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ABSTRACT

This paper, the second of two related documents, presents the findings of a follow-up survey undertaken for the National Association of Schools of Theatre (NAST) to determine current practices in 39 Ph.D. granting institutions regarding standards, goals, and objectives of this terminal degree in theater in the United States. The survey presents information from 22 institutions regarding teaching, artistic, and/or administrative assignments for both full-time and part-time faculty; numbers of graduate students; how competence in teaching of graduate doctoral students is assured; how production experience is assured; access to ongoing professional theater production; graduate credits; financial support; graduate assistant duties; number of doctoral theater programs and whether there are too many; and information on recent graduates' work experience. A list of doctoral programs in theater in the United States as of July 1989 is appended. (SR)

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NAST Follow-up Survey of Doctoral Granting Institutions Summary of Results

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July, 1989

Last year most institutions granting the doctoral degree in Theatre responded to a questionnaire and participated in the National Association of Schools of Theatre Retreat in San Diego in early August, 1988. From the retreat came a desire to know more about other programs, and to discuss standards for this degree. To supply information useful for these discussions, a questionnaire was prepared. It was sent to the 39 institutions having doctoral programs; 22 responded (56%).

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I. Faculty

A. How many of your faculty are assigned full-time to teach history, criticism, theory, literature, script analysis, or dramaturgy?

# of faculty	# universities with this # faculty teaching these subjects full-time.	
0	2	9%
1	1	5%
2	4	18%
3	4	18%
4	4	18%
5	3	14%
6	1	5%
7	1	5%
8	1	5%
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15	1	5%

Most doctoral programs (68%) have 2-5 faculty teaching full-time in history, criticism, theory, literature, script analysis, or dramaturgy.

B. What other artistic and/or administrative assignments do these full-time faculty perform?

Artistic/Adm. Assignment	# of univ. checking this item	
Directing	16	73%
Design	3	14%
Coordinate Grad. Program	19	86%
Acting	5	23%
Publicity/promotion	1	5%
Dept. Chair/Head	14	64%
Other:	Literary Manager, Professional Reviews of Shows, Research, Associate Dept. Chair, Artistic Director.	

Most faculty who teach full-time in non-production areas are still involved in production work; either directing (73%), designing (14%), or acting in productions (23%). Almost all institutions use these faculty to coordinate graduate programs (86%). Well over half the Department administrators (64%) are also faculty in this area.

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C. How many of your faculty are assigned part-time to teach history, criticism, theory, literature, script analysis, or dramaturgy?

<u># of faculty</u>	<u># universities with this # faculty teaching these subjects part-time</u>	
1	4	19%
2	4	19%
3	5	24%
4	3	14%
5	2	10%
6	2	10%
7	0	
8	0	
9	1	5%

Most doctoral programs (76%) have an additional 1 to 4 faculty teaching part-time in history, criticism, theory, literature, script analysis, or dramaturgy.

D. Of those assigned part-time, what are their other teaching assignments?

<u>Artistic/Adm. Assignment</u>	<u># of univ. checking this item (N= 21)</u>	
Acting (voice, movement, etc.)	14	67%
Design	4	19%
Arts Management	1	5%
Directing	15	71%
Playwriting	9	43%
Technical	1	5%
Other:	Intro/survey, Asian Performance, undergrad classes in hist/theory/crit.,	

Faculty who teach part-time in this area also have heavy teaching responsibilities in such production related areas as directing (71%), acting (67%), and design (19%) Playwriting is also frequently assigned (43%).

E. What other artistic and/or administrative assignments do these part-time faculty perform?

<u>Artistic/Adm. Assignment</u>	<u># of univ. checking this item</u>	
Directing	14	67%
Design	2	10%
Coordinate Grad. Program	5	24%
Acting	5	24%
Publicity/promotion	3	14%
Dept. Chair/Head	5	24%
Other:	Administrative, Technical, Composing Music, Professional Reviews of Shows.	

