

INTERIOR DESIGN CURRICULUM EVALUATIONS  
BY GRADUATES OF THE PROGRAM

By

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## PREFACE

There are many different, often conflicting, conceptions of what is meant by the term "curriculum." For some, it is a loose term encompassing the range of content of a course of study; for others, it is the singular textbook to which the class is assigned. The author believes in "curriculum" as that planned set of identified educational goals and learning experiences that are organized in a manner to facilitate growth in the learner.

In the presentation of a successful interior design program, the importance of the teacher, in accompanying the curriculum for the student, is accepted as a major component to be built into all curriculum development efforts. The teacher is, in the vast majority of cases, the "curriculum gatekeeper." Without adequate attention to the teacher's day to day role, the entire curriculum may founder.

You cannot teach a person  
anything, you can  
only help him discover  
it within himself.

A note of thanks to a group of people who encouraged, helped, and made this project possible. Their individualism is a learning experience in itself. I am grateful to the members of my committee, Dr. K. Kay Stewart and Dr. Neil J. Hackett, for their overwhelming support. Thanks also to two individuals who were strong assets in my educational background, Leevera Pepin and Richard Berger. A special thanks goes to R. Brent Hensley for his urge to completion and his support and

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A special thanks from the heart is extended to Christine F. Salmon, who, in addition to being an excellent instructor and a major and thesis adviser, is a very close friend. She is my "push" to continue and to always do my best. My awareness of the environment and of life is a result of this grand lady.

Every person is a designer. You design every day of your life. Every person is born with a built-in quality of design, and it is up to others, but more importantly yourself, to expand these design qualities. It is a learned procedure, not only from peers, but also an expansion of mind and of self. Everyone is born with the flower, and it is up to each person to make sure it is properly nourished and watered. Any curriculum, and its presentation, is only a part of this learning nourishment.

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## CHAPTER I

### INTRODUCTION

Interior Design is composed of many factors and is applicable to more fields than is generally realized. The essence of design will always be found in the spirit of the designer who sees the wrongs of the world, but who sustains the need to express his beliefs in human life and of human dignity. This is why faculty, students, and alumni are always reviewing the curriculum and its effectiveness. Instructors agree that goals should be functional in order for them to be of value. Each student, also, has many needs, and the curriculum should have a quality of flexibility. In the planning of an effective curriculum, the Foundation for Interior Design Education Research (FIDER) recommends:

Any given curriculum should be built firmly, with objectives of sound professional achievement and high scholastic standards. Such a curriculum will not, through elective opportunities, offer students easier alternative routes to their degree goals. If alternatives are offered in order to fit their needs and interests of individual students, then there should be evidence that the student accomplishes worthy and mature objectives through his elective selection.

The fundamental goal for any curriculum is to prepare the student to assume his various roles in society. Instructors must provide experiences in which the student can acquire the objectives necessary for his or her professional activities.

According to FIDER, a definition of the interior designer is one who:



. . . is qualified by education and experience to identify, research, and creatively solve problems relative to the function and quality of man's proximate environment.

His competency includes fundamental design, design analysis, space planning and programming, the design of all interior space and understanding of other and related aspects of environmental design.

His technical development includes knowledge of structure with emphasis on interior construction, knowledge of building systems, equipment, components and ability in communication skills.

His education and experience have developed an awareness and an analytical understanding of the needs of man which can be fulfilled by the design of his surroundings.

His design sensitivity, creative and conceptual abilities combined with technical proficiency affect a breadth and depth of design solutions that will serve the needs of man today and in the future.<sup>2</sup>

The interior designer's knowledge is constructed by factual experiences and relationships. After the designer becomes aware of these relationships, sees them in terms of his own particular medium, he or she works to give them a form that will make them apparent to others. This in essence, is the phenomenon called interior design. This is why an evaluation of the interior design courses is necessary. A creative curriculum is important for students to achieve the knowledge of these relationships. The way these relationships are presented is the most important factor in any curriculum.

The present study is an investigation to determine what areas of study should be included in a creative curriculum to prepare a student for a professional career in interior design. In addition to providing some knowledge pertinent to the development of curricula for interior design, the writer hopes the study will provide a basis for future studies because of the importance of a well designed curriculum.

### Statement of the Problem

What do professionally active people recommend be included in a creative curriculum for a general education in interior design? The study seeks to determine what should be included in a curriculum for interior design majors and the presentation of this curriculum effectively in a Baccalaureate degree program.

### The Purpose of the Study

The purpose is to discover and consider the recommendations made by a group of graduates from the interior design program who would probably have concern for a creative and successful interior design curriculum at Oklahoma State University. The second purpose is to aid in acquiring data on graduates in interior design for the use in the accreditation report of the interior design department by the Foundation for Interior Design Education Research (FIDER).

### Methodology

A group of respondents were selected for study and an instrument was developed for obtaining the data.

### The Selection of Respondents

To obtain opinions concerning the areas of study important to a general education with an emphasis in interior design, a group of 75 gainfully employed persons was selected to participate in the study. The group consisted of all former interior design majors of Oklahoma State University who either had graduated under the department of

Housing and Interior Design or under the department of Housing, Design, and Consumer Resources between the years 1973 to 1977 and who are now employed. A list of persons who have graduated between 1973 and 1977 was obtained from the Housing, Design, and Consumer Resources departmental office. An update on current addresses was compiled by contacting, by telephone, the previous students' parents. The group of majors was reduced from 110 to 75 because the addresses were unavailable.

#### Development of the Instrument

The instrument used for obtaining the data in the current study was of the mailed check-list type questionnaire. The instrument of this nature was developed to obtain standardization of responses and ease of recording the present locations, occupations, and other information on the interior design graduates in the last five years.

The questionnaire developed for the former majors asked them to evaluate the courses of study in the curriculum required by the Housing, Design, and Consumer Resources Department. They were asked to indicate their evaluation of each course by circling the number at the left which corresponded with their evaluation. The levels of evaluation were: (1) "Of no value, should be omitted."; (2) "Of little value."; (3) "Of some value, should be included if possible."; (4) "Of great value."; (5) "Of very great value, should definitely be a part of the undergraduate curriculum."

The questionnaire also contained a list of "desired competencies" or objectives. The former majors were asked to indicate how important each of these "desired competencies" were for the student majoring in Housing, Design, and Consumer Resources with the option in interior design.

