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ABSTRACT

Intended for counselors and teachers of students in grades 7 to 12, the volume presents guidelines for examining interest in arts and humanities careers. Chapters include the following: (1) nine self-assessment activities in career exploration related to arts and humanities; (2) suggestions for career education counseling strategies; (3) ideas for locating community resources, a directory of associations providing career information, and a listing of books, films, and filmstrips with career information; (4) a discussion of pathways in preparation for a career in arts and humanities; and (5) a discussion of the special needs of gifted and talented students. Appended are lists of job titles in the arts and humanities in the fields of dance, music, theater and media, visual arts and crafts, writing, and humanities; and a directory of public secondary schools known to specialize in arts preparation. (IM)

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# Career Guidance in the Arts and Humanities

ACTIVITIES, INFORMATION AND RESOURCES  
FOR GRADES 7-12

DANCE  
MUSIC  
THEATER AND MEDIA  
VISUAL ARTS AND CRAFTS  
WRITING  
HUMANITIES

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## PREFACE

This guide can help counselors and teachers help students, grades seven through twelve, to look realistically at themselves and at careers in the Arts and Humanities. Because native talent alone does not assure "success" in Arts and Humanities occupations, students need knowledge about themselves, about the fields they might enter, and about appropriate pathways to career goals.

The guide assists counselors and classroom teachers to work with groups of students or individuals in acquiring knowledge through these methods:

- Activities through which students examine their interests, aptitudes, abilities, experiences, and values as specifically related to Arts and Humanities fields (Chapter One)
- Suggestions of more traditional career education counseling strategies, including descriptions of occupational interest inventories and aptitude tests (Chapter Two)
- Lists of possible sources through which students can obtain detailed information about Arts and Humanities occupations (Chapter Three)

- A discussion of educational pathways through which students can prepare for a career in Arts and Humanities fields (Chapter Four).

Because many of the young people expressing to counselors a serious interest in Arts and Humanities careers are gifted and talented students, Chapter Five comments on some aspects of counseling these students. The chapter also points to sources of additional information about gifted and talented students.

Regular public school counselors increasingly are responsible for working with physically disabled young people who formerly attended special schools. Technical Education Research Centers, 44 Brattle Street, Cambridge, Massachusetts 02138, is preparing for Spring 1977 publication a manual to assist secondary school guidance personnel in counseling physically disabled students who are mainstreamed. An arts clearinghouse, The National Arts and the Handicapped Information Service, Box 2040, Grand Central Station, New York, New York 10017, provides lists of information centers, sources of technical assistance, and consultants knowledgeable about arts programs and facilities for the handicapped.

The Council for Exceptional Children and ERIC Clearinghouse on Handicapped and Gifted Children are both located at 1920 Association Drive, Reston, Virginia 22091. By writing to the National Center on Educational Media and Materials for the Handicapped, 220 W. 12th Avenue, Columbus, Ohio 43210, counselors can obtain the address of regional centers which lend materials.

For all students, the principal philosophy underlying the career counseling strategies in this guide is that the Arts and Humanities occupational clusters include a wide range of jobs -- not just those that receive great publicity. The list of job titles in Appendix A reveals the variety of occupations in Arts fields (which we have classified as dance, music, theater and media, visual arts and crafts, writing) and in Humanities (education, history, social sciences, languages, law, museum work, philosophy, religion, humanities librarianship).

The guide and its companion documents which are listed on the inside front cover, were written under contract with the U.S. Office of Education as part of a series of curriculum development projects based on the USOE scheme

of 15 occupational clusters. The Arts and Humanities cluster project materials were pilot tested in Bradford, Vermont; Framingham, Massachusetts; and New Orleans, Louisiana. Counselors and teachers in the test sites found the material in this guide valuable in helping students explore careers in the Arts and Humanities; students in the pilot-test sites were highly motivated by the activities in Chapter One to consider their futures. Such career exploration and planning become vitally important for an individual's sense of identity if we agree with Donald Super that,

In choosing an occupation one is, in effect, choosing a means of implementing a self-concept.<sup>1</sup>

As the major developer of Career Guidance in the Arts and Humanities: Activities, Information, and Resources for Grades 7 - 12, I wish to thank the project staff for providing special knowledge about occupations and learning resources: Michael Allosso, theater and media; Ellen Andrews, crafts; Richard Cornell, dance, music; Sheila Dubman, visual arts; Jean Workman, humanities; and the project librarian, Peggy Kapisovsky.

Phyllis Ritvo  
Cambridge, Massachusetts  
November, 1976

<sup>1</sup> Donald E. Super, The Psychology of Careers (New York: Harper and Row, 1957) p. 196.

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1. CAREER EXPLORATION/SELF-ASSESSMENT ACTIVITIES  
DIRECTLY RELATED TO  
ARTS AND HUMANITIES CAREERS

INTRODUCTION

This chapter presents nine activities which will:

- Help students assess their interests, abilities, values, and goals
- Provide some knowledge about Arts and Humanities occupations
- Help students understand themselves in relation to those occupations
- Enable students to make tentative or firm plans for their educational and occupational futures.

Although students change over time, carrying out the activities should help them determine what is important to them, what questions to ask, and what information to consider in making decisions -- now and later. The results of participating in any or all nine activities can be used in future decision-making, particularly if each student maintains a personal "career plan workbook," containing forms, test scores, notes on occupational research, and so forth.

Each of the nine activities can be conducted independently or as part of a sequence in a mini-course led by a counselor and/or classroom teacher. Sessions with small groups of students offer the double benefit of using the leader's time efficiently and allowing students to interact. If used independently, an activity could serve as an introduction to other career education activities in a regular classroom subject or as a special project for an interested individual. If used as a mini-course or unit, the activities could be conducted in the same order as presented in this chapter, moving from simple to more sophisticated activities, and concluding with a session which summarizes results of previously conducted activities.

Although the activities focus on Arts and Humanities careers, counselors can adapt them to other occupational clusters. Classroom teachers, parent or community volunteers, and students could assist with the research necessary for adapting the activities.



## ACTIVITY 1: HERE I AM, WORLD!

### Purpose

With this questionnaire, students can describe for themselves their general self-knowledge, achievements, limitations, interests, family, work values, physical characteristics, personality traits, risk-taking dimensions, and future plans.

### Procedures

Reproduce from this guide a questionnaire for each participant, and include the questions at the end according to whether students are on the middle school/junior high level or senior high level. If the questionnaires are taken home to be filled out, students should answer the questions without assistance from family or friends.

### Follow-up

The "Here I Am, World!" activity provides a useful base for career counseling discussions. At the counselor's discretion, students can share some or all responses in a group setting. By keeping the questionnaire in a "career plan workbook," a student can note changes and new experiences upon progressing in school.

Here I Am, World!

Name:

Date:

Age:

Grade:

School-Related Questions

1. What subjects do I like most? 1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_
2. What subjects do I like least? 1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_
3. In what subjects do I do my best work? 1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_
4. In what subjects do I do my worst work? 1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_
5. My study habits are \_\_\_ excellent \_\_\_ good \_\_\_ fair \_\_\_ poor.
6. My grades tell the story of how well I can do in school.  
\_\_\_ Yes \_\_\_ No If no, please explain: \_\_\_\_\_  
\_\_\_\_\_

7. I have participated in or am planning to participate in the following extra-curricular activities: \_\_\_\_\_  
\_\_\_\_\_

Work-Related Questions

8. When I was a child, I wanted to be a \_\_\_\_\_.
9. Now I think I want to be a \_\_\_\_\_.  
(Check one of the following.) I am \_\_\_ very sure, \_\_\_ somewhat  
sure, \_\_\_ unsure that this is a good choice for me.
10. Do I have to go to college to do this kind of work? \_\_\_ Yes \_\_\_ No

11. I have had the following jobs (either for pay or without pay):

- a. d.
- b. e.
- c. f.

Underline the ones you enjoyed.

Circle the ones you disliked.

12. An ideal job for me would have the following characteristics:

- a.
- b.
- c.

13. I will be unhappy if I find myself working in a job where I have to:

- a.
- b.
- c.

14. I hope I never have to work with people who are:

- a.
- b.
- c.

15. I think three reasons why people work are:

- a.
- b.
- c.

Leisure-Related Questions

16. I like to do these activities in my free time:

- |    |    |
|----|----|
| a. | d. |
| b. | e. |
| c. | f. |

Underline those you do alone.

Circle your favorites.

17. I like to read the following kinds of books and magazines:

\_\_\_\_\_

18. I have taken or plan to take the following lessons outside of school: \_\_\_\_\_

19. If I had one full day to do anything I want, I would: \_\_\_\_\_

\_\_\_\_\_

Family-Related Questions

20. My family wants me to be a \_\_\_\_\_ to make a living.

I think this is \_\_\_ a good idea \_\_\_ a bad idea \_\_\_ not sure.

Please explain \_\_\_\_\_

\_\_\_\_\_

21. My family feel that I \_\_\_ should \_\_\_ should not go to college.

22. Which of my qualities or habits does my family want me to change?

\_\_\_\_\_

\_\_\_\_\_

General Questions

23. My health is \_\_\_excellent\_\_\_ good \_\_\_fair\_\_\_ poor.
24. My energy level is \_\_\_high\_\_\_ medium \_\_\_low.
25. Do I have any physical handicaps which might limit my career or educational plans? For example, am I hard-of-hearing? \_\_\_\_\_  
\_\_\_\_\_
26. Do I have any personality traits which might affect my choice of jobs? For example, am I shy, sociable, impatient, independent, etc.? \_\_\_\_\_  
\_\_\_\_\_
27. What do I think is my best quality? \_\_\_\_\_
28. What personal quality would I most like to change? \_\_\_\_\_  
\_\_\_\_\_
29. What am I most proud of having done or being able to do?  
a.  
b.  
c.
30. What are three of my weaknesses?  
a.  
b.  
c.
31. Am I willing to get involved with new ideas, friends, or situations, even if I don't know whether they will work out?  
\_\_\_Yes\_\_\_ \_\_\_Sometimes\_\_\_ \_\_\_No\_\_\_

32. Up until now, what is the most important thing I know about myself?

---

33. If my friends were to use one word or phrase to describe me,  
what would it be? \_\_\_\_\_

34. When I am old, what do I want people to say about me?

---

35. If I weren't me, what other person (real or fictitious) would I  
choose to be? \_\_\_\_\_

Why? \_\_\_\_\_

---

Additional Questions for Junior High School Students

36. During high school, I plan to be in

- the vocational program
- the general program
- the college preparatory program
- the business program
- the distributive education program
- other \_\_\_\_\_
- don't know.

37. I want to elect courses in these areas in high school:

- a. \_\_\_\_\_ d. \_\_\_\_\_
- b. \_\_\_\_\_ e. \_\_\_\_\_
- c. \_\_\_\_\_ f. \_\_\_\_\_

38. I plan to finish high school.  Yes  No

If no, please explain \_\_\_\_\_

39. I would like to talk with a counselor about my career and educational plans.  Yes  No

Additional Questions for Senior High School Students

36. I plan to finish high school.     Yes     No

If no, please explain: \_\_\_\_\_  
\_\_\_\_\_

37. When I leave high school, the first thing I plan to do is:

- get apprenticeship training
- get a job
- get married and work
- get married and not work
- go into military service
- attend a 2-year college
- attend a 4-year college
- attend a technical or career school
- take time off before doing any of the above
- other \_\_\_\_\_

38. If I plan to go to college, it is because: (check all that apply)

- my family expects me to
- my family will pay the bills
- it would be fun
- I want to learn more through formal academic courses
- I need it for the kind of work I am planning to do
- I don't want to begin steady work yet
- it is not too different from what I have been doing in high school
- I would like to live away from home
- I don't know much about other possibilities
- my friends are going
- other \_\_\_\_\_

39. I would like to talk with a counselor about my career and educational plans.     Yes     No



## ACTIVITY 2: OCCUPATIONAL CARD SORT

Purpose

This activity expands students' knowledge about the range of occupations in the Arts and Humanities occupational clusters. In choosing among them, students begin to examine their personal interests and aptitudes as they relate to work roles. Because the job titles specified are only a representative sample of the many hundreds in the Arts and Humanities, the counselor may desire to add others which are important to a particular student population. Appendix A, "Job Titles in the Arts and Humanities," provides a more complete list.

Procedures

One method of conducting the Occupational Card Sort requires the counselor or students to duplicate and cut the job cards, and reproduce the response form according to the number of participants. When the materials are prepared, each student should:

1. receive two sets of cards -- one of Arts jobs and one of Humanities jobs. These are kept separate from each other. For identification purposes, each card has an A (Arts) or H (Humanities) in the upper right-hand corner.
2. divide the Arts cards into three piles according to jobs which students might like to do, those they are indifferent to, and those they would not like to do.
3. rank order those in the "like to do" pile and write the titles of the top ten (if there are that many) on the response form.
4. still using the Arts cards, divide them into three new piles according to jobs which students have the aptitude to do, students do not know if they could do, students do not think they have the aptitude to do.
5. rank order the job titles in the "aptitude" pile and write the top ten titles (if there are that many) on the response form.
6. if the same job titles appear in both lists, students should note them at the bottom of the response form.
7. follow the same steps in using the Humanities cards.

A simpler procedure requires each student to read the list of jobs and choose one or more jobs of interest. To emphasize the immediacy of the choice, the counselor could ask, "If you were going to work tomorrow, which job would you most like to do?" Students should then describe, either in writing or orally, the reasons for their decisions.

Fol: v-up

After completing the activities, students could discuss relationships among their job choices (e.g., competencies required, amount and kind of education necessary, availability of jobs). For example, many of the jobs may take place in one setting (such as theater), involve similar skills (such as writing), or exist within the same field (such as education).

To facilitate independent occupational research by students, a letter beside the A on each job card designates the Student Guidebook of this series in which related occupational information appears. The code for the Guidebooks is as follows:

- D - Exploring Dance Careers: A Student Guidebook
- M - Exploring Music Careers: A Student Guidebook
- T - Exploring Theater and Media Careers: A Student Guidebook
- V - Exploring Visual Arts and Crafts Careers: A Student Guidebook
- W - Exploring Writing Careers: A Student Guidebook.

When no other letter appears, this occupation exists in more than one Arts field. Because all the Humanities fields are combined in Exploring Careers in the Humanities, only the letter H is present.

Many schools have occupational briefs and other career learning resources to supplement students' knowledge. The "Occupational Information Form" in this chapter provides a concise manner of recording independent research about a specific occupation or field.

Arts Job Titles

Dance, Music, Theater and Media, Visual Arts, Writing

A-D Choreographer (creates new dances)	A+H Special Librarian (helps people use materials related to a particular field)	A-T Playwright
A-T Camera Operator (films performances)	A-T Backstage Person (helps with scenery, costumes, lights, etc.)	A-W Literary Agent (represents writer in selling work to pub- lisher)
A-M Vocalist (singer)	A-T Actor	A-T Theater, Film, Tv Producer (has overall authority)
A-W Advertising Writer	A-T Stage Designer (creates scenery, cos- tumes, lights, sound, makeup or hairstyles)	A-D Dancer
A Arts Manager (manages business affairs for artists)	A-T Theater Manager (supervises business matters)	A-T Editor (cuts and organizes film sections)
A-M H Music Teacher	A-T Circus Performer	A-T Theater, Film, Tv Critic (reviews performances)

A-W Technical Writer (writes information about equipment)	A-M Record Company Producer	A-W Literary Writer (novelist, poet, etc.)
A-M Music Publisher	A-W Newspaper Reporter	A-V H Art Teacher
A-M Music Composer	A-W Bookstore Salesperson	A-T H Drama or Film Teacher
A-T Entertainer (performs pantomime, comedy, magic, etc.)	A-M Concert Manager (arranges musical performances)	A-T Artist's or Photographer's Model
A-M Music Salesperson	A-V Photographer	A-M Music Therapist (works with emotionally or physically ill people)
A-M Sound Equipment Operator (operates mixing board and other equipment)	A-M T Disc Jockey	A-D Dance Therapist (works with emotionally or physically ill people)
A-V Applied Artist (creates art for practical purposes)	A-V Cartoonist	A-D H Dance Teacher
A-V Fine Artist (painter, sculptor, etc.)	A-W Greeting Card Writer	A-M Instrumentalist (performing musician)

A-V Display or Sign Designer	A-W Editor (chooses work to publish, suggests changes in writers' work)	A-T Theater, Movie, Tv Director
A-W Public Relations Writer	A-V Textile or Fashion Designer	A-V H Urban Planner (designs towns and cities)
A-V Industrial Designer (designs manufactured items)	A-V H Museum Educator	A-W Textbook Sales Representative (sells texts to teachers, identifies writers)
A-V Art Gallery Director	A-V Architect	A-T Broadcast Journalist (announces on radio or tv)
A-W H English Teacher	A-M Musical Instrument Builder	A-V Photoengraver (prepares material for printing)
A-T W Script Writer (creates scripts for movies or tv)	A-V Craftsperson (potter, weaver, etc.)	
A-M Music Conductor	A-W Arts Critic (reviews art openings, books, records, etc.)	
A-M Piano Tuner/ Technician	A+H Arts Historian (studies and records past accomplishments in art, music, etc.)	

Humanities Job Titles

Foreign Languages, History, Social Science

Religion, Law, Education, Museum Work

H Foreign Language Teacher	H Special Needs Teacher (helps people who are blind, retarded, etc.)	H Religious Education Teacher
H Clergyperson	H Museum Curator (studies, collects, and explains signifi- cant objects)	H College Faculty Member
H Geographer (studies space and place)	H Special Librarian (helps people use ma- terials related to a specific field)	H Elementary School Teacher
H Paralegal (helps lawyers)	H Historian (studies the records of people and events)	H Sociologist (studies groups of people)
H Economist (studies exchange of products, services, and money)	H Foreign Language Interpreter (of the spoken word)	H Secondary School Teacher
H School Principal	H Archivist (specialist in historical records)	H Linguist (studies language structure)
H Archeologist (studies objects used by people)	H Museum Conservator (preserves museum objects)	H Political Scientist (studies political systems)

Museum Director	Judge	Foreign Language Translator (of the written word)
Anthropologist (studies everything human)	School Counselor	Court Reporter

Response Form for Occupational Card Sort

ARTS

1. Job Titles in "Like to Do" Pile

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_
- f. \_\_\_\_\_
- g. \_\_\_\_\_
- h. \_\_\_\_\_
- i. \_\_\_\_\_
- j. \_\_\_\_\_

2. Job Titles in "Aptitudes" Pile

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_
- f. \_\_\_\_\_
- g. \_\_\_\_\_
- h. \_\_\_\_\_
- i. \_\_\_\_\_
- j. \_\_\_\_\_

3. Job Titles Found in Both Piles

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_

HUMANITIES

1. Job Titles in "Like to Do" Pile

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_
- f. \_\_\_\_\_
- g. \_\_\_\_\_
- h. \_\_\_\_\_
- i. \_\_\_\_\_
- j. \_\_\_\_\_

2. Job Titles in "Aptitudes" Pile

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_
- f. \_\_\_\_\_
- g. \_\_\_\_\_
- h. \_\_\_\_\_
- i. \_\_\_\_\_
- j. \_\_\_\_\_

3. Job Titles in Both Piles

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_



### ACTIVITY 3:

#### WHAT DO I HAVE IN COMMON WITH ARTS AND HUMANITIES JOBS?\*

##### Purpose

Because job satisfaction may depend on an individual's personal needs, this activity allows students to compare some characteristics of Arts and Humanities occupations with their own requirements in a job. The occupations listed on the charts of job characteristics represent a sample of the many hundreds in the Arts and Humanities. Students should realize that jobs with the same title do not necessarily have identical characteristics, especially with broad titles such as "commercial artist."

##### Procedures

Each student should:

1. examine the list of 15 job characteristics and choose five of importance to him/her
2. list these five characteristics, in order of importance, on the accompanying response form
3. Using the charts and a ruler, follow the chosen characteristic down the columns on both pages and note five personally interesting occupations which have an X or S in the cell beside them
4. list these occupations under the first characteristic on the response form
5. follow the same steps for the other four choices
6. note any occupations which appear more than once on the response form, stating the number of times they occur.

##### Follow-up

Students may want to share their results. They could also mention other occupations which have job characteristics similar to the ones they chose.

Each student could conduct independent research on available career learning resources and complete the "Occupational Information Form" in this chapter.

---

\* This activity is based on a modified version of material by Don Dillon in an article in the Spring 1975 volume of Occupational Outlook Quarterly.

REQUIRED JOB CHARACTERISTICS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Work with Things	Work with Ideas	Help People	Work near People	Self-Expression	Teamwork	Work Independently	Supervision by Others	Direct Others	Unusual Hours	Outdoor Work	Make Decisions	Physical Endurance	Work with Details	Motivate Others
ACTOR		•		•	•	•	•	•		•	S	•	•		•
ANTHROPOLOGIST		•				S	•		S	S	S	•		•	
ARCHITECT	•	•			•	•	S		•		S		•	•	
ARTIST/CRAFTSPERSON	•	•			•		•			S		S	•		
ARTS CRITIC		•			•		•			•		•		•	•
ARTS LIBRARIAN		•	•				•							•	
ARTS MANAGER		•	•	•		•	•	•	•	•		•		•	•
ARTS THERAPIST	•	•	•	•	•	•	S		•			•			•
BACKSTAGE WORKER	•			S		•		•		•			•	•	
BROADCAST JOURNALIST		•		•	•	•		•		•	S	•	S		
BROADCAST TECHNICIAN	•			S		•		•		•				•	
CHOREOGRAPHER		•		•	•		•		•	•		•	•	•	•
CLERGYPERSON		•	•	•	•				S	•		•	•		•
COLLEGE TEACHER		•	•	•	•				•						•
COMMERCIAL ARTIST	S	•			•	S	S	•	S	S		•		•	S
COUNSELOR*			•	•					•						•
CREATIVE WRITER		•			•		•			•		•		•	•
DANCER		•		S	•	•		S		•			•	•	
DESIGNER	S	•		S	•	S	S		•	•		•		S	
DIRECTOR		•		•	•	•	•		•	•		•	•	•	•

REQUIRED JOB CHARACTERISTICS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Work with Things	Work with Ideas	Help People	Work near People	Self-Expression	Teamwork	Work Independently	Supervision by Others	Direct Others	Unusual Hours	Outdoor Work	Make Decisions	Physical Endurance	Work with Details	Motivate Others
ECONOMIST		•				•	•					•		•	
EDITOR		•			S	•	•	S	•	•		•		•	
ELEMENTARY/SECONDARY TEACHER		•	•	•	•	S	•		•			•			•
ENTERTAINER	S	S		S	•		•			•			•		•
GEOGRAPHER		•				S	•				S	•		•	
HISTORIAN		•					•					•		•	
INTERPRETER/TRANSLATOR		•	S	•		S	•			S				•	
LANDSCAPE ARCHITECT	•	•	•		•		•		•		S	•		•	
LAWYER		•	•	•	•		•			S		•		•	•
MUSEUM CURATOR	•	•			S	S	•		•			•		•	
MUSEUM TECHNICIAN	•				S	•		•						•	
MUSICIAN	•	•		S	•	•	S	S	S	•		S	•	•	
NEWSPAPER REPORTER		•		•		•		S			S			•	S
PHOTOGRAPHER	•	S			•		•				S	S		•	S
POLITICAL SCIENTIST		•					•					•		•	
PRINTING TECHNICIAN	•					•		•						•	
PRODUCER (Theater, Film, Tv)		•		•	•	•	•		•	•		•		S	•
SCIENTIFIC/TECHNICAL WRITER		•	•			•	•	S	S			•		•	
SOCIOLOGIST		•		S			•					•		•	

Code: S = Sometimes

Job Characteristics

Underline five characteristics which are important to you.

1. Work with things (requires manual skills)
2. Work with ideas (requires intellectual problem-solving)
3. Help people
4. Work near people
5. Self-expression
6. Teamwork
7. Work independently (requires initiative, self-discipline, and organization)
8. Supervision by others
9. Direct others (requires leadership abilities)
10. Unusual or overtime hours
11. Outdoor work
12. Make decisions
13. Physical endurance
14. Work with details (requires thoroughness)
15. Motivate others (requires communication skills)

List characteristics in order of their importance to you, and then fill in job titles which require this characteristic (see accompanying chart)

Characteristic # \_\_\_\_\_

Jobs \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Characteristic # \_\_\_\_\_

Jobs \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Job Characteristics - 2

Characteristic # \_\_\_\_\_

Jobs \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Characteristic # \_\_\_\_\_

Jobs \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Characteristic # \_\_\_\_\_

Jobs \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

List any occupations which appear more than once under the characteristics you have listed above. Note the number of time each occupation appears.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

## ACTIVITY 4: CAPSULE WORK BIOGRAPHIES

### Purpose

Condensed from personal interviews with people who work in Arts and Humanities occupations, the capsule work biographies help students to:

- become interested in a variety of careers
- learn about differences in the ways people view their work
- differentiate among tasks performed by Arts and Humanities practitioners
- develop realistic notions about some occupations within Arts and Humanities fields
- make cognitive and affective decisions.

These work biographies are not necessarily representative of the way all practitioners view their work; as case studies of individual attitudes, they are effective in stimulating students' thinking about careers.

### Procedures

Students can read independently all or a portion of the personalized work histories; the counselor can read them aloud, or tape each biography for students to hear individually or in a group. After reading or listening to each case study, each student or team of students marks the appropriate job title on the response form. Before or after checking the answer key, students can discuss answers and their reasons for choosing particular answers to gain in cognitive decision-making skills. For affective decision-making, students can choose three of the occupations and discuss orally or in writing those aspects which appeal to them.

### Follow-up

The discussion topics and provocative questions in Section B of this chapter will help students examine their own work experiences and values. Individual research of the three occupations chosen by each student for particular appeal can be conducted through reading available resources, writing letters to professional associations, and carrying out shadowing and other community activities.

Work Biography 1

When I mention my job to most people, they say, "Wow, that sounds really exciting. You get to meet such famous people!" Well, I do, but if that were all there is to it, I would have found myself out of work long ago. Coordinating people and events takes a tremendous amount of organizational ability. For example, once I have arranged a booking for a musical group, it is my job to send promotional releases to local newspapers, make travel and living arrangements, as well as to handle all the details for the programs and make certain the instruments which can't be carried are tuned. I have to handle most details myself; otherwise, one goof and my reputation can be ruined.

A "shrinking violet" would have a rough time in this business. If I don't continually remind people of my existence and the many clients I represent, someone else may get the job. Because I have some background in music and am not a complete outsider to the field, musicians know that I understand their

needs, whether it is in terms of their art or putting food on their tables.

This is a business where you must get most of your training on your own. During my college years, I managed the school's orchestra in the summer and worked for a large city scheduling music events in different neighborhoods. In the process, I learned who does what, when, and how. Occasional summer workshops and courses run by universities and professional associations keep me current with new thinking and developments. Reading trade magazines and watching groups in performance are vital to my job. Fads come and go so I have to know what the public wants.

The future looks good for this field. With more and more emphasis on music as an essential part of life, more people will want to perform and more people will want to listen. The idea of bringing together the right group with the right audience appeals to me.

Work Biography 2

Working under pressure much of the time is typical of my job. I have to stay calm and be confident that I can make the constant deadlines. I must have good writing and editorial skills, know about film and film-making techniques, be tremendously well organized, manage a varied group of people, communicate effectively with others (which includes being firm when I think the quality of my work will be compromised) and always keep my eyes and ears open for stories which I think the majority of people in my community want to know about.

