

1984

# A Study of Arts Education in the State of Illinois

Debbie J. Raymer

*Eastern Illinois University*

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A STUDY OF ARTS EDUCATION

IN THE STATE OF ILLINOIS  
(TITLE)

BY

DEBBIE J. RAYMER

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

1984  
YEAR

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## ABSTRACT

### A STUDY OF ARTS EDUCATION IN THE STATE OF ILLINOIS

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The purpose of this study is to reveal the past position and present status of arts programs in general education for the state of Illinois. For the past two decades, the arts have experienced tremendous cutbacks and a general lack of support. This study discloses Illinois' course of action for developing, expanding, and advocating the arts in general education.

The introduction to this study is designed to provide helpful background information on the state of the arts on the national level in order to compare similar problems and progress as achieved by the state of Illinois.

Beginning with the year 1978, a study of the historical background of the state of the arts in Illinois education is combined with a brief examination of the current status of the arts in Illinois' education in Section Two. These findings reveal the need for maintaining and promoting the arts in general education.

The body of this study encompasses Section Three. This section contains Illinois' approach to advancing, expanding, and promoting its arts programs. Included in this section is the state's arts plan which embraces its resolutions, its philosophy, and its attitudes toward the important roles the arts play in general education.

This particular part of the study incorporates Illinois' Comprehensive Arts Education Program and its six components: Generalized Arts Instruction, Traditional Arts Instruction, Integrated Arts Instruction, Interrelated Arts Instruction, Specialized Arts Instruction, and Extended Arts Instruction. Each component is discussed along with actual examples of implementation in Illinois school districts.

The conclusion summarizes these findings. This closing segment presents research which emphasizes the strong need to advocate Illinois arts education and national arts education as basic and essential within the general curriculum.

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## PREFACE

The purpose of this study is to reveal the past position and present status of arts programs in general education for the state of Illinois. For the past two decades, the arts have experienced tremendous cutbacks and a general lack of support. This study will disclose Illinois' course of action for developing, expanding, and advocating the arts in general education.

The introduction to this study is designed to provide helpful background information on the state of the arts on the national level in order to compare similar problems and progress as achieved by the state of Illinois.

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The body of this study encompasses Section Three. This section contains Illinois' approach to advancing, expanding, and promoting its arts programs. Included in this section is the state's arts plan which embraces its resolutions, its philosophy, and its attitudes toward the important roles the arts play in general education.



This particular part of the study incorporates Illinois' Comprehensive Arts Education Program and its six components: Generalized Arts Instruction, Traditional Arts Instruction, Integrated Arts Instruction, Interrelated Arts Instruction, Specialized Arts Instruction, and Extended Arts Instruction. Each component is discussed along with actual examples of implementation in Illinois school districts.

The conclusion summarizes these findings. This closing segment presents research which emphasizes the strong need to advocate Illinois arts education and national arts education as basic and essential within the general curriculum.

## SECTION I

### INTRODUCTION

There is clearly a need for a fundamental change in education . . . In the fifties, with a nudge from Sputnik, America recognized the central importance of science education. In the sixties, with a lateral pass from the Kennedy clan, the nation reaffirmed that physical education was essential. Now, the seventies, it is time to acknowledge the power and urgency of arts education.<sup>1</sup>

Arts, Education and Americans Panel

Educational goals and the hierarchy of its varied aims wax and wane from year to year and decade to decade. From his study of 1974, Brinkman cited other changes within the educational system of the seventies:

The educational change taking place in our society has a special significance for us in the areas of the arts and humanities. We are becoming increasingly aware of the need for improving the quality of human lives -- our own, our neighbor's and especially that of our children. We can no longer be satisfied with preparing a student for society by simply making sure he gets a job, gets ahead and becomes a success . . . We are crying out for the need for values in our society -- the need for truth, beauty, justice, love and faith. There is no area in the whole realm of teaching and learning that tells us something about the value of our humanness in more convincing fashion than do the arts and humanities and the area of aesthetic education.<sup>2</sup>

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<sup>1</sup>Arts, Education and Americans Panel, Coming to Our Senses: The Significance of the Arts for American Education (New York: McGraw-Hill, 1977), pp. 9-11.