Questions were also included which asked the former majors to give information about their occupations since leaving school; their suggestions for strengthening the courses in the curriculum; their reason for choosing interior design as their major; and additional educational achievements since leaving school. Space was allotted for additional comments, if the respondents so desired.

When these questionnaires were returned, a selected group of the respondents were contacted personally and questioned on the qualities a teacher should have in teaching in the interior design curriculum. These questions were of "Yes" and "No" type.

The question regarding factors which influenced the former majors' choice of interior design as a major while at college was so stated as an open question. This was done because it was deemed possible that more than one reason could influence a student in the choice of a major.

The questionnaire was submitted to the members of the writer's advisory committee for their comments and criticisms. The questionnaire was then revised after suggestions made by the various members of the committee were adopted. The questionnaires, along with a cover letter, were sent to the participants of the study.

ENDNOTES

<sup>1</sup>Foundation for Interior Design Research, Accreditation of Interior Design Education Program, A collection of documents prepared by the Foundation for Interior Design Educational Research (McLean, Virginia: Foundation for Interior Design Education Research, 1972).

<sup>2</sup>Ibid.

## CHAPTER II

### REVIEW OF LITERATURE

Preparatory to making this study, the writer reviewed literature concerning the development of a creative curriculum with studies pertaining to interior design and the instructional process. The review included theses, books, articles from professional magazines, and bulletins.

The literature reviewed is concerned with two general areas. These areas are:

#### Creative Curriculum Planning and Development

The curriculum is constantly under review by administrators, by members of the public, and especially by the teachers' centres. According to Jones: "There is a continuous change in emphasis, scope, and response to the fresh demands which the changing society and new knowledge make upon it."<sup>1</sup> It is clear that no curriculum can be improved unless one studies the objectives and determines whether they are clearly stated and relevant.

Jones further states:

The curriculum, stated in terms of subjects or activities or items in a syllabus, omits what teachers would regard as fundamental in the training they offer, such as the development of character qualities, of values and standards, and the development of students and persons.<sup>2</sup>

If creative learning is to be achieved, there must be an active and

sincere respect for each student at all times. There must be a genuine acceptance of the fact that every student is unique. Jones also says: "The teacher, valuing his own individuality in the freedom given to him or her, often in choice of activity and methods, comes to know everyone of his or her pupils as individuals."<sup>3</sup> No one area of learning can be omitted from the creative approach.

✓ A creative curriculum in design can be described as a continuing search for order and harmony and as an attempt to resolve problems on one's relationship to the environment. This view helps to reduce present divisions between subjects, and sees interior design as links between many areas of the curriculum.

Many ideas have been under consideration for the development of a creative curriculum. Tyler identifies four fundamental questions that should be considered when developing a curriculum and plan of instruction. These questions are:

- I. What educational purposes should the school seek to attain?
- II. How can learning experiences be selected which are likely to be useful in attaining these objectives?
- III. How can learning experiences be organized for effective instruction?
- IV. How can the effectiveness of learning experiences be evaluated?<sup>4</sup>

Spafford believes that those who have had experience with a curriculum can assist in curriculum development. She says:

Alumnae and nongraduates can help in appraising a department's offerings. They speak from experience and are in a position to pass judgement on the strengths and weaknesses of the program as they use their learning in their own living as homemakers or professionally employed persons, or both.<sup>5</sup>

The strengths and the weaknesses of the present curriculum must be evaluated before curriculum development is necessary or can occur. Alumni, who have graduated in the major of interior design, are in the position to evaluate the present curriculum. From these evaluations, the next step is improvement, or the developing process. A major factor in the presentation of the curriculum is the instructor. FIDER expects each school to establish its own objectives. They believe: "It is assumed that each school will develop its own program, overall program, objectives, and particular emphasis. Such objectives must be appropriate to the institution, its location, and its facilities."<sup>6</sup>

Before discussion of the curriculum is terminated, thought must be given to the organization of the world. Creative expression is possible in the traditional classroom situation in which subjects follow consecutively in a well-ordered fashion, but is more likely to occur when there is a flexible time-table and when work becomes progressively more integrated.

Justman and Mais, in their approach to curriculum development says that:

The 'egg box' situation, with every pupil in his place, and where teaching was conducted according to a rigid routine, is giving way to situations in which the teacher guides the students in instructive environments and trains them how to learn for themselves. This freer and more flexible approach takes the form of individual work, small and large group work, discovery situations, topics, and projects.<sup>7</sup>

From the review of literature, the writer concluded that former graduates who had experienced the curriculum would be a valuable source for their ideas regarding courses of study required of an undergraduate.



### The Teacher as a Tool in a Successful Curriculum

A good teacher is beyond price. This person arouses curiosity, generates ideas, permits students to express themselves, is supportive, and provides understanding when needed. The instructor helps the students find meaning in their own lives and to gain insight about the lives and feelings of others.

According to Fleck:

A teacher's beliefs about people are vital. He or she must take an interest in all students and must be sensitive to the feelings of different kinds of people. A teacher must observe each student closely to discover his or her special abilities, interests, and potentials and try to teach them accordingly.<sup>8</sup>

Fleck also says:

The competent teacher must have considerable knowledge of the problem and process of human development, so that he or she may know what to expect and how to plan for the various aspects of growth in the students.<sup>9</sup>

✓ If interior design is taught creatively, it will enable a student to come to terms with deep feelings and emotions which are of fundamental importance to personal development. If the student is guided to a discovery that he has something to say and the means with which to express it, he will communicate with confidence and sensitivity. He will experience the harmony that comes with individual and constructive action, and grow in sensitive appreciation of design, of the environment and of the universe.

In every curriculum area, and in whatever framework of organization that is in the operation, the onus of learning must shift from the instructor to the pupil himself. Fleck says: "If a student is encouraged to think independently and imaginatively, he will bring personal

qualities to any work he does, and will obtain self-fulfillment in creative expression.<sup>10</sup>

An instructor must have many qualities. According to Wigginton, three main points in teaching successfully are:

1. There must be good communication and trust between students and the instructor. The instructor must have patience and self-confidence to work with students as equal partners. The instructor should always have a positive attitude and have praise for the student's accomplishments.
2. The instructor must help the students to discover their own qualities. Understanding must play a large role in relation to the student's personal life and the environment of the classroom.
3. The instructor must offer a feeling of security and a sense of belonging. They must urge their students to become an important part of their surroundings.<sup>11</sup>

Foshay<sup>12</sup> lists four major ingredients of the creative process.