I am totally responsible for the quality of the work my team produces, and I have a great deal of freedom in choosing what will be aired (within the limitations

of my budget, and what is happening in the world). Some of the people who make up our team are writers, researchers, film-makers, camera and sound people, and graphic artists. Although I work in an office, many of the people I supervise must be available to leave at a moment's notice in order to be on the scene while a story is breaking. Before getting this job I worked as a reporter, and that experience was at least as valuable as the degree I received in broadcast journalism. People in my field hear about job openings through the "grapevine" and the professional organization to which we belong. One last word -- what always amazes me about this field is the amount of hard work necessary to succeed in it.



### Work Biography 3

Do you like to have your work noticed by a lot of people? Does the idea of encouraging people to buy certain products appeal to you? If so, you might consider my kind of work, especially if you like art and have a good sense of color and design.

Each time I have a new assignment I talk with my boss; he knows the image our management wants to project. Then I think of an idea which will display our store's merchandise in an attractive and unusual manner. When that idea is approved, I sketch in the background, design the props which are needed, develop a mock-up of what the finished scene will look like, and draw the accompanying signs and posters. Lately, we have been making our own props because buying them from an outside firm is very expensive.

Ever since elementary school I have enjoyed doing art projects; therefore, I went to art school after I graduated from high school. When the company I work for now had a trainee job open, I took it. At first I did everything from changing mannequin's clothing to setting up backgrounds, but regular promotions have given me more responsibility.

Stores in big and medium-sized cities hire people to do my kind of job, although branches of big chainstores get this work done in the main office. To be successful, you need patience, organizational skills, the ability to work under pressure, and of course, knowledge of design.

Work Biography 4

Although New York and Los Angeles are the employment centers for the work I do, I have carved out a place for myself in Ohio. I was always a dreamer and now I get paid to make my dreams come true. Not only that, I work with interesting people, have flexible hours, lots of variety, and get to travel. If I did not have to meet deadlines and sometimes work on products in which I do not believe, this job would be pure heaven.

How did I get here? College was a first step which helped me develop my personal "artistic vision" and a Master of Fine Arts degree helped me to sharpen it. I joined film and camera clubs in school, at night, during the summer, etc., and worked with old cameras until they were part of me -- like an extra pair of eyes. Electronics courses keep me current, especially in videotaping.

My job requires artistry, curiosity, patience, concentration, and especially a willingness to do any kind of work to get experience in the field. I was a production assistant and an assistant camera-operator for a crew making local commercials. If you keep learning and offering your services, you will have a chance to do increasingly responsible work. After a while, you will have samples of your work, friends who believe in you, and a reputation so that others will seek you out. By the way, stay in physical shape as you have a lot of heavy equipment to lug around. One last message: I thought success was related only to talent, but I realize that hard work and making others believe in me is just as important.

Work Biography 5

If you have ever seen Petrocelli on television, you have some idea of what I do. My work is not so glamorous, and, of course, I don't always win my cases.

After college I taught high school social studies until I realized that was not the field for me, so I entered graduate school for three years. I learned the principles of my profession there, but the summers when I worked for a firm of professionals was especially valuable for on-the-job training. Before I could work on my own, I had to study around the clock for the Bar Association Examination given in my state.

When you begin practicing, clients don't just walk through the door, so it is a good idea to work for other people to make contacts. You also have to be aggressive in meeting people through friends, business associates, and political organizations. My friends who work for government agencies don't need contacts because the work is provided for

them. They also get a regular salary. Since I am in business for myself, my income is from the fees paid me by my clients.

I am the kind of person who would be bored working within the same specialty all the time. In general practice, every day brings a different problem. Sometimes I make out wills, file for divorce, research tax laws, close house sales, or go to court. No matter what the situation, I must always work with individuals; therefore, I need to be tactful as well as persuasive. To be successful in this work, you need self-confidence so others will believe in your ability to help them. You must also be willing to analyze a problem in depth in order to solve it.

Think long and hard about going into this field. It is becoming extremely overcrowded, especially in the Northeast and in all big cities. Despite the competition for jobs, increasing numbers of women are finding it a fulfilling occupation.

Work Biography 6

You would think I'd get sick of my work because of all the hours I spend rehearsing and performing (when I'm lucky enough to have a job). Yet I find that I can't stay away from plays and movies, and I read constantly about my craft. I also observe everyone around me to see if I can pick up new psychological insights for characters I may have to portray.

It would be great to be "discovered" and never have to worry about work again, but that's not the way it happens in this field. There are zillions of people waiting for every job so I have to concentrate on selling myself. I answer casting calls which are posted at the union hall and advertised in trade journals. I also stay in contact with other people in my field so I will hear of unadvertised opportunities. If I have an agent next year, he/she will inform me of other possibilities.

Because New York City is where much of the action takes place, I live here and take any kind of job to tide me through periods of unemployment. Before moving here, I went to college and took lots of literature and psychology courses along with a theater arts major. During two summers, I apprenticed in a stock company to be eligible to get my Equity card.

Some of the qualities needed in my job are: perseverance, energy, concentration, adaptability, self-confidence, self-discipline, vocal skills, and especially drive. I put up with this demanding kind of life because I can't imagine myself doing anything else. I know I could be selling advertising for a magazine or working in my father's business (and I would have a regular salary!), but my need to be on center-stage is something I realized about myself long ago.

## Work Biography 7

I can live anywhere to do this job, because I am called on the telephone when a job is available. I accompany foreign visitors who have different interests; one may want to tour hydro-electric plants while another may need to confer with American specialists in the same field. The travel itineraries are planned by the State Department. I get paid a daily salary plus all expenses, and I do a lot of traveling.

Sounds great? Well, some aspects are not so terrific. Think of traveling with someone for 30 days who might be annoying, loud, or uncommunicative. I never know who I will get when the telephone rings, although I have met some extremely fascinating people. I also have to visit some places which don't interest me. Yet, I like being able to choose when I want to work, and the excitement of meeting new people and traveling is wonderful.

When I was in college I never knew such work existed, but I majored in French, ate most of my meals at a French-speaking table, and belonged to a foreign movie club. Since traveling always appealed to me, I spent my junior year in Paris and even received college credit. A college professor told me about this kind of work and suggested that I contact someone in the Language Services Office at the State Department.

To supplement my income, I do free-lance translating for a private firm which gets contracts from companies doing business abroad. If I ever want a more regular kind of life, I might work for a government agency, such as the Foreign Service or the Agency for International Development. I could also teach at an adult education center.

French is still an important language to know, but new opportunities are opening in Spanish, Arabic, and Chinese.

Work Biography 8

Although my parents are pretty open-minded people, they balked at the idea of my going into this work because they thought the future would be too insecure. In a way, they were right, but the satisfactions I get from performing and having my work accepted make up for the insecurity. Another plus is that I associate with people whose interests and pleasures are similar to mine, and we keep growing together.

It helps to be a "night person" in my line of work. Practicing takes place during the day, but performances are in the evening and often last until very late. I also have to be willing to travel anywhere for a gig. Along with playing, I compose, arrange, and transcribe the music. I service my own equipment, try to keep our group relations harmonious (pun!), and handle the business end of our affairs. Business includes asking people I respect to recommend an agent who will get us gigs and publicity.

Playing provides half my income and teaching private students provides the rest. Because I keep learning from my students, I don't think of teaching as a chore.

If our group ever becomes successful (and I have to believe we will), it will be due to years of hard work and study. I took piano lessons, but did not know until eighth grade that I was really committed. In order to improve, I kept on studying with private teachers and took music courses. I played in bands and orchestras, and I joined a jazz club in high school.

Anyone who is thinking seriously about my kind of work should know how tough the competition is. For every one of you there are thousands of others, but if you must do it then I wish you well. Last, a word of advice: know your stuff, don't be afraid of new ideas, and be honest in expressing your own style.

Work Biography 9

I never knew how I could combine my two favorite school subjects, English and mathematics, but my job uses both abilities. It is lucky that I have always been interested in people's jobs and am not shy about asking questions; otherwise, I might never have known about this kind of work. A man I met at a party told me about it and said there was a job opening at his computer manufacturing company.

Had I not had experience in writing and putting out a monthly bulletin for a professional association of engineers, I would never have been hired. It was important that I knew math and engineering, and that I could write clearly and accurately. My knowledge of graphics, layouts, and galley proofs for the printer was also useful.

I like the idea of helping people understand what complicated machinery can do, and it is my job to write manuals which explain their use. Technical information gets translated into instructions for the installers, maintenance people, and actual users of the machines. Getting the user's manual done on time means that I spend many evenings and weekends working on them, but because I plan to move up into management, I want to do an especially good job. During my free time I take math and science courses at a nearby university. These are paid for by my company. I figure that the more I know about the technical aspects of machines, the better I will be able to explain them to others.

Work Biography 10

The challenge of making something with my hands (even though I had no previous experience) attracted me to this work. I must admit that the life-style appealed to me also -- working and learning with others who like making a quality object from beginning to end, being outdoors in grubby clothes, and living simply. There is no pay during my 18-month internship, although food and living accommodations are supplied.

I have a new respect for wood and tools. In order to make the dories, peapods, and skiffs which our shop store sells, I must plane, saw, screw, make patterns for the frame, sand, and paint them. Keeping my tools in working order takes time, but they are no good if they are rusty or dirty. Everyone in our group helps each other, and the master craftsman is generous in answering our questions and giving us advice.

I have to make plans for what I will do when my learning period is over. Maybe I will be hired at one of the neighboring yards or even start my own business with some of the others who learned this craft and like our way of life. To make enough to live on while we get started, I could do some carpentry on the side or work in a local store. I am willing to give up many comforts to live in a personally satisfying way, and an added benefit includes producing a quality item for others to use.

There are very few builders who are willing to take on complete beginners, but along the coasts there are enough yards where you might find one willing to teach you. If you are really interested, get a "how-to" book at the library and start building wooden objects to see if you have the necessary mechanical and manual abilities.



Work Biography 11

If solving problems with our mind challenges you, my job may interest you. Clients come to my firm with a variety of needs; each one requires a different kind of analysis. For example, we have helped examine a city's air pollution problem, worked on possible uses for a closed Air Force base, and looked at ways to bring a downtown shopping center back to life. Sometimes we must predict the future of an industry, according to what is presently happening in government and the economy. Just as a weather forecaster has information on which to base a report, I use economic data in a similar way. I analyze the specific problem and prepare a report for our client which includes recommendations for action. This can be frustrating because I can advise the best course of action, but only the client decides if it will be followed.

Keeping current with what is happening in the business world is a necessity because higher

taxes, new laws, or almost any change in the world affects my clients. I also have to know which agencies or companies plan projects. Then I have to meet the people running the project, so they will want to hire my firm to do some of the work. Selling our services is an important part of what I do, and at times, I wish I worked for the government or on the staff of one company where selling is unnecessary.

I have to know my subject in depth to do a good job. Communicating my ideas through writing and speaking is important. Being good at math and statistics is a big asset, although computers are doing more and more of this work. The hours are long, and I find that I often have to take my work home at night and on weekends. However, being involved in a field I like and one in which my work can change what happens in the world compensates for the hard work. I have a master's degree in business administration, but lately our firm has been hiring people with doctoral degrees in economics.

Work Biography 12

I consider myself very lucky as I'm quite young to have the full responsibility for this very demanding job. When I was looking for work, I considered dyeing my hair gray so someone would pay attention to me. Finally a producer who saw some of my show, in summer stock needed someone with my qualifications. He hired me as an assistant to the stage manager. That job was my big break, because it added some New York credits to my background and gave me valuable experience.

I am in charge of a production and barely have time to brush my teeth when I get up in the morning -- late morning, that is! The strain is unbelievable. I schedule and organize rehearsals. I coordinate all of the work done by the backstage workers, such as lighting and sound technicians, set designers, carpenters, and costumers. I stand in for the director when he can't get there. And I make sure we meet all the union rules. To make everything and everybody run smoothly, I must be part psychologist and part politician; and although I prefer to be tactful, sometimes I have to scream to get things done.

One reason people respect me is that I have learned as much as possible about the work done by those whose jobs I oversee. I know what is new in stage set materials and techniques in all areas of scenery, lighting, and sound. Being able to double as an electrician or carpenter is very handy when someone is out sick, and the production is about to begin. The backstage machinery is very complicated, and I have to know how it works when last minute problems arise. Problems are the rule rather than the exception, and it could be disastrous if I got flustered.

As a kid I thought I wanted to be an actor, but in summer stock I realized that I lacked that special "star" quality. I loved the theater world and since I knew I was good at coordinating the various parts of a production, this kind of work appealed to me. If you are willing to make other people's ideas come to life rather than expressing your own, you will find that you have tremendous power in determining the overall quality of the show.

Work Biography 13

One reason why I like my job here so much is the variety of activities in my working week. Lecturing to school children and members of the community is one aspect of my job. I also prepare exhibits, do research, and decide on new purchases for our collections. We are open on Saturdays and Sundays, so occasionally I work on weekends. Because I have my eye on a higher-level job, I publish my research findings in professional journals and take courses at a local university. Not only do I enjoy learning more about archeology, local history and scientific restoration, but these courses are very helpful in doing a more thorough job.

This kind of work would be marvelous for anyone who enjoys history and who respects the people and the objects which are part of history. You have to be knowledgeable about at least one main field, such as American art, and be imaginative in making that field come alive for others. Working in this setting is a pleasure, because I am surrounded by exciting art works and interesting people. The pay is low unless you get to be the director of a department or an administrator. One way to discover if you want to do this work is to offer your services as a volunteer. Nowadays there are many college and university programs which will train you in this field.

Work Biography 14

If anyone had told me how unglamorous this kind of work could be, I would never have believed it. Because I need to express myself through work, I have learned to accept loneliness, physical labor, and hours of patient work to get a detail perfect. I will talk to endless numbers of potential buyers, mainly for the satisfaction of seeing an idea of my own come to life and knowing that other people will be affected by it. As only half of my income comes from my chosen work, I add to it with teaching and writing. When these jobs were not available, I have cooked in a restaurant, installed telephones, and cleaned stores.

Sometimes I have to do what a particular company has in mind, and at other times I sell them my own idea. To get commissions from individuals or companies, I follow up on leads and show people a portfolio of slides of my previous work. I also show them sketches, and models of work in

progress, as well as newspaper reviews of my work. When I exhibit my smaller pieces in galleries, the gallery owner keeps about 50 percent of the selling price. Continually selling myself and my work is difficult, but a necessary part of gaining a reputation.

My advice to students thinking about entering this field is to learn as much as you can about various materials, and the techniques and tools for working with them. If your work is going to be placed outdoors as mine is, you have to know which materials will survive. Apprenticing yourself to a master craftsperson makes excellent sense, even if it is only for an afternoon a week after school. Your own artistic vision will come as you learn about your art. When you think you are ready to go off on your own, remember that you must be truly committed and self-disciplined. Don't mind the blisters on your hands, for when you are finished you will have something worthy of pride.

Work Biography 15

My parents were upset when I told them my plans for the future. Because I am a woman, they thought my decision was foolish. When I completed theological school, many parishes weren't interested in my applications, but a rural parish decided to hire me. Since then I have married someone else in my field and we work as a team in a suburban church. I'm glad to say that the future now looks better for women in my field.

My work is very time-consuming (about 55 hours a week) and preparing and delivering my sermon occupies only a small fraction of it. Administering the affairs of the church, counseling individuals and families, and attending committee meetings are the major activities of my week. Much as I might like to take my vacation around Christmas or Easter, those are the times when my congregation expects my services.

Why did I choose this kind of work? First, I had a desire to work with people -- to help them find the answers to some of the questions which have been puzzling people for thousands of years.

I spend a lot of time thinking about these questions too. I also have a strong belief in God. Once I began to work, I realized that I could not drastically change the world or the people in it, but each small success brings me satisfaction. My biggest problem is trying to please my congregation while staying true to my own beliefs. Being tactful is a necessity.

Students who think this job might be for them should keep a number of things in mind. You must be honest with yourself and be able to communicate with others. Get as broad an education in the liberal arts as you can. Take all the language arts, history, philosophy, and psychology courses which are offered. Public speaking and drama courses are real assets. You will take a lot of religion courses in seminary, but first take as many as you can in college.

You will need patience, tolerance for frustration, initiative, stamina, and self-discipline for this job, but I cannot imagine a more satisfying way of life.

Work Biography 16

One thing is certain about my work: it is never dull. There is not enough time to get bored, since one day I may be covering a story about a parade and the next day one about corruption in city government. To know what is going on now as well as what is about to happen, I keep in touch with a lot of people. It is important to listen carefully to what they say and to make sense out of it. I also have to be accurate and get only facts, rather than rumors or opinions.

Meeting the daily deadlines is a killer, but I would not change my life for the world. I had expected to work on a big city paper, but the competition is fierce. Although both the salary and excitement are less in a suburban town, I like knowing the community I write about. This suburb is growing fast; therefore, my future looks good. Perhaps in time I will move up to city editor -- a job which will give me

more responsibility for deciding which stories to cover.

Getting this job might have been easier if I had gone to graduate school in journalism, but being editor-in-chief of my college newspaper and spending a summer as a volunteer on my hometown newspaper were both good preparation. I certainly am glad I took a lot of government courses along with my English major. All those papers I had to write for my professors forced me to be organized, critical, and able to write clear sentences and paragraphs. I learned aggressiveness and curiosity on my own.

My kind of work is very popular, so it is tough to get jobs. However, if you think this kind of work is for you, you would be wise to learn one area well, such as law or science, because the jobs are becoming increasingly specialized.

Work Biography 17

When I was in elementary and secondary school, practicing was my whole life because I thought that performing with the Atlanta Ballet was all I wanted. Even though I did reach that goal, I developed other interests as well; therefore, I decided to plan for a life which combined both my desires to help others and to dance. I was a dance counselor at a summer camp for three years which helped pay my way through college. After college, I took a degree in psycho-motor therapy and interned at a large state mental hospital where I learned that what happens in the classroom is very different from actual on-the-job experience.

There are few jobs in my field and I had to talk my way into getting work at a state hospital. It is fortunate that I live in a big city, because few of these jobs exist in rural areas.

I have a regular salary and can develop my program according to what I think each individual or group needs, although I do have a supervisor who checks my progress. There is a tremendous amount of personal satisfaction when I see patients responding to the non-verbal activities which I conduct. Sometimes this kind of self-expression is the beginning step in helping patients understand themselves and society.

My kind of work requires much patience, understanding, creativity, and emotional and physical stamina. Anyone who thinks that my job sounds interesting should realize that the work itself is demanding, and that you will constantly have to fight for your belief in it, because many members of the helping professions are unsure of its worth.

Work Biography 18

Much as I wish I could make a living from my weaving alone, it is not really possible. For one thing, designing and completing a piece takes so much time that I could never charge the true price for it -- taking into account the cost of materials and the actual number of hours I spend on it. Yet, weaving brings me such pleasure that I would continue to do it no matter what else happens in my life.

Although I went to nursing school and loved it, I changed careers when my interest and curiosity became so great that I used every free minute taking courses, hanging around the textile departments at local museums, and weaving, weaving, weaving. I had taught nursing and enjoyed it, so it seemed that I could put my teaching skills to work in this new area. I cornered mothers in my neighborhood and offered to teach weaving and other kinds of art to their children for a small fee. This teaching led to a course for mothers and children at a suburban museum nearby. Unless I return to school and take education courses to become certified by my state, I won't be able to teach in public schools.

The combination of teaching and creating works well for me, although I never seem to have much spare time. When you do something well and you begin to be known, others come to you. Just last week I was asked to coordinate both a fibers show of local artists at City Hall and a crafts exhibition at a temple (for pay, but not much). My reputation is growing and people ask me to give talks and demonstrations to women's clubs, service organizations, and art groups. These talks give me an opportunity to show my work and to locate new sources of potential buyers.

Looking back, I guess there was always a need to express myself in art. Who was involved in every art project in school, painted scenery for plays, and headed the decorations committees for dances? Me! Maybe someday I may open a gallery to display the works of other artists I believe in or become the chairman of a professional crafts association, but for now I am happy doing what I enjoy and helping others to do the same.



Work Biography 19

Being a "ham" certainly helps me keep the people I work with daily wide awake; however, knowing my subject thoroughly is just as important. I would like better pay, but I receive many kinds of satisfaction from my work such as helping people to communicate better (speaking and writing), to analyze and question what they read, and to develop self-confidence in their own abilities. If I did not like and believe in people, this job would be difficult for good relationships are often the key to stimulating learning.

Although I took the necessary courses to be certified in my state, reading, traveling, going to plays and movies, and talking with people have augmented my academic courses. If I wanted to go into another field I might be an educational writer or a textbook editor. Yet I would miss the contact with students; I probably learn as much from them as they do from me. Sometimes the paper work and disciplinary functions make me frustrated with my job.

When I was in high school, I considered teaching and was a member of Future Teachers of America. Little did I know then how patient you have to be in this work, as well as enthusiastic, sensitive, and tolerant of others. You pick up this knowledge along the way, for it cannot be taught in any school (although practice teaching, as part of my college's program, gave me a clue).

Stories on television make my job seem glamorous, and perhaps this false notion will encourage people to enter the field who are unaware of the hard work involved. Not only do I instruct, but there are hours and hours spent on preparation, correcting papers, advising, and attending meetings. I'm glad that I have a job, because this field is now extremely overcrowded. Yet there will be jobs for those who are dedicated to helping students realize their potential, although you may have to search to find available openings.

Work Biography 20

I imagine most people think that everyone who works in the field of visual arts has to know how to draw, yet I'm one who doesn't need this skill. Whenever it is necessary, I hire a competent person to do whatever drawing is necessary. As a one-person company, I do everything from meeting with clients in order to determine what they want done to picking up finished posters or brochures from the printers. In the process, I plan the design and do the actual lettering, layout, and paste-up to produce camera-ready copy for the printer. Because my outfit is small, I do all my own billing and accounting. It would diminish my profit if I farmed this work out to a bookkeeper, and at this point, every dollar helps.

Although I have a bachelor's degree in art from a liberal arts college, I learned all the technical aspects while working on the school yearbook and taking commercial art courses afterwards. At first I had to take whatever jobs came my way. Now that people appreciate my work, I am getting so many offers that I can

choose which jobs to take as well as get a bigger budget from my clients. Many clients allow me to develop ideas myself after they have confidence in my ability. Sometimes I get paid by the hour, but usually the fee is for a whole project. One of the biggest problems is reminding clients of what they owe me. A bigger one is coordinating all the steps to meet a deadline.

When I see my completed work being distributed as theatrical playbills or advertising brochures I get a thrill, but only I know all the drudgery necessary to get the work done. If I ever get to the point where I can't stand the hassle of working on my own, I could get a job as a paste-up artist, designer, or art editor for a big company which has its own staff. Publishing houses, advertising agencies, or television stations are some of the places which need my kind of work. Yet, for the time being, I am satisfied knowing that I can do a quality job for my clients.

Response Form for Capsule Work BiographiesA. Answer Sheet

- |  |  |
|--|--|
| 1. <input type="checkbox"/> Music critic<br><input type="checkbox"/> Stage manager<br><input type="checkbox"/> Talent broker<br><input type="checkbox"/> (Booking agent) | 11. <input type="checkbox"/> Economic consultant<br><input type="checkbox"/> Business administrator<br><input type="checkbox"/> Political scientist        |
| 2. <input type="checkbox"/> News director for tv station<br><input type="checkbox"/> Newspaper reporter<br><input type="checkbox"/> Broadcast journalist                 | 12. <input type="checkbox"/> Theater producer<br><input type="checkbox"/> Film director<br><input type="checkbox"/> Stage manager                          |
| 3. <input type="checkbox"/> Set designer<br><input type="checkbox"/> Display designer<br><input type="checkbox"/> Fashion illustrator                                    | 13. <input type="checkbox"/> Museum curator<br><input type="checkbox"/> Museum director<br><input type="checkbox"/> Museum technician                      |
| 4. <input type="checkbox"/> Cinematographer<br><input type="checkbox"/> Portrait photographer<br><input type="checkbox"/> Film writer                                    | 14. <input type="checkbox"/> Landscape architect<br><input type="checkbox"/> Photoengraver<br><input type="checkbox"/> Environmental sculptor              |
| 5. <input type="checkbox"/> Self-employed lawyer<br><input type="checkbox"/> Paralegal<br><input type="checkbox"/> Judge   | 15. <input type="checkbox"/> Catholic priest<br><input type="checkbox"/> Protestant minister<br><input type="checkbox"/> Director of religious education   |
| 6. <input type="checkbox"/> Musician<br><input type="checkbox"/> Circus performer<br><input type="checkbox"/> Actor  | 16. <input type="checkbox"/> Newspaper reporter<br><input type="checkbox"/> Broadcast journalist<br><input type="checkbox"/> Magazine editor               |
| 7. <input type="checkbox"/> Bilingual administrator<br><input type="checkbox"/> United Nations translator<br><input type="checkbox"/> Escort interpreter                 | 17. <input type="checkbox"/> Ballet teacher<br><input type="checkbox"/> Dance therapist<br><input type="checkbox"/> Physical therapist                     |
| 8. <input type="checkbox"/> Music accompanist<br><input type="checkbox"/> Music equipment repairer<br><input type="checkbox"/> Jazz musician                             | 18. <input type="checkbox"/> Gallery director<br><input type="checkbox"/> Craftsperson/teacher<br><input type="checkbox"/> Commercial artist               |
| 9. <input type="checkbox"/> Computer programmer<br><input type="checkbox"/> Industrial designer<br><input type="checkbox"/> Technical writer                             | 19. <input type="checkbox"/> Educational researcher<br><input type="checkbox"/> Guidance counselor<br><input type="checkbox"/> High school English teacher |
| 10. <input type="checkbox"/> Apprentice home builder<br><input type="checkbox"/> Apprentice boat builder<br><input type="checkbox"/> Apprentice furniture maker          | 20. <input type="checkbox"/> Advertising manager<br><input type="checkbox"/> Graphic designer<br><input type="checkbox"/> Architectural drafter            |

B. Work Biographies of Interest to You

1. \_\_\_\_\_  
Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Answer Key for Capsule Work Biographies

- |   |  |
|---|--|
| 1. Talent broker (Booking agent)<br>(M) | 11. Economic consultant (H)            |
| 2. News director for tv station<br>(T)  | 12. Stage manager (T)                  |
| 3. Display designer (V)                 | 13. Museum curator (H)                 |
| 4. Cinematographer (T)                  | 14. Environmental sculptor (V)         |
| 5. Self-employed lawyer (H)             | 15. Protestant minister (H)            |
| 6. Actor (T)                            | 16. Newspaper reporter (W)             |
| 7. Escort interpreter (H)               | 17. Dance therapist (D)                |
| 8. Jazz musician (M)                    | 18. Craftsperson/teacher (V)           |
| 9. Technical writer (W)                 | 19. High school English teacher<br>(H) |
| 10. Apprentice boatbuilder (V)          | 20. Graphic designer (V)               |

Beside each answer is a letter in parenthesis which designates the volume in what related occupational information appears. The code is as follows:

- D - Exploring Dance Careers: A Student Guidebook
- M - Exploring Music Careers: A Student Guidebook
- T - Exploring Theater and Media Careers: A Student Guidebook
- V - Exploring Visual Arts and Crafts Careers: A Student Guidebook
- W - Exploring Writing Careers: A Student Guidebook
- H - Exploring Careers in the Humanities: A Student Guidebook

## ACTIVITY 5: WHAT'S SO SPECIAL ABOUT ME?

Purpose

Before planning their educational and occupational future, students must understand the personal work values which may act as motivating forces; therefore, this activity encourages students to view their own pattern of work values as expressed through their interests and experiences. Students should realize that their work values may change over time, and integrating them into their career decisions is a continuing process.