<sup>2</sup>James M. Brinkman, "The Teaching of Music in its Relationship to the Other Fine Arts," Research Project, Eastern Illinois University, Charleston, IL, 1974, p. 8.

Education has faced and is facing a time of increased cutbacks and transitions.<sup>3</sup> Due to enrollment reductions, local tax levies, increasing costs in school upkeep, and increases in teacher's salaries, school systems are forced to seek ways in which to trim and yet maintain their budgets. Unfortunately, it is often the arts programs which are the first to experience cutbacks and, or elimination.<sup>4</sup>

Existing opinions as to the importance of the arts in the curriculum are sometimes low. There is a widely held judgment that the arts are desirable, but not essential; they are pleasing, but not necessary ingredients in the school's curriculum. All in all, arts programs have been and are being questioned as to their worth.<sup>5</sup>

The aforementioned statements by the Arts, Education and Americans Panel and Brinkman regarding a resurgence of support for the arts in education are not modern ideas. From the era of Plato, there has been a designation of the significance of linking the arts with the

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<sup>3</sup>Illinois Art Education Association Committee, "Art in Arts Education, Arts in General Education: An Explanation," Illinois Art Education Association Yearbook (Des Plaines, IL: Illinois Art Education Association, 1979), no page number given.

<sup>4</sup>Gene C. Wenner, "On Supporting the Concept of the Arts in Education," A Basic Component of General Education: The Arts, ed. William Bealmer (Springfield, IL: Illinois State Board of Education, 1982), p. 26.

<sup>5</sup>Harry S. Broudy, "The Politics and Logic of Aesthetic Education," A Basic Component of General Education: The Arts, p. 14.

educational process.<sup>6</sup> Plato urged the founding of all educational methods upon the arts forms. By basing his theory on the natural laws which control the universe (harmony, proportion, balance, rhythm), he concluded that music, dance, poetry, and painting were governed by these natural laws as well.<sup>7</sup>

As stated by Wenner, few concrete facts concerning the arts in general education can be located until the early Twentieth Century. The earliest citing is in 1925 with the Francis Parker School in Chicago, Illinois. Here, a program was developed which zeroed in on both expression and appreciation of the arts. Also during these years, one of the first arts projects was developed in Mineola, Minnesota which blended music, drama, the visual arts, and other arts forms. With the sixties came the JDR Third Comprehensive Arts in General Education Program which focused on improving arts programs through funding and consulting services. In the seventies, numerable schools launched attempts on an arts project funded by the Federal Government. The federally financed IMPACT (Interdisciplinary Model Program in the Arts for Children and Teachers) assisted in funding and gave special attention to these schools in order to develop model school arts

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<sup>6</sup>Illinois Art Education Association Committee, "Art in Arts Education," no page number given.

<sup>7</sup>Roger M. Williams, "Why Children Should Draw: The Surprising Link Between Art and Learning," The Saturday Review, September 3, 1977, p. 13.

programs.<sup>8</sup> Thereafter, these programs survived for only a few years through local funding.<sup>9</sup> More recently, programs have been developed which are funded through such channels as the National Endowment for the Arts (e.g., the Artists-in-the-Schools programs) and state arts councils.<sup>10</sup>

Whatever volume of information one can compile of the arts place in general education, it is still strongly felt by many that a multitude of our nation's children are not being subjected to arts education. Brinkman visited numerable schools in several states in which he found that a large portion of the student population was left untouched by arts education and traditional arts programs.<sup>11</sup> In 1978, it was noted that out of fourteen million secondary students, eleven million had no exposure whatsoever to such courses as art or music. Eighty percent of the nation's secondary school students failed to experience the arts and their importance within their own education and lives.<sup>12</sup>

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<sup>8</sup>Illinois Art Education Association Committee, "Art in Arts Education," no page number given.