First is an attitude of openness, a willingness to try new experiences and to suspend usual judgements, to examine data with an unstructured look. The second aspect is a focusing of one's experiences. There is, Foshay believes, a time when one sees all his ideas or plans in focus, and at that time the creative person is able to transform his idea into action. The third ingredient in the process is discipline, the ordering of one's experiences in such a way that production can come about in the methodical manner. The word discipline connotes responsibility, devotion, rigor, imposition of certain limitations, and planning. Foshay's fourth ingredient is closure, the ability to identify the point at which creative persons generally stop when their criteria have been met. Closure should bring a feeling of pride and satisfaction.

Thelen expresses the belief that: ". . . education for creativity is a continuous inquiry, and that teachers must continually urge students

to think of new ways of doing things, of new things, and to probe for answers and seek out new meanings.<sup>13</sup>

Guilford is of the opinion that education can be helpful in encouraging creative abilities themselves. He says:

When there is an overemphasis on memorization of facts, too closely prescribed a curriculum, and an overreliance on textbooks, creativity will be stifled. Creativity is more likely to flourish if the teacher places the greater value upon helping students to make independent judgements which they can defend.<sup>14</sup>

According to Hughes, to teach creatively may: ". . . depend upon the way a teacher responds in interaction with students, and the quality of her response will be reflected in the meaning which evolves from the interaction."<sup>15</sup>

ENDNOTES

<sup>1</sup>Tudor Powell Jones, Creative Learning in Perspective (New York, 1972), p. 32.

<sup>2</sup>Ibid., pp. 46-47.

<sup>3</sup>Ibid., p. 56.

<sup>4</sup>Ralph W. Tyler, Principles of Curriculum and Instruction (Chicago, 1956), pp. 3-80.

<sup>5</sup>Ivot Spafford, Fundamentals in Teaching Home Economics (New York, 1956), p. 30.

<sup>6</sup>Foundation for Interior Design Research, Accreditation of Interior Design Education Programs, A collection of documents prepared by the Foundation for Interior Design Education Research (McLean, Virginia, 1972).

<sup>7</sup>Joseph Justman and Walter H. Mais, College Teaching: Its Practice and Its Potentials (New York, 1956), p. 67.

<sup>8</sup>Henrietta Fleck, Toward Better Teaching of Home Economics (New York, 1968), pp. 117-119.

<sup>9</sup>Ibid., p. 130.

<sup>10</sup>Ibid., p. 147.

<sup>11</sup>Eliot Wigginton, Foxfire 2 (Garden City, New York, 1973), pp. 13-15.

<sup>12</sup>Arthur Foshay, "The Creative Process Described," Creativity in Teaching, ed. Alice Miel (Belmont, California, 1961), p. 232.

<sup>13</sup>Herbert K. Thelen, "Teaching for the Development of Creativity," in Creativity and College Teaching, Bulletin of the Bureau of School Service (Lexington, Kentucky, June, 1963), pp. 62-76.

<sup>14</sup>J. L. Guilford, "Traits of Creativity," Creativity and Its Culture (New York, 1959), pp. 76-78.

<sup>15</sup>Marie Hughes, "Integrity in Classroom Relationships," Creativity in Teaching, ed. Alice Miel (Belmont, California, 1961), pp. 32-36.

## CHAPTER III

### AN EXPLANATION OF FIDER AND ITS REQUIREMENTS

The Foundation for Interior Design Research (FIDER) was founded by representatives of the American Institute of Interior Designers (AID), the Interior Design Education Council (IDEC), and the National Society of Interior Designers (NSID), primarily to develop a recognized program for accreditation of schools of interior design.

As part of that program, the following, developed by the Joint Committee for Accreditation of Schools in 1970 may be utilized by educators, administrators, evaluators, and policy makers. FIDER suggests that accreditation may aid:

- In development of a well-integrated framework for interior design education, clearly defined and flexible.
- Schools with widely varying resources and operating conditions to develop appropriate educational objectives and encourage them to offer quality education.
- Schools in a developing stage to improve their design curriculum through the use of the accrediting bodies findings.
- Schools in keeping academic objectives, procedures and curricula relevant.
- As a guide in academic relations between institutions, such as transfer of students, exchange of credits, placements of graduates, and selection of faculties.
- Students in their choice of appropriate schools of design.
- The general public, professional designers, educational designers, educational counselors and governmental

agencies in answering questions related to interior design education.<sup>1</sup>

### Program Objectives

Schools with major problems in interior design must demonstrate clear educational and professional objectives. According to FIDER, the objectives of a major program in interior design should include:

- The development of creative designers able to formulate, purpose and carry out creative design solutions relevant to the complex environment of our society.
- Interaction with other disciplines and the seeking of team approaches to the design solution of social problems.
- The study of interior spatial organization for human activity, the methods of planning and programming work, and the use of appropriate technological tools, construction systems and marketing methods.
- The use of innovative and creative approaches to design problem solving in the classrooms and the evidencing of such approaches in the work and attitudes of the students.<sup>2</sup>

### Faculty

According to FIDER, the professional requirements for an interior design faculty should:

- Project a professional climate in terms of an academic preparation, appropriate degrees and professional involvement.
- Be engaged in some aspect of professional productivity, such as interior design practice, research in design related socio-economic or socio-physical factors, in product design, or in publication.
- Have some association with professional design organizations fostering exchange of ideas, cooperative investigation and research.
- Be practicing professionals or experienced designers. The desirability of employing practicing professionals as part-time faculty members is well established.