Because the range of work-values is varied, the following list of behavioral statements and corresponding values is not intended to be definitive. The list contains suggestions which the counselor may change or supplement according to desire or need.

Procedures

At least two methods for conducting this exercise are possible: spontaneous group participation or individually recorded activity. In either case, the counselor should print each behavioral statement with its number on a card or large sheet of paper.

- Spontaneous Group Participation
  - a. Leader reads and shows each behavioral statement to students.
  - b. Students must raise their hands high if the statement pertains to them, raise them to chest level if it is unimportant, or not raise their hands if it is untrue for them.
  - c. If the counselor wishes, each student could write down the statement numbers to which he or she responded positively. The counselor should emphasize the importance of independent choices, regardless of the actions of other students.

- Individually Recorded Activity

- a. The counselor reads and shows each behavioral statement to students.
  - b. Using the response form, students check the appropriate box (Yes, this is true for me; Unimportant; or No; this is not true for me).
- Upon completion, the counselor and students extrapolate in discussion the work value which corresponds to each behavioral statement. Students note on the form only those work values matching the statements chosen for importance.

Follow-up

The information provided by this exercise, especially when students have the response forms for reference, could lead to further career exploration.

- Discussion could focus on individual patterns of work values.
- Brainstorming could result in students mentioning jobs in the Arts and Humanities which satisfy particular work values and conversely those jobs which are unlikely choices.
- Students could develop charts headed by either work values or specific occupations and fill in the missing information. Appendix A: Job Titles in the Arts and Humanities might help in these tasks.

<u>Behavioral Statements</u>	<u>Corresponding Work Values</u>
1. I like to work with my hands	Creating, fixing things
2. I like to solve intellectual problems	Working with ideas
3. I like to motivate others	Leadership/persuasion
4. I like to work with others	Teamwork
5. I like to be my own boss	Independence/Autonomy
6. I like to help other people	Social responsibility
7. I like competition	Competitiveness/self-confidence
8. I like the challenge of different tasks	Variety
9. I do my best work during the day	9 - 5 hours
10. I want to make a lot of money	Material possession/ambition
11. I want to have an interesting job	Satisfying work
12. I want to be able to dress as I like	Casualness/non-conformity
13. I want a job without hassles	Harmony/relaxation
14. I want a lot of time for leisure and family	Free time
15. I like to develop original ideas	Creativity
16. I like to stand out as an individual	Self-expression/recognition
17. I like making important decisions	Responsibility/power
18. I want to study after high school	Willingness to study/Self-discipline
19. I like to have other people see my work	Approval/recognition
20. I want to do the absolute best I can	Perfectionism/determination/ambition
21. I like to coordinate ideas, people, and plans	Organization
22. I want to do something to benefit society	Social conscience



<u>Behavioral Statements</u>	<u>Corresponding Work Values</u>
23. I like working with details	Precision
24. I want to be assured of having a job	Economic security
25. I try to be sincere and truthful	Honesty/integrity
26. I like to be the chairperson of a committee	Leadership/organization
27. I like to work with others on a committee	Teamwork/people-oriented
28. I like to write for the school newspaper or magazine	Self-expression through writing
I like to manage school teams, performance groups, etc.	Organization/leadership
29. I like to draw for the school newspaper or magazine	Self-expression through art
31. I would like to be a member of Future Teachers of America	Social responsibility through teaching
32. I like to make scenery for the school play	Manual enjoyment/dexterity
33. I like to be in the school orchestra	Self-expression through music
34. I am willing to try out for a role in the school play	Self-confidence/self-expression through acting
35. I like to be on the decorations committee for school parties	Self-expression through art

Response Form for What's So Special About Me?

<u>State- ment #</u>	<u>Yes, This is True</u>	<u>Unimportant</u>	<u>No, This is not True</u>	<u>Corresponding Work Values</u>
1.	_____	_____	_____	_____
2.	_____	_____	_____	_____
3.	_____	_____	_____	_____
4.	_____	_____	_____	_____
5.	_____	_____	_____	_____
6.	_____	_____	_____	_____
7.	_____	_____	_____	_____
8.	_____	_____	_____	_____
9.	_____	_____	_____	_____
10.	_____	_____	_____	_____
11.	_____	_____	_____	_____
12.	_____	_____	_____	_____
13.	_____	_____	_____	_____
14.	_____	_____	_____	_____
15.	_____	_____	_____	_____
16.	_____	_____	_____	_____
17.	_____	_____	_____	_____
18.	_____	_____	_____	_____
19.	_____	_____	_____	_____
20.	_____	_____	_____	_____

Response Form for What's So Special About Me?

<u>State- ment #</u>	<u>Yes, This is True</u>	<u>Unimportant</u>	<u>No, This is not True</u>	<u>Corresponding Work Values</u>
21.	_____	_____	_____	_____
22.	_____	_____	_____	_____
23.	_____	_____	_____	_____
24.	_____	_____	_____	_____
25.	_____	_____	_____	_____
26.	_____	_____	_____	_____
27.	_____	_____	_____	_____
28.	_____	_____	_____	_____
29.	_____	_____	_____	_____
30.	_____	_____	_____	_____
31.	_____	_____	_____	_____
32.	_____	_____	_____	_____
33.	_____	_____	_____	_____
34.	_____	_____	_____	_____
35.	_____	_____	_____	_____

## ACTIVITY 6: WHAT WOULD I DO?

Purpose

Although factual information is necessary in making life decisions, other less tangible considerations are also important. Practitioners in the Arts and Humanities provided the ideas for moral and ethical conflicts upon which this activity is based. Through this activity, students can:

- become personally involved in conflict situations which might confront a worker in a particular occupation
- analyze a problem by asking questions, weighing facts and alternatives, considering compromises, and evaluating potential consequences
- determine their own moral and ethical values.

Before responding to the conflict situations, students should understand that there are no absolute right or wrong answers.

Procedures

Each student should:

1. choose an occupational title from the accompanying list
2. receive the corresponding personal conflict (Each conflict could be on a separate piece of paper for ease in distribution.)
3. have five minutes to determine the course of action he or she would take, in the position of the person whose problem is described.
4. read or role-play the personal conflict to the group or the counselor, describe the action the student would take and the rationale for it, ask for comments and questions from others in the group, and defend his or her stand.

Instead of conducting this exercise with individual participants, the counselor could divide the group into pairs or teams and follow the same instructions. If desired, a recorder could write alternative courses of action on the blackboard, and students could vote, either privately or aloud.

Another procedure is to choose ten personal conflicts, duplicate them, and ask students for unsigned, written responses. The counselor or teacher can then read the anonymous solutions to individual conflicts and open the floor for debate.

In examining each conflict, students should consider the following aspects of personal decision-making:

- What else would I want to know before making a decision?
- What are alternative courses of action and possible consequences?
- Is the final outcome (the job itself) worth the hassle of dealing with the problem?
- Are my personal values contrary to behavior which might be required in this occupation?

#### Follow-up

At the conclusion of this exercise, the counselor might develop and discuss a list of opposing personal values which discussion of the conflicts elicited. For example:

- Standing up for your beliefs/Keeping your boss happy
- Fighting for a job/Giving up when the competition is tough
- Insisting on quality/Doing what will "sell"
- Having a stable income/Willing to live with insecurity
- Traveling extensively, working nights, etc./Regular hours
- Honesty/"Fudging" it

If the school has contacts with community resource people, students could interview people having the chosen occupations to determine if similar or other conflicts happened to them.

List of Occupational Titles  
Having Corresponding Personal Conflicts

ArtsDance

1. Dance critic
2. Dancer

Music

3. Talent broker  
(Booking agent)

Theater and Media

4. Actor
5. Actor
6. Stage manager
7. Entertainer
8. Circus performer
9. Disc jockey

Visual Arts and Crafts

10. Craftsperson
11. Artist or Craftsperson
12. Sculptor
13. Art gallery director
14. Industrial designer
15. Graphic designer

Writing

16. Advertising copywriter
17. Script writer
18. Literary writer
19. Newspaper reporter

HumanitiesEducation

20. School teacher
21. College faculty member
22. School guidance counselor

History and Criticism of the Arts

23. Art historian

Law

24. Lawyer
25. Paralegal assistant

Museum Work

26. Museum curator

Religion

27. Clergy person

Social Science

28. Economist

## Conflicts

### 1. Dance Critic

You realize many people read your reviews, and that if you write negative comments about a performer, it might hurt that dancer's career. Yet you have a responsibility to both your newspaper and the public to be objective and honest. Last night a troupe of

modern dancers put on a sloppy performance. Although you know they have been trying to years to become recognized professionally and that this is their big chance, you have to write a review for the morning edition.

What would YOU do?

### 2. Dancer

As a member of the corps de ballet, you have been practicing for months for a performance of Swan Lake. Everyone is exhausted, so a few days ago the artistic director promised everyone the evening off before the production opens. Although you think the show is fine,

the director is not satisfied and calls another rehearsal for the night before opening. You have already made plans to go to a party with friends. Because you are the only one with a car, your not going will spoil everyone's plans. What would YOU do?

### 3. Talent Broker (Booking Agent)

You have been building a solid reputation for handling good quality musical performers, but you are still having trouble paying your secretary's salary. A "sleazy" group offers you big money to get them gigs in the

nightclubs where you have good contacts. You need the money, but you know in the long run this group could hurt your reputation.

What would YOU do?

4. Actor

It finally happened! You have been offered a part in a new play which may get you recognition as an actor and lead to other roles. The play itself does not appeal to you, but even worse, you are

required to use foul language and engage in behavior on stage which is offensive to you. When you think of your family sitting in the audience watching you, the choice is even harder. What would YOU do?

5. Actor

After your audition for a part in a television production, the director calls you at home. He says you were very good, but there were a number of equally good candidates. If you will accompany him to a

friend's house for the weekend, he hints that you might get the part. You realize this is unfair pressure, but you have been trying for years to get a good role. What would YOU do?

6. Stage Manager

As a stage manager in a local repertory theater, you are angry with the way the director is treating you. He is making rude comments about your being incompetent in front of everyone else.

The director is a very important person and could be influential in deciding whether you will be hired for future productions.

What would YOU do?



### 7. Entertainer

Now that your name is becoming known on the nightclub circuit, you get offers to perform at charity benefits. This means you will receive no fee. You think people should pay to see you perform,

for it is hard work and has taken a long time for you to become recognized. Yet, important people who might help your career are sometimes in the benefit audience. What would YOU do?

### 8. Circus Performer

Your schedule is very demanding. Not only are you always traveling, but there are usually two performances a day. Added to this, you are invited to many parties and banquets. You know this

pace is too hectic for you to keep up for long, but a friend suggests you take speed (amphetamines) which will keep you going.

What would YOU do?

### 9. Disc Jockey

A salesperson from a record producing company wants you to "plug" a particular record by playing it many times over the air. If you promise to push it more than is usual, you will receive secret

payments of money. This is called "payola" and is illegal under Federal and most state laws. You think the record is good and will probably be a big hit anyway. What would YOU do?

### 10. Craftsperson

Because you cannot make enough money to support yourself through making ceramics, you must decide how to supplement your income. Consider the following possibilities:

- Writing home for money
- Taking a 9-5 sales job at the local department store

- Doing occasional yard work, babysitting, etc.
- Working as a designer at a factory which produces zillions of ashtrays
- Giving up ceramics completely
- Other?

What would YOU do?

### 11. Artist or Craftsperson

A gallery is willing to show your work, but they will keep 50 percent of the price if a piece is sold. You think this is outrageous, but they do have an important buying audience and good press coverage. Another gallery wants to show your work; it is a cooperative gallery which means that you will share the expenses of running it and devote a day

each week to selling, cleaning, and general maintenance. If you join the cooperative, you can keep the full price when you sell your work, minus your share of the gallery's expenses. You'd like to show at both galleries, but the first gallery demands that you sign an exclusive contract, prohibiting you from showing anywhere else.

What would YOU do?

### 12. Sculptor

You have landed a big commission to execute a sculpture for the courtyard of a new building. What a break for your reputation! The owners are cigarette manufacturers and want you to design a work which

shows the joys of smoking. You think smoking is unhealthy and do not want to play a part in encouraging it.

What would YOU do?

13. Art Gallery Director

One of your biggest customers brings in the paintings which his daughter completed while living on the French Riviera last year. They are awful, but your

customer thinks they are magnificent and wants you to stage a one-person show in your gallery.

What would YOU do?

14. Industrial Designer

The person who hired you at the automobile factory said you would be helping to design the newer, more efficient cars of the future, but you have been told to work in the tank division to produce more powerful and devastating tanks

according to a contract with the U.S. Department of Defense. Knowing that your work will be used to cause death to human beings, you think seriously about quitting.

What would YOU do?

15. Graphic Designer

You work for an advertising agency in a big city, but the art director always changes your work to the point where you think its quality is poor. Therefore, you find it difficult to feel good

about your job. She also takes all the credit when the work is praised and blames you when her boss does not like it.

What would YOU do?

### 16. Advertising Copywriter

One of the firm's biggest clients has just developed a new product, and you are part of the team which has to write an advertisement for use in magazines throughout the country. Although you know that laws require you not to make untrue claims for a product, the client wants you to ignore them

and get ecstatic over what his new headache remedy can do. When you find out that the "new" product is basically his old product which never sold well, you really get angry about what you are being asked to do.

What would YOU do?

### 17. Script Writer

Your job is to write a movie script from a best-selling novel. In order to assure a big audience, your boss wants you to add some extremely violent scenes to the

story even though they add nothing to the quality of the script. You also feel that violence in movies is wrong. Your integrity is important, but so is your job. What would YOU do?

### 18. Literary Writer

You feel the quality of your novels keeps improving and someday you hope to be published, but you keep on getting rejection slips from publishers. In the meantime, you survive by selling insurance, even though it brings you little pleasure. An acquaintance offers you a good-paying job writing a

newsletter for a political group which stands for ideas to which you are opposed. Not only will you have a secure income, but there will still be time for you to continue your own writing.

What would YOU do?

### 19. Newspaper Reporter

While you are interviewing a candidate for the mayoral election, she tells you some private details about herself which she asks you not to mention. Although you know that this information is an important addition to your coverage and

that the public wants to know these facts, you also want to respect her wishes. If you leak this information, you know she might never trust you again.

What would YOU do?

### 20. School Teacher

Your decision to become a teacher was based on the fact that you like "kids" and want them to learn to love your area of study as much as you do. You have no complaints about the school where you work and love what you're doing. But the town officials have said that they are unable to provide a cost-of-living increase to

teachers' salaries next year, even though they just build an expensive swimming pool for the town. The local teachers' association has warned that the teachers will strike if they don't get the increase. You have to vote either to strike or begin teaching at the usual time in the fall.

What would YOU do?

### 21. College Faculty Member

Although you are one of the most popular young faculty members at a well-known university and are proud of the courses you teach, there are angry rumblings in your department that you have not published any scholarly articles. If you devoted a great deal of time to research and writing, you

would not be able to spend the extra time with your students which you feel is highly beneficial to their education. You will not get tenure (job security) at this university if you don't publish something soon, and college teaching jobs are exceedingly difficult to find. What would YOU do?

## 22. School Guidance Counselor

Through the grapevine, students know that you can be trusted and come to talk with you about their problems. One student in particular is seeing you for intensive counseling, and you feel your relationship is helping to straighten out his problems. He told you about some automobile stealing he

had done in the past. The police suspect that he is to blame and have asked you for information and your records. You feel the information is confidential, in the same way as between a doctor and patient, or a priest and confessor

What would YOU do?

## 23. Art Historian

Your careful research has uncovered some facts which refute the theory held by the chairperson of your university department. When you told him about them, you were surprised to find your discoveries ignored. For courtesy's sake, you let the department chairperson read

the article about your new theory before you sent it to a journal. He threatened to make your life miserable if you send in the article. Since the chairperson holds a great deal of power over your future, you have a difficult decision to make. What would YOU do

## 24. Lawyer

As a lawyer, you realize that everyone (even the guilty) has a right to be defended in a fair trial, but you prefer not to take cases involving known criminals. You have promised you would represent a company which is being tried for unfair business practices, and the president swore

to you that everyone in the company is innocent. Before the case comes to trial, you are told by authoritative sources that the president lied to you and the company's officials are guilty of even more offenses than those for which they are being tried. What would YOU do?

### 25. Paralegal Assistant

Your job description specifies that you will work with two of the firm's lawyers in doing research and writing briefs for them. It said nothing about secretarial work, but when some of the secretaries go on vacation

you are expected to help with their work as well as do your own. You feel exploited by your bosses, yet you love the paralegal part of your work.

What would YOU do?

### 26. Museum Curator

A very wealthy towns person died and left a large sum of money to your museum. Because it can be used for any purpose, you and the other curators and museum officials are trying to decide how to spend it. You think it should go to improving the educational programs

offered by the museum to local schools, but the others want to use it to increase their salaries. You seem to be the only person who holds this view and you feel strongly about it.

What would YOU do?

### 27. Clergyperson

You believe strongly in the sanctity of human life but, during your tour of duty as an Army chaplain, you hear officers telling soldiers they do not have time to take prisoners and should kill

them. Not only is this against your beliefs, it is also against the Geneva Conventions which spell out the treatment of prisoners of war.

What would YOU do?

28. Economist

You have been asked by a paper manufacturing company to write a report proving that the company is abiding by the Federal minimum wage regulations. Although the accounting figures show that the company has met the wage requirements, you have found through other sources that the employees are still not being paid at the

minimum rate. If your report does not absolve the company completely, the plant may be closed down, putting many employees out of work. By omitting some sections of the report, you could keep the business out of trouble.

What would YOU do?



ACTIVITY 7:  
DISCUSSION TOPICS AND PROVOCATIVE QUESTIONS  
FOR ARTS AND HUMANITIES CAREER EXPLORATION

A. Discussion Topics

- Individuals perceive different advantages and disadvantages in jobs.  
For example, the axiom that "one man's meat is another man's poison" is true in discussing job satisfaction. Two people having the same job might have very different feelings about it. At this time it might be appropriate to discuss individual views of "success." Does it mean recognition, money, helping others, etc.?
- Extracurricular and community activities can provide experiences which lead to reality-testing of potential occupations.  
For example, being an editor on the school newspaper forces one to deal with evaluating the work of others, coordinating both the creating and production aspects of publishing, and meeting deadlines.
- People continue to change and grow.  
For example, the person who at 25 is satisfied with his/her job as a writer may find that at 40 a different kind of work would better suit his/her needs and abilities.
- The world changes and with change comes the need for individuals to adapt to new conditions.  
For example, those workers who use art skills in graphic arts (printing) must adjust to technological advances in materials and machinery. Another example concerns the contraction of whole job fields, such as teaching, when the economic forces of supply and demand are at work.
- Stereotyping jobs according to sex is detrimental.  
For example, a young man might have the necessary attributes and the desire to become a dancer, but negative comments from his parents and friends might deter him.
- Work environment plays a role in job choice.  
For example, a person who likes being associated with the theater might choose to apply his/her skills on a stage or night club in a theater district rather than at a television station.

- There are different kinds of work within every career field.

For example, there are four divisions within each Arts fields. These include many kinds of workers related to the overall field. Representative occupations in music, for instance, include:

Performance - musician  
 Production - recording engineers  
 Business and Management - concert manager  
 Education - music teacher.

- Individuals work to satisfy different needs.

For example, one person may want to work as little as possible to survive. Some people work at distasteful chores to support a hobby, such as photography. Sometimes work fulfills so many needs (at times neurotic) that there is little time and desire for family life and leisure pursuits.

- Learning does not end when work begins.

For example, a lawyer must stay current with changes in laws which affect his/her practice.

- Every occupation has disadvantages as well as advantages.

For example, a television performer or backstage technician may have to rise very early or stay up late at night.

#### B. Provocative Questions

- Does society, in general, reward people (with money or status) according to whether their work benefits other people?

For example, why aren't teachers more highly paid and considered at the top of prestige scales?

- Why are people who work with their hands usually paid less than those who work with ideas?

For example, drafters are paid less than architects. Is this strictly a matter of education? How have unions been important in equalizing this kind of discrepancy in other areas, such as medicine?

- What are some of the basic reasons why a person might want to devote his/her working life to the Arts or Humanities?

For example, in the Arts there is often opportunity for self-expression, creativity, and recognition. The Humanities might satisfy individual needs of intellectual curiosity, helping people, or providing insight into man's past, present, and future.

- What is the relationship between talent and success?

For example, will an artist who produces superb work be recognized as the greatest artist of his time or nation?

- What is the relationship between performance occupations and business occupations in the Arts and Humanities? Do the latter exploit the performers or do they provide useful services?

For example, a literary agent knows which publishers might accept a writer's work and helps arrange business affairs. The agent's work leaves time for the writer to concentrate on writing, but also costs the writer a fee.

- Why do many governments, such as Germany, Switzerland, and Canada, subsidize the arts heavily, while in comparison, the United States provides very few funds for this purpose?

For example, American born and trained conductors often get their beginning experience in European opera companies and symphonies, because each country financially supports a great number of them; therefore, many more jobs are available in Europe.

Does making a lot of money necessarily mean a happier life?

For example, does the success of a copyright lawyer enjoy life more than the poet who works in a book store to support writing poetry?

- Could computers or robots do the jobs of most workers in the Arts and Humanities?

For example, a computer could take over the instructional duties of a teacher, but it could never replace the artistic thinking or personal relationships necessary in teaching. Also, cameras can take pictures, but only human filmmakers can develop a total theme or vision to create the movie of a life or art.

ACTIVITY 8: RECORDING RESULTS  
OF INDEPENDENT OCCUPATIONAL RESEARCH

Student's Name \_\_\_\_\_ Grade \_\_\_\_\_ Home Room \_\_\_\_\_

Job title \_\_\_\_\_

Brief description of job duties \_\_\_\_\_

\_\_\_\_\_

Skills \_\_\_\_\_

\_\_\_\_\_

Usual educational preparation (degree and source):

\_\_\_\_\_

Necessary or useful courses:

High school \_\_\_\_\_

Postsecondary \_\_\_\_\_

Employment prospects:  Overcrowded field  Average  
 Undercrowded

Advantages of job \_\_\_\_\_

\_\_\_\_\_

Disadvantages of job \_\_\_\_\_

\_\_\_\_\_

Other jobs requiring similar skills:

\_\_\_\_\_

Other information of importance to me \_\_\_\_\_

\_\_\_\_\_

Source of information [ title and location of book(s), film(s),  
cassette(s) ] or name of person interviewed:

\_\_\_\_\_

\_\_\_\_\_

ACTIVITY 9:  
WHAT'S IN IT FOR ME  
IN THE ARTS AND HUMANITIES?  
A SUMMARY

Purpose

For students who have participated in more than two or three of the previous activities, this form provides a clear picture of the overall results. It also includes space to note other career-related activities, such as occupational test results and independent research.

Procedures

Using the response forms (when provided) from previous activities, students should transfer the requested information onto the "What's in It for Me?" form. Other questions can be answered from memory or through self-assessment.

Follow-up

If the counselor desires further activities, many are described briefly in "Supplementary Career Education Counseling Strategies." Students, teachers, and counselors will find many more activities by consulting 391 Ways to Explore Arts and Humanities Careers: Classroom Activities in Dance, Music, Theater and Media, Visual Arts and Crafts, Writing, and Humanities.

Learning from the community is a necessary adjunct to career exploration; therefore, Exploring Arts and Humanities Careers in the Community: A Program Planning Guide describes how to initiate or augment out-of-school activities.

The above volumes are contained in the series of which this book is a part.

What's in it for Me in the Arts and Humanities?

Name \_\_\_\_\_ Grade \_\_\_\_\_ Age \_\_\_\_\_  
Date \_\_\_\_\_

1. Please check the following Arts and Humanities career exploration activities in which you participated.

- \_\_\_\_\_ Here I Am, World!
- \_\_\_\_\_ Occupational Card Sort
- \_\_\_\_\_ What do I have in Common with Arts and Humanities Jobs?
- \_\_\_\_\_ Capsule Work Biographies
- \_\_\_\_\_ What's so Special about Me?
- \_\_\_\_\_ What Would I Do?
- \_\_\_\_\_ Discussion Topics and Provocative Questions
- \_\_\_\_\_ Independent Occupational Research
- \_\_\_\_\_ Other (please specify) \_\_\_\_\_

2. I chose the following jobs as being interesting to me from the Occupational Card Sort:

<u>Art</u>	<u>Humanities</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

3. I think I have the aptitudes to succeed in the following jobs from the Occupational Card Sort:

<u>Art</u>	<u>Humanities</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

4. I chose the following five (5) job characteristics as being the most important to me from the "What do I have in Common with Arts and Humanities Jobs?" exercise:

---



---



---

5. I was most interested in the following three (3) job titles from the "Capsule Work Biographies:"

---



---

6. If I completed the work values section of "What's so Special about Me?", the following three (3) work values were important to me:

---



---

7. Although there was no response form for "What would I Do?", the following personal values seemed important to me:

---



---

8. Did I do any research in other sources to find out more about the Arts and Humanities occupations I chose in the previous activities?  Yes  No

a. If yes, which ones were they?

---



---



---

b. Which ones still interest me?

---



---

9. Are there any Arts and Humanities occupations I am considering to study and work toward?

a. \_\_\_\_\_

(1) What high school or postsecondary courses should I take?

\_\_\_\_\_

(2) What extracurricular activities would further this occupational goal?

\_\_\_\_\_

b. \_\_\_\_\_

(1) What high school or postsecondary courses should I take?

\_\_\_\_\_

(2) What extracurricular activities would further this occupational goal?

\_\_\_\_\_

c. \_\_\_\_\_

(1) What high school or postsecondary courses should I take?

\_\_\_\_\_

(2) What extracurricular activities would further this occupational goal?

\_\_\_\_\_



## 2. SUPPLEMENTARY CAREER EDUCATION COUNSELING STRATEGIES

Counselors can use traditional methods of helping students explore occupations in addition to the innovative activities described in Chapter One. This chapter describes several of these strategies, with suggestions for focusing them on Arts and Humanities

careers. A second section of the chapter provides comments on selected occupational and aptitude tests, with information about tests which are specific to the Arts and Humanities.

### TRADITIONAL ACTIVITIES

#### Career Day

The most successful career days are usually those which include students and teachers in both planning and implementing. For example, in planning career days (and sometimes weeks) around each academic department, the counselor can first suggest to a department chairman that people who use that department's subject in the performance of their work could visit the school. If teachers are interested, the counselor then develops a list of job titles which use that school subject. Students check off the jobs which appeal to them and the kinds of questions they want answered. Using this list as a basis for the community resource people to be contacted,

the counselor checks his/her file for potential speakers.

Careful coordination among teachers, counselors, and resource people will assure success. The speakers must know the kinds of information to present as well as when and where to come. Before the speakers arrive, students should discuss potential questions to ask. Following the career day, the counselor should thank the speaker by letter, and talk to the subject teachers for an informal evaluation.

