develop functional competence in manipulating the basic elements, principles, and vocabulary of [discipline]:

Level of emphasis:

1	2	3	4	5
important		somewhat important		Not important
			very important	

2. Students have the opportunity to practice a variety of techniques [or media] in [discipline] at the introductory level:

Level of emphasis:

1	2	3	4	5
important		somewhat important		Not important
			very important	

3. Students develop more refined technical facility in one area of specialization within [discipline]:

Level of emphasis for art majors:

1	2	3	4	5
Not important		somewhat important		very important

4. [Music survey]: Students are given opportunities to create original music

[Dance survey]: Students are given the opportunity to develop basic knowledge and skills in choreography

[Theatre survey]: Students are given opportunities to create original characters, scenes, or short plays

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

5. Students are given opportunities to experiment, improvise, and make personal choices in the creation and performance of new works:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

6. Students are given the opportunity to explore ideas of individual interest related to [discipline]:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

7. Students have the opportunity to analyze, evaluate, and refine their work over time:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

8. Students are given regular opportunities to [perform, produce, exhibit] their own work outside of the [classroom/studio]:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

9. [Theatre, Dance, and Music surveys]: Students participate in the process of choosing an artistic work to perform:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

10. [Theatre, Dance, and Music surveys]: Students analyze the structure and research the background of the works that they perform:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

11. [Visual Art and Media Arts surveys]: Students refine their work based on feedback during exhibition and critique:

[Theatre survey]: Students refine their work based on rehearsal or scene feedback:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

12. Students regularly engage in critique of their own work and the work of peers:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

13. Students are able to critically analyze and thoughtfully discuss the work of professional artists and performers: *[Note: in earlier rounds of feedback, the theatre wording was slightly amended to be: **Students acquire the ability to analyze different aspects of a production and evaluate them critically]**:*

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

14. Students acquire the ability to place works of [discipline] in historical, cultural, and stylistic contexts, and understand that the historical and cultural context of a work influences the responses to it:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

15. Students are able to draw connections between their work and the work of professionals:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

16. Students are given opportunities to combine capacities in practice, history, theory, and technology:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

17. Students gain a basic understanding of the nature of professional work in [discipline] and related careers:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

18. Students have the opportunity to examine a wide range of contemporary practices and issues in [discipline]:

Level of emphasis:

1	2	3	4	5
Not important		somewhat important		very important

19. Please provide any additional information about the goals of your department, and how these goals relate to its course of study:

Dance

Allegheny College
Auburn University
Brenau University
Butler University
California Institute of the Arts
California State University-Fullerton
California State University-Long Beach
Department of Dance, Peck School of the Arts,
Drexel University
Hope College
Kansas State University
Kent State University
Loyola Marymount University
Naugatuck Valley Community College
Nichols School, Buffalo, NY
Reed College
San Jose State University
St. Gregory's University
St. Olaf College
SUNY-The College at Brockport
The Hartt School
The Ohio State University
The Sharon Disney Lund School of Dance,
The University of Iowa
The University of Texas at El Paso
The University of Utah, Department of
Towson University
University of Maryland
University of Washington
University of Wisconsin
University of Wisconsin- River Falls
University of Wisconsin-Stevens Point
West Virginia University
Winthrop University

Media Arts

California Institute of the Arts
Centenary College of Louisiana
Columbia College Chicago
CUNY-The City College of New York
Northern Michigan University
School of the Museum of Fine Arts, Boston
The University of Tampa
The University of the Arts
Wheeling Jesuit University

Music

Amarillo College
Anderson University
Anoka-Ramsey Community College
Baldwin Wallace College Conservatory
Ball State University
Benedictine College
Black Hills State University
Boise State University
Boston University
Boston University
Central Connecticut State University
Central Michigan University
Clarke University
Cleveland State University
Community College of Rhode Island
DePauw University
East Carolina University
East Central University
Eastern Illinois University
Eastern Michigan University
Elizabeth City State University
Florida College
Florida Memorial University
Fort Lewis College
Friends University
George Fox University
George Washington University
Grand Rapids Community College
Hampton University
Hartwick College
Heidelberg University
Henderson State University
Hillsborough Community College
Hope College
Lincoln School of Music, University
Musicians Institute College of Contemporary Music
Nazareth College of Rochester
Oakland University
Odessa College
of Nebraska
Ohio Northern University
Ohio Northern University
Rowan University
Samford University
San Francisco State University
Schwob School of Music, Columbus State University
Southern Utah University
St. Cloud State University
St. Olaf College