- Evidence continuing professional development through the use of sabbatical or other educational leaves.
- Be able to assimilate and use new design developments in an innovative educational program.<sup>3</sup>

#### Interior Design Students

According to FIDER, the students should have certain educational advantages including:

- An adequate advisory system during the educational process.
- The advantage of more than one professional point of view, design backgrounds and experience, and design ability regardless of the number of students in a given department.
- The introduction to broadly based examples of excellent professional accomplishments at both national and international levels.
- The opportunity to be involved in the design and construction of their own educational programs, reflecting their own needs, abilities, and personal goals within the structure of interior design education at that institution.
- The availability of student design organizations as an important means of the students personal and professional development.<sup>4</sup>

#### Educational Program for Interior Design

The guidelines recommended by FIDER, for programs, are important to a design curriculum. These include:

Schools preparing for accreditation should seek to reflect in their curriculum the continually expanding requirements of the profession, advancements in knowledge and contributions of related disciplines and should strive to provide offerings beyond the suggested minimum for graduation.<sup>5</sup>

The flexibility of curriculum planning implied in the following percentage recommendations recognizes and encourages the development of

differing emphasis by the various schools of interior design. According to FIDER, students' academic experience should include:

- |   |                     |
|---|---------------------|
| 1. Liberal Arts                                 | 20-40%              |
| 2. History of Art, Architecture, and Interiors  | 5-10%               |
| 3. Communication Skills and Technical Knowledge | 15-20%              |
| 4. Basic Creative Development                   | 15-25%              |
| 5. Interior Design Planning and Analysis        | 15-40% <sup>6</sup> |



ENDNOTES

<sup>1</sup> Foundation for Interior Design Research, Accreditation of Interior Design Education Programs, A collection of documents prepared by the Foundation for Interior Design Education Research (McLean, Virginia, 1972).

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

## CHAPTER IV

### THE HOUSING, DESIGN AND CONSUMER RESOURCES CURRICULUM AT OKLAHOMA STATE UNIVERSITY

The objectives of the Housing, Design, and Consumer Resources Department, in the area of interior design, are suited for the people who are concerned with the beauty and function of interior spaces. Students explore methods and techniques for presenting three dimensional space, scaled floor plans, elevations, and problems of residential structures.

According to the description given in the Oklahoma State University Catalog, work in the Department of Housing, Design, and Consumer Resources with the interior design option is concerned with:

. . . the ordered relationship of light, form, color, and texture as it is studied in interior design, both in reference to objects, to the larger complex of rooms and architectural wholes. The history of design is investigated while also looking at the current trends in design field. Individuals interested in interior design should be able to meet and work with people, to understand the meaning of suitability and service while having artistic, creative ability and knowledge.<sup>1</sup>

The Housing, Design, and Consumer Resources curriculum is somewhat similar to other departmental curricula in the College of Home Economics at Oklahoma State University. Freshmen are required to take certain prescribed courses in Home Economics as well as any other college at Oklahoma State University. The program of studies composing the curriculum includes a combination of liberal and professional education.

Courses in the natural sciences, social sciences, the humanities, and the arts are included in the general education requirements. Courses in home economics are included for professional preparation and for personal and cultural development.

The courses which the freshmen home economic students begin are in the area of general education or division requirements. These are as follows:

English . . . . .	6 hours
Biology . . . . .	4-8 hours
Zoology . . . . .	4 hours
Physiology . . . . .	4 hours
Physics . . . . .	4-8 hours
Chemistry . . . . .	5 hours
Geology . . . . .	4 hours
Astronomy . . . . .	3-4 hours
American history . . . . .	3 hours
American government . . . . .	3 hours
Elements of economics . . . . .	3 hours
Sociology . . . . .	3 hours
Psychology . . . . .	3 hours
Humanities . . . . .	6 hours
Survey of Art Principles . . . . .	1 hour
Elementary Principles of Art . . . . .	2 hours
Speech . . . . .	3 hours <sub>2</sub>
Physical Education . . . . .	2 hours

The student is to have had completed 47 of the general education requirements.

The Home Economics Core Requirements consist of the following:

Family Nutrition and Meal Management . . . . .	3 hours
Child Development and Guidance . . . . .	3 hours
Career Exploration in Home Economics . . . . .	1 hour
The Home Economist in the Contemporary World . . . . .	2 hours
Resource Management for Individual and Family . . . . .	3 hours
Family Food . . . . .	2 hours
Man and His Food . . . . .	3 hours
Family and Human Development . . . . .	3 hours
Marriage . . . . .	3 hours
Clothing in the Environment . . . . .	3 hours <sub>3</sub>
Family Clothing . . . . .	3 hours

The Professional Requirements Area is the stage where the majority of the division requirements are completed. The student in Housing, Design, and Consumer Resources now has the option to direct his education into (1) Housing, (2) Design, or (3) Consumer Resources. Because the current study deals with interior design, the design option in the Professional Requirements Area will be the main area of concentration. Under the design option, the professional requirements area are the following:

Housing for Contemporary Living . . . . .	3 hours
Interior Design and Presentation I . . . . .	3 hours
Structure and Design . . . . .	3 hours
Heritage of Housing and Interior Design . . . . .	3 hours
Contemporary Designs . . . . .	3 hours
Production and Procedures . . . . .	3 hours
Design and Space . . . . .	3 hours
Socio-aspects of Housing . . . . .	3 hours
Pre-professional Experience . . . . .	1 hour
Interior Design and Presentation II . . . . .	3 hours
Problems in Interior Design . . . . .	3 hours
Heritage of Housing and Interior Design II . . . . .	3 hours
Architectural Graphics I . . . . .	2 hours
Architectural Graphics II . . . . .	2 hours <sup>4</sup>
Textiles for Consumers . . . . .	3 hours

A student majoring in Housing, Design, and Consumer Resources has opportunity to select sixteen hours of electives from a designated list of courses which are related to the courses required in the Housing, Design, and Consumer Resources curriculum. The supporting electives recommended by the department are as follows:

#### Courses in H.D.C.R.

Selection and use of household equip- ment laboratory . . . . .	1 hour
Selection and use of household equip- ment theory . . . . .	2 hours
Pre-professional experience . . . . .	1-4 hours
Work environments and human performance . . . . .	3 hours
Home management . . . . .	3 hours

Courses in Horticulture

Principles in horticulture and landscape design . . . . .	3 hours
Floral design . . . . .	3 hours
Landscape design . . . . .	3 hours

Courses in Business

Principles of accounting . . . . .	3 hours
Basic business law . . . . .	3 hours
Money and banking . . . . .	3 hours
Management . . . . .	3 hours
Personal management and industrial relations . . . . .	3 hours

Courses in Mass Communication

Elementary photography . . . . .	3 hours
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Courses in Architecture

Basic design . . . . .	3 hours
Architectural design I . . . . .	3 hours
Architectural design II . . . . .	3 hours

Courses in Art

Freehand drawing I . . . . .	2 hours
Freehand drawing II . . . . .	2 hours
Color and design . . . . .	2 hours <sup>5</sup>
Ceramics . . . . .	2 hours <sup>5</sup>

After completing 124 credit hours with a minimum overall grade point of 2.0, the student is eligible to receive the Bachelor of Science degree in Home Economics.