Of course, the counselor may want to conduct a traditional kind of Career Fair (for which Arts and Humanities practitioners come together in a large hall), but the departmental Career Day described

above concentrates on relating school subjects to occupations -- a useful objective for a career education program.

The section in Chapter Three on "Identifying, Contacting, and Using Community Career Resource People" is helpful in implementing this activity.

#### Developing a Local Audio-Visual Career Resources Library

Before career resource speakers come to the school (or when students leave for field trips), the counselor can ask interested students to audiotape or videotape the talks. By filing these in the Career Resource Center, the counselor may use them with individual students, group sessions, or for classroom activities. Organizing a library of this sort is less expensive than buying commercial materials and has the double benefit of providing locally significant information while encouraging student participation.

#### Exchange Program

If counselors or teachers have acquaintances in schools in different parts of the country, they might exchange occupational information so that students can see regional differences in the way work is done and in kinds of life styles. Cassettes or videotapes of work interviews can be swapped. Newspaper clippings and "Help-wanted" advertisements relating to local jobs in the Arts and Humanities can augment the exchange package.

#### Local Educational and Employment Survey

Basing a study on the five fields of the Arts and ten of the Humanities, the counselor may show on a chart which local colleges and universities offer courses, majors, or specialized training in these fields. Another chart might outline local employment opportunities according to the above fields. Both kinds of information are especially useful to senior high school students when they look for summer and part-time jobs, as well as for planning their future educational and occupational decisions.

#### Bulletin Boards

The counselor may use bulletin boards in the counseling office, Career Resource Center, or in any gathering place within the school. Pictures of workers (local and nationally-known), their tools and clothing, job titles, as well as articles and classified advertisements from newspapers could be combined in a collage for the Arts, the Humanities, or specific occupations within these fields. With assistance from subject matter teachers, the counselor can use the bulletin board to display jobs in the Arts and Humanities which use knowledge and skills learned in particular school subjects.

### Student Resource File

Students are a ready resource concerning the kinds of Arts and Humanities jobs and volunteer activities available in the community. By sharing student experiences, the counselor can offer suggestions for other students with similar needs. Counselors may ask students about their experiences on an informal basis or survey them by questionnaire.

### Career Resources

Commercially available printed and audio-visual resources which give current and realistic career information are the tools of the career counselor. Chapter Four provides information about such resources.

### Games as a Counseling Strategy

- Students can role-play either jobs or famous people in the Arts and Humanities. Each student chooses a card with the name of a job or person on it. The presenter gives clues orally or through pantomime so that other students can guess the job or the famous person. After each presentation, discussion can focus on aspects such as: where is the work performed, what does the worker do, or what kind of preparation is needed?
- Students play a modified version of "Password" in pairs or in a group. One person gives a clue (about the tools, skills, duties, etc.) concerning a particular job and others must guess it. A point system may stimulate interest.

- Students play a modified version of "Twenty Questions" with the answer being the name of a well-known person in the Arts and Humanities. Questions might concern place of residence, job duties, preparation required, etc.
- Students make 3 x 5 cards with information from any career learning resource about a specific job title. Other students must guess the job title or occupational family.
- This game is based on the work values mentioned in the Chapter One activity, "What's so Special about Me?" Each student must divide a specific amount of imaginary money (e.g., \$1,000) according to his/her view of the importance of each work value. Students can compare their choices (if the counselor thinks this is appropriate), or they can bid on the work values in a simulated auction according to their willingness to spend for each value.

### Categorizing as a Counseling Strategy

- Using categories from occupational or aptitudes inventories (Kuder, DAT, etc.) available in the counselor's school, the counselor and students devise a list of jobs in the Arts and Humanities appropriate for each category. Appendix A, "Job Titles in the Arts and Humanities," is helpful in this task.
- Students interview Arts and Humanities practitioners and then discuss the various ways that these and other jobs are useful. It might be helpful to divide the job titles into categories

such as: 1) helping people,  
2) providing entertainment  
3) promoting culture.

- Students research jobs or occupational families in the Arts and Humanities and categorize their perceptions into advantages and disadvantages of these kinds of work.
- Students categorize jobs in the Arts and Humanities according to whether they involve people, ideas, or things. The jobs may also be sorted according to the fields in the Arts and Humanities to which they belong. Discussion could revolve around the similarities within each group.
- The counselor suggests categories of settings where Arts and Humanities jobs are performed (e.g., college, advertising agency, motion picture studio). Students list or discuss the workers employed in these settings, their responsibilities, levels or kinds of training, and inter-relationships.
- The counselor develops hypothetical people endowed with special interests, skills, needs, educational plans, etc. Students then discuss the categories of jobs or work in the Arts and Humanities which these hypothetical people might find satisfying.

- The counselor develops situations concerning hypothetical students who plan careers in the Arts or Humanities. The counselor gives background information and brings students to a decision point (volunteering for the Armed Services; going to college, getting a job, etc.). Students then write endings to the story.

#### Self-Assessment Strategies

- Students list five or more achievements of any kind in which they take pride. Singly or in a group setting, they extrapolate the special abilities involved in these activities. Through brainstorming, students think of Arts and Humanities occupations which use these abilities.
- Students assess themselves according to the scales of the occupational or aptitudes inventory administered by the school. They can devise a chart with two levels: one for their self-ratings for each scale (high, average, and low) and one to be marked after the test results are explained.
- Students complete open-ended sentences. Examples are: "I think I would like to be an (artist) because \_\_\_\_\_," or "The disadvantages of (teaching) are \_\_\_\_\_."

ANNOTATIONS OF SELECTED  
OCCUPATIONAL AND AFFITUDE TESTS

Introduction

Most counselors realize that tests should not constitute the sole evaluation of students' interests, abilities, and achievements, because no test can adequately assess individual differences. Normative tests may also limit the aspirations of those students who do not score high on them. Yet, the information obtained can help students choose academic and vocational courses, extracurricular activities, and occupational goals.

In the following comments, exact grade levels are not designated, but those tests which exist especially for junior high school or for senior high school students are marked accordingly. Tests examined by the developer of this guide are marked with asterisks.

Publishers, whose addresses are listed at the end of this section, will often send specimen copies as well as descriptive literature. For further information, the counselor should examine Oscar Buros' Tests in Print II (1974) which is a cumulative source of reviews printed in the seven editions of his Mental Measurements Yearbook.

These tests are described briefly.

1. General Occupational Inventories

a. Occupational Planning Programs

Assessment of Career Development  
Individual Career Exploration  
Planning Career Goals  
Self-Directed Search

b. Occupational Interests

California Occupational Preference Survey  
College Interest Inventory  
The Guilford Interest Inventory  
Kuder Forms C and A  
Kuder Form DD  
Kuder Form E General Interest Survey  
Minnesota Vocational Interest Inventory  
Ohio Vocational Interest Survey  
Strong-Campbell Interest Inventory

Thurston Interest Schedule

c. Occupational Aptitudes

Differential Aptitude Test  
Flanagan Aptitude Classification Tests  
General Aptitude Test Battery

d. Occupational Maturity

Career Development Inventory  
Career Maturity Inventory

e. Occupational Values

Minnesota Teacher Attitude Inventory  
Work Environment Preference Schedule  
Work Values Inventory

## 2. Arts and Humanities Aptitude Tests

### a. Creative Thinking

Remote Associates Test

Torrance Tests of Creative Thinking

Watson-Glaser Critical Thinking Appraisal

### b. Foreign Languages

Language Aptitude Test

Pimsleur Language Aptitude Battery

### c. Music

Iowa Tests of Music Literacy

Musical Aptitude Profile

Seashore Measures of Musical Talents

Test of Musicality

### d. Visual Arts

Cooperative Industrial Arts

Farnsworth-Munsell 100-Item Test for Color Discrimination

Graves Design Judgement Test

Horn Art Aptitude Inventors

Knauer Art Ability Test

Meiri Art Judgement and Aesthetic Perception Tests

Spatial Visualization Test

## 1. General Occupational Inventories

### a. Occupational Planning Programs

Assessment of Career Development\*  
(ACD)

Career Planning Program 8-11 (CCP)  
Houghton Mifflin Company

This series of six tests in one booklet was developed by the American College Testing Program to be used as a separate unit, or in conjunction with its Career Planning Program 8-11. The ACD battery requires approximately three class periods and measures job knowledge, preferred job characteristics, career plans, career planning activities and knowledge, and exploratory job experiences. The tests work best as a diagnostic tool expressing the students' level of general occupational knowledge. Little information about occupations or interests is provided except for expressed (rather than measured) job choices. The survey would help to develop curricula and guidance services to meet local needs. Machine scoring is required.

CCP 8-11 offers a mini-course which explores each student's experiences, plans, and interests. There is also a separate booklet which measures abilities. A Student Report provides interest and ability scores in six clusters organized around a "people, things, data, ideas" scheme.

\* Indicates tests personally reviewed by the guide's developer.

Individual Career Exploration\*  
Scholastic Testing Service

Anna Miller-Tiedeman developed this self-scoring inventory according to the Roe Theory of Occupations which has eight occupational groups and six responsibility levels. Each student uses a disposable booklet which includes a recording sheet. Information on student's interests, experiences, and preferred jobs is elicited according to the eight occupational groups, as are self-ratings of skills and abilities. Questions leading to a responsibility level are also included. The report section is simpler than Holland's Self-Directed Search on which the inventory seems to be based.

Following completion of the inventory, students use an accompanying booklet which classifies occupations by group and responsibility level. Specific questions which each student should ask about a particular job are included in a third booklet entitled "Job Information and Values."

This program is in an experimental edition at this time, but its ease of use and movement from the general to the specific make it appear very promising as an exploratory method which is both administered and self-scored in less than two hours.

Planning Career Goals  
CTB/McGraw-Hill

The data source for this program is from the massive Project VENT sample. Separate student booklets measure interests, knowledge of occupational information, and abilities (including creativity). There is also a section on planning goals. The student profile defines:

1. The student's level of interest in the various occupations.
2. The student's level of knowledge of the various occupations.
3. The student's level of ability in the various occupations.
4. The student's level of interest in the various occupations.

The publisher notes that students are involved in the interpretation.

Self-Directed Search\*  
Consulting Psychologists Press

This inventory combines the subject's self-assessment of his/her occupational daydreams, activities, abilities, and interests. In addition to the daydream section, these aspects are delineated according to the author's (John Holland) classification system of six personality types: realistic, investigative, artistic, social, enterprising, and conventional. On completion, students look up the final three-letter code in the "Occupations Finder" (a separate booklet) which provides sample job titles. Various combinations of the code letters are also included.

Student scoring is somewhat complicated. No time limit is specified, and although norms were used in standardization, there are none for comparison purposes. Only hand scoring is possible.

#### b. Occupational Interest Inventories

##### California Occupational Preference Survey\* Educational and Industrial Testing Service

The COPS asks students to respond to job activities according to their likes and dislikes. Graduated responses are provided rather than a forced-choice answer. The scores are plotted by the students on eight occupational cluster scales, most of which are divided into professional and skilled sections. This differentiation is helpful in determining the level of education needed for each sub-scale and whether the expressed interests are realistic and appropriate for each student. Their participation in these processes is emphasized as a valuable learning experience leading to planned independent research in the Dictionary of Occupational Titles or VIEW (Vital Information for Education and Work) microfilm system.

The test can be taken and scored in approximately one class period. To provide individual instructions for administration, scoring, and interpretation, the developers offer a color filmstrip and audio cassette.

##### College Interest Inventory (senior high) Personal Growth Press, Inc.

This simple, thirty-minute inventory consists of 45 items, each of which has 15 sub-items available for final choices. Scores are distributed among 16 college majors, including literature and journalism, fine arts, social science, foreign language, and law. The norms were standardized on students from two colleges who plan to work in jobs related to their college major fields of study. Only computer scoring is possible.

##### The Guilford Interest Inventory (senior high) Sheridan Psychological Services

This test is attractive because of the thirty-minute working time, and ease of hand-scoring. Yet, reviews in the Mental Measurements Yearbook find this simplicity of operation a problem in its validity ratings. Also, norms were developed only on college students in two colleges in the same geographic location. The test has 150 items in a graduated response pattern which provide results in ten areas, including aesthetic, service, leadership, literary, and creative.



Kuder Form C (Vocational Preference Record) and A (Personal Preference Record)\* (Senior high)  
Science Research Associates

These two inventories are discussed together because they complement one another, and also because the profile report allows simultaneous scoring. Form C provides percentile-in-ten broad occupational fields and Form A includes percentile-in-five work value areas. These latter specify preferences for group activity, stable situations, dealing with ideas, avoiding conflict, and directing others.

The triad format of forced choice is used in both. Each inventory requires about forty minute working time. Of special interest in interpreting the Vocational Record is the Circle Chart in the administrator's manual. All ten occupational areas are correlated with each other, thereby providing a list of sample job titles in each section. Hand or machine scoring is possible, and the results may be used with either Boy/Girl or Men/Women norms.

Kuder Form D Occupational Interest Survey\* (Senior high)  
Science Research Associates

Form D provides scales which relate a student's interest to those of satisfied workers in 111 occupations. Work-related interests are also compared to seniors in 18 college majors who expressed satisfaction with their choices.

Triads of job activities must be marked with a "most preferred" and "least preferred." Women's scores are reported using both

male and female norms for the occupational and college major scales, but men are provided only male norms. Working time is approximately forty minutes, and the results are machine-scored. A System Report provides information on the percentage of students in a school who chose individual occupations and college majors. The preponderance of highly skilled occupational scales as well as the college major scales mean the test is particularly appropriate for college-oriented students.

Kuder Form E General Interest Survey\* (Junior high)  
Science Research Associates

This form of the Kuder is most appropriate for junior high school students considering tentative career choices as well as for educational planning for high school courses and extracurricular activities. There are 168 triads of work-related activities, and from each group one must be chosen as the activity "most" liked and one which is "least" liked. The test is ipsative in that every variable is compared with all others. The work-related activities are related to the ten interest areas classified by Frederick Kuder and used in all his interest inventories, and they tend to emphasize professional and skilled occupations. A pin is provided to mark the student's responses and, simultaneously to provide information for the profile which can be completed by the students. Testing takes approximately thirty-five minutes and scoring and interpretation another half-hour. Computer scoring is also available.

Minnesota Vocational Interest Inventory (senior high)  
The Psychological Corporation

Although the MVII uses the format of the Strong Vocational Interest Blank, its intended population is males who do not plan to attend college. Therefore, "tradesmen-in-general" is the reference group rather than workers in professional and business occupations.

Test-items are based on three job functions, one of which must be chosen as the activity "liked most" and another which is "disliked most." The results on the occupational scales compare the similarity of interests between students and men in semi-skilled and skilled occupations. Broad work areas are scored according to the kinds of job activities performed in them. The test is usually administered within one class period and can be hand or machine-scored.

Ohio Vocational Interest Survey  
Harcourt Brace Jovanovich, Inc.

This widely-used interest inventory was developed by the Ohio Department of Education and is based on the data-people-things classification of the Dictionary of Occupational Titles. Students are asked to respond in gradations to specific job activities. The interest section is machine-scored according to 24 scales representative of all occupations and "worker-trait" groups defined in the D.O.T. The computer report provides raw scores, percentile ranks, and scales by grade and sex as well as descriptive information. An information questionnaire elicits individual student's broad

vocational interests and educational plans. Local survey questions may be included. The OVIS takes one to one-and-one-half hours to complete.

Strong Campbell Interest Inventory (senior high)  
The Psychological Corporation

The SCII is a recently merged version of the well-known Strong Vocational Interest Blanks for Men and Women. Although the inventory itself is now apparently sex-fair, norms for men and women are still separate because the tested differences are significant. Another major change is the occupational scheme around which the results are based. John Holland's six personality types (realistic, investigative, artistic, social, enterprising, and conventional) are particularly appropriate for occupations in the Arts and Humanities. Other information concerns 25 interest scales and 124 occupational scales, the latter relating an individual's interest to those of workers in these fields.

The test itself asks students to rate preferences ("like, indifferent, dislike") regarding jobs, job activities, school subjects, leisure activities, etc. and requires approximately one half-hour for its completion. Although reading comprehension is at the sixth grade level, mature high school students who are college oriented would benefit most from the SCII, particularly as the majority of the occupational scales are professional and skilled job titles. Only computer processing is available.

Thurstone Interest Schedule  
(senior high)  
The Psychological Corporation

One hundred pairs of job titles are given in a forced-choice format to elicit preferences in ten occupational fields. Hand scoring is the sole method available. Only ten minutes are necessary. Because there are no norms, individual counselors could develop their own tests based on local needs.

c. Occupational Aptitudes

Differential Aptitude Test\*  
The Psychological Corporation

The DAT is a computer-scored normative test. Percentiles are graphed for the following aptitudes: verbal reasoning, numerical ability, combined verbal and numerical, abstract reasoning, clerical spelling and accuracy, mechanical reasoning, space relations, spelling/language usage. As part of its Career Planning Program (developed by Donald Super), an individual printout is supplied which correlates educational goals, previous grades, sex, age, school interests, and tested aptitudes with the student's stated career goals. The DAT is widely used.

Flanagan Aptitude Classification Tests (senior high)  
Science Research Associates

Sixteen job competencies are tested in individual booklets and if the complete battery is taken, approximately eight hours must be devoted to its administration. Because of the time element and specificity of the competencies, the test might be especially useful for job placement.

General Aptitude Test Battery  
(senior high)  
U.S. Employment Service

This vocationally-oriented test was developed by the U.S. Employment Service and is administered by them at local offices or by counselors trained in its use. Nine aptitudes are measured in 12 tests. Because four of the latter use manipulative devices, it must be hand-scored, although the written sections provide for machine processing. Using the Dictionary of Occupational Titles classification system, occupations are charted with cutoff scores, and the individual compares his/her scores to the standardized ones to evaluate the potential for success in these occupations. Batteries in many languages are available. The working time is approximately two and one-half hours. The test was standardized on members of the general working population in the 1940's.

d. Occupational Maturity

Career Development Inventory\*  
Teacher's College, Columbia  
University

Extensive field testing before publication is now being completed on this inventory of vocational maturity developed by Donald Super et al. As of 1976, it was available solely for research purposes.

The draft copy of Form 11 asks for multiple-choice response to 93 items about 1) career planning and decision-making, 2) actual knowledge about jobs and sources of occupational information, and 3) the usefulness of previous sources. Machine processing is the only method available for scoring and no working time is specified. Write to Dr. Donald Super at Columbia University for further information.

Career Maturity Inventory\*  
CTB/McGraw Hill

The title Career Maturity Inventory is confusing in that this test is John Crite's original Vocational Development Inventory with a new name. The test attempts to "measure the maturity of attitudes and competencies that are critical in realistic decision making." The reading level is based on sixth grade comprehension, and hand or machine scoring is possible for both the Attitude Scale (affective) and the Competence Test (cognitive). The competence section refers to a student's knowledge of basic occupational information and problem-solving techniques.

e. Occupational Values

Minnesota Teacher Attitude Inventory (senior high)  
The Psychological Corporation

This test was developed to screen potential teachers and to counsel them concerning the strengths and weaknesses of their attitudes. Advanced high school students considering a career in teaching might find this test useful, although only school administrators, psychologists, and college faculty members in the fields of education or psychology may order it. Less than thirty minutes is required, and it can be hand or machine scored.

Work Environment Preference Schedule  
The Psychological Corporation

The title is confusing as individual personality and work values appear to be measured, rather than what is generally considered work "environments." The test examines the relationship between the subject's needs for autonomy, leadership, etc., and the kinds of work found in large public and private organizations.

Work Values Inventory\*  
Houghton Mifflin Company

Donald Super's short inventory (10-15 minutes) measures students' preferred values in work situations. There are 45 statements to be rated according to five possible responses from "very important" to "unimportant." Fifteen variables are scored (by hand or machine), but the small number of items related to each variable limits its validity.

2. Arts and Humanities  
Aptitude Tests

a. Creative Thinking

Remote Associates Test  
(senior high)  
Houghton Mifflin Company

There are two forms (high school and college) of this test which attempts to measure the aptitude for creative thinking. In choosing a word which is associated with three others provided, the student's ability to determine abstract relationships is tested. The average working time is forty minutes; the test must be hand scored.

Formance Tests of Creative Thinking Personnel Press

- a. Thinking Creatively with Words
- b. Thinking Creatively with Pictures

The "Words" battery consists of seven activities, some of which require the subject to determine the consequences of given picture stories or written situations. Other activities call for improving the design of a child's toy and determining new uses for a common object. Scores are derived for fluency, flexibility, and originality. Three activities comprise the "Pictures" test; drawing pictures from shapes and lines is the basis for all of them. Fluency, flexibility, originality, and elaboration are the traits which are scored. No machine scoring is possible.

Watson-Glaser Critical Thinking Appraisal (senior high)  
Harcourt Brace Jovanovich, Inc.

Five subtests measure critical thinking abilities: drawing sound inferences from a summary of facts; recognizing assumptions implied by a statement; reasoning logically by deduction, weighing evidence; and discriminating between strong and weak arguments. Approximately one class period is necessary to complete the test, which may be either hand or machine scored.

b. Foreign Language

Modern Language Aptitude Test  
(senior high)  
The Psychological Corporation

This test helps predict student success in foreign languages. Students may complete all five parts which involve a tape recording, or they may take a shorter version without the tape. The former requires one hour, and thirty minutes is necessary for the latter. Hand or machine scoring is available, and the norms include students in intensive language courses sponsored by the U.S. Department of State as well as those in public school systems.

Fimsleur Language Aptitude Battery  
Harcourt Brace Jovanovich, Inc.

This screening device for students planning to take any foreign language may help to determine their level of readiness of their academic placement. Both verbal and auditory abilities are examined, mainly through the use of tape recordings. One class period is required and the test may be hand or machine scored.



c. Music

Iowa Tests of Music Literacy  
Bureau of Educational Research  
and Service

The authors developed two levels of this test (one for grades 4-12 and the other for grades 7-12). Aural perception, reading recognition, notational understanding, and tonal are the abilities tested under both "tonal concepts" and "rhythmic concepts." A total score is also given. Two sessions are recommended, and less than an hour and a half is needed. Computer processing is the only scoring method possible.

Musical Aptitude Profile  
Houghton Mifflin Company

Musical selections on tape are played to students and are then compared with "musical answers." No previous training or knowledge is necessary for revealing musical aptitude on this test. Three tests (Tonal Imagery, Rhythm Imagery, and Musical Sensitivity) constitute the battery, which when taken together involves slightly less than two hours. The measured factors are musical expression, aural perception, and kinesthetic musical feeling. Scoring may be hand or machine processed.

Seashore Measures of Musical Talents  
The Psychological Corporation

Six tests evaluating musical proficiency occur on a record on tape. Factors in auditory discrimination (pitch, loudness, time, timbre, rhythm, and tonal memory) are individually presented. The complete battery requires one hour and can be hand or machine scored.

Test of Musicality, Fourth Edition  
Test of Musicality

Almost half of the 40 items in this test, which was normed on a large student population according to sex, are personal questions relating to the students' musical background and interests. Careful listening to selections on a long-playing record, as well as sight reading, constitute the other items. Approximately one hour is necessary for the latter sections. This test combines personal background with musical aptitude.

#### d. Visual Arts

##### Cooperative Industrial Arts Tests (junior high)

##### Cooperative Tests and Services

Although this series of industrial arts tests provides achievement results, it is included because it is career-oriented and could form a basis for educational placement. The drawing test in particular has relevance for the Arts because scores are distributed for shape description, size description, drawing techniques, alphabet of lines and lettering, and industrial applications and career information. Information on relative strengths per student are not provided. The test should follow any one-semester course in drawing given at the junior high level and takes about forty minutes to complete. Other tests in the series are in the areas of general industrial arts, woods, metals, and electricity/electronics.

##### Farnsworth-Munsell 100-Hue Test for Color Discrimination

The Psychological Corporation

When precise color discrimination is necessary, this test can differentiate among subjects who are superior, average, or deficient in this skill. It is widely used in industry, takes approximately ten minutes, and is hand scored.

##### Graves Design Judgement Test The Psychological Corporation

Aptitude for appreciating or producing visual art is measured by this test which provides two- and three-dimensional designs for student evaluation. It can be used for diagnostic or placement purposes. Norms were derived from art and non-art students in high schools and colleges. Hand or machine scoring is possible, and working time is between twenty and thirty minutes.

##### Horn Art Aptitude Inventory (senior high) Stoelting Company

Predicting future success in artistic activities is the concern of this test which does not require advanced skills. After drawing some simple pictures, the subject composes more elaborate pictures according to a few lines provided to give clues. Scoring, although executed by subjective evaluation, is helped by examples of various quality work, and the correlations among scores are high.

##### Knauber Art Ability Test Alma Jordan Knauber

Although no time limit is specified, this test usually requires three hours for completion. Actual drawing is necessary on the part of each student as is rearranging pictorial compositions. Most items are scored on a ten point scale, and examples of the quality of responses are provided in the hand-scoring key.

Meier Art Judgement Test  
Meier Aesthetic Perception Test  
 (senior high)  
 Bureau of Educational Service  
 and Research

The Art Judgement Test is the first of two tests developed to measure artistic perception. The subject must choose one of an almost identical pair of 100 visual designs. Only one of the pair is considered aesthetically fine by a consensus of recognized art experts.

The Aesthetic Perception Test asks each subject to rank by preference four versions of a similar design. Neither test requires any drawing ability on the part of the subject, because the element being tested is the quality of design composition. Norms were derived from subjects in junior high school through adult courses. There is no time limit. The first test may be either hand or machine scored, whereas the second is only available with a hand-scoring key.

Spatial Visualization Test  
 Houghton Mifflin Company

This spatial relations test requires the student to "visualize two-dimensional objects in three-dimensional form." Norms were developed primarily with male students. Test time is twenty minutes and only machine scoring is available.



Addresses of Test Publishers

Bureau of Educational Research  
and Service  
University of Iowa  
Iowa City, Iowa 53340

Consulting Psychologists Press  
577 College Avenue  
Palo Alto, California 94306

Cooperative Tests and Services  
Educational Testing Service  
Princeton, New Jersey 08540

CTB/McGraw Hill  
De Monte Research Park  
Monterey, California 93940

Educational and Industrial  
Testing Service  
P.O. Box 7234  
San Diego, California 92107

Harcourt Brace Jovanovich, Inc.  
757 Third Avenue  
New York, New York 10017

Houghton Mifflin Company  
1 Beacon Street  
Boston, Massachusetts 02107

Knauer, Alan Jordan  
9871 Lorelei Drive  
Cincinnati, Ohio 45321

Personal Growth Press, Inc.  
Box M  
Berea, Ohio 44017

Personnel Press  
20 Nassau Street  
Princeton, New Jersey 08540

The Psychological Corporation  
304 East 45th Street  
New York, New York 10017

Scholastic Testing Service, Inc.  
Bensenville, Illinois 60106

Science Research Associates  
259 East Erie Street  
Chicago, Illinois 60611

Sheridan Psychological Services  
P.O. Box 837  
Beverly Hills, California 90512

C.H. Stoelting Company  
424 North Homan Avenue  
Chicago, Illinois 60624

Teachers College  
Columbia University  
New York, New York 10027

Test of Musicality  
2515 Arkansas Street  
Lawrence, Kansas 66044

U.S. Employment Service  
Department of Labor  
14th Street and Constitution  
Ave., N.W.  
Washington, D.C. 20210

## 5. RESOURCES FOR CAREER EXPLORATION

### INTRODUCTION

The activities and strategies described in the previous chapters will pique students' interest in Arts and Humanities occupations -- or help some realize that careers in these fields are inappropriate for them. For students desiring detailed information about occupations in the Arts and Humanities, there are three major sources: practitioners - those people who work (avocationally or

for money) in Arts and Humanities fields; professional associations which provide brochures about careers; and books, films, and film strips available through commercial publishers. This chapter will assist counselors in leading students to the three sources. Students must be encouraged to determine whether information from any source is up-to-date.