<sup>9</sup>Williams, "Why Children Should Draw," p. 14.

<sup>10</sup>Illinois Art Education Association Committee, "Art in Arts Education," no page number given.

<sup>11</sup>Brinkman, "The Teaching of Music," p. 75.

<sup>12</sup>National School Boards Association, The Arts in Education: NSBA Research Report 1978-2 (Washington, D.C.: ERIC Document Reproduction Service, ED 153 325, 1978), p. 18.

Even though quality arts programs exist in the nation, these programs reach a small percentage of the total school population.<sup>13</sup> A study made in 1981 reported that between the years of 1960 and 1980 more than fifty percent of the secondary schools in this country eliminated such arts courses as arts history and arts appreciation.<sup>14</sup>

The neglect of arts education is also reflected through the percentage of employed arts teachers. This position is not so bleak; however, it is not extremely encouraging. The total teaching force in our nation's schools dropped eight percent in the years preceding 1982 with the percentage of arts instructors remaining at a stable percentage of the total. During these seven years, one may assume a one percent annual decline of employed arts teachers.<sup>15</sup> Encouraging as this may seem, there remains the question of when will it rise instead of decline? As Jaenike states: "Arts education is holding its own, but it never reached the heights it deserves."<sup>16</sup>

One must also observe that time spent on the arts severely lags behind that spent on other subjects. Most students do not study the

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<sup>13</sup>Illinois Art Education Association Committee, "Art in Arts Education," no page number given.

<sup>14</sup>Charles M. Dorn, "The Arts in Academic Education," Art Education: Journal of the National Art Education Association 36 (July 1984): 17.

<sup>15</sup>Vaughn Jaenike, "Status of the Arts and Arts Education," paper presented at the Arts Leadership Conference, Eastern Illinois University, Charleston, IL, March 5, 1982.

<sup>16</sup>Ibid.

arts on a daily basis during their elementary and secondary years.<sup>17</sup> It was estimated in 1983 that less than three percent of school time is spent on simply visual art in the elementary grades. The so-called basics (reading, writing, and mathematics) are allotted sixty to seventy percent of school time. Alden, Samuel, and Seiferth refer to achievement testing as one factor in this discrepancy. Another is the priorities of subjects in school curriculums as set up by instructors, administrators, and school boards.<sup>18</sup>

Although federal funding has played its part in attempting to improve the nation's school arts programs, funding in the eighties seems to be decreasing while interest in the arts is increasing.<sup>19</sup> In the sixties, federal funding and the future of arts programs looked promising. Today, there is a lack of funding and an unfortunate oversupply of fine-arts teachers.<sup>20</sup>

One of the largest factors which contributes to this problem is the current move to a back-to-basics approach in education. Mills attributes the thought behind the back-to-basics movement

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<sup>17</sup>The Working Group on the Arts in Higher Education, Arts Education: Beyond Tradition and Advocacy (Reston, VA: The Working Group on the Arts in Higher Education, 1983), p. 18.

<sup>18</sup>Elaine F. Alden, Marie R. Samuel, and Bernice B. Seiferth, "A Survey of Elementary Teachers Concerning Art Education in the Elementary School," Viewpoints: Dialogue in Art Education, Fall 1983, p. 4.

<sup>19</sup>Jaenike, "Status of the Arts and Arts Education."