ENDNOTES

<sup>1</sup>Oklahoma State University Catalog 1977-78 (Stillwater, 1977),  
p. 202.

<sup>2</sup>Oklahoma State University Undergraduate Programs and Requirements  
1977-78 (Stillwater, 1977), p. 1.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

## CHAPTER V

### INTERPRETATION OF DATA

The responses were tabulated according to the group of graduates in question. The former majors were asked to evaluate the courses of study presently included in the curriculum required for interior design majors in the Housing, Design, and Consumer Resources Department. They were to evaluate the courses they had taken at Oklahoma State University by circling a number corresponding to one of the following levels of evaluation:

- (5) Of very great value, should definitely be a part of the undergraduate curriculum.
- (4) Of great value.
- (3) Of some value, should be included if possible.
- (2) Of little value.
- (1) Of no value, should be omitted.

#### General Education Courses

The evaluations of the courses required for the completion of the area of General Education are presented in Table I. The former majors feel that English composition, art principles, color and design, sociology, and psychology are the largest assets in the General Education Core. They also feel that the natural and physical sciences are of no value, for they are rated the lowest. Speech, humanities, economics,

American history, and American government are of some value because of their average ratings.

TABLE I  
EVALUATION OF COURSES IN THE AREA OF  
GENERAL EDUCATION

Area of Study	Level of Evaluation				
	5	4	3	2	1
English	22	11	5	1	0
Biological Science	1	3	11	11	13
Zoology	0	1	5	13	20
Physiology	0	1	11	13	14
Physics	0	0	9	14	16
Chemistry	1	3	14	7	14
Geology	0	1	7	16	15
Astronomy	0	3	5	15	16
American History	5	15	16	3	0
American Politics	3	11	17	6	2
Elements of Economics	9	16	10	2	2
Sociology	15	9	12	3	0
Psychology	17	9	9	3	1
Humanities	11	13	13	2	0
Survey of Art Principles	29	9	1	0	0
Elementary Principles of Art	35	4	0	0	0
Speech	12	23	4	0	0
Physical Education	1	3	18	8	9
Number of Cases					39



## The Home Economics Core

The former majors' evaluations of the courses in the Home Economics Core Requirements are given in Table II.

TABLE II  
EVALUATION OF COURSES IN THE AREA OF  
HOME ECONOMICS

Area of Study	Level of Evaluation				
	5	4	3	2	1
Orientation to Home Economics	0	2	5	9	23
Textile fiber, yarns, finish use and care	24	11	3	1	0
Decorative fabrics	19	16	4	0	0
Child development and guidance	2	4	6	20	7
The home economist in the Contemporary world	1	4	5	11	18
Basic human nutrition	2	2	7	12	16
Family food	0	0	7	14	18
Family and human development	3	10	7	12	7
Marriage and the Individual	1	5	9	15	9
Resource Management for the individual and family	3	10	11	6	9
	Number of cases				39

Decorative fabrics and textiles are the courses which the former majors wished they had had more. The courses the former majors indicated they did not need as much were family food, basic human nutrition, and the home economist in the contemporary world. Orientation to home economics is rated the least most important.

### The Area of Professional Requirements

The former majors' evaluations of the area of Professional Requirements in the department of Housing, Design, and Consumer Resources are shown in Table III.

TABLE III  
EVALUATION OF THE FIELDS DEALING WITH THE  
AREA OF PROFESSIONAL REQUIREMENTS

Area of Study	Level of Evaluation				
	5	4	3	2	1
Housing for Contemporary living	17	7	8	2	5
Interior design and presentation	32	5	2	0	0
Structure and design	29	7	3	0	0
Heritage of housing and interior design	32	5	2	0	0
Production and Procedures	28	10	1	0	0
Design and Space	26	11	2	0	0
Socio-economic aspects of housing	17	10	10	2	0
Professional internship	35	3	1	0	0
Heritage of housing design 17th through 19th century	32	4	3	0	0
Textiles for consumers	28	6	4	1	0
Architectural graphics	28	6	5	0	0
Number of cases					39

The former majors feel that they had sufficient amounts of, or that they could have had more, courses in interior design. The heritage

classes and the presentation classes are the most important as a result of their high scoring. Architectural graphics and a professional internship were the courses the former majors wished they had had more.

TABLE IV  
EVALUATION OF COURSES RECOMMENDED FOR  
SUPPORTING ELECTIVES

Area of Study	Level of Evaluation				
	5	4	3	2	1
Architecture and Basic Design	31	4	4	0	0
Freehand Drawing	23	12	4	0	0
Color and Design II	33	4	2	0	0
Ceramics	5	5	19	10	0
Principles of Accounting	13	13	11	1	1
Basic business law	13	13	11	1	1
Principles of horticulture and landscape design	6	13	19	1	0
Floral design	3	8	12	9	7
Selection and use of household equipment	5	6	12	10	6
Landscape design	7	9	19	3	1
Work environments and human performance	12	10	9	3	5
Family resource management	6	4	9	12	8
Elementary photography	7	11	17	3	1
Management	11	11	12	4	1
Personnel management and industrial relations	10	16	7	5	1
	Number of Cases				39

*but how many actually took ex. course - is applicable?*

### The Area of Supporting Electives

Evaluations made by the former majors of the courses dealing with supporting electives are given in Table IV.

Apparently the former majors either feel that they had had a sufficient amount of or wished they had had more of the various recommended electives. Architecture and basic design; color and design II; and freehand drawing are essentials in an undergraduate curriculum according to the former majors. The courses which the respondents wish they had had more are: principles of accounting, business law, and personnel and industrial relations. The questionnaires were answered with the response that business courses are a necessity and that there is a lacking of these in the present curriculum. These should be made mandatory. It is of great importance to those who plan to own their own firm or studio.

### Suggestions for Strengthening the Curriculum

of the Housing, Design, and Consumer

Resources Department

The suggestions given by the former majors for strengthening the curriculum in the Housing, Design, and Consumer Resources Department with an option in interior design are:

1. A course in salesmanship.
2. More instructors that have had more interior design experience.
3. An addition of courses in general business courses and procedures.
4. More courses that deal with architecture and basic construction.