In addition to teaching in production related areas, these faculty are also involved in production direction (67%), acting (24%), and design (10%). Many of these faculty also Coordinate Graduate programs and administer departments.

F. Do you have a specialist in non-Western theatre on your faculty?

Yes	10	45%
No	12	55%

G. Do you have a specialist in non-traditional theatre on your faculty?

Yes	14	64%
No	8	36%

H. Do you have (either in Dept. or in Univ. library) a full-time Reference Librarian in the Arts and Humanities?

Yes	22	100%
No	0	

Less than half (45%) of the doctoral institutions have a specialist in non-Western theatre on faculty. Most (64%) have a specialist in non-traditional theatre, and all have full-time librarians in the Arts and Humanities.

2. Graduate Student**A. What is the minimum number of students you would require to be in the doctoral program to make it operative?**

<u>Minimum #</u> <u>Students</u>	<u>#Inst. indicating</u> <u>this number (N=21)</u>	
1	1	5%
2	1	5%
3	2	10%
4	1	5%
5	5	24%
6	4	19%
7	0	
8	1	5%
9	1	5%
10	1	5%
11	0	
12	2	10%
13	0	
14	0	
15	1	5%
-----	----	
25	1	5%

Most (58%) feel between 3 and 6 students are necessary to operate a doctoral program, but the range is from 1 to 25.

What would be the ideal number of students for a doctoral program?

<u>Ideal number of students</u>	<u># indicating this number (where two numbers were indicated, both high & low are scored; N=26)</u>	
5	1	4%
6	2	8%
7		
8		
9	1	4%
10	2	8%
11		
12	7	27%
13		
14		
15	7	27%
16	2	8%
17		
18		
19		
20	4	15%
-----	-----	
40-60	1	4%
80	1	4%

Over half (54%) feel the ideal number of students is 12 to 15, and nearly three-fourths (74%) suggest 9-16 as ideal. The two extremes diverge widely; from 5 to 80.

3. Program

A. How do you assure competence in teaching of graduate doctoral students?

<u>Method</u>	<u># institutions indicating this method (multiple responses possible)</u>	
Rev. of past teaching in other settings	11	50%
Teaching Associateship	12	55%
Req. teaching skills course/s	5	23%
Supervision of teaching	13	59%
Other	6 (publication record, student course evaluations, workshops in teaching)	

Most frequently used methods for assuring competence in teaching are supervision of teaching (59%), granting teaching assistantships (55%), and reviewing past teaching in other settings (50%). Less than a quarter (23%) require formal coursework in this area. It is interesting to note no institution reviews the publication record as a means of determining teaching competence.

B. How do you guarantee production experience of doctoral students?

<u>Method</u>	<u># institutions indicating this method (multiple responses possible)</u>	
Require prerequisite performance degree	3	14%
Require significant performance experience during program	10	46%
Do not guarantee	7	32%
Other	4 (most have experience, course in "onstage studies", recommended only, urged but not required, require previous experience, direct one budgeted production)	

About half the institutions require some sort of production experience either prior to or during the doctoral degree. The remainder assume experience, recommend and/or urge, or do not concern themselves with this area.

C. How does your institution provide on-going access to professional theatre production?

<u>Method</u>	<u># institutions indicating this method (multiple responses possible)</u>	
Local Equity company/s	12	(7 of those with local companies also have trips to see professional theatre)
Trips to professional theatre	12	(only 5 of these indicated frequency of trips (1-5 times); only 1 subsidizes one trip per year)
Local semiprofessional company/s	12	
No local professional work; students on own to see prof. theater	4	

Over half (55%) have access to local professional theatre. Most of the other institutions have their students travel to professional theatres. However, almost one-fifth (18%) have no local professional theatre and students are on their own to see (or not see) professional theatre work during thier degree program.