<sup>20</sup>Alden, Samuel, and Seiferth, "A Survey of Elementary Teachers Concerning Art Education," p. 4.

to an array of professional educators and explains that they feel ". . . that one solution to the financial and low achievement problems of formal education is to cut unnecessary and, or experimental programs. . . and concentrate on a basic core of vital subjects, such as reading, spelling, mathematics, and science."<sup>21</sup>

But the fact remains that the back-to-basics movement, along with decreased funding and increased costs, is hurting arts programs throughout the nation.<sup>22</sup> As previously indicated, many have been reduced while numerous programs have been eliminated. Many advocates for higher achievement urge that a broad curriculum is what is needed -- a broad curriculum which maintains the arts. Facts gathered by American, German, Dutch, and British researchers demonstrate that "basic skills were highest where the curriculum was widest."<sup>23</sup> Schools need a total educational program, one which will not only develop what is considered to be the basics, but also foster what several philosophers have resolved to be man's highest nature -- the emotional and spiritual sector.<sup>24</sup> The arts have and need their place

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<sup>21</sup>Joseph A. Mills. The Arts in Education: A Necessity for School Children (Washington, D.C.: ERIC Document Reproduction Service, ED 158 197, 1977), p. 1.

<sup>22</sup>Alden, Samuel, and Seiferth, "A Survey of Elementary Teachers Concerning Art Education," p. 4.

<sup>23</sup>Terry Zeller, "A Nation at Risk: Mandate for Change in Arts Education," Art Education: Journal of the National Art Education Association 37 (July 1984): 9.

<sup>24</sup>Mills, The Arts in Education, p. 1.



within the educational realm.

Arts education entails much more than the production or performance aspects. It means becoming involved in the creative process, examining works created by past and present artists, talking with artists and observing their works, and seeking correlations with other art forms.<sup>25</sup>

A comprehensive arts in general education program is one which makes the arts an essential within the general curriculum for all students. It does not endeavor to interpret the arts in a different way, but to concentrate upon the importance of the arts.<sup>26</sup> Therefore, the central aim for the projection of the arts in general education is to expose all children to the arts. As added by Bealmer: "It is simple in terms of the goal. . . It is not so simple in terms of implementation."<sup>27</sup>

The purpose of this study is to reveal the past position and present status of arts programs in general education for the state of Illinois. This introduction has been designed to provide helpful background information on the state of arts education on the national level in order to compare similar problems and progress as achieved by Illinois.

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<sup>25</sup>Illinois Art Education Association Committee, "Art in Arts Education," no page number given.

<sup>26</sup>Ibid.

<sup>27</sup>Ibid.

Beginning with the year 1978, a study of the historical background of arts education in Illinois will be combined with a brief examination of the current status of the arts in Illinois general education. The heart of this study will disclose the state's course of action for developing, expanding, and advocating comprehensive arts education programs. These findings will reveal to the reader, as it did to the Illinois State Board of Education, the need for maintaining and promoting the arts in general education.

## SECTION II

### HISTORY OF ILLINOIS ARTS EDUCATION

An arts in general education program must provide arts experiences for all students and must integrate all the major art forms into the regular educational program of the school as opposed to treating them on an extra-curricular or peripheral basis.

Section 409, Public Law 93-380, Illinois<sup>1</sup>

One of the first promotional steps taken concerning the arts in general education for the state of Illinois was the passing of the above law. Illinois has, however, been somewhat ahead of other states as far as the arts and humanities are concerned. Although interdisciplinary courses were few in number before the sixties, near the end of the sixties 325 schools in twenty-two states offered humanities and related arts courses. Among the leading six to do so was the state of Illinois.<sup>2</sup> The Illinois Art Education Association is one of the oldest national art education organizations as well, with its origins dating to 1935.<sup>3</sup>

Still, support for education in Illinois collectively lags

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<sup>1</sup>Brinkman, "The Teaching of Music," p. 15.

<sup>2</sup>National School Boards Association, The Arts in Education, p. 11.