SUNY-Buffalo State College
The Community College of Baltimore County
The Crane School of Music, SUNY-Potsdam
The University of Maine
The University of North Carolina at Greensboro
The University of Southern Mississippi
The University of Toledo
The University of Tulsa
University of Minnesota
University of Missouri-Columbia
University of Missouri-St. Louis
University of Mount Union
University of Nebraska at Omaha
University of Nevada, Las Vegas
University of Oregon
University of Puget Sound
University of South Alabama
University of South Dakota
University of Tennessee at Martin
University of Wisconsin-Stevens Point
Valley City State University
Valparaiso University
VanderCook College of Music
VanderCook College of Music
Westfield State University
Winston-Salem State University
Winthrop University
Xavier University of Louisiana

Theatre

Adams State College
Albright College
Aquinas College
Butler University
California State University- Stanislaus
California State University-Fresno
California State University-Northridge
Christopher Newport University
College of Charleston
Columbia College, Chicago
Community College of Baltimore County
Davis & Elkins College
Dell'Arte International School of Physical Theatre
Department of Theater, UCLA School of Theater,
Eastern Illinois University
Emporia State University
Fairleigh Dickinson University-Madison, NJ
Film, and Television
Florida Atlantic University
Hamline University

Hope College
Illinois State University
Kent State University
Long Island University
Loyola University Chicago
Marquette University
McDaniel College
Meadows School of the Arts, Southern Methodist
University
Missouri State University
Missouri Valley College
Muhlenberg College
Nebraska Wesleyan University
Neighborhood Playhouse School of the Theatre, NY
Oakland University
Otterbein University
Point Loma Nazarene University
Southern Illinois University Carbondale
Southern Methodist University
SUNY-Buffalo State College
SUNY-New Paltz
SUNY-The College at Brockport
Texas Christian University
The Lee Strasberg Theatre & Film Institute
The Ohio State University
The University of North Carolina at Pembroke
The University of Southern Mississippi
University of Dallas
University of Iowa
University of Louisville
University of Memphis
University of Michigan
University of Portland
Virginia Tech
Western Carolina University
Western Kentucky University
Winthrop University

Visual Art

Art Center College of Design
California State University- Chico
California State University- San Bernardino
Carson-Newman College
Clemson University College of Architecture, Arts and
Humanities (CAAH)
College of Imaging Arts & Sciences at Rochester Institute
of Technology

Appendix B: Participating Schools

College of Visual Arts, Theatre and Dance, Florida State University
Columbia College Hollywood
Columbus College of Art & Design
Converse College
Del Mar College
Delaware College of Art and Design
George Mason University
Grand Valley State University
Hartford Art School, University of Hartford
Indiana State University
Lesley University
Louisiana State University School of Art
Loyola Marymount University
Meadows School of the Arts, Southern Methodist University
Messiah College
Minnesota State University- Moorhead
Montana State University School of Art
Montana State University-Billings
Montclair State University
New England School of Art & Design at Suffolk University
New York School of Interior Design
Normandale Community College
Otis College of Art and Design
Parsons The New School for Design
Saint Louis University
School of Media, Culture & Design, Woodbury University
School of the Art Institute of Chicago
Siena Heights University
Sinclair Community College
St. John's University
SUNY-Purchase College
Tennessee Tech University
Texas Christian University School of Art
The University of Mississippi
University of Cincinnati-Blue Ash
University of Georgia
University of Massachusetts Lowell
University of North Alabama
University of North Texas
University of Saint Francis, Fort Wayne, IN

University of South Dakota
University of Southern Maine
Washburn University
Washington University in St. Louis
West Chester University
Western Illinois University
William Paterson University
Winthrop University

References

National Association of Schools of Art and Design Handbook 2011-12

http://nasad.arts-accredit.org/site/docs/Handbook/NASAD_HANDBOOK_2011-12.pdf

National Association of Schools of Dance Handbook 2011-12:

http://nasd.arts-accredit.org/site/docs/NASD%20HANDBOOK%20AND%20ADDENDA/NASD_HANDBOOK_2011-12.pdf

National Association of Schools of Music Handbook 2011-12:

http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2011-12.pdf

National Association of Schools of Theatre Handbook 2011-12:

http://nast.arts-accredit.org/site/docs/HANDBOOK/NAST_Handbook_2012-13.pdf