D. What % of credits allowed toward the doctorate is restricted to graduate students only?

<u>% of credit</u>	<u>#of institutions (N=20)</u>	
75% or more	10	50%
60%-74%	5	25%
50%	3	15%
40%-49%	2	10%

Seventy-five percent of those responding to this question require 60% or more of the credit allowed toward the degree be restricted to graduate students only.

E. What % of the credits allowed toward the doctorate is in history, theory, criticism and other research-oriented courses?

<u>% of credit</u>	<u>#of institutions (N=20)</u>	
66% or more	16	80%
50%	1	5%
40%-49%	3	15%

Most institutions (80%) require two-thirds or more of the credit toward the doctorate be in history, theory, criticism or other research-oriented courses.

F. Are non-traditional theatre course offerings available and encouraged as part of the doctorate program?

Yes	20	91%
No	2	9%

G. Are non-Western theatre course offerings available and encouraged as part of the doctorate program?

Yes	14	64%
No	8	36%

Almost all institutions (91%) have non-traditional theatre course offerings and almost two-thirds (64%) have non-western theatre offerings available and encouraged as part of their doctorate program.

4. Financial Support

A. Type of Support.

<u>Support</u>	<u>#inst. offering</u>		<u>this support</u>	<u>Aver. % of stud. receiving range</u>
Fellowships.	17	77%	21%	5%-60%
Teach. Asst.	19	86%	54%	25%-100%
Research Asst.	10	46%	17%	5%-65%
Other grants	13	59%	18%	5%-60%
No support	17	77%	17%	5%-50%

Almost all institutions (86%) offer students teaching assistantships. Over half offer fellowships (77%) and other grants (59%). Less than half (46%) have research assistantships. More than three-fourths (77%) have at least some students without institutional support (23% have all of their students on some type of support)

B. Range of Stipends.

<u>Type of support</u>	<u>low average</u>	<u>high average</u>	<u>low</u>	<u>high</u>
Fellowships	\$5,882	\$8,265	\$ 750	\$11,000
Teach. Assistant	\$5,895	\$6,974	\$3,000	\$11,269
Research Assist.	\$6,682	\$7,182	\$3,000	\$10,633
Other Grants	\$3,944	\$5,556	\$ 300	\$10,000

C. Do you have tuition (fee) waivers?

yes	20	91%
no	2	9%

Ninety one percent of those responding indicated they gave some type of tuition (fee) waiver.

Is this for only instate?	1	6%
Is this for only out of state?	4	25%
Both instate & out of state?	11	69%
Other	3	

This question was not phrased to address the private school (instate/out of state), so was not relevant for them. Of those responding, most (69%) give both instate and out of state tuition waivers.

What is the range of the waiver?

all	12	63%
75%	2	11%
50%	0	
25%	1	5%
other	4 (90%, 33-100%, out of state portion, varies)	

When tuition waivers are given, they tend to be for 75% or more of the tuition cost.

Graduate Assistant Duties:

<u>Duty</u>	<u>#institutions</u>	<u>checking this item</u>
Teach classes alone	19	86%
Teach discussion sections	16	73%
Serve as research assoc.	15	68%
Work in scene, cost., lighting	16	73%
Supervise undergrad in shop/prod	13	59%
Adm. Assoc.(box office, publicity, etc.)	16	73%
Other	5 (help edit prof. journal, maintain theatre collection, direct performance archives, analyze public teachers, direct forensics, direct Children's Theatre tour)	

Graduate Assistants are used by most institutions as teachers (86%), as discussion leaders (73%), working in production areas and in front-of-the-house (73%), to do research (68%) and to supervise undergraduates (59%). They appear to frequently be used as part-time faculty.

5. Other Doctoral Programs

A. How many other doctoral theatre programs are in your state?

At the end of this study is a list of the Doctoral programs in theatre in the United States. States having more than one program are:

<u>State</u>	<u>total</u>	<u>#public</u>	<u>#private</u>
California	5	4	1
New York	4	2	2
Illinois	3	2	1
Michigan	3	3	
Ohio	3	3	
Texas	2	2	
Utah	2	1	1

In your opinion, is that duplication justified?