<sup>3</sup>Illinois Art Education Association, Illinois Art Education Association Newsletter, Winter 1984, p. 3.

despite tax increases. As a result, an adverse effect is caused upon arts education -- a part of education sometimes not considered to be a component of the basics. Even though education faced numerable problems in the seventies and faces more in the eighties, Illinois has experienced and is presently experiencing these strains to a far greater degree than most other states. These pressures are a result from inflation, school closings, program retrenchments, and in particular, declining enrollments.<sup>4</sup> A topic of major concern within the state is Illinois' declining enrollments. Illinois has undergone a greater enrollment drop than the nation in general (19.7% as compared to 12.8% for the United States). Studies indicate that the state's kindergarten through twelfth grade enrollments will persist in their decline through 1990.<sup>5</sup> Moreover, with fewer students, funding will become insufficient due to other stiff state competitors -- road and interstate repair, fire and police protection, etc.<sup>6</sup>

Student enrollment and school size has a great impact upon the number and caliber of courses offered. With the current low

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<sup>4</sup>Kenneth E. Anderson. What Do the 1980's Hold for Speech and Theatre Programs in Illinois? (Washington, D.C.: ERIC Document Reproduction Service, ED 233 430, 1983), p. 2.

<sup>5</sup>Illinois State Board of Education. Public School Enrollment Analyses and Projections (Springfield, IL: ERIC Document Reproduction Service, ED 220 980, 1982), p. ii.

<sup>6</sup>Anderson, Speech and Theatre Programs, p. 3.

enrollment trend, smaller schools find it more expensive to maintain such specialized courses as art and music. On the other hand, larger schools pool more resources enabling them to support several sections of such courses.<sup>7</sup> Research made in 1977 shows that ten percent of Illinois high schools did not offer an arts course (usually the smaller districts). Therefore, over twenty thousand students had absolutely no opportunity to study the arts.<sup>8</sup> Again, this reinforces the idea that the arts do reach many students, but not all.

According to the Illinois State Board of Education's Special Report on the Arts, "the typical Illinois high school provides a fairly minimal range of courses in art and music"<sup>9</sup> (see appendix one for median number of art and music courses offered at the junior high and high school levels for 1979-80). However, less than half of the Illinois public high schools offer second year arts courses, and third year arts course offerings are even lower. In other words, there is seldom a chance for further or specialized

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<sup>7</sup> Illinois State Board of Education. Special Report on the Arts (Springfield, IL: ERIC Document Reproduction Service, ED 193 122, 1980), p. 4.

<sup>8</sup> William Humm and Robert L. Buser, "High School Curriculum in Illinois," Educational Leadership, May 1980, vol. 37, no. 8, p. 671.

<sup>9</sup> Illinois State Board of Education, Special Report on the Arts, p. 5.

study within the arts. Most may be considered simply introductory arts courses.<sup>10</sup>

Arts education courses in Illinois are rarely a part of the required curriculum. Almost all junior high school students take at least one course in art and music (usually the only arts courses offered), but practically all high school arts courses are elective.<sup>11</sup> Percentage-wise, art and music courses combined count as only eight percent of all subject enrollments in secondary schools. As summed up in the Special Report: ". . . there are few requirements to take specific arts courses. Only a handful of schools . . . require either an art course or a music course for graduation."<sup>12</sup>

The number of employed arts instructors within the state has been on the decline as well (see appendix two for statistics of full time art, music, and theatre teachers as gathered from 1977 to 1981). Statistics gathered by the Illinois State Board of Education reveal that over the years the number of music and art instructors has decreased. The percentage of theatre teachers has remained stable, but it should be noted that many of these instructors are primarily Speech and English teachers as well.<sup>13</sup> There are, in

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<sup>10</sup>Ibid., pp. 4-5.

<sup>11</sup>Ibid., p. 1.

<sup>12</sup>Ibid., pp. 7-9.