### IDENTIFYING, CONTACTING, AND USING PRACTITIONERS FROM THE COMMUNITY

Without doubt, one of the best ways to provide students with current and realistic occupational information is through talking with people in the field. Not only do practitioners give facts about the work they do, but they also breathe life into this information; they generate a special personal quality concerning their work with which secondary school students can readily identify. Counselors must beware of one major pitfall in this kind of learning experience: students

could be interested or disinterested in a job in direct proportion to whether they like or dislike the person describing it. Although certain kinds of people are sometimes drawn to certain kinds of jobs, counselors should encourage students to divorce the resource worker's personality from the work he/she does.

Career resource specialists can reinforce the work of teachers who are attempting to show the practical application of the subjects

they teach, or they may take part in a general career exploration program in the school. Programs such as shadowing and independent study which occur away from school need the talents of community specialists.

Methods for identifying people in the community include:

- Examining the data already accumulated on each student and his/her family
- Asking teachers to poll students concerning the work roles of family members
- Mailing a general letter or brochure to all homes -- this is especially appropriate for a small community or neighborhood
- Asking teachers to name people they know
- Contacting firms and individuals which have hired students and graduates, or which have provided field trips or shadowing experiences
- Checking the Yellow Pages

- Contacting newspaper sources, professional associations, service groups, and unions
- Asking students to conduct their own survey of the community according to the guidelines described in the companion volume, Exploring Arts and Humanities Careers in the Community: A Program Planning Guide.

In looking for community resources, counselors should especially consider young workers, because students can identify with them and their experiences and because their occupational information is likely to be current.

When the identification process is underway, the counselor needs specific information in order to determine which community members are willing to help in career exploration and how best to use their talents and knowledge. The following sample questionnaire incorporates this kind of information



Community resource people are most effective when they have suggestions from the school on which to base a presentation. The in-school visit will mean more to students if they participate in developing questions which they want most to be answered. The following questions are suggested for stimulating the imaginations of both the resource people and the students.

### Suggested questions for Community Practitioners:

#### Qualifications and Job Duties:

- a. What abilities do you need to do the job?
- b. What do you do in an ordinary day? Week?
- c. With what other people do you come in contact and for what reasons?
- d. What kind of education or special training was necessary to acquire the job? Where does one get it? How long does it take to complete? How much money does it cost?
- e. What secondary school courses were useful in performing your work?
- f. Do you have to belong to a union or a professional association?
- g. Do you need special licensing or certification?
- h. Do you need special tools or clothing?
- i. Are there any physical conditions which would prevent the work from being done (e.g., visual or hearing impairment)?

#### Career Ladder and Lattice:

- a. How did you hear about the job opening or the fact that such a job existed?
- b. Did you choose the job or did it just happen?
- c. What are the possibilities for advancement? for increased income? for job security?
- d. What technological or societal trends may affect your job?
- e. Do you need to take courses or lessons to improve your ability or salary?
- f. What else could you be doing with your skills and knowledge?
- g. Do you consider this job temporary or is it permanent?
- h. Are there job opportunities in this field throughout the United States?
- i. Are there summer or part-time openings in your work?
- j. Are there other settings where your work is done?
- k. Are there good opportunities for women and/or minority groups in this field? In positions of responsibility?

Working Conditions

- a. How many hours a day (week) do you spend working? at the job setting? at home?
- b. Do you consider the pay good? adequate? poor? Is this usual? Are there any bonuses? overtime pay? fringe benefits? paid vacations?
- c. Do you do any strenuous physical work?
- d. Do you have any especially busy seasons?
- e. Do you work alone? or with other people present?
- f. Are you part of a team?
- g. Do you help people? In what way?
- h. Do you work mainly with ideas? with things?
- i. Do you work indoors?
- j. Do you make a lot of decisions? What kind?
- k. Do you do the same kind of work repeatedly?
- l. Does your job require much travel?
- m. Are you able to choose how your work is done?
- n. Do you meet "interesting" people as part of your work?
- o. Do you have to be "nice" to other people?
- p. What does your work place look like?

Personal Considerations

- a. Do you think your job is important?
- b. In what way do you find the job different from your expectations of it?
- c. What made you decide to enter this field?
- d. Did anyone influence your choice?
- e. What do you like best about your work? least?
- f. What do you find frustrating? boring? interesting?
- g. If you didn't have to work for a living, would you continue to do this work?
- h. What was your greatest accomplishment related to your work?
- k. What advice would you give to students who are considering this kind of work?

Faculty and Staff Members as  
Career Information Resources

The school itself can be a rich source for obtaining occupational information. Teachers and administrators might have had other jobs in the Arts and Humanities before they worked in education, or they may be involved in such jobs during their time away from school. Many also have avocational pursuits in these fields. One way to tap into their backgrounds is to develop a resource card file for use in career days, panel presentations, individual interviews, etc.

At the beginning of the academic year, the counselor might ask all faculty and staff members to complete cards containing the following questions:

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Have you ever had a job other than public school teaching in any of the following fields?

Arts \_\_\_\_\_ Dance \_\_\_\_\_ Visual Arts \_\_\_\_\_  
 \_\_\_\_\_ Music \_\_\_\_\_ Writing \_\_\_\_\_  
 \_\_\_\_\_ Theater and  
 \_\_\_\_\_ Media \_\_\_\_\_

Humanities

\_\_\_\_\_ Foreign \_\_\_\_\_ Museum Work  
 \_\_\_\_\_ Languages \_\_\_\_\_ Religion  
 \_\_\_\_\_ History \_\_\_\_\_ Social Sciences  
 \_\_\_\_\_ Law \_\_\_\_\_

What specifically did you do?

Do you have any hobbies which are related to the above fields?

Would you be willing to talk to students about these experiences?

PROFESSIONAL ASSOCIATIONS  
PROVIDING CAREER INFORMATION

Counselors, teachers, and students can write to the professional associations listed below to obtain a free copy (or for a small charge) of the career booklets, brochures, and fact sheets which the associations publish. Do not expect an immediate reply! When the material arrives, be careful to note the publication date to see whether the information is still up-to-date. Other associations are listed in Encyclopedia of Associations, published by Gale Research Company, Detroit, Michigan. While many of these do not provide career information, their literature may be useful to students interested in a particular field.

ARTS ASSOCIATIONS

Dance

American Dance Therapy Association  
1821 La Coronilla Drive  
Santa Barbara, California 93109

Dance Notation Bureau  
19 Union Square West  
New York, New York 10003

American Association for Health,  
Physical Education, and  
Recreation - Dance Division  
1201 16th Street, N.W.  
Washington, D.C. 20036

Music

National Association for Music  
Therapy  
P.O. Box 15  
Lawrence, Kansas 66044

American Music Conference  
532 South Michigan Avenue  
Chicago, Illinois 60604

Music Educators National Conference  
Suite 601, 8150 Leesburg Pike  
Vienna, Virginia 22180

Piano Technicians' Guild  
P.O. Box 1813  
Seattle, Washington 98111



Theater and Media

Actors' Equity Association  
165 W. 46th Street  
New York, New York 10036

Affiliate Artists, Inc.  
155 West 68th Street  
New York, New York 10023

American Educational Theater  
Association  
726 Jackson Place, N.W.  
Washington, D.C. 20566

American Guild of Variety Artists  
1540 Broadway  
New York, New York 10036

The American Mime Theater  
192 Third Avenue  
New York, New York 10003

American Puppet Arts Council  
59 Barrow Street  
New York, New York 10014

American Theater Association  
1517 F Street, N.W.  
Washington, D.C. 20004

American Women in Radio and Tv  
1521 Connecticut Avenue, N.W.  
Washington, D.C. 20036

Association for Professional  
Broadcasting Education  
1771 N Street, N.W.  
Washington, D.C. 20036

Center for Understanding Media  
75 Horatio Street  
New York, New York 10014

The Dramatists Guild, Inc.  
254 West 44th Street  
New York, New York 10036

Educational Film Library  
Association  
17 West 60th Street  
New York, New York 10023

Information Film Producers of  
America, Inc.  
1771 N Street, N.W.  
Washington, D.C. 20036

International Alliance of  
Theatrical Stage Employees and  
Moving Picture Machine Operators  
of U.S. and Canada  
1270 Avenue of the Americas  
New York, New York 10020

International Thespian Society  
College Hill Station, Box E  
Cincinnati, Ohio 45224

National Association of Broadcast  
Employees and Technicians  
1601 Connecticut Avenue, N.W.  
Suite 420

Washington, D.C. 20009  
or  
50 East Jackson Boulevard  
Chicago, Illinois 60604

National Association of  
Broadcasters  
1771 N Street, N.W.  
Washington, D.C. 20036

National Association of Theater  
Owners, Inc.  
1501 Broadway  
New York, New York 10036

National Education Association  
1201 16th Street, N.W.  
Washington, D.C. 20036

New Dramatists Committee, Inc.  
424 West 44th Street  
New York, New York 10036

Screen Actors Guild  
7750 Sunset Boulevard  
Hollywood, California 90046

Society of Motion Picture and  
Television Engineers  
862 Scarsdale Avenue  
Scarsdale, New York 10583

### Visual Arts and Crafts

American Artists Professional  
League  
12 East 19th Street  
New York, New York 10003

American Association of Museums  
2306 Massachusetts Avenue  
Washington, D.C. 20008

American Ceramic Society, Inc.  
65 Ceramic Drive  
Columbus, Ohio 43214

American Crafts Council  
44 West 53rd Street  
New York, New York 10019

American Federation of Arts  
41 East 65th Street  
New York, New York 10021

American Institute of Architects  
1735 New York Avenue, N.W.  
Washington, D.C. 20036

American Institute of Graphic Arts  
1059 Third Avenue  
New York, New York 10021

American Institute of Planners  
1776 Massachusetts Avenue  
Washington, D.C. 20036

American Society of Contemporary  
Artists  
166 Central Park South  
New York, New York 10019

American Watercolor Society  
1083 Fifth Avenue  
New York, New York 10028

Appalachian Regional Commission  
1666 Connecticut Avenue, N.W.  
Washington, D.C. 20251

Architectural League of New York  
41 East 65th Street  
New York, New York 10021

Archives of American Art  
41 East 65th Street  
New York, New York 10028

Art Dealers Association of America  
575 Madison Avenue  
New York, New York 10022

Artists Equity Associations  
2815 Albemarle Street, N.W.  
Washington, D.C. 20008

Associated Councils of the Arts  
1564 Broadway  
New York, New York 10036

Association of Art Museum Directors  
Box 620  
Lenox Hill Post Office  
New York, New York 10021

Association of Collegiate Schools  
of Architecture  
1735 New York Avenue, N.W.  
Washington, D.C. 20006

Association of Handicapped Artists 1134 Rand Building Buffalo, New York 14203	National Academy of Design 1083 Fifth Avenue New York, New York 10028
Association of University Architects Eastern Michigan University Ypsilanti, Michigan 48197	National Architectural Accrediting Board 1785 Massachusetts Avenue, N.W. Washington, D.C. 20036
Audubon Artists 1083 Fifth Avenue New York, New York 10028	National Association of Women Artists 156 Fifth Avenue New York, New York 10010
Business Committee for the Arts 1700 Broadway, 5th Floor New York, New York 10019	National Cartoonists Society 152 Colonial Parkway Manhasset, Long Island New York, New York 11050
Caricaturists Society of America 218 West 47th Street New York, New York 10036	National Endowment for the Arts 806 15th Street, N.W. Washington, D.C. 20506
Council of American Artists Societies 11 East 19th Street New York, New York 10003	National Folk Festival Association 1346 Connecticut Avenue, N.W. 710 Dupont Circle Building Washington, D.C. 20036
Drawing Society 41 East 65th Street New York, New York 10021	National Institute for Architectural Education Beaux Arts Institute of Design 20 West 40th Street New York, New York 10018
Experiments in Art and Technology 49 East 68th Street New York, New York 10021	National Research Center for the Arts 1270 Sixth Avenue New York, New York
The Fashion Group 9 Rockefeller Plaza New York, New York 10021	National Society for Mural Painters 41 East 65th Street New York, New York 10021
Handweavers Guild of America 1013 Farmington Avenue West Hartford, Connecticut 06107	Professional Photographers of America 1090 Executive Way Des Plaines, Illinois 60018
International Association of Clothing Designers 12 South 12th Street Room 1512 Philadelphia, Pennsylvania 19107	Sculptors Guild 75 Rockefeller Plaza New York, New York 10019
International Graphic Arts Education Association, Inc. One Lomb Memorial Drive Rochester, New York 14623	

Society of American Graphic Artists  
1083 Fifth Avenue  
New York, New York 10028

Southern Highland Handicraft Guild  
15 Reddick Road  
P.O. Box 9145  
Asheville, North Carolina 28905

### Writing

American Advertising Federation  
1225 Connecticut Avenue, N.W.  
Washington, D.C. 20036

Association of Industrial  
Advertisers  
41 East 42nd Street  
New York, New York 10017

American Association of Advertising  
Agencies  
Pan Am Building  
200 Park Avenue  
New York, New York 10017

Council for Advancement of  
Science Writers  
Room 100, Abbotts Building  
Drexel University  
Philadelphia, Pennsylvania 19104

American Booksellers Association  
175 Fifth Avenue  
New York, New York 10010

Magazine Publishers Association  
575 Lexington Avenue  
New York, New York 10022

American Council on Education  
for Journalism  
School of Journalism  
University of Missouri  
Columbia, Missouri 65201

National Association of Science  
Writers  
Box H  
Seacliff, New York 11579

American Newspaper Publishers'  
Association  
P.O. Box 17407  
Dulles International Airport  
Washington, D.C. 20041

The Newspaper Fund  
P.O. Box 500  
Princeton, New Jersey 08540

Association of American Publishers  
1 Park Avenue  
New York, New York 10016

The Newspaper Guild  
1125 15th Street, N.W.  
Suite 835  
Washington, D.C. 20005

Association for Education in  
Journalism  
Room 118, Keavis Hall  
Northern Illinois University  
DeKalb, Illinois 60115

Public Relations Society of  
America  
845 Third Avenue  
New York, New York 10022

Sigma Delta Chi  
(The Society of Professional  
Journalists)  
55 East Wacker Drive  
Chicago, Illinois 60601

Society for Technical Communication  
1010 Vermont Avenue, N.W.  
Suite 421  
Washington, D.C. 20005

Women in Communications, Inc.  
8305A Shoal Creek Boulevard  
Austin, Texas 78758

## HUMANITIES ASSOCIATIONS

### Education

American Association of Community  
and Junior Colleges  
One Dupont Circle, N.W.  
Washington, D.C. 20036

American Council on Education  
Publications Department  
One Dupont Circle, N.W.  
Washington, D.C. 20036

American Association of School  
Administrators  
1801 North Moore Street  
Arlington, Virginia 22209

American Federation of Teachers  
1012 14th Street, N.W.  
Washington, D.C. 20005

American Personnel and Guidance  
Association  
National Career Information Service  
1607 New Hampshire Avenue, N.W.  
Washington, D.C. 20009

National Education Association  
Customer Service  
1201 16th Street, N.W.  
Washington, D.C. 20036

Phi Delta Kappa  
8th and Union  
Bloomington, Indiana 47401

## History

American Antiquarian Society  
185 Salisbury Street  
Worcester, Massachusetts 01609

American Association for State  
and Local History  
1315 8th Avenue, South  
Nashville, Tennessee 37295

American Historical Association  
400 A Street, S.E.  
Washington, D.C. 20003

The History Teacher  
California State University  
Long Beach, California 90840

Oral History Association  
Box 20, Butler Library  
Columbia University  
New York, New York 10027

Organization of American Historians  
112 North Bryan  
Bloomington, Indiana 47401

Society of American Archivists  
The Library, P.O. Box 8198  
University of Illinois at  
Chicago Circle  
Chicago, Illinois 60680

## Social Sciences

### Anthropology

American Anthropological  
Association  
1703 New Hampshire Avenue, N.W.  
Washington, D.C. 20009

Archeological Institute of  
America  
260 West Broadway  
New York, New York 10013

Society for Historical Archeology  
Institute of Archeology and  
Anthropology  
University of South Carolina  
Columbia, South Carolina 29208

### Economics

American Agricultural Economics  
Association  
University of Kentucky  
Lexington, Kentucky 40506

American Economic Association  
1313 21st Avenue, South  
Nashville, Tennessee 37212

American Marketing Association  
222 South Riverside Plaza  
Suite 606  
Chicago, Illinois 60606

American Stock Exchange  
86 Trinity Place  
New York, New York 10006

Joint Council on Economic Education  
1212 Avenue of the Americas  
New York, New York 10036

National Association of Business  
Economists  
28349 Chagrin Boulevard  
Cleveland, Ohio 44122

Society of Government Economists  
P.O. Box 59066  
Washington, D.C. 20015

### Geography

Association of American  
Geographers  
1710 16th Street, N.W.  
Washington, D.C. 20009

American Institute of Planners  
917 15th Street, N.W.  
Washington, D.C. 20005

National Council for Geographic  
Education  
115 North Marion  
Oak Park, Illinois 60501

### Political Science

Departmental Services Program  
American Political Science  
Association  
1527 New Hampshire Avenue  
Washington, D.C. 20036

American Academy of Political and  
Social Science  
3937 Chestnut Street  
Philadelphia, Pennsylvania 19104

Sociology

American Sociological Association  
1722 N Street, N.W.  
Washington, D.C. 20036

National Council on Crime and  
Delinquency  
411 Hackensack Avenue  
Hackensack, New Jersey 07601

Language

American Association of Teachers  
of Spanish and Portuguese  
Wichita State University  
Wichita, Kansas 67228

Center for Applied Linguistics  
1611 North Kent Street  
Arlington, Virginia 22209

American Philological Association  
451-52 North Burrowes  
Pennsylvania State University  
University Park, Pennsylvania 16802

ERIC Document Reproduction Service  
P.O. Box 190  
Arlington, Virginia 22210

American Council on the Teaching  
of Foreign Languages  
62 Fifth Avenue  
New York, New York 10011

Modern Language Association  
62 Fifth Avenue  
New York, New York 10011

American Society of Interpreters  
1010 Vermont Avenue, N.W.  
Suite 917  
Washington, D.C. 20005

United States Information Agency  
Office of Special Programs  
Washington, D.C. 20547

American Translators Association  
P.O. Box 129  
Croton-on-Hudson, New York 10520



## Law

Alumnae Advisory Center  
541 Madison Avenue  
New York, New York 10022

American Bar Association  
1155 East 60th Street  
Chicago, Illinois 60657

Association of American Law  
Schools  
Law School Admission Test Council  
Educational Testing Service  
P.O. Box 944  
Princeton, New Jersey 08540

Association of Independent  
Schools and Colleges  
1730 M Street, N.W.  
Washington, D.C. 20036

National Association of Legal  
Assistants  
3005 East Skelly Drive  
Suite 120  
Tulsa, Oklahoma 74105

National Association of Legal  
Secretaries  
3005 East Skelly Drive, Suite 120  
Tulsa, Oklahoma 74105

National Clearinghouse for Legal  
Services  
Northwestern University  
School of Law  
710 North Lake Shore Drive  
Chicago, Illinois 60611

National Council on Crime and  
Delinquency  
411 Hackensack Avenue  
Hackensack, New Jersey 07601

National Shorthand Reporters  
Association  
2361 South Jefferson Davis Highway  
Arlington, Virginia 22202

## Museums

American Association of Museums  
2255 Wisconsin Avenue, N.W.  
Washington, D.C. 20007

American Association for State  
and Local History  
1315 8th Avenue, South  
Nashville, Tennessee 37205

## Religion

- B'nai B'rith Career and Counseling Services  
1640 Rhode Island Avenue, N.W.  
Washington, D.C. 20036
- The Christian and Missionary Alliance  
Nyack, New York 10960
- Leadership Conference of Women Religious  
1525 Massachusetts Avenue, N.W.  
Suite 402  
Washington, D.C. 20005
- International Missions, Inc.  
P.O. Box 323  
Wayne, New Jersey 07470
- National Center for Church Vocations  
Gabriel Richard Building, 3rd Flr.  
505 Michigan Avenue  
Detroit, Michigan 48226
- National Council of Churches of Christ in the U.S.A.  
475 Riverside Drive, Room 770  
New York, New York 10027
- Serra International  
22 West Monroe Street  
Chicago, Illinois 60603
- Rabbinical Placement Commission  
270 Madison Avenue  
New York, New York 10021
- The United Methodist Church  
P.O. Box 871  
Nashville, Tennessee 37202

## Special Libraries

- American Library Association  
Office for Recruitment  
50 East Huron  
Chicago, Illinois 60611
- Special Libraries Association  
235 Park Avenue, South  
New York, New York 10003
- Music Library Association, Inc.  
343 South Main Street, Room 205  
Ann Arbor, Michigan 48103

BOOKS, FILMS, AND FILMSTRIPS  
WITH CAREER INFORMATION

As the following pages reveal, an abundance of books, films, and filmstrips exist which describe Arts and Humanities careers. Because of time and financial restrictions, we were not able to examine each one. Many publishers will allow school representatives to review their products before ordering. We highly recommend a review, because materials sometimes present glamorous or otherwise unrealistic views of occupations and may be inaccurate in discussing availability of work in a given career.

The series of student guidebooks accompanying this guide for counselors includes:

Exploring Dance Careers  
Exploring Music Careers  
Exploring Theater and Media Careers  
Exploring Visual Arts and Crafts Careers  
Exploring Writing Careers  
Exploring Careers in the Humanities

These may be ordered from the Superintendent of Documents, Washington, D.C., or from Technical Education Research Centers, 44 Brattle Street, Cambridge, Massachusetts 02138.

Addresses for most of the following materials can be found in:

- Audiovisual Market Place: A Multimedia Guide.  
New York: R.R. Bowker Co.
- Books in Print (Volume IV includes publishers' addresses). New York: R.R. Bowker Co.

A great abundance of material exists describing particular Arts and Humanities occupations. A 1975 publication available from Technical Education Research Centers lists nearly 500 books, films, etc. with titles such as "Be an Army Bandsman," "Close-Up of a Comedian," "Your Future in Technical and Science Writing." These titles are categorized by Arts and Humanities fields, and listed in TERC's Annotated Bibliography of Selected Curriculum Materials in the Arts and Humanities. It will be especially useful for counselors building a career resource center to examine the lists of career books, filmstrips, etc. in the Annotated Bibliography.

Some resources describe several Arts and Humanities occupations together. Among these are:

Arts and Humanities Careers. Jacqueline E. Rubel. Trenton, New Jersey: Division of Curriculum and Instruction, Department of Education. (Film)

Career Wheels. Washington, D.C.: American Personnel and Guidance Association-National Vocational Guidance Association. (Social Sciences and Humanities)

Focus on the Creative Artist. Jamaica, New York: Eye Gate House. (Filmstrip)

Focus on the Performing Arts. Jamaica, New York: Eye Gate House. (Filmstrip)

Introduction to the Performing Arts. New York: Learning Corporation of America. (Film)

Is a Career in the Performing Arts for You? Hollywood, California: AIMS Instructional Media Services, Inc. (Film)

Is a Career in the Performing Arts for You? Philadelphia: CFI Films. (Filmstrip)

Jobs in Fine Arts and Humanities. Mervin Berger. New York: Lothrop, Lee and Shepard Co., 1974.

Jobs in the Performing Arts. Chicago: Science Research Associates.

Performing Arts Occupations. Washington, D.C.: U.S. Government Printing Office, 1970.

Popeye and Fine Arts and Humanities Careers. Joe Gill. New York: King Features Syndicate, 1975. (Comic Book)

Knowledge about jobs in other occupational clusters in addition to Arts and Humanities can be obtained from these general sources of occupational information:

Aim High Vocational Guidance Series. New York: Richards Rosen Press.

Arco-Rosen Series. New York: Arco Publishing Company.

Career Book Library. New York: Putnam-Coward.

Career Books. New York: Doubleday and Company.

Career Series. New York: Henry Z. Walek, Inc.

Careers in Depth. New York: Richards Rosen Press.

Career Wise Kit. New York: Random House.

Choice: Career Handbook of Occupational Information by Clusters for Educators. Austin, Texas: Texas Education Agency.

Concise Handbook of Occupations. Chicago: J.G. Ferguson.  
Dictionary of Occupational Titles: Volumes I and II.  
Supplements. Washington, D.C.: U.S. Employment Office.  
Looking Forward to a Career Series. Mineapolis: Dillon  
Press.  
Encyclopedia of Careers and Vocational Guidance: Volumes  
I and II. Chicago: J.G. Ferguson.  
Messner Career Book. New York: Julian Messner.  
Occupational Outlook Handbook. Washington, D.C.: U.S.  
Department of Labor, Bureau of Labor Statistics.  
Real People at Work Series. Washington, D.C.: Changing  
Times Education Service.  
Saturday's Child: 36 Women Talk about their Jobs. New  
York: Rantam Books.  
Vocational Guidance Manuals. Louisville, Kentucky:  
Vocational Guidance Manuals.  
What They Do Series. New York: Franklin Watts, Inc.  
Yellow Pages of Learning Resources. Philadelphia: Group  
for Environmental Education.

#### Cassettes

Career Development Lab. Tulsa, Oklahoma: Educational  
Progress.  
Career Interviews. Kankakee, Illinois: Imperial Inter-  
national Learning Corporation.  
Career Tapes. Riverside, New Jersey: MacMillan Library  
Services.  
JNP Audio Tape Library. New York: Jeffrey Norton Publishers.  
Listen to Learn. Jamaica, New York: Eye Gate House  
The Talking Handbook of American Occupations. Big Spring,  
Texas: Creative Visuals.

#### Films

Bread and Butterflies. Bloomington, Indiana: Agency for  
Instructional Television.  
Career Films. Chicago: Coronet Films.  
Career of the Month Films. Park Ridge, Illinois: Voca-  
tional Films.

Careers Unlimited. Raleigh, North Carolina: Classroom World Production.

Career Awareness Films. Las Vegas: Clark County School District.

Whatcha Gonna Do? Available from local Public Broadcasting affiliates.

When You Grow Up. Philadelphia: Counselor Films, Inc.

Working Worlds. Salt Lake City: Olympus Publishers.

World of Work, The. Philadelphia: Counselor Films, Inc.

Your Working Future Series. Chicago: Encyclopedia Britannica Films.

#### Filmstrips

Adventure in the World of Work. New York: Random House.

Career Education Clusters. New York: Westinghouse Learning Press.

Career Information Library: Series 100 and 200. El Monte, California: Hoffman Occupational Learning Systems.

Careers and Lifestyles. Pleasantville, New York: Guidance Associates.

Careers Series. New Rochelle, New York: Pathescope Educational Films.

Exploring Careers, Group 9. Chicago: Singer SVE, Inc.