	<u>#inst.</u>	<u>% of those responding (N=13)</u>
yes	9	69%
no	4	31%

As will be noted above, only a limited number of states have duplication within their states with other public institutions. In times of severe budget concern, these duplications will no doubt be reviewed and will need strong justification. Nearly seventy percent of those responding to this question feel such duplication can be justified.

B. There are now 39 doctoral theatre programs in the United States. Do you feel the number of programs should be reduced?

	<u>#institutions</u>	<u>% of those responding(N=21)</u>
yes	9	43%
no	12	57%

There is clearly a division of opinion on this question. A majority (57%) feel no need for reduction, but a sizable minority (43%) think the number of programs is too high.

C. If you answered "yes" on item "B" above, how many programs should we have?

<u>Number</u>	<u>#suggesting this number</u>
10	1
15	2
20	2
25	2
30	2

There is no clear consensus on the number of programs we should have, except no one suggested we have any more than we now have.

Would your institution consider withdrawing its doctoral degree?

	#institutions	% of those responding(N=16)
yes	3	19%
no	13	81%

Of those responding, nearly one fifth (19%) would consider withdrawing their degree.

6. Doctoral Program Graduates

Those who have graduated in the last three years and are now teaching in a college or university.

Number	#institutions reporting this number
0	3
1	1
2	1
3	3
4	3
5	3
6	2
7	2
8	0
9	1 (Ohio State Univ.)
Total graduated	74

This study indicates a more balanced graduation picture than last year. There may have been confusion about the question on the previous survey. The two institutions reporting graduating extraordinary numbers of students on the previous survey are now more in line with others around the nation:

<u>Institution</u>	<u>'88 survey (last 5 years)</u>	<u>'89 survey (last 3 yrs)</u>
New York University	34	5
City University of New York- Graduate Center	30	7

A. Teaching Subjects (Please check all that apply):

<u>Subject</u>	<u>#doctoral graduates teaching subject</u>	<u>% of total reporting(N=59)</u>
History	30	51%
Criticism	20	34%
Playwriting	3	5%
Intro. to Theatre	31	53%
Directing	18	31%
Theatre Technology	4	7%
Theatre Manag./Adm.	3	5%
Dramatic Literature	21	36%
Theory	8	14%
Production	9	15%
Acting	28	48%
Design	5	9%
Film	6	10%
Child Drama	2	3%

Other
Television, Asian Theatre, English, Research
Methods, Rehearsal & Performance, Shakespeare,
Hispanic/Latin American Theatre, Speech,
African Performance, Dance, Performance Studies,
Philosophy, Communication

*Graduating doctoral students are most likely to teach Introduction to Theatre,
History of Theatre, Acting, Dramatic Literature, Criticism, and Directing.*

B. Artistic Work (Please check all that apply):

<u>Artistic Assign.</u>	<u>#doctoral graduates completing assign.</u>	<u>% of total reporting (N=59)</u>
Directing	34	58%
Set Design	5	9%
Dramaturge	1	2%
Costume Design	2	3%
Lighting Design	4	7%
Technical	1	2%

Other
Actor (3), Choreographer (3), Translator (2),
Creative Dramatics Workshops.

*The majority of graduating doctoral students (58%) will be expected to direct one
(35%) or two (38%) shows per year. Quality teaching and artistic work is expected
of most doctoral graduates.*

C. Administrative Work (Please check all that apply):

<u>Admin. Assign.</u>	<u>#doctoral graduates completing assign.</u>	<u>% of total reporting (N=59)</u>
Dept. Head/Chair	6	10%
Dean	1	2%
Director of Theatre	9	15%

Other
Advisor, Theatre/Film Librarian, Theatre
Critic, Editor, Cultural Arts Coordinator, Theatre
Project Director in Europe, Director of Theatre
for Youth, Development Officer.

*Just over a quarter (27%) will have a major administrative assignment shortly after
completion of the degree.*