<sup>13</sup>Illinois State Board of Education, "Statistics Suggest Teachers of the Arts are an Endangered Species in Illinois," presented at the American Theatre Association Convention, Dallas, TX, Summer 1981.

fact, very few full time theatre-only instructors within Illinois school districts.<sup>14</sup>

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<sup>14</sup>James M. Brinkman, "Traditional Arts Instruction," A Basic Component of General Education: The Arts, p. 131.

### SECTION III

#### THE ILLINOIS PLAN FOR THE ARTS IN GENERAL EDUCATION

Although good arts programs exist in Illinois, comprehensive programs are few. Several programs cater only to the talented while others are built specifically around performance. Some are set up especially for special education classes; others are designed as arts history or appreciation courses. No matter what basis they are designed upon, quality arts programs do exist within Illinois. However, these same quality arts programs are frequently the first courses to be cut from a school's curriculum and the last to be reinstated.<sup>1</sup>

In 1975, numerous school districts within Illinois faced financial crises along with a multitude of course cut-backs and terminations. To the relief of concerned parents and arts educators, Joseph M. Cronin, the Illinois State Superintendent of Education, began creating a Task Force for the Arts in General Education. In

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<sup>1</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education (Springfield, IL: Illinois State Board of Education, 1983), p. 37.



November of 1975, his directions for the Task Force charged:

It is most evident that the arts educators in Illinois are very interested in a State Plan for the Arts in Education and that they would be willing to offer their services in its development. I am happy to announce that in the near future, the State Office is going to create a task force that will have as its charge the development of a worthwhile State Plan for the Arts. I will invite a diversified group of arts educators to serve on this committee which will include some college deans of fine arts, representatives from the professional arts organizations, community arts leaders and the fine arts members of my staff.<sup>2</sup>

In January of 1976, the Illinois State Board of Education appointed its first Task Force for the Arts in General Education. First convening in Springfield, Illinois on March 1, 1976, it began its duties with researching in order to propose a plan for the implementation of the arts in Illinois general education. Throughout 1976 and 1977, the Task Force researched arts programs and the quality of arts courses found within Illinois school districts. In its final report presented to the State Board of Education in May of 1977, the Task Force concluded that many Illinois schools maintained traditional and innovative arts programs. Some arts forms, such as dance, movement education, and media arts, were found to be expanding and on an upswing in participation. Numerous outstanding programs were revealed, especially those which leaned heavily toward product and performance. Nonetheless, it was made quite apparent to the Task Force that not

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<sup>2</sup>Ibid., p. 36.

all children were receiving arts education. Comprehensive arts programs for all Illinois school children were simply few in number.<sup>3</sup>

The Task Force based its research upon what later became the core of the Illinois Arts Plan -- comprehensive arts education. The schools studied and considered as having comprehensive arts education programs were those which offered an opportunity for every student to both perceptually and expressively experience the arts in a continuing fashion. Based upon six vital components of instruction (Generalized Arts Instruction, Traditional Arts Instruction, Integrated Arts Instruction, Interrelated Arts Instruction, Specialized Arts Instruction, and Extended Arts Instruction), this research revealed what was needed within the state in order for the arts to touch every student.<sup>4</sup>

After recommendations and study by a state committee, the State Board of Education directed the Illinois State Board of Education in January of 1978 to formulate a state arts plan as based on the Task Force reports. This same year a plan for the arts in general education was proposed and adopted by the Illinois State Board of Education to be implemented for the years 1979 through 1983.<sup>5</sup> A statement was also included in this plan in which the policy of the board would be to ". . . advocate for Illinois schools an Arts in General Education program which would provide an opportunity for all

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<sup>3</sup>Ibid., p. 6.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid., p. 7.

students to experience the arts in a continuing and systematic way."<sup>6</sup>  
 An extended plan for the years 1984 through 1988 was proposed by the staff as well.