5. More three dimensional sketching and rendering.
6. More exposure to the tradesman's skills such as plumbers, painters, electricians, and furniture construction.
7. A general course dealing primarily with rendering techniques.
8. More advanced textile courses specializing in fabrics and fibers dealing with interior design. (Measuring for drapes and upholstery).

#### Responses Regarding Certain

#### Desired Competencies

The former majors were asked to indicate if certain desired competencies should be the objectives of interior design in the Housing, Design, and Consumer Resources Department's curriculum. The respondents were asked to evaluate the desired competencies as to the importance to an undergraduate's course work, or what should be achieved through the Housing, Design, and Consumer Resources curriculum at Oklahoma State University. According to the responses given by the respondents who participated in the study, all but one of the desired outcomes are considered by a majority of the group as being essential to people associated with the Housing, Design, and Consumer Resources department curriculum. The one desired outcome which was not in consensus is: "Ability to draw architecturally."

The evaluations made by this group of respondents are shown in Table V.

#### Qualities a Successful Instructor

#### Should Possess

A selected group of 12 people were chosen out of the respondents and were contacted personally on qualities that an interior design

TABLE V  
EVALUATIONS REGARDING CERTAIN  
DESIRED OUTCOMES

Desired Competencies	5	4	3	2	1
1. An ability to draw architecturally	16	11	13	0	0
2. Ability to select and use colors.	39	2	0	0	0
3. An understanding of the psychological effects of color.	27	10	3	0	0
4. An understanding of factors affecting construction such as plumbing, electricity, etc.	13	15	11	0	1
5. An understanding of factors such as health, church, community, living patterns, and costs which should be considered by a family when selecting the location for a home.	9	14	13	2	2
6. Desired attitudes toward personal, social, and socio-economic problems.	10	14	11	4	1
7. Understanding the needs and values of a client.	32	6	2	0	0
8. The ability to acquire factual information.	25	14	0	1	0
9. The acquisition of an accurate vocabulary.	28	8	4	0	0
10. An ability to consult source materials and to organize findings in solving problems.	28	11	1	0	0
11. A sense of responsibility for carrying a job through to completion.	38	2	0	0	0

TABLE V (Continued)

Desired Competencies	5	4	3	2	1
12. An understanding of personal, home, and community relations as the effect of housing.	15	14	9	2	0
13. An awareness of economic and social needs and problems in present day life.	9	15	12	3	1
14. An ability to relate the basic principles of design for satisfying personal, home, and community living.	18	16	6	0	0
15. An ability to assume responsibility to society.	13	18	7	2	0
16. An ability to accept existing conditions; yet be aware of needed changes and be willing to do something to promote change.	21	15	3	1	0
17. An understanding of the elements and principles of design and an ability to use them.	35	4	1	0	0
18. An ability to understand public relations.	20	15	4	1	0
19. A sense of salesmanship.	30	9	1	0	0
20. An understanding of people, psychologically and sociologically.	24	9	7	0	0
21. An understanding of business principles: accounting, business law, etc.	25	10	5	0	0
22. An ability to estimate yardage for draperies, carpeting, upholstery, etc.	26	9	5	0	0
23. An ability to guide your clients.	29	10	1	0	0
24. An ability to manage your energy effectively.	29	11	0	0	0

TABLE V (Continued)

Desired Competencies	5	4	3	2	1
25. An ability to visualize complete interior designs and to plan their executions.	36	4	0	0	0
26. An ability to plan, organize, and carry out work involved in decorating.	35	5	0	0	0

instructor should possess in a creative curriculum. A majority of the respondents had mutual feelings on the questions asked. The respondents said that the teacher is of definite importance in a creative curriculum. The respondents also said that an interior design instructor should have had some professional experiences, which is also a recommendation by FIDER. The former majors said that a good rapport between students and teachers is important. An instructor should always keep an open mind and a positive attitude when presenting material in the classroom environment. If the material is presented with enthusiasm and excitement, the students will become more involved.

Eight of the respondents out of the twelve believed that the instructor should be involved in "free lance" design along with their classroom responsibilities. Five of the respondents out of the twelve felt that a structured curriculum is important. Only four of the former majors felt that they were prepared to face the "business world" after graduation. But, all four respondents said that they have gained knowledge that can only be accomplished while under employment. This is why the writer feels that it is important to experience a professional internship while in college.



TABLE VI  
EVALUATIONS MADE BY THE SELECTED RESPONDENTS  
IN CONSIDERING THE INTERIOR  
DESIGN INSTRUCTOR

Questions	Yes	No
1. Do you feel the teacher is an important aspect in the learning process?	12	0
2. Do you feel the instructor should have professional design experience?	12	0
3. Do you feel a structured classroom is important?	5	7
4. Do you feel that students should communicate with the instructor on a personal level?	11	1
5. Do you feel you learn more when the instructor presents an open, positive attitude in presenting the material?	12	0
6. Do you feel that you were prepared to face the "business world" after graduation?	4	8
7. Do you feel like your personal environment should be a factor in the classroom?	12	0
8. Should the instructor be an education affiliate to a professional organization such as: ASID, IBD, IDEC?	9	3
9. Do you feel the instructor should be involved in free-lance design in addition to their teaching responsibilities?	8	4
10. Do you feel the instructor should possess the quality to respect and trust the student's judgements?	12	0
11. Do you feel the instructor is a major factor in the success of the design curriculum?	12	0

Table VI consists of the questions asked of the selected respondents. The evaluations made by this group of respondents are shown in Table VI.

## CHAPTER VI

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Summary

As stated in Chapter I, the purpose of this study is to discover and consider the recommendations made by a group of interior design graduates who would probably have concern for an interior design curriculum. The graduates between the years 1973 and 1977 were the sample. Out of the 110 graduates, only 75 current addresses were available.

The instrument used for obtaining the data was of the questionnaire type. Of 75 questionnaires mailed, 40 were answered and returned. The responses given were tabulated and analyzed.

Because of the importance of the instructor to any curriculum, a group of respondents were selected from those who had returned the questionnaire and contacted by phone. They were asked to respond in regard to qualities an instructor should have in an interior design curriculum. These evaluations were also tabulated.