Career Education Slide Programs. New York: Fairchild Books and Visuals.

Career Clusters and the World of Work. Irvine, California: Educational Properties.

Keys to Career Exploration. Chicago: Science Research Associates.

Livelyhoods. Boston: Houghton-Mifflin Company.

Modern Craftsman Series, The. Bayside, New York: AIDS.

People at Work Series. New Rochelle, New York: Pathescope Educational Films.

Who Works for You? New York: Random House.

### Pamphlets

Alumnae Advisory Center Reprints. New York: Alumnae Advisory Center.

Employment Outlook for... Series. Washington, D.C.: U.S. Department of Labor, Bureau of Labor Statistics.

Occupational Outlook Reprint Series. Washington, D.C.: U.S. Department of Labor, Bureau of Labor Statistics.

(School Subject) and Your Career. Washington, D.C.: U.S. Department of Labor, Bureau of Labor Statistics.

### Job Description Briefs

Career Research Monographs and Pamphlets. Chicago: The Institute for Research.

CARRERAS (bilingual). Newport Beach, California: Career Associates.

Desk-Top Career Kit. Largo, Florida: Careers, Inc.

Job Box, The. Belmont, California: Fearon Publishers.

Occupational Briefs. Moravia, New York: Chronicle Guidance Publications.

Occupational Exploration Kit. Chicago: Science Research Associates.

Occupational Guides. Sacramento, California: California State Department of Employment.

Occupational Guidance Career Monographs. Minneapolis, Minnesota: Finney Company.

Widening Occupational Roles Kit. Chicago: Science Research Associates.

Yellow Pages Career Library. Arlington, Virginia: National Association of Elementary School Principals.

### Miscellaneous

Career Information Handbook. Waco, Texas: Texas State Technical Institute. ERIC #ED 085 504.

Career Posters Related to School Subjects. St. Paul, Minnesota: Minnesota Department of Education.

Career World. Highwood, Illinois: Curriculum Innovations, Inc. (Periodical)

Illustrated Occupations Related to Nine Academic Areas.  
Montgomery, Alabama: Research Coordinating Unit for  
Vocational and Technical Education. ERIC #VT 016 241 -  
ED 069 919.

Job Experience Kits. Chicago: Science Research Associates.  
(Simulations)

Occupational Outlook Quarterly. Washington, D.C.: U.S.  
Department of Labor, Bureau of Labor Statistics.  
(Periodical)

Pepeye and ... Careers. New York: King Features Syndicate.  
(Comic Books)

Scholastic Scope. Dayton, Ohio: Scholastic Scope Magazine.  
(Periodical)



#### 4. PREPARING FOR A CAREER IN AN ARTS OR HUMANITIES FIELD

##### Introduction

After looking at themselves through the activities suggested in Chapters One and Two and after acquiring accurate knowledge about Arts and Humanities occupations through sources suggested in Chapter Three, students will have a base for making realistic career decisions. The counselor's function then is to assist each student to choose an appropriate educational pathway to that career. This chapter discusses extracurricular activities, summer programs, specialized public high schools and private secondary schools, high school courses as they relate to Arts and Humanities career preparation, alternatives to college, reference books about colleges, degree programs for each Arts field and for Humanities, kinds of questions students should ask about colleges, and financial aid for students planning postsecondary education.

##### Extracurricular Activities

For the student who has made a tentative choice to pursue a career in one of the Arts or Humanities fields, participation in related extracurricular activities can be crucial. Especially in

performance fields (dance, music, theater, media) and in writing careers, extracurricular activities -- both in junior and senior high -- may be the key to admission in specialized educational programs and later the key to obtaining a job. In advising students on extracurricular activities, or pushing them into appropriate ones, counselors will want to include community resources as well as traditional school clubs and programs. In particular, the advanced or highly motivated student will benefit from volunteer involvement with cultural institutions, individual professionals, and such arts-related sources as newspapers, television stations, etc.; sometimes the volunteer work turns into a paid part-time job. Exploring Arts and Humanities Careers in the Community: A Program Planning Guide examines possibilities for student participation in community programs.

##### Summer Programs

School extracurricular activities can be augmented by jobs, community programs, or special training in the summers. Community recreation departments and other agencies frequently step-up activity in the summers. There are also

private camps, trips and expeditions, and other summer experiences aimed at students with a keen interest in Arts and Humanities; some of these opportunities are available through scholarship funds to students with high interest but limited financial resources. In addition to the following references, local and national newspapers offer articles and advertisements about summer educational programs. In every case, the counselor should advise that students check the accreditation and/or stability of a summer program before embarking on it. Reference works about summer experiences include:

New York Times Summer Guide for Teenagers Abroad. Beatrice and Howard Rowland. New York: Quadrangle/New York Times Publishing Company, 1973.

1974 Collegiate Summer Employment Guide. Los Angeles, California: American Collegiate Employment Institute.

Summer Camps and Summer Schools. Boston, Massachusetts: Porter Sargent.

Summer Employment Directory of the United States. Cincinnati, Ohio: National Directory Service, Inc., 1974.

Teenage Employment Guide. Allan B. Goldenthal. New York: Simon and Schuster, 1969.

Teen-Age Summer Guide. Meyer Reinhold. Woodbury, New York: Barron's Educational Series, 1969.

"Where to Find Summer Jobs, Ideas and Information." Steven E. Goehrn. P.O. Box 579-N, Seerville, New Jersey 08876.

Whole World Handbook: A Student Guide to Work, Study and Travel Abroad. Marjorie Adoff Cohen. New York: Council on International Educational Exchange, 1974.

Specialized Public High Schools;  
Private Secondary Schools

Metropolitan area public schools are increasingly establishing specialized or magnet schools in fields such as Performing Arts, Creative Arts, Visual Arts, or Humanities. These schools may offer academic courses in addition to special courses, or may require that students spend part of the school day at a "home" high school for academics and the remainder at the specialized school. At least two states (North Carolina and Florida) have residential public schools which offer secondary level training in performing arts.

Students must audition or be tested for admission to many specialized public high schools. Upon admission they work with a faculty who are proficient as teachers and are usually also practicing artists. Some specialized public schools arrange for very advanced students to receive extra preparation at local universities or with community professionals.

A list of schools established by 1976 appears in Appendix B. When public schools do not offer the kinds of learning necessary for some students, parents and counselors may want to consider private education. For example, some private schools have intensive performing arts training along with traditional academic programs. Two reference books which discuss private schools throughout the country are:

The Handbook of Private Schools: An Annual Descriptive Survey of Independent Education. Boston, Massachusetts: Porter Sargent.

Prep School Guide. Red Bank, New Jersey: Lovejoy's College Guide.

### Courses to Take in High School

As counselors and students plan each year of high school, they should consider vocational courses to supplement the college preparatory program. For example, courses in woodworking, plastics, metals, and drafting can benefit students seeking careers in visual arts and crafts, theater and media; electronics courses are important to the performance of many music occupations. Courses especially useful to each Arts field include:

- Dance: physical education, music, drama, literature, history, French
- Music: performance courses; music theory, appreciation and history; electronics; history and literature; German, Italian, French
- Theater and Media: drama, speech, music, literature, history, audiovisuals, drafting, electronics, dance, and physical education

- Visual Arts and Crafts: studio courses; art theory, appreciation, and history; industrial arts including welding; history and literature; foreign languages

- Writing: writing and journalism courses, literature, history, foreign languages including Latin, audiovisual courses, math and science for potential technical writers.

Humanities: The major difficulty in advising students who are considering most careers in the Humanities is that they have usually had little opportunity to test their aptitudes in these areas. It is wisest to recommend the broadest choice of courses within social studies, language arts, and foreign languages. Because definitive occupational plans are often not made until well into their college years, or even later, students should plan high school programs making them eligible for admission into four-year liberal arts colleges and universities.

As the charts on the following pages indicate, some high school courses are crucial and others are important in helping students gain the knowledge and skills for carrying out specific jobs.

The Importance of Regular  
School Subjects for Selected Occupations  
in Arts and Humanities Fields

A. Visual Arts and Crafts Courses

Jobs where Art background is CRUCIAL	Jobs where Art background is IMPORTANT
Art Critic Art Historian* Art Therapist* Cartoonist College Art Faculty Member* Costume Designer Craftsperson Curator* Elementary/Secondary Art Teacher* Fashion Designer Fine Artist Graphic Designer Handcrafts Designer Industrial Designer* Illustrator Interior Designer Illustrator Interior Designer Museum, Adult Education or other Teacher Photographer Scenery Designer Textile Designer	Architect* Art Business Person Art/Crafts Manager Art/Crafts Technician Art Librarian* Art Researcher* Art Salesperson Display Person Environmental Designer* Fine Art Technician Government Art Specialist Landscape Architect* Lighting Designer Makeup Person Museum Technician Sign Painter

\* - Graduate study usually required

## B. Drama, Speech Courses

Jobs where Drama, Speech background is CRUCIAL	Jobs where Drama, Speech background is IMPORTANT
Actor Broadcast Journalist All Drama Teachers Comedian Dancer Magician Mime Playwright Puppeteer Scriptwriter Opera Singer Stage or Media Director	All Teachers Arts Manager Arts Therapist* Choreographer Circus Performer Clergyperson Community Arts Specialist Drama Critic Drama Historian Lawyer* Movie or Tv Critic Opera Conductor

## C. English Courses

Jobs where English background is CRUCIAL	Jobs where English background is IMPORTANT
Actor All Teachers Anthropologist** Arts Critic Broadcast or News Journalist Clergyperson* Editor Educational Administrator* Entertainer Historian* Interpreter Lawyer* Librarian* Philosopher* Political Scientist* Sociologist* Translator Writer	Arts Business person Arts Manager Arts Salesperson Director Economist* Museum Curator* Paralegal Producer Special Librarian*

\* - Graduate study usually required

## D. Foreign Language Courses

Jobs where Foreign Language background is CRUCIAL	Jobs where Foreign Language background is IMPORTANT
All Language Teachers Foreign Broadcast Journalist Foreign Correspondent for Newspaper Foreign Script Writer Interpreter Opera Singer Translator	Anthropologist* Arts Manager Choral Conductor* College Foreign Student Advisor Historian* Linguist* Museum Curator* Political Scientist*

## E. Music Courses

Jobs where Music background is CRUCIAL	Jobs where Music background is IMPORTANT
All Music Teachers Choreographer Conductor* Composer* Instrument Tuner Music Critic* Music Performer Music Therapist* Musicologist*	Community Music Specialist Dancer Dance Teacher, Therapist Director Entertainer Instrument Builder Music Manager Music Publisher Music Salesperson Music Studio Technician Producer

\* - Graduate study usually required

## F. Physical Education (Dance) Courses

Jobs where Dance background is CRUCIAL	Jobs where Dance background is IMPORTANT
Actor Choreographer Dance Critic Dance Notator Dance Teacher Dance Therapist* Dancer Some Entertainers (Stunt People, Trapeze Artists, etc.)	Dance Historian* Dance Researcher* Ethnomusicologist* Musical Director

## G. Social Studies Courses

Jobs where Social Studies background is CRUCIAL	Jobs where Social Studies background is IMPORTANT
All Social Studies Teachers Anthropologist* Archivist* Arts Historian* Economist* Educational Counselor* Geographer* Historian* Lawyer* Museum Curator* Political Scientist* Sociologist*	Arts Critic* Arts or Humanities Librarian* Clergyperson* Editor Educational Administrator* Elementary Teacher Writer

\* - Graduate study usually required

## II. Technical/Vocational/Industrial Courses

Jobs where Industrial Arts Background is CRUCIAL	Jobs where Industrial Arts background is IMPORTANT
Acoustician Costume Maker Craftsperson Display Technician Industrial Design Technician Music Instrument Builder and Repairer Museum Technician Photo Technician Printing Technician Sculptor Set Designer Set Builder Sound/Music Technician Vocational Teacher	Architect* Artist Archeologist* Costume Designer* Fashion Designer Industrial Designer* Interior Designer Landscape Architect* Landscape Designer Lighting Designer Musician Sound Designer Stage Manager Textile Designer

\* - Graduate study usually required



Alternatives to  
Traditional Colleges  
as Educational Pathways

Not all students will want to follow high school immediately with college. For other students, attending college may be detrimental to an Arts career: ballet dancers, for example, usually concentrate on perfecting performance skills during the time when other high school graduates are in college; some theater students go straight to repertory companies or specialized postsecondary drama courses from high school. The following reference books suggest experiences other than those offered by traditional liberal arts institutions.

Alternatives to College. Miriam Hecht and Lillian Traub. New York: MacMillan, 1975.

Alternatives to Traditional Post-Secondary Education. S. Norman Feingold. Washington: B'nai B'rith Career and Counseling Services, 1973.

Career Choice and Preparation. William Schill and Harold Nichols. Danville, Illinois: Interstate Printers and Publishers, 1970.

Guide to Alternative Colleges and Universities. A. Wayne Blaze, et al. Boston: Beacon Press, 1974.

Guide to Career Education. Muriel Lederer. New York: Quadrangle/The New York Times Book Company, 1974.

Meeting the Challenge: Experimental and Innovative Colleges and Universities. S. Norman Feingold et al. Washington: B'nai B'rith Career and Counseling Services, 1974.

Nontraditional College Routes to Careers. Sarah Splaver. New York: Julian Messner, 1975.

Paraprofessions: Careers of the Future and Present. Sarah Splaver. New York: Julian Messner, 1972.

This Way Out: A Guide to Alternatives to Traditional College Education in the United States, Europe, and the Third World. John Coyne and Tom Hebert. New York: E.P. Dutton, 1972.

Your Career If You're Not Going to College. Sarah Splaver. New York: Julian Messner, 1971.

Your Future - With or Without College. William C. Resnick and Philip B. Loltick. Arlington, Massachusetts: Bellman Publishing Company, 1971.

Specialized schools for aspiring actors, commercial artists, broadcasters, musicians, etc., may be appropriate for students desiring to take only those courses which lead to their career goals. The following sources catalog many occupational programs of interest to students who are fairly certain of their vocational plans.

American Trade Schools Directory. Ulrich E. Croner. Queens Village, New York: Croner Publications, 1974 (updated monthly).

Blue Book of Occupational Education. Max M. Russell, editor. New York: GCM Information Corporation, 1971.

Directory of Post-Secondary Schools with Occupational Programs, Public and Private. Washington, D.C.: National Center for Educational Statistics, Government Printing Office, 1975.

Directory of Vocational Training Sources. Chicago, Illinois: Science Research Associates, 1964.

Lovejoy's Career and Vocational School Guide. Clarence E. Lovejoy. New York: Simon and Schuster, 1973.

Training Opportunities. New York: Simon and Schuster. Revised annually.

The counselor can also call the local or regional office of the U.S. Department of Labor, Bureau of Apprenticeship and Training, to obtain information about the few apprenticeship programs which exist in Arts/Humanities fields.

#### References Describing Traditional Colleges, Universities

Most Humanities occupations require completion of at least four years of postsecondary education. Most Arts practitioners, while criticizing the lack of practical courses offered in postsecondary institutions, believe that a formal liberal arts education helps potential workers become more effective in their chosen career than does narrow, specialized training. Further, college training can add to the desirable possibility -- and often necessity -- of career alternatives. The future economist and sculptor alike benefit, for example, from a teaching certificate or accounting courses. Colleges and universities have the advantage of affording students experience in productions, art exhibits, newspapers, etc., through which skills are honed before the students face the competitive work world. Among the

standard references which describe colleges and universities are:

- Two-Year Colleges

American Junior Colleges. Washington, D.C.: American Council on Education.

Barron's Guide to the Two-Year Colleges (Volumes 1 and 2). Woodbury, New York: Barron's Educational Series, Inc.

Comparative Guide to Junior and Two-Year Community Colleges. James Cass and Max Birnbaum. New York: Harper and Row.

Community and Junior College Directory. Washington, D.C.: American Association of Community and Junior Colleges.

Ferguson Guide to Two-Year Programs (for technicians and specialists). Garden City, New York: Doubleday and Company.

- Four-Year Colleges and Universities

American Universities and Colleges. Washington, D.C.: American Council on Education.

Barron's Handbook of College Transfer Information. Woodbury, New York: Barron's Educational Series, Inc.

College Blue Book Series. Riverside, New Jersey: MacMillan Information.

College Handbook. New York: College Entrance Examination Board.

College View Deck (manipulative device which narrows choices according to individual specifications). Moravia, New York: Chronicle Guidance Publications.

Comparative Guide to American Colleges. James Cass and Max Birnbaum. New York: Harper and Row.

Comparative Guide to American Colleges: Professional and Guidance Edition. James Cass and Max Birnbaum. New York: Harper and Row. (Includes visual, performing, commercial arts programs)

Directory of Accredited Institutions. Washington, D.C.: Accrediting Commission of the Association of Independent Colleges and Universities.

Guide to College Majors. Moravia, New York: Chronicle Guidance Publications.

Meeting the Challenge: Experimental and Innovative Colleges and Universities. Washington, D.C.: B'nai B'rith Career and Counseling Services.

New York Times Guide to College Selection. Ella Mazel. New York: Quadrangle/The New York Times Publishing Company.

The Annual Guides to Graduate and Undergraduate Study. Karen C. Hegener, Editor. Princeton, New Jersey: Peterson's Guides.

Profiles of American Colleges Vol. I: Descriptions of the Colleges. Profiles of American Colleges Vol. II: Index to Major Areas of Study. Woodbury, New York: Barron's Educational Series, Inc., 1975.

Counselors working with handicapped students will find these two guides useful for describing postsecondary educational facilities:

A Guide to College/Career Programs for Deaf Students. Edited by E. Ross Stuckless and Gilbert L. Delgado. Rochester, New York: National Technical Institute for the Deaf and Gallaudet College, 1975.

Higher Education Accessibility Guide. Cambridge, Massachusetts: Abt Associates (55 Wheeler St.), 1976. (Describes facilities of too colleges throughout the United States)

Postsecondary Education  
According to  
Arts/Humanities Fields

The student choosing to prepare for a career in an Arts or Humanities field by attending college will find that this discussion, categorized by field, contains useful information about postsecondary education.

• Dance

Private study is the prevalent form of learning to perform dance, with students taking lessons continually from about the age of eight until they audition for professional companies at about 17 or 18. Fewer colleges offer undergraduate specialties in dance than in other fields of the Arts, and when these programs exist, they are often part of a physical education major (although there is a trend toward separate departments).

The degree conferred is Bachelor of Arts (B.A.) or Sciences (B.S.), or Bachelor of Fine Arts (B.F.A.). Some graduate programs offering dance degrees are performance-oriented, whereas others emphasize research, teaching, or administration.

As of 1976, only six states have public school certification requirements in dance education, and in these cases, courses in physical education, education, and dance (performance, theory, and methods) are basic. Sometimes dance education courses are offered in the school of education; in other colleges, the courses are in the liberal arts division or in a separate school of physical education. Because very few public schools have intensive elementary/secondary dance programs, dance teachers are trained to double as physical education teachers, and therefore need physical education certification. If established performers enter teaching they rarely need to attend formal educational institutions, because they usually work in private dance studios, dance companies, or in special situations where state certification is not required.

Dance Directory: Programs of Professional Preparation in American Colleges and Universities. American Association for Health, Physical Education, and Recreation - Dance Division. 1201 Sixteenth Street, N.W. Washington, D.C. 20036.

Directory of Professional Preparation Institutions in Health, Physical Education, and Recreation. Washington, D.C.: American Association for Health, Physical Education, and Recreation.

Directory of Professional Preparation: Programs in Recreation, Parks, and Related Areas. Washington, D.C.: American Association for Health, Physical Education, and Recreation.

#### • Music

Preparation for music careers can be obtained in many settings, but students who have not had intensive musical instruction during their high school years are at a disadvantage, because many college and conservatory programs require auditions as part of their admissions requirements. Even those colleges which emphasize liberal arts training are more often requiring proficiency in all aspects of "musicianship," especially in keyboard knowledge and theory. Since voices do not mature until about the age of 16, vocalists often have had less preliminary training than instrumentalists.

Those students interested in "classical" performance careers are most likely to enter institutions which confer B.F.A. or Bachelor of Music degrees; these degrees are considered "professional" rather than academic because of the emphasis on performance courses. Conservatories offer diplomas as well; fewer credits are required for a diploma than for a Bachelor of Music degree. The student who prefers to get performance training at a liberal arts institution can study until receiving the Master of Music (M. Mus.) degree. It is rare that a performer will desire a more advanced degree. Traditionally, "popular" performers have not needed the intensive training required of "classical" performers, although there is an increase in

number of jazz and modern music courses offered in performance-oriented schools. Students desiring liberal arts subjects as well as musical courses should probably choose general colleges and universities, whereas students wanting only music courses should consider specialized schools and conservatories.

Students planning to teach music in public schools will find appropriate courses in programs leading to the B.A., B. Mus., or Bachelor of Music Education (B. Mus. Ed.), although there are other less well-known degrees according to the institution or region of the country. Graduate degrees for potential college-level teachers include the Master of Arts (M.A.), M. Mus., and Master of Music Education (M. Mus. Ed.), and at the doctoral level, the Ph.D., Doctor of Music Education or Doctor of Musical Arts (D.M.A.). Private teaching depends more on the teacher's performance ability and salesmanship than on the degrees accumulated.

Music therapy is an emerging occupation which usually requires a graduate degree. Training in piano technology (piano tuning, repairing, and rebuilding) usually takes two years at specialized technical schools.

List of "Endorsed" Programs.  
The Piano Technicians Guild,  
P.O. Box 1815, Seattle,  
Washington. 98111.

List of Member Schools. National Association of Schools of Music, Suite 202, 1424 Sixteenth Street, Washington, D.C. 20036.

List of Schools. National Association for Music Therapy, P.O. Box 610, Lawrence, Kansas 66044.

#### ● Theater

Rather than study toward either undergraduate or graduate degrees, many students interested in theater attend specialized schools of acting. The majority of these are in New York City and California. Another training ground for many aspiring performers, designers, and backstage people is work with one of the repertory theaters in the country; most major cities in the United States now have at least one repertory theater. Students audition for admission, as they will for many college programs.

College may be appropriate for the educational and career goals of many students interested in theater. Some of the best training exists at colleges which have working relationships with repertory companies. College productions provide varied learning opportunities which theater arts courses can complement. Humanities courses help students understand the historical, sociological, and psychological aspects of drama. For potential producers, colleges and universities offer business courses in addition to drama. Students interested in design aspects of theater work can take necessary art courses in colleges and universities; increasingly, theater designers hold graduate degrees.

The Bachelor of Fine Arts degree (B.F.A.) is considered the most career-oriented college

degree; however students in theater more commonly move from a Bachelor of Arts (B.A.) to a Master of Fine Arts (M.F.A.) than in other Arts fields. An M.F.A. or Ph.D. or Ed.D. is essential for people who want to teach theater on the college level.

Summer stock experience is excellent training for students interested in any area of the theater and provides the requisite time leading to membership in Actors Equity Union -- a necessity for jobs in professional theater.

Entertainers do not require college to help them perform their work; they learn from others in their fields, whether in loose apprenticeship systems or by watching and continually practicing. However, special schools for potential circus performers, puppeteers, etc., do exist.

Directory of American College Theater. American Educational Theater Association. John F. Kennedy Center for the Performing Arts, 1701 Pennsylvania Avenue, N.W., Washington, D.C. 20006.

Summer Theater Directory. American Theater Association, Inc., 1517 Seventh Street, N.W., Washington, D.C. 20004

"Relationships between Educational Theater and Professional Theater: Actor Training in the United States." Educational Theater Journal, November, 1966.

#### • Media

Although students can prepare for media careers through their own efforts, proficiency in most aspects of the field is usually acquired through formal coursework either in a college or proprietary school. Specialized electronic schools offer programs to students interested in the technical aspects of radio and television broadcasting. In academic settings, students can choose from two-year programs to doctoral level degrees, focusing on film study, mass communications, audiovisual methods, or other specialty.

The American Film Institute Guide to College Courses in Film and Television. Acropolis Books Ltd., 2400 17th Street, N.W., Washington, D.C. 20009.

Colleges and Universities Offering Courses and Degree Programs Involving Educational Broadcasting. National Association of Educational Broadcasters, 1346 Connecticut Avenue, N.W., Washington, D.C. 20036.

Film Schools List. Professional Photographers of America, Inc. Des Plaines, Illinois.

Film Study in Higher Education. American Council on Education, 1785 Massachusetts Avenue, Washington, D.C. 20036.

Radio-Television Degree Programs in American Colleges and Universities. National Association of Broadcasters, 1771 N Street, N.W., Washington, D.C. 20036.

● Visual Arts and Crafts

Students planning to concentrate in studio art or crafts are most likely to attend specialized schools which give diplomas, certificates, or B.F.A. degrees, although liberal arts colleges now allow more studio courses to be presented toward a B.A. degree than was previously possible. If a student plans to follow an academic program to become a working artist, he/she may move from a B.F.A. to an M.F.A. Intensive studio exposure is the core of these programs. Emphasis may be on fine arts or on applied arts.

Students concerned with the academic study of art theory, history, or criticism could move from a B.A. to an M.A. and eventually to a Ph.D. The latter degree is usually essential for teaching on the postsecondary level. Students planning to teach art in public schools will probably acquire a B.A. with a major in art or art education. The few art therapy programs in the country are usually offered at the graduate level and may be part of an occupational therapy degree.

Most specialized arts schools and colleges/universities ask art majors to present portfolios of their work, either upon admission as freshmen or upon declaring themselves as art majors during their sophomore year. Counselors can encourage the high school art faculty to work with art students during the high school years on preparation of a portfolio.

Professional training in architecture usually requires a five or six year undergraduate degree or an extended master's degree. The degree awarded is either a

Bachelor or Master of Architecture. A three-year internship is required before an architect is eligible to take the state licensing examination. Landscape architects need a similar length of training and are usually state-licensed.

The American Art Directory.  
R.R. Bowker and Company, 1180  
Avenue of the Americas, New  
York, New York 10036.

Architectural Schools in North America. Association of Collegiate Schools of Architecture, Inc., 1735 New York Avenue, N.W., Washington, D.C. 20036.

By Hand: A Guide to Schools and a Career in Crafts. E.P. Dutton and Company, 201 Park Avenue, New York, New York 10005.

Directory of Colleges and Universities Offering Degrees in Industrial Arts. American Industrial Arts Association, 1201 Sixteenth Street, N.W., Washington, D.C. 20036.

"Directory of Degree Granting Schools" in Art Career Guide, Watson-Guptill Publications, One Astor Plaza, New York, New York 10036.

Directory of Institutions Offering Interior Design Education. Interior Design Education Council, Department of Interior Design, Virginia Commonwealth University, 901 West Franklin Street, Richmond, Virginia 23220.

List of Accredited Schools in Art and Design. National Association of Schools of Art, One DuPont Circle, N.W., Suite 650, Washington, D.C. 20036.



List of Accredited Schools in Landscape Architecture. Chronicle Guidance Publications, Moravia, New York 13118.

List of Leading Art Schools. National Association of Schools of Design, One DuPont Circle, N.W., Suite 650, Washington, D.C. 20036.

American Artist Art School Directory. American Artist, 1515 Broadway, New York, New York 10036.

Accredited Programs in Architecture. National Architectural Accrediting Board, Inc., 1735 New York Avenue, Washington, D.C. 20006.