#### Conclusions

From the evaluations of the questionnaires, the following conclusions are drawn. These evaluations tend to support the hypothesis that there is a consensus among persons who have graduated in interior design regarding their evaluation of the importance of certain courses to an undergraduate curriculum in interior design. A majority of the

former interior design majors concurred that the following courses were important:

#### General Education Core

English composition; psychology; sociology; color and design; art principles; economics; voice and speech improvement; humanities in western culture; American history; and American government.

#### Home Economics Core

Textile, fiber, yarn, finish use and care; decorative fabrics; family and human development; and resource management for the individual and family.

#### Professional Requirements

Housing for contemporary living; interior design and presentation; structure and design; design and space; production and procedures; socio-economic aspects of housing; heritage of housing design; textiles for consumers; and architectural graphics. The professional internship was valued as the most important. All of these were rated high.

#### Supporting Electives

Architecture and basic design; freehand drawing; color and design II; accounting; business law; management; and work environments and human performance.

The physical and natural sciences were found to be of least importance in the General Education Core. Food and nutrition and the courses in child development were found to be of least importance in

the Home Economics Core. In the evaluations from the questionnaires, all business courses are rated very highly and should be emphasized in this curriculum. Architecture and basic construction courses should also be made a requirement according to ratings from the questionnaires.

From the high scores in the Professional Requirements, and the scores in relation to textile construction in the Home Economics Core, this author believes that the recent graduates are not considering and evaluating a general education in liberal arts in relation to interior design, but, an institute specializing in interior design only.

According to a selected group of 12 questionnaire respondents, who were contacted personally, the interior design instructor has a definite influence on the success of the curriculum. The courses taught in any interior design curriculum are as effective as the instructor who teaches them. The effect of the instructor on the curriculum should not be overlooked since he or she influences the variation of the courses taught through the evaluation of the progress and achievements of the student.

"Curriculum" means, in its etymology, "a race or course to be run." So defined, the word has a forbidding aspect, drawing more attention to the route than to the goal. Whether curriculum changes or not is of remarkably little effect as compared with the results of good teaching; the better the teacher, the less important the curriculum. Indeed, good teachers are the best curriculum.

#### Recommendations

The writer feels that a further study be made in reviewing the interior design curriculum. The study could be broken down into

further evaluations such as:

- (1) the different opinions between males and females.
- (2) the opinions of the graduates of the Housing and Interior Design Department as compared to the graduates of the interior design program in the Housing, Design, and Consumer Resources Department.
- (3) the grouping of the opinions of the graduates in relation to the type of job in which they are presently employed.

A different type of method for data collection could possibly be established to receive a more complete measure. Of the 110 graduates from the interior design program, addresses were obtained for only 75 per cent, and 50 per cent of the 75 questionnaires were returned. Possibly, there is a more successful type of methodology that can be used.

It is hoped that this study can be of assistance to the interior design portion of the Housing, Design, and Consumer Resources Department in preparing for accreditation by the Foundation for Interior Design Education Research. It is further hoped that after the completion of accreditation, interior design at Oklahoma State University will always strive for the improvement in training professional interior designers in creativity and the awareness of man's relationship to his environment.

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**APPENDIXES**

APPENDIX A

February 10, 1978

Hi,

In order to complete the application for national accreditation of our interior design program, we need your help! It is necessary to have current employment information of all persons who have graduated in Housing and Interior Design in the past five years.

We would also appreciate your response in evaluation of the present design program. Please complete the enclosed questionnaire and return it IMMEDIATELY!!!!

Thanks so much for your help,

Randy E. Riddell  
FIDER Research

All information will be kept confidential.

For my future in developing a curriculum that will provide better preparation for students who want to be interior designers, I should like to know how valuable you feel the areas of study listed on the following page would be to the overall education of an interior designer.

Would you please indicate how valuable you think each area of study will be to a student who desires to be an interior designer by circling the appropriate number to the left of each area of study.

- (1) Of no value, should be omitted.
- (2) Of little value.
- (3) Of some value, should be included if possible.
- (4) Of great value.
- (5) Of very great value, should definitely be a part of the undergraduate curriculum.

EXAMPLE

5 4 3 2 1      Period styles in House Planning and Furnishings

The above area of study would be marked as such if you feel that it is "of very great value" to a student who is majoring in interior design.

Also included is a list of competencies. Would you indicate by circling a number on the scale of these you feel is essential to the person who wants to be an interior designer.

I. Listed below are some areas of study which are frequently included in the undergraduate requirements of the people desiring a general education with an emphasis in interior design. Please indicate the areas of study which you think are valuable to the major by circling one of the following:

- (1) Of no value, should be omitted.
- (2) Of little value.
- (3) Of some value, should be included if possible.
- (4) Of great value.
- (5) Of very great value, should definitely be a part of the undergraduate curriculum.

#### GENERAL EDUCATION

5	4	3	2	1	English composition
5	4	3	2	1	General chemistry
5	4	3	2	1	Biology
5	4	3	2	1	Zoology
5	4	3	2	1	Physiology
5	4	3	2	1	Geology
5	4	3	2	1	Astronomy
5	4	3	2	1	American history
5	4	3	2	1	American government
5	4	3	2	1	Economics
5	4	3	2	1	Humanities in western culture
5	4	3	2	1	Voice and speech improvement
5	4	3	2	1	Survey of art principles
5	4	3	2	1	Art: color and design
5	4	3	2	1	Sociology
5	4	3	2	1	Psychology
5	4	3	2	1	Physician Education
					Others _____

#### HOME ECONOMICS CORE

5	4	3	2	1	Orientation to home economics
5	4	3	2	1	Textile fiber, yarns, finish, use and care
5	4	3	2	1	Decorative fabrics
5	4	3	2	1	Child development and guidance
5	4	3	2	1	The home economist in the contemporary world
5	4	3	2	1	Basic human nutrition
5	4	3	2	1	Family food
5	4	3	2	1	Family and human development
5	4	3	2	1	Marriage and the individual
5	4	3	2	1	Resource management for the individual and family
					Others _____

PROFESSIONAL REQUIREMENTS

5 4 3 2 1	Housing for contemporary living
5 4 3 2 1	Interior design and presentation
5 4 3 2 1	Structure and design
5 4 3 2 1	Heritage of housing and interior design
5 4 3 2 1	Production and procedures
5 4 3 2 1	Design and space
5 4 3 2 1	Socio-economic aspects of housing
5 4 3 2 1	Professional internship
5 4 3 2 1	Heritage of housing design 17th through 19th century
5 4 3 2 1	Textiles for consumers
5 4 3 2 1	Architectural graphics
	Others _____

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SUPPORTING ELECTIVES

5 4 3 2 1	Architecture and basic design
5 4 3 2 1	Freehand drawing
5 4 3 2 1	Color and design II
5 4 3 2 1	Ceramics
5 4 3 2 1	Principles of accounting
5 4 3 2 1	Basic business law
5 4 3 2 1	Principles of horticulture and landscape design
5 4 3 2 1	Floral design
5 4 3 2 1	Landscape design
5 4 3 2 1	Selection and use of household equipment
5 4 3 2 1	Work environments and human per- formance
5 4 3 2 1	Family resource management
5 4 3 2 1	Elementary photography
5 4 3 2 1	Management
5 4 3 2 1	Personal management and industrial relations
	Others _____

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II. Please indicate which of the following are desired outcomes of an interior design degree.