Technical Schools, Colleges, and Universities Offering Courses in Graphic Communications. Graphic Arts Technical Federation, 4615 Forbes Avenue, Pittsburgh, Pennsylvania 15213.

#### • Writing

A Bachelor of Arts degree in English or journalism combined with extensive writing experience in college is the typical preparation for most writing occupations. Potential technical writers/editors will need to take science, math, or engineering courses; potential secondary teachers will need the education courses leading to public school certification. A very broad educational background is helpful for most writing occupations.

Graduate programs exist in creative writing, journalism, and communications. These programs are useful for people planning to teach, or for students whose undergraduate major was not in a writing field; graduate degrees

are not yet a requirement for most writing careers.

Colleges Offering Public Relations Courses. Public Relations Society of America, New York, N.Y.

Education for a Journalism Career. American Council on Education for Journalism, School of Journalism, University of Missouri, Columbia, Missouri 65201.

Education for Advertising Careers. American Association of Advertising Agencies, 200 Park Avenue, New York, New York 10017.

Education for Journalism Careers. Association for Education in Journalism, Northern Illinois University, DeKalb, Illinois 60115.

"Education for Technical Writers," John A. Walter in Journal of the Society for Technical Communication.

Graduate Studies in Technical Writing and Communications. Rensselaer Polytechnic Institute, Troy, New York.

Journalism Scholarship Guide and Directory of College Journalism Programs. The Newspaper Fund, P.O. Box 300, Princeton, New Jersey 08540.

Where Shall I Go to College to Study Advertising? American Advertising Foundation, 1225 Connecticut Avenue, N.W., Washington, D.C. 20036.



• Humanities

Since many occupations in Humanities fields require degrees beyond the bachelor's level, students can anticipate earning at least a master's degree and very likely a Ph.D. or its equivalent. The Ph.D. is almost mandatory for people wishing to teach in colleges and universities; to help students obtain admission to graduate programs, counselors should encourage high schoolers to choose undergraduate schools with an excellent department in the student's chosen field. Secondary level teaching in Humanities fields requires education courses for public school certification, in addition to a bachelor's or master's degree.

Among the occupations in Humanities fields which do not require undergraduate and advanced degrees are:

Law - paralegal aide  
court reporter  
legal secretary

Religion - brothers and sisters  
in some orders

Museum Work - technicians

Foreign Language - those using  
language as a secondary  
skill: import/export  
clerks, bilingual secretaries,  
hotel clerks, etc.

Economics - market researchers

Sociology - polling workers

Education - classroom aides.

Archaeology in American Colleges.  
American Institute of Archaeology,  
260 West Broadway, New York  
10013.

Annual List of Accredited Teacher Education Institutions. National Council for Accreditation of Teacher Education, 1750 Pennsylvania Avenue, N.W., Room 411, Washington, D.C. 20006.

Director of College Geography in the United States. The Geographical Studies and Research Center, Eastern Kentucky University, Richmond, Kentucky.

Education and Career Information and Related Fields. American Society of Planning Officials, 1313 East 60th Street, Chicago, Illinois 60637.

Educational Directory: Careers and Courses in Archival Administration. Society of American Archivists, P.O. Box 9198, University of Illinois, Chicago, Illinois 60680.

Geography in the Two-Year Colleges. Association of American Geographers, 1710 Sixteenth Street, N.W., Washington, D.C. 20009.

Guide to Departments of Anthropology. American Anthropological Association, 1705 New Hampshire Avenue, N.W., Washington, D.C. 20009.

List of Accredited Law Schools. Association of American Law Schools, One DuPont Circle, Suite 370, N.W., Washington, D.C. 20036.

List of Theological Schools. American Association of Theological Schools, P.O. Box 396, Vandalia, Ohio 45377.

Museum Studies and Museum Training Courses in the U.S. and Canada. American Association of Museums, 2235 Wisconsin Avenue, N.W., Washington, D.C. 20007.

Official Guide to Catholic Educational Institutions and Religious Communities in the United States. 100 North Village Avenue, Rockville Centre, New York 11570.

Paralegal Institute, 132 Nassau Street, New York, New York 10038.

Pre-Law Handbook. Educational Testing Service, Princeton, New Jersey.

Preparation of Humanities Teachers. National Association for Humanities Education, P.O. Box 28, Kirksville, Missouri, 67501.

Review of Higher Education. American Bar Association, 1157 East 61st Street, Chicago, Illinois 60657.

Student Anthropology Handbook: A Guide to Academic Training, and Career. General Learning Press, Cambridge, Massachusetts 02138.

Training Programs for New Opportunities in Applied Anthropology. American Anthropological Association, 1705 New Hampshire Avenue, N.W., Washington, D.C. 20009.

## Questions to Ask About Colleges

When formal postsecondary education is the appropriate path to a particular career goal, the counselor can help the student consider a variety of factors in choosing a college. Beyond the general considerations of location, size, accreditation, sex of student body, degrees granted, cost, financial aid, and living accommodations, students are likely to be more satisfied with their college choice by exploring college catalogues and talking with college admissions officers and faculty to answer these kinds of questions:

### • General School Information

What percentage of beginning students leave after: 1) the first year, 2) the second year, 3) before graduation?

In general, how large are classes? Are most of them lecture, discussion, or applied courses?

Does the school offer independent study, exchange programs, artists-in residence, work-study, cooperative education, internships, or community involvement with practicing workers and organizations in the student's field of interest?

What are the overall graduation requirements?

Does the school allow students to develop interdisciplinary or individual programs?

If the school is a proprietary school, is it approved by the Veterans Administration or the State Department of Education?

If it is a correspondence program, is it accredited by the Home Study Accreditation Commission, Veterans Administration, or another accrediting agency?

- Major Departments

Is the major department large and varied enough to accommodate student academic interests?

Does the department regularly invite professional workers to talk with students?

What is the range of career alternatives within the major?

Is the department reputation good? (i.e., do the students get good jobs and go to quality graduate schools?)

What are the departmental graduation requirements?

Are the facilities adequate to meet the student's needs and the department's stated objectives?

- Faculty Members within Major Departments

Do prominent faculty members teach undergraduate courses?

What are the faculty's special interests? What do they publish? Are they involved in the school's extracurricular activities?

Do they seem interested in their students' futures or only in their performance in class?

Are they willing to discuss the career limitations of their fields?

Have they had experience, other than teaching, in their fields?

Will they be honest in evaluating the student's career and educational potential, or do they need to keep students in their departments for purposes of financial appropriations, faculty tenure, etc.?

- Career Planning Facilities

Is there a career planning office?

May any student use it or is it mainly for seniors?

Is there a career resource section for student browsing?

Does it have a library of graduate school catalogues and financial aid information?

Are there career exploration courses?

Are occupational interest and aptitude tests given?

Is there a knowledgeable counselor usually available?

- Placement Offices

Is there a strong placement office?

Does it have an updated list of summer and part-time jobs on file?

How many employers visit it to interview graduating students for jobs?

What percentage of graduating seniors looking for jobs found them by the end of their final year? six months later?

Does the office offer advice or courses on developing resumes, searching for jobs, and preparing for employment interviews or auditions?

Does the school follow-up its graduates?

Financial Assistance for  
Students Planning  
Postsecondary Education

Some financial aid exists in the form of gifts (either scholarships or grants which do not have to be repaid); other sources are loans to be repaid over varying periods of time. A combination of work and study is often possible. Financial need does not always have to be established, because some awards depend on creative, athletic, or academic ability. Much of the available financial aid is unused because students, parents, and counselors do not know of its existence -- especially students from economically disadvantaged or culturally different backgrounds.

The following books provide extensive information:

Barron's Handbook of American College Financial Aid. Woodbury, New York: Barron's Educational Series, Inc.

Barron's Handbook of Junior and Community College Financial Aid. Woodbury, New York: Barron's Educational Series, Inc.

College Blue Book: Scholarships, Fellowships, Grants, and Loans. Riverside, New Jersey: MacMillan Information, 1975.

College Education Financing. Washington, D.C.: AFL-CIO Pamphlet Division.

Financial Aids for Higher Education. Orion Keeslar. Dubuque, Iowa: William G. Brown Publishing. (Revised annually.)

Guide to Financial Aids for Students in Arts and Sciences for Graduate and Professional Study. Aysdel Searles, Jr. and Anne Scott, Editors. New York: Arco Publishing Company, 1971.

Helping Students Meet College Costs: A Guide for Counselors. New York: College Entrance Examination Board.

How and Where to Get Scholarships and Loans. Juvenal Angel. New York: Monarch Press, 1968.

Meeting College Costs: A Guide for Parents and Students. Princeton, New Jersey: College Entrance Examination Board, 1975.

Need a Lift? Indianapolis: The American Legion. (Revised annually.)

Scholarships, Fellowships, and Loans. S. Norman Feingold. Arlington, Massachusetts: Bellman Publishing Company, 1974.

Scholarships, Loans, and Awards Offered by Independent and AFL-CIO Affiliated Labor Unions. Moravia, New York: Chronicle Guidance Publications, 1974.

Student Financial Help: A Guide to Money for College. Edith E. and Joyce W. Scarnin. Garden City, New York: Doubleday and Company, 1974.

Toward Equal Opportunity for Higher Education: Report of the Panel on Financing Low-Income and Minority Students in Higher Education. New York: College Entrance Examination Board, 1973.

You Can Win A Scholarship. Samuel Brownstein and Mitchell Weiner. Woodbury, New York: Barron's Educational Series, 1972.

The Federal government is a primary source of aid, but because its major programs shift in emphasis from year-to-year the counselor should obtain current information from the state Office of Higher Education. This office will inform counselors about financial assistance available from the state also.

The Superintendent of Documents, Washington, D.C., publishes these pamphlets describing financial assistance:

Catalog of Federal Education Assistance Programs (Department of Health, Education, and Welfare)

Federal and State Student Aid Programs

Financing Postsecondary Education in the United States (The National Commission on the Financing of Postsecondary Education).

The U.S. Office of Education in Washington offers a brochure titled, Five Federal Financial Aid Programs Fact Sheet. Upward Bound and Talent Search are two programs for disadvantaged students sponsored by this office.

Other sources of financial assistance include labor unions, veterans'

associations, business and civic groups, religious organizations, and such organizations as the National Merit Scholarship Corporation and the National Honor Society.

Beyond government and private funding sources, colleges and universities provide their own assistance, and the counselor may want to contact the financial aid offices of these institutions for further information.

Computer searches, although expensive (about \$40) are guaranteed to uncover at least minimum results. To learn more about this service, contact Scholarship Search at 7 West 51st Street, New York, New York 10019.

Physically handicapped students are eligible for special assistance. The counselor can contact representatives of the Social Security Administration, the Education Department of the United States Department of Labor, and the State Division of Vocational Rehabilitation for specific information.

One source of financial assistance solely for young women is the Business and Professional Women's Foundation, 2012 Massachusetts Avenue, N.W., Washington, D.C. 20036.

Information, counseling, and funding organizations exist especially to assist minority students. Among them are the following groups:

ASPIRA Educational Opportunity Center (Puerto Rican Students)  
216 West 14th Street  
New York, New York 10011

Bureau of Indian Affairs  
Higher Education Program  
123 Fourth Street, N.W.  
P.O. Box 1788  
Albuquerque, New Mexico 87103

League of United Latin-American  
Citizens  
400 First Street, N.W.  
Washington, D.C. 20001

National Achievement Scholarship  
Program for Outstanding  
Black Students

National Merit Scholarship  
Corporation  
Educational Services Department  
990 Grove Street  
Evanston, Illinois 60201

National Association for Advance-  
ment of Colored People  
1790 Broadway  
New York, New York 10019

National Scholarship Service and  
Fund for Negro Students  
1776 Broadway  
New York, New York 10019

National Urban League  
55 East 52nd Street  
New York, New York 10022

Students who appear unusually interested or talented in fields within the Arts and Humanities may find help through related professional organizations. Chapter Three lists those associations which publish career and educational information; some of them also provide scholarship aid. A few publications which detail financial information pertaining to the needs of students planning education in the Arts and Humanities are the following:

American Newspaper Publishers Association Federation Scholarships for Minority Journalism Students. Washington, D.C.: American Newspaper Publishers Association Federation.

Awards for Singers. New York: Central Opera Service, 1969.

Financial Assistance for Library Education. Chicago, Illinois: American Library Association, 1973.

Grants and Aids to Individuals in the Arts. Washington, D.C.: Washington International Arts Letter.

Literary and Library Prizes. Olga S. Weber. New York: R.R. Bowker Company, 1967.

Journalism Scholarship Guide and Directory of College Journalism Programs. Princeton, New Jersey: The Newspaper Fund.

William Randolph Hearst Foundation Journalism Scholarship Awards Program. San Francisco: William Randolph Hearst Foundation.

## 5. GIFTED AND TALENTED STUDENTS

### Introduction

Many of the students seeking advice from counselors about Arts and Humanities careers are gifted and/or talented people. Other gifted and/or talented students deserve encouragement from counselors to consider careers in Arts and Humanities fields.

The widespread lack of knowledge about gifted and talented students became painfully evident when a U.S. Office of Education survey in the early 1970's revealed that almost half of the school administrators contacted believed that their student bodies contained no gifted and talented students. Yet based on the 1970 census, the ERIC Clearinghouse on Handicapped and Gifted Children indicated that from three to five percent of our school-aged children should be classified as having exceptional ability in at least one area, if not in many. Of this group of 2,580,000 students, only about four percent receive even the most minimal attention from schools.

### Definition

Gifted and talented children are those...with demonstrated achievement and/or potential ability [for high performance] in any of the following areas, singly or in combination:

1. general intellectual ability
2. specific academic aptitude
3. creative or productive thinking
4. leadership ability
5. visual or performing arts
6. psycho-motor ability.<sup>1</sup>

### Identification

Gifted and talented youngsters do not inevitably surface. Identification, particularly at the secondary school level, is sometimes difficult due to earlier pressures on very bright or creative students to conform to the prevailing norms set by family and peers. In many cases, students' concerns about seeming "different" have effectively disguised their special aptitudes and abilities. Therefore, many screening methods

<sup>1</sup> Education of the Gifted and Talented: Report to the Congress of the United States by the United States Commissioner of Education (Washington, D. C.: Government Printing Office (72-5020), 1972) p.2.

may be necessary to determine who the gifted and talented are, for them to benefit from special courses, programs, and counseling.

Group intelligence tests, the most common procedure, are inadequate as the sole means of identification because studies have determined that these tests ignore large numbers of truly capable students. The U.S. Office of Education Report on the Education of the Gifted and Talented states:

The most highly gifted children were penalized most by group scores; that is, the higher the ability, the greater probability the group test would overlook such ability.<sup>2</sup>

In contrast, individual I.Q. tests allow for creative and original responses. Ruth Martinson of the National/State Leadership Training Institute on the Gifted and Talented recommends the individual Stanford-Binet as "the best identification instrument currently available."<sup>3</sup>

Because I.Q. tests are not always reliable indicators of talent and giftedness, educators are developing and evaluating tests to measure aspects of creativity. Examples of creative tests are the Torrance Tests of Creative Thinking, Hatch Test for Creativity, and the Southern California Tests

of Divergent Production (Guilford). Chapter Two describes these tests. Aptitude and ability tests are also helpful in providing information which may help identify gifted and talented students. Another measure being examined more closely for identification purposes is the personality inventory.

Actual performance is often a better predictor of talent than aptitude and ability tests, especially in visual art, music, dance, and theater. However, underachievement by gifted and talented students is a serious problem and is particularly apparent in four segments of the school population: blacks and other minorities, young women, rural students, and unmotivated white urban males.<sup>4</sup>

Rather than relying on any one method of identification, counselors can integrate a combination of cognitive, affective, and psycho-motor data. Some of the most widely used criteria include:

- Teacher ratings (although some research considers this method to be unreliable)
- Parental judgment
- Student's self-selection (peer ratings)
- Tests (aptitude, creativity, intelligence, achievement, and personality)

<sup>2</sup> Education of the Gifted and Talented, p. 18.

<sup>3</sup> Ruth Martinson, The Identification of the Gifted and Talented (Los Angeles: National/State Leadership Training Institute on the Gifted and Talented, 1974) p. 1.

<sup>4</sup> John Curtis Gowan and G.D. Demos, The Education and Guidance of the Gifted and Talented, 111 (New York: Charles C. Thomas, 1974) p. 164.



- Student's product and performance (writing, art, acting, etc.)
- Grades
- Motivation and self-discipline
- Counseling.

### Counseling

The counselor's role in identifying and guiding gifted and talented students is paramount. The following questions can help students in the process of self-assessment in relation to career exploration:

- How do I feel about being classified as very bright, very talented?
- What problems does it cause?
- What advantages does it offer?
- How do my friends and family encourage or discourage me?
- What are my plans? educational? occupational? Are they realistic?
- How do I hope to attain them?
- What do I do in my leisure time?
- What are my views about specific moral and ethical issues?
- What are my strengths? Limitations? weaknesses?
- What kinds of stereotypes do I hold about occupation?
- What are my personal and work values?

Beyond self-evaluation, the counselor can help gifted and talented students in other ways:

1. Indirectly, counselors may intervene with teachers and parents who need help in communicating with these youngsters.

2. Direct assistance may take the form of recommending courses as well as teachers whose methods encourage optimum initiative and learning.

3. The counselor should also suggest elective courses and extracurricular activities which broaden and challenge the interests and aptitudes of individual students, including art, music, and drama.

4. The counselor might be instrumental in getting the school to give or substitute credit for out-of-school lessons or experiences.

Most schools are unable to fulfill the wide-ranging and sometimes advanced needs and abilities of gifted and talented students; therefore, counselors must know the available community resources for augmenting student development. For example, relationships with adults from the community can provide both role models and personalized occupational information. The U.S. Office of Education affirms this view:

...because of the high degree of individuality of gifted and talented students, it is essential that they be given individualized attention. It is not possible to give them the same kind of attention that is given to the average child. It is not possible to give them the same kind of attention that is given to the average child. It is not possible to give them the same kind of attention that is given to the average child. It is not possible to give them the same kind of attention that is given to the average child.

<sup>5</sup> Education of the Gifted and Talented, p. 27.

Sometimes local colleges allow students to attend regular classes for high school credit or offer special programs on Saturdays, after-school, or during summers. Regional theaters, orchestras, and museums are a few of the places which provide performance and learning opportunities for secondary school students. Specialized public schools and/or programs as well as camps exist for this purpose also. Occupational sites provide places for field trips, volunteer, or paid experiences. Usually, these community resources are eager to help students who are genuinely interested; therefore, the counselor needs to know available programs, people, and places. Exploring Arts and Humanities Careers in the Community: A Program Planning Guide lists representative sites for placing students interested in Arts and Humanities careers.

#### Special Programs

Two outstanding national programs for gifted and talented students in the Humanities are the Presidential Scholars Program and the Exploration Scholarship Program. The first provides 121 senior high school students, identified by their S.A.T. scores, with a two-day trip to Washington to meet the President and watch Federal government in action.

Counselors who have exceptionally able and interested students in the fields of anthropology and archeology can write the regional U.S. Office of Education for application forms to the Exploration Scholarship program, whose thrust is scientific exploration. Over 150 students spend from one to eight weeks in various areas of

the world. There are special categories of winners from the following groups: Bureau of Indian Affairs, Model Cities Youth, Explorer Boy Scouts, and general senior high school students. Examples of other programs and agencies which serve students interested in experiential learning in the Arts and Humanities are listed in Exploring Arts and Humanities Careers in the Community: A Program Planning Guide.

#### National and State Resources

The counselor wanting to know more about helping gifted and talented students can obtain information from the following agencies:

American Association for  
Gifted Children, Inc.  
15 Grammercy Park  
New York, New York 10003

Council for Exceptional Children  
1920 Association Drive  
Reston, Virginia 22091

ERIC Clearinghouse on Handi-  
capped and Gifted Children  
1920 Association Drive  
Reston, Virginia 22091

\* Foundation for Gifted and  
Creative Children  
395 Diamond Hill Road  
Warwick, Rhode Island 02886

National Association for  
Gifted Children  
8080 Springvalley Drive  
Cincinnati, Ohio 45236

Four periodicals devoted to the needs of gifted and talented students are:

Exceptional Children  
Gifted Child Quarterly  
Gifted Child Newsletter  
Superior Student

Workshops and information are available from:

National/State Leadership  
Training Institute on the  
Gifted and the Talented  
Civic Center Tower Building  
316 West Second Street  
Los Angeles, California 90012

Every state and territory now has at least one individual designated as the contact person concerning the education of gifted and talented students. The list, along with the staff member at

each USOE Regional Office concludes this chapter. The lists are maintained by:

Office of Gifted and Talented  
U.S. Office of Education  
ROB #3, 7th and D Streets, N.W.  
Washington, D.C. 20202  
(202) 245-2482

The Office of Gifted and Talented has funds available to support state and local education agencies in special programs aimed at gifted and talented students. The Office of Career Education, at the same address, sets aside some funding for gifted and talented career education programs.

U.S. Office of Education Regional Offices  
Programs for the Gifted and Talented

Region I - Connecticut	Dr. Harvey Liebergott
Maine	USOE/DHEW
Massachusetts	John F. Kennedy Federal Building
New Hampshire	Government Center
Rhode Island	Boston, Massachusetts 02203
Vermont	(617) 223-5655
Region II- New Jersey	Commsr. Robert H. Seitzer
Puerto Rico	USOE/DHEW
Virgin Islands	Federal Building
New York	26 Federal Plaza
Canal Zone	New York, New York 10007
	(212) 264-4370
Region III-Delaware	Mr. Albert C. Crambert
District of Columbia	USOE/DHEW
Maryland	P.O. Box 13716
Pennsylvania	Philadelphia, Pennsylvania 19101
Virginia	(215) 597-1035
West Virginia	
Region IV- Alabama	Miss Ellen Lyles
Florida	USOE/DHEW
Georgia	Peachtree-Seventh Building
Kentucky	50 7th Street, N.E., Room 404
Mississippi	Atlanta, Georgia 30323
North Carolina	(404) 526-5311
South Carolina	
Tennessee	
Region V - Illinois	Dr. Richard Naber
Indiana	USOE/DHEW
Michigan	300 South Wacker Drive
Minnesota	32nd Floor
Ohio	Chicago, Illinois 60606
Wisconsin	(312) 353-1745
Region VI- Arkansas	Mr. Edward J. Baca
Louisiana	USOE/DHEW
New Mexico	1114 Commerce Street
Oklahoma	Dallas, Texas 75202
Texas	(214) 749-2634

Region VII - Iowa Kansas Missouri Nebraska	Dr. Harold Blackburn USOE/DHEW Federal Office Building 601 East 12th Street Kansas City, Missouri 64106 (816) 374-2276
Region VIII- Colorado Montana North Dakota South Dakota Utah Wyoming	Dr. Edward B. Larsh USOE/DHEW Federal Office Building 19th and Stout Streets Denver, Colorado 80202 (303) 837-3676
Region IX - Arizona California Hawaii Nevada American Samoa Guam	Mrs. Maryanne Faris USOE/DHEW Federal Office Building 50 Fulton Street San Francisco, California 94102 (415) 556-7750
Region X - Alaska Idaho Oregon Washington	Mr. Robert Radford USOE/DHEW Arcade Plaza Building 1321 Second Avenue, MS-628 Seattle, Washington 98101 (206) 442-0460

State Personnel to Contact  
for Information  
on Gifted and Talented Education

Sue Akers  
416 State Office Building  
State Department of Education  
Programs for Exceptional  
Children and Youth  
Montgomery, Alabama 36104  
(205) 832-3230

Larry Roberts  
Education Specialist  
Office for Exceptional Children  
State Department of Education  
Pouch F  
Juneau, Alaska 99811  
(907) 465-2858

Dennis McCrea  
Gifted and Talented  
Department of Special Education  
Department of Education  
Pago Pago, American Samoa 96799  
Dial 9-0, 633-4789

Donald Johnson  
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APPENDIX A.  
JOB TITLES IN THE ARTS AND IN THE HUMANITIES

DANCE

I. Performance and Creation

- A. Choreographers
  - 1. Ballet
  - 2. Modern dance
  - 3. Jazz dance
  - 4. Theater
  - 5. Film
  - 6. Television
  - 7. Night club
  - 8. Folk dance ensemble
- B. Dance
  - 1. Ballet
  - 2. Modern
  - 3. Jazz
  - 4. Popular
  - 5. Theater
  - 6. Film
  - 7. Television
  - 8. Night club entertainers
- C. Dance Notators
  - 1. Notator
  - 2. Reconstructor
  - 3. Autographer
- D. Musicians
- E. Designers
  - 1. Stage scenery designer
  - 2. Lighting designer
  - 3. Costume designer

II. Production and Application

- A. Production Management -  
Manager, Dance Company
- B. Camera, Lights, Sound
- C. Stage Set, Properties
- D. Costumes, Hairstyles, Makeup

III. Dance Business

- A. Arts Business Management:  
Concert Management
- B. Sales
  - 1. Manager, dance studio
  - 2. Salesperson, dancing  
instruction
- C. Professional Associations  
and Organizations
- D. Legal and Financial Offices

IV. Dance Education

- A. Teaching
  - 1. School, college
  - 2. Private studios
  - 3. Folk dance societies
  - 4. Ballroom studios

B. Community Arts Services

Library services - Bureau of  
Dance Notation

C. Dance Therapy

1. Hospitals
2. Clinics
3. Correctional institutions

D. Writers and Researchers

1. Dance critics
2. Dance historians

E. Government Services

1. State and regional  
Councils on the Arts
2. City officers of cultural  
affairs

## MUSIC

## I. Performance and Creation

## A. Instrumentalists

1. Solo performer
  - a. Concert
  - b. Television, radio
  - c. Recording studio
  - d. Night club
  - e. Special events
2. Accompanists
  - a. Recitals
  - b. Choral concerts
  - c. Opera rehearsals
  - d. Ballet rehearsals
  - e. Dance classes
  - f. Music shows, Music theater
  - g. Night club
  - h. Television, radio
  - i. Recording studio
3. Orchestral and band musicians
  - a. Symphony
  - b. Theater
  - c. Ballet
  - d. Opera
  - e. Popular bands and groups
  - f. Recording studio
  - g. Radio, television
  - h. Chamber music
  - i. Armed forces bands
4. Organists and other church musicians
  - a. Organists (pipe and electric)
  - b. Minister of music
  - c. Other instrumentalists (special performances)
  - d. Carillon

## B. Vocalists

## 1. Soloists

- a. Concert
- b. Chamber music
- c. Opera
- d. Music theater, music show
- e. Church soloist
- f. Popular vocalist

## 2. Ensemble

- a. Opera chorus
- b. Music theater chorus
- c. Chamber singers, madrigal
- d. Professional chorus
- e. Church choir

## C. Conductors

1. Symphony and chamber orchestra
2. Ballet
3. Opera
4. Television, radio
5. Schools, colleges, universities
6. Civic music organizations
7. Popular bands
8. Armed forces bands

## D. Composers

## 1. Composers

- a. Symphonic, chamber, opera
- b. Popular song
- c. Commercial jingle
- d. Motion picture
- e. Music theater
- f. Music for teaching