- 5 4 3 2 1 1. An ability to draw architecturally.
- 5 4 3 2 1 2. Ability to select and use colors.
- 5 4 3 2 1 3. An understanding of the psychological effects of color.
- 5 4 3 2 1 4. An understanding of factors affecting construction such as plumbing, electricity, etc.
- 5 4 3 2 1 5. An understanding of factors such as health, church, community, living patterns, and costs which should be considered by a family when selecting the location for a home.
- 5 4 3 2 1 6. Desirable attitudes toward personal, social, and socio-economic problems.
- 5 4 3 2 1 7. Understanding the needs and values of the client.
- 5 4 3 2 1 8. The ability to acquire factual information.
- 5 4 3 2 1 9. The acquisition of an accurate vocabulary.
- 5 4 3 2 1 10. An ability to consult source materials and to organize findings in solving problems.
- 5 4 3 2 1 11. A sense of responsibility for carrying a job through to completion.
- 5 4 3 2 1 12. An understanding of personal, home, and community relations as they affect housing.
- 5 4 3 2 1 13. An awareness of economic and social needs and problems in present day family life.
- 5 4 3 2 1 14. An ability to relate the basic principles of design for satisfying personal, home, and community living.
- 5 4 3 2 1 15. An ability to assume responsibility to society.
- 5 4 3 2 1 16. An ability to accept existing conditions; yet be aware of needed changes and be willing to do something to promote change.
- 5 4 3 2 1 17. An understanding of the elements and principles of design and an ability to use them.
- 5 4 3 2 1 18. An ability to understand public relations.
- 5 4 3 2 1 19. A sense of salesmanship.

- 5 4 3 2 1 20. An understanding of people: psychologically and sociologically.
- 5 4 3 2 1 21. An understanding of business procedures: accounting, business principles, business law, etc.
- 5 4 3 2 1 22. An ability to estimate yardage for draperies, carpeting, upholstery, etc.
- 5 4 3 2 1 23. An ability to guide your client.
- 5 4 3 2 1 24. An ability to manage time and energy effectively.
- 5 4 3 2 1 25. An ability to visualize complete interior designs and to plan their executions.
- 5 4 3 2 1 26. An ability to plan, organize, and carry out work involved in decorating.

III. What were some of the courses most meaningful to you? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

IV. What were some of the areas that you did not have but needed? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

V. Would you recommend graduate work for an interior designer? \_\_\_\_\_  
 If so, what kind or type? \_\_\_\_\_

VI. From your experience in the professional field, what do you now feel was the most valuable experience in your undergraduate curriculum?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

VII. Why did you choose interior design as your major in college?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

VIII. Within the first three months after graduation, did you become one of the following listed below?

- |     |    |  |
|-----|----|--|
| Yes | No | a. Gainfully employed in interior design?                  |
| Yes | No | b. Gainfully employed in another field? If so, what? _____ |
| Yes | No | c. Become a full-time homemaker?                           |
| Yes | No | d. Enter the armed forces?                                 |
|     |    | e. Others (describe) _____                                 |



IX. Since receiving your bachelor's degree, have you taken additional work in order to: (Please indicate in available space.)

- a. Prepare for a different type of home economics work?
- b. Meet professional improvement requirements?
- c. Take work for master's degree?
- d. Take work beyond master's degree?
- e. Others (describe) \_\_\_\_\_

X. History of employment since graduation. \_\_\_\_\_

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XI. If you are presently employed as a designer, your work includes: (Check one or more.)

- a. buying
- b. Organizing catalogs
- c. Selling furniture
- d. Consultation
- e. Drafting
- f. Rendering
- g. Working with fabrics
- h. Selling carpet
- i. Others (describe) \_\_\_\_\_

XII. Other activities in relation with interior design? \_\_\_\_\_

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APPENDIX B

Questions	Yes	No
1. Do you feel the teacher is an important aspect in the learning process?		
2. Do you feel the instructor should have professional design experience?		
3. Do you feel a structured classroom is important?		
4. Do you feel that students should communicate with the instructor on a personal level?		
5. Do you feel you learn more when the instructor presents an open, positive attitude in presenting the material?		
6. Do you feel like you were prepared to face the "business world" after graduation?		
7. Do you feel like your personal environment should be a factor in the classroom environment?		
8. Should the instructor be an education affiliate to a professional organization such as: ASID, IBD, IDEC?		
9. Do you feel the instructor should be involved in "free lance" design in addition to the classroom responsibilities?		
10. Do you feel the instructor should possess the quality to respect and trust the student's opinions and judgements?		
11. Do you feel the instructor is a major factor in the success of the design curriculum?		

VITA

Randy E. Riddell

Candidate for the Degree of

Master of Science

**Thesis:** INTERIOR DESIGN CURRICULUM EVALUATIONS BY GRADUATES OF THE PROGRAM

**Major Field:** Housing, Design, and Consumer Resources

**Biographical:**

**Personal Data:** Born in Oklahoma City, Oklahoma, August 13, 1954, the son of Mr. and Mrs. Harry E. Riddell.

**Education:** Graduated from Northwest Classen High School, Oklahoma City, Oklahoma, in May, 1972; received Bachelor of Science in Home Economics degree from Oklahoma State University in December, 1976; completed requirements for the Master of Science degree at Oklahoma State University in May, 1978.

**Professional Experience:** Graduate Assistantship in the department of Housing, Design, and Consumer Resources at Oklahoma State University, teaching design laboratories and managing the Student Resource Center