- 2. Arrangers
    - a. Orchestrators
    - b. Copyists
  - 3. Librettists
  - 4. Lyricists
  - I. Dancers
    - 1. Ballet dancers in opera
    - 2. Chorus dancers in music theater
    - 3. Dancer in night club review
  - F. Designers in Opera and Ballet
- II. Production and Application
- A. Production - Performance Management
    - 1. Symphony orchestra managers
    - 2. Chorus managers
    - 3. Stage managers
  - B. Sound, Lights, Technical Equipment Operators
    - 1. Acousticians
    - 2. Sound equipment operators
    - 3. Light show operators
    - 4. Lighting engineer
  - C. On-Site Recording and Broadcasting
    - 1. Broadcast director
    - 2. Broadcast engineer
    - 3. Camera person
    - 4. Announcer
    - 5. Recording engineer

Studio Recording

    - 1. Record producer
    - 2. Artist and repertoire person
    - 3. Recording engineer
    - 4. Sound person
    - 5. Sound mixer
    - 6. Sound and lab engineer
    - 7. Recording machine operator
    - 8. Microphone operator
    - 9. Dubbing machine operator
  - D. Stage Set, Properties
    - 1. Opera
    - 2. Ballet
    - 3. Musical comedy
  - E. Costumes, Hairstyles, Makeup
    - 1. Opera
    - 2. Ballet
    - 3. Musical Comedy
  - F. Musical Technical Services
    - 1. Acousticians
    - 2. Instrument building and maintenance
      - a. Customarily handcrafted acoustic instruments
        - (1) Fretted string
        - (2) Harp
        - (3) Harpsichord
        - (4) String (violin)
        - (5) Brass and wind
      - b. Music instrument repair
      - c. Instruments customarily produced in factories
        - (1) Accordion
        - (2) Pipe organ builder, installer, tuner
        - (3) Brass and wind instruments
        - (4) String instruments
        - (5) Pianos
        - (6) Percussion instruments
        - (7) Fretted instruments
      - d. Electronic musical instruments
        - (1) Synthesizer
        - (2) Electronic organ
        - (3) Electric guitar
        - (4) Electric piano
        - (5) Electric versions of other instruments
    - 3. Piano tuners, organ tuners

## G. Publishing

1. Publisher
2. Music editor
3. Proofreader
4. Music grapher
5. Music engraver
6. Music copyist

III. Music BusinessA. Arts Business Management -  
Concert Management

1. Concert manager
2. Booking agent
3. Business agent
4. Hiring contractor

## B. Sales, Promotion

1. Salesperson, musical instruments and accessories
2. Salesperson, sheet music
3. Salesperson, recordings, tapes

## C. Professional Associations and Organizations

## D. Publishing

## E. Instrument Manufacture

## F. Recording Industry

## G. Legal and Financial Services

1. Music copyright lawyers
2. Copyright experts
3. Performing and broadcast rights organizations

IV. Music Education

## A. Teaching

1. Public school
  - a. Supervisor
  - b. Director
  - c. Teacher

2. College, conservatory
3. Community music school
4. Private studio
5. Music store

## B. Community Arts Services

1. Museum services - curator, historical instrument collection
2. Library services
  - a. Institutions (public, university)
  - b. Performing organization
  - c. Music theater
  - d. Opera
3. Community cultural affairs coordinator

## C. Music Therapy

1. Hospitals
2. Clinics
3. Correctional institutions

## D. Writers about Music

1. Musicologists
2. Music critics
3. Program annotators
4. Album note writers

## E. Government Services

1. State and local Councils on the Arts
2. City office of cultural affairs
3. Program monitor

THEATER AND MEDIAI. Performance

## A. Actors

1. Actor
2. Double
3. Stand-in

## B. Entertainers

1. Comedian
2. Magician
3. Puppeteer
4. Mime
5. Dramatic reader
6. Story teller
7. Master of ceremonies
8. Impersonator/mimic
9. Hypnotist
10. Ventriloquist
11. Model
12. Photographer's model
13. Artist's model
14. Barker
15. Show "girl"
16. Circus performers
  - a. Clown
  - b. Acrobat
  - c. Aerialist
  - d. Juggler
  - e. Thrill performer
  - f. Ringmaster
  - g. Stunt person
  - h. Fire eater

## C. Newspeople/Announcers

1. Broadcast journalist
2. Announcer
3. Specialized television reporters
4. Sportscaster
5. Disc jockey

## D. Directors

II. Writers and Script People

## A. Playwrights

## B. Scriptwriters

1. Screenplay writer
2. Continuity writer
3. Scenario writer
4. Gag writer
5. Title writer
6. Reader
7. Script clerk
8. Script assistant

III. Designers and Production People

## A. Designers

1. Scene designer
2. Costume designer
3. Lighting designer
4. Sound designer
5. Art director (motion picture)

## B. Backstage Theater

1. Technical director
2. Stage manager
3. Assistant stage manager
4. Stage carpenter supervisor
5. Stage settings painter
6. Grip (stagehand)
7. Flyer
8. Curtain operator
9. Rigger
10. Circus supervisor
11. Property supervisor
12. Property handler
13. Prop maker
14. Costumer
15. Wardrobe supervisor
16. Costumer assistant
17. Electrician supervisor



18. Lights operator
19. Master sound technician
20. Sound person
21. Makeup person
22. Hairstylist

### C. Media Production

1. Technical director
2. Stage manager
3. Camera operator
4. Motion picture equipment supervisor
5. Motion picture projectionist
6. Film editor
7. Film technician
8. Vault custodian
9. Film clerk
10. Film assistant
11. Special effects specialist
12. Carpenter supervisor
13. Set decorator
14. Painter
15. Greens planter
16. Grip
17. Rigger
18. Production coordinator
19. Property master
20. Property handler
21. Prop maker
22. Shopper
23. Property custodian
24. Special events coordinator
25. Costumes supervisor
26. Dresser (costumer assistant)
27. Gaffer
28. Studio electrician
29. Lights technician
30. Sound effects specialist
31. Recordist
32. Mixer
33. Re-recording mixer
34. Cutter
35. Engineer
36. Playback equipment operator
37. Microphone operator
38. Microphone boom operator

39. Audio operator
40. Makeup supervisor
41. Hairstylist

### IV. Theater and Media Business

#### A. Producers

1. Producer
2. Executive Producer
3. Associate Producer
4. Assistant Producer

#### B. Theater Businesspeople and Managers

1. General (business) manager
2. Production (company) manager
3. Publicity director (public relations manager)
4. Press agent (assistant)
5. Advance press agent
6. Theater manager
7. House manager
8. Box office treasurer
9. (Head) usher
10. Ticket taker

#### C. Television and Radio Directors

1. Program department director
2. Production manager
3. News director
4. Program (production) assistant
5. Public affairs director
6. General (station) manager
7. Business manager
8. Copyright expert

#### D. Agents and Salespeople

1. Literary agent (and script rental agent)
2. Personal manager (business agent)
3. Booking agent
4. Ticket broker
5. Tv-radio time salesperson
6. Sales manager
7. Traffic manager

V. Theater and Media Education

## A. Teachers and Librarians

1. College or university faculty member
2. Secondary school teacher
3. Elementary school teacher
4. Adult/community education teacher
5. Private acting teacher
6. Film librarian

## B. Writers of Theater and Media

1. Critic
2. Research/dissertation writer
3. Instructional writer
4. Theatrical biography writer
5. Research director (motion picture technical advisor)
6. Historian

VISUAL ARTS AND CRAFTSI. Commercial Art: Visual Communications

## A. Illustration

1. Illustrator
2. General illustrator
3. Technical illustrator
4. Fashion artist
5. Cartographer
6. Cartoonist (printed media)
7. Colorer
8. Medical illustrator
9. Calligrapher
10. Courtroom artist
11. Cartoonist, motion picture, tv
12. Scenic artist
13. Architectural renderer

## B. Graphic Design

1. Graphic designer
2. Production manager, advertising
3. Director, art
4. Book designer
5. Cover designer
6. Typographer
7. Layout planner
8. Paste-up planner
9. Mechanicals planner

## C. Printing Process

1. Printer
2. Compositor
3. Lithographer
4. Etcher
5. Silk screen printer
6. Screen maker, photographic process
7. Photoengraver
8. Engraver
9. Music grapher
10. Stripper
11. Color separator

## D. Displays and Signs

1. Manager, displays
2. Display designer
3. Display artist
4. Director, merchandising display and specialties department
5. Merchandise displayer
6. Display assembler
7. Sign designer
8. Diorama model maker
9. Sign painter
10. Sign writer, hand

## E. Photography

## 1. Photographers

- a. Photographer
- b. Photographer, news
- c. Photographer, commercial
- d. Photographer, portrait
- e. Photographer, I.D. bureau
- f. Photographer, scientific and biological
- g. Photographer, aerial
- h. Photographer, finish
- i. Photographer, street
- j. Photo researcher
- k. Photographer, photo-engraver
- l. Photographer, lithographer

## 2. Photo-Technicians

- a. Photo technician
- b. Film developer
- c. Copy camera operator
- d. Photo finisher
- e. Negative cutter and spotter
- f. Photo checker and assembler
- g. Photograph retoucher
- h. Colorist, photography

## II. Commercial Art: Product Design

### A. Industrial Design

1. Industrial designer
2. Commercial designer
3. Model maker
4. Package designer
5. Industrial renderer
6. Patternmaker
7. Sample maker
8. Model builder
9. Designer with specialties in:

- a. Furniture
- b. Cabinetry
- c. Fixtures
- d. Metalwork
- e. Musical instruments
- f. Jewelry and flauware
- g. Glassware
- h. Tile
- i. Toys

### B. Textile and Fashion Design

1. Textile designer
2. Cloth designer
3. Screen printer
4. Clothing designer
  - a. Fur
  - b. Hats
  - c. Shoes
  - d. Handbags
5. Copyist
6. Master tailor
7. Dressmaker
8. Wallpaper designer
9. Carpet designer

## III. Commercial Art: Environmental Design

### A. Architecture

1. Architect
2. Architectural drafter
3. Renderer, architecture
4. Architectural modeler

### B. Landscape Architecture

1. Landscape architect
2. Landscape drafter

### C. Environmental Designer

Urban planner

### D. Interior Design

1. Interior designer
2. Color expert
3. Stage set designer
4. Miniature set designer

## IV. Fine Art

### A. Fine Artists

1. Two-dimensional art
  - a. Painter
  - b. Drafter
  - c. Muralist
  - d. Photographer
  - e. Printmaker
  - f. Calligrapher
2. Three-dimensional art  
Sculptor
3. Other "mixed" media art
  - a. Experimental materials artist
  - b. Independent film maker
  - c. Computer artist
  - d. Media artist
  - e. Experimental artist

### B. Craftspersons - in:

1. Wood
2. Clay
3. Leather
4. Stone
5. Plastic
6. Horn/bone/shell
7. Fiber
8. Glass
9. Metals
10. Print
11. Misc./combined materials
12. Misc./other materials

3. Crafts

A. Handicrafts/Craftspersons and Designers

1. Wood design

- a. Cabinetmaker
- b. Woodcarver
- c. Boatbuilder
- d. Wood sculptor
- e. Instrument maker

2. Clay design

- a. Ceramist
- b. Potter
- c. Tiles designer

3. Leather design

- a. Leather worker
- b. Shoemaker, custom
- c. Sandal and belt maker
- d. Saddle and harness maker

4. Stone design

- a. Sculptor
- b. Carver
- c. Worker

5. Metal design

- a. Smith
- b. Jeweler
- c. Metalware artist
- d. Metalware, shell, lacquer
- e. Engraver
- f. Designer
- g. Metalware, low art

6. Textile design

- a. Weaver
- b. Knitter
- c. Textile artist
- d. Designer

- e. Needleworker
- f. Quilt maker
- g. Fabric printer
- h. Macramist
- i. Non-loom fiber worker
- j. Rug maker
- k. Custom sewer

8. Glass design

- a. Glass blower
- b. Glass decorator
- c. Stained glass worker
- d. Mosaicist

9. Metal design

- a. Silversmith (goldsmith)
- b. Jeweler
- c. Metal sculptor
- d. Blacksmith
- e. Enamelist

10. Printmaking

- a. Bookbinder, hand
- b. Small press printer

11. Miscellaneous/combined materials

- a. Bead maker
- b. Toy maker
- c. Crafts tools designer

12. Miscellaneous/other materials

- a. Floral designer
- b. Candlemaker
- c. Paper craftsperson
- d. Decoupage worker

B. Technical Services, Fine Art

- 1. Picture framer
- 2. Mat cutter
- 3. Fine art printer

## VI. Art Education

### A. Teaching

1. Faculty member, college or university
2. Teacher, secondary school
3. Teacher, elementary school
4. Teacher, kindergarten
5. Teacher, nursery school
6. Teacher, visiting
7. Instructor, vocational training
8. Director, art department
9. Teacher, adult education
10. Director, vocational training
11. Director, special education
12. Art supervisor
13. Education specialist
14. Instructor, on-the-job training

### Settings

It is impossible to list teaching jobs by subject, as every skill, and every possible combination and permutation of skills which appear in these Settings, can conceivably be taught. Instead, teaching jobs will be listed by setting rather than by subject.

The above list is not an work

list.

It is not intended to be a  
complete list.

It is not intended to be a

complete list of school

teaching jobs.

It is not intended

to be a complete list of

teaching jobs.

Trade schools

Army bases

Recreation departments

Educational tv stations

Prisons

Private studios

Workshops

### B. Museum Education

1. Museum educator
2. Museum designer
3. Publications specialist
4. Publicity specialist
5. Conservator

### C. Writers about Art

1. Critic
2. Art reporter
3. Art reviewer

### D. Art Librarians

### E. Art Therapy

1. Art therapist
2. Occupational therapist
3. Expressive play therapy

## VII. Arts, Business, and Management

### A. Arts, Crafts Management

1. Arts manager
2. Director, art/crafts organization, government or private
3. Researcher, art/crafts organization, government or private
4. Administrator, art/crafts organization, government or private
5. Public relations worker, art/crafts organization, government or private

### B. Exhibiting and Sales and Promotion

1. Gallery director
2. Gallery assistant

3. Private dealer
4. Collections "advisor"
5. Director, crafts center
6. Director, crafts fair
7. Craftspersons' agent
8. Artists' agent
9. Publicist
10. Appraiser
11. Cataloguer
12. Owner, retail shop or gallery
13. Manager, photogallery or studio
14. Salesperson, art/crafts
15. Salesperson, signs and displays
16. Director, hobby shop
17. Sales, import crafts
18. Arts, crafts supply salesperson
19. Designer, shop or gallery exhibits

## WRITING

### I. Creating

#### A. Literary Writers

1. Poet
2. Novelist
3. Short story writer
4. Essayist
5. Non-fiction writer
6. Biographer
7. Playwright
8. Scriptwriter for radio, tv, film
9. Librettist
10. Lyricist for music

#### B. Journalistic Writers

1. Social commentator
2. Political commentator
3. News reporter
4. Feature writer
5. Humor writer
6. Arts critic
  - a. Theater
  - b. Television
  - c. Movies
  - d. Visual arts
  - e. Architecture and design
  - f. Books and other publications.
7. Special reporter
  - a. Sports
  - b. Human relations
  - c. Home-related topics
  - d. Social events
  - e. Hobbies
  - f. Travel
  - g. Financial topic
  - h. ~~Governmental~~ governmental topics
  - i. Concerns of special groups
  - j. Health topics
  - k. Community and public affairs topics

- l. Puzzles, games
- m. Headlines, captions
- n. Obituaries
- o. Arts
- p. Education

8. News analyst

9. Editorial writer

#### C. Specialized Writers

1. Advertising copywriter

- a. Newspaper
- b. Magazine
- c. Radio, tv
- d. Other

2. Public relations writer

- a. Newspaper
- b. Radio, tv, other media releases
- c. Articles placed in trade journals
- d. Publications sponsored by a particular company or organization

3. Technical writer

- a. Company news releases
- b. Advertisements
- c. Sales materials
- d. Journal articles
- e. Grant proposals
- f. Company publications

4. Educational writer

- a. Texts and other instructional materials
- b. Journals and other media
- c. Reference publications
  - (1) Lexicographer
  - (2) Encyclopedia research worker



5. Greeting card and other message writers
6. Game creators

## II. Editors

### A. Literature (books and journals)

1. Chief editor
2. Editor
3. Editorial assistant
4. Manuscript reader
5. Copy editor
6. Index editor
7. Proofreader

### B. Journalism (newspapers, magazines, tv, radio)

1. Managing editor, all media
2. Specialized editors, all media
  - a. Editorial pages or tv, radio time
  - b. City, State, U.S., or international news editor
  - c. Specialized department editor
  - d. Photography and film editor
3. Editorial assistant
4. Rewrite person
5. Copy editor
6. Proofreader

### C. Specialized Writing

1. Advertising editor
2. Public relations editor, rewriter
3. Technical editor
4. Editor for educational materials
5. Editor, copyreader of greeting cards and other messages
6. Proofreader for all special writers
7. Game reviewer

## III. Business and Management

### A. Literary Agent for Manuscript Sale

1. Book, magazine, and newspaper sales
2. Sales to tv, film, and radio

### B. Promotion Agent for Speeches and Other Public/Media Appearances

### C. Legal Counsel for Copyright, Publications Contracts, Liability in Content of Written Material

### D. Technical/Production Occupations

1. Production supervisor, all media
2. Art supervisor, all media
3. Printers, film, or videotape reproducers

### E. Finished Product Sales

1. Book store distributor and retail market sales
2. Film/tv distribution
3. Newspaper syndicated column distribution

### F. Educators about Writing

#### A. Teachers of Literature, Journalism, Specialized Writing

1. College, university
2. Secondary

#### B. Librarians

#### C. Critics, Reviewers

## HUMANITIES OCCUPATIONS

### Note

Consulting, Interpreting, and Librarianship are all narrowly defined for the purposes of this chart.

Consulting - Seeking or giving professional advice for a fee, rather than the day-to-day consultation which goes on between people who work together

Interpreting - Refers to that skill which enables a person to repeat words spoken in one language in another language. Translating, too, is used only as it applies to languages.

Librarianship - Refers to that group of skills which mark the professional librarian rather than the reference skills which are useful in all Humanities occupations

	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
<u>College or University</u>																			
Academic dean			•	•	•		•											•	
Alumni secretary			•													•			•
Dean of students			•	•													•		
Director, extension work			•														•		
Financial aids officer			•	•												•			
President, educational institution			•		•		•											•	
Department head	•	•	•	•														•	
Director of admissions			•														•		
Director of student affairs			•	•													•		
Director, summer sessions			•														•		
Registrar			•									•				•			
Advisory counselor																•			

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OCCUPATIONS IN EDUCATION

	FUNCTION OR SKILL											PREPARATION							
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Faculty member	•	•			•		•											•	
Instructor, extension work	•																•		
Teacher, teacher's college	•	•					•										•		
Graduate assistant	•	•															•	•	
Residence counselor				•												•		•	
Foreign student adviser				•													•		
Director of placement			•	•													•		
Loan counselor			•	•												•			
Placement officer			•	•												•			
Affirmative action officer	•	•					•				•	•				•			
<u>Secondary and/or Elementary</u>																			
Counselor				•												•			
Director of guidance			•	•													•		

OCCUPATIONS IN EDUCATION

	FUNCTION OR SKILL														PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Psychologist, school			•	•														•	
Director of guidance in public schools			•	•														•	
Social worker, school				•													•		
Principal			•														•		
Headmaster			•														•		
Superintendent, schools			•															•	
Educational therapist	•																•		
Director, special education			•															•	
Teacher, blind	•																•		
Teacher, deaf	•																•		
Teacher, handicapped	•																•		
Teacher, mentally retarded	•																•		
Director, educational program	•		•	•													•		

OCCUPATIONS IN EDUCATION

FUNCTION OR SKILL

PREPARATION  
NECESSARY

Teaching  
 Research  
 Administration  
 Counseling  
 Writing  
 Editing  
 Consulting  
 Translating  
 Interpreting  
 Librarianship  
 Criticizing  
 Counseling (legal)  
 Litigating  
 Analyzing  
 High School  
 Bachelor's  
 Master's or  
 Equivalent  
 Doctorate  
 Part-time  
 Opportunities

Supervisor, education

Audiovisual specialist

Director, experimental schools

Educational specialist

Governess

Tutor

Instructor, correspondence school

Teacher aide

Secondary only

Teacher

Department head

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OCCUPATION	FUNCTIONS OF FIELD											PREPARATION NECESSARY		
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing		Counseling (Special)	Litigating
Advertising														
Applied science		•			•								•	
Business														
Education														
Engineering														
Health professions														
Humanities														
Information science														
Law														
Life sciences														
Mathematics														
Physical sciences														
Public administration														
Public health														
Recreation														
Religion														
Social sciences														
Transportation														
Visual arts														
Writing														

Indicate the number of functions in the one field as those indicated here.



OCCUPATIONS IN SOCIAL SCIENCE

	FUNCTION OR SKILL											PREPARATION NECESSARY							
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling - Legal	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Economics																			
Market research analyst		•			•								•				•		
Market research worker		•														•			
Manpower research and planning director		•	•														•		
Geography																			
Cartographer		•											•				•		
Geographical map maker																			
Geographic map maker																			
Geographic map maker																			
Geographic map maker																			
Geographic map maker																			
Geographic map maker																			
Geographic map maker																			
Geographic map maker																			

• indicates that the worker performs the function or skill as the indicated level.

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STANDARD COMPETENCIES

FUNCTIONS OR SKILLS

PREPARATION NECESSARY

	Teaching	Research	Administrative	Classroom Management	Writing	Public Speaking	Consulting	Program Evaluation	Interpersonal	Library/Information	Professional Development	Instructional Design	Analysis	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time	Continuing Education
Geography																			
Cartography		•																	
Map Interpretation										•									
Fieldwork																			
Globalization																			
International Studies		•			•	•													
International Development																			
International Migration		•	•			•							•			•			
Demography		•				•													
Population																			
Urbanization		•			•	•							•				•		
Urbanization and Development																			
Urbanization and Planning																			
Urbanization and Policy																			
Urbanization and Research																			

Other specialty areas may require some skills in those indicated here.



OCCUPATIONS IN SOCIAL SCIENCE

FUNCTION OR SKILL

PREPARATION NECESSARY

	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Sociology																			
Demologist		•			•		•						•					•	
Journal sociologist																			
Social pathologist																			
Urban sociologist																			
Biographer																			
Journalist and sociologist																			
Public sociologist																			
Religious sociologist																			
Community sociologist																			
Anthropologist																			
Historian																			
Political scientist																			



OCCUPATIONS IN LANGUAGES

FUNCTION OR SKILL

PREPARATION NECESSARY

	Teaching Research Administration Counseling Writing Editing Consulting Translating Interpreting Librarianship Critiquing Counseling (legal) Litigating Analyzing	High School Bachelor's Master's or Equivalent Doctorate Part-time Opportunities
Philologist	•	•
Etymologist		
Scientific Linguist	•	•
<u>Interpreting and Translating</u>		
Interpreter	•	•
Translator	•	•
<u>Miscellaneous</u>		
Writer, news or script, foreign	•	•

Note: The majority of people working in this field are language teachers. See Occupations in Education.

OCCUPATIONS IN LAW

FUNCTION OR SKILL

	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)
<u>Lawyers</u>												
Lawyer *		•			•		•					•
Lawyer, criminal												
Claim attorney												
District attorney												
Insurance attorney												
Lawyer, admiralty												
Lawyer, corporation												
Lawyer, patent												
Lawyer, probate												
Lawyer, real estate												
Title attorney												
Solicitor, city or state												

\* Other lawyers require the same skills as those indicated here.





OCCUPATIONS IN LAW

	FUNCTION OR SKILL											PREPARATION NECESSARY								
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time	Opportunities
<u>Lawyers</u>																				
Tax attorney		.			.						.	.	.					.		
Lawyer, copyright																				
Bar examiner																				
<u>Judges</u>																				
Judge	.	.			.						.	.	.					.		
Magistrate																				
<u>Other</u>																				
Appeals reviewer	.										.	.						.		
Patent agent	.																.			
Title supervisor			.																	
Law clerk	.				.												.			
Title examiner	.																			



OCCUPATIONS IN MUSEUM WORK

	FUNCTION OR SKILL											PREPARATION NECESSARY							
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Director			•														•		
Registrar			•														•		
Curator	•	•		•									•				•		
Assistant curator	•	•															•		
Museum technician															•				
Arborer technician															•				
Conservator	•																•		
Dioramist															•				
Preparator															•				
Taxidermist																•			
Ceramic restorer															•				
Restorer, lace and textiles															•				
Educational director		•															•		



OCCUPATIONS IN MUSEUM WORK

	FUNCTION OR SKILL													PREPARATION NECESSARY					
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Instructor, guides	•															•			•
Supervisor, historic sites			•														•		
Research assistant		•			•											•			



OCCUPATIONS IN RELIGION

FUNCTION OR SKILL

PREPARATION NECESSARY

	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Clergy: minister, priest, rabbi	•		•	•	•												•		
Missionary																			
Director, religious activities			•														•		
Director, religious education	•		•														•		
Parish worker				•											•				
Religious brother or sister																			
Functions differ according to religious order joined.																			
Educational requirements also vary according to the order, but most require completion of high school.																			
Church or temple administrator			•												•				
Philosophers (often but not necessarily associated with religion - most are teachers)	•			•								•						•	



APPENDIX B.  
PUBLIC SECONDARY SCHOOLS  
KNOWN TO SPECIALIZE IN ARTS PREPARATION

Alabama School of Fine Arts 800 8th Avenue, West Box A-16 Birmingham, Alabama 35204	Honors Art High School Shaw School 5329 Columbia Avenue St. Louis, Missouri
The Creative Arts Community 443 Windsor Avenue Windsor, Connecticut 06095	Arts High School 550 High Street Newark, New Jersey 17101
New Haven Regional School for Performing Arts Orange and Audubon Streets New Haven, Connecticut 06510	Institute of American Indian Arts Cerrillos Road Santa Fe, New Mexico 87501
Miami Northwestern Senior High School 7007 N.W. 12th Avenue Miami, Florida 33150	East Harlem School of Performing Arts 346 East 117th Street New York, New York 10035
St. John's River Junior College Florida School of the Arts Palatka, Florida 32077	High School of Art and Design 1075 2nd Avenue New York, New York 10022
Quincy High School #2 3322 Main Street Quincy, Illinois 62301	High School of Fashion Industries 225 West 24th Street New York, New York 10011
New Orleans Center for Creative Arts 6048 Perrier Street. New Orleans, Louisiana 70118	High School of Performing Arts 120 West 46th Street New York, New York 10036
Cass Technical High School Detroit, Michigan	LaGuardia High School of Music and Art Convent Avenue and 135th Street New York, New York 10027
Children's Theater Company Technical School 201 East 24th Street Minneapolis, Minnesota 55404	North Carolina School of the Arts P.O. Box 4657 Winston-Salem, North Carolina 27107



Central High School  
212 East 6th Street  
Tulsa, Oklahoma 74119

Riverside Center for the Arts  
5219 Green Street  
Harrisburg, Pennsylvania 17110

The Arts Center  
281 Mineral Springs Avenue  
Pawtucket, Rhode Island 02860

Skyline High School  
Dallas, Texas 75227

High School for Performing and  
Visual Arts  
3517 Austin Street  
Houston, Texas 77004

Western High School  
35th and R Street, N.W.  
Washington, D.C. 20008

Penn Central School  
3rd and R Street, N.E.  
Washington, D.C. 20002