By adopting the proposed arts plan, the Illinois State Board of Education resolved to advocate the Arts in General Education program for all students and to direct the State Board of Education in implementing the accepted four-year plan in order to expand arts instruction and aid school districts in cultivating Arts in General Education programs. After reviewing the report from the Arts Task Force, the State Board of Education recognized:

- that Illinois has extraordinary potential for enhancing the quality of life through its present artistic and cultural resources
- that the arts motivate students as well as work within the curriculum as an agent to enliven and enrich other subjects
- that by fostering an appreciation of the arts, students will lead a more enriching and meaningful life
- that through arts education a broad range of career options for employment are offered
- that Illinois schools have implored aid in maintaining superior educational programs in these times of declining resources.

The State Board of Education likewise acknowledged the importance

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<sup>6</sup>William Bealmer, Introduction to A Basic Component of Education: The Arts, p. 4.

<sup>7</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 2.

of the arts within school's curriculums. The philosophical basis behind the acceptance of the four-year plan explains that comprehensive educational programs in the arts

- develop the skills of creative problem solving, artistic perception and expression
- develop a unique medium of personal expression and communication
- contribute significantly to the quality of life
- assist in interpreting and exemplifying our culture and other world cultures
- enhance, enrich, and enliven various curricular areas to provide a balanced curricular environment for learning
- allow children to become aware of themselves and their feelings
- develop their awareness to make better choices about careers and the use of leisure time activities
- offer teacher alternative strategies through the use of artistic modes
- develop future citizens with aesthetic sensitivity.<sup>8</sup>

In 1980, the Illinois State Board of Education drafted as their goal statement for the arts:

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<sup>8</sup> Illinois State Board of Education, Brochure for the Illinois Arts in General Education (Springfield, IL: Illinois State Board of Education, 1983).

The Arts should be viewed as an integral part of the curriculum and every school system should assure that all students have access to exploration and study of the arts throughout their formal education.

And, supported as well by the present State Superintendent of Education, Donald G. Gill:

The arts are an important part of general education for all students. The arts serve as an integral part of a balanced curriculum in our schools. The Illinois State Board of Education and staff are committed to working with Illinois educators in continuing efforts to identify methods and alternatives to keep the arts central and alive in our schools. All students need the opportunity to experience the arts and develop their own creative potential to meet the demands of their future world.<sup>10</sup>

The State Board of Education concluded to direct its staff in putting the Arts Plan in effect and assisting schools in undertaking arts in general education programs by cooperating with other state, federal, and private agencies which advocate the arts in general education and pursue sufficient funding and resources for the development of the programs. Near the termination of the plan, the Board elected to then make recommendations to the State Board of Education for renewal of the plan.<sup>11</sup>

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<sup>9</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 4.

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

<sup>11</sup>Ibid., p. 2.

## SECTION IV

### IMPLEMENTATION FOR THE FIRST FOUR YEARS

Implementation was supervised by the Program Planning and Development Section of the Illinois State Board of Education. The activities undertaken herein were established upon two suppositions. The first supposition was that the Arts Plan would be better undertaken through the support of volunteer arts educators and community representatives. The Arts Plan should also be developed upon a long-range goal and evolve through community planning.<sup>1</sup>

Two major groups were formed within the first four years to aid in the implementation of the Illinois Arts Plan. The State Arts Advisory Committee, appointed annually by the State Superintendent of Education, was comprised of fifteen to eighteen members which met four to five times each year. The structure of this committee included five Regional Arts Education Committees which encouraged activities for the Arts Plan and provided public relations programs in their areas. These committees reported progress

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<sup>1</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 10.

and acted as a liaison between their regions and the Arts Advisory Staff. Involving at least 120 people, these regional committees consisted of arts educators, school administrators, artists, parent/teacher associations, and other concerned groups.<sup>2</sup>

The Illinois Alliance for Arts Education, a nonprofit arts education organization, was also developed during these four years (1980) to lend added support towards the implementation of the Arts Plan. Functioning in an advisory as well as in an advocacy role, this committee included fifteen to eighteen members representing state arts education professional organizations, state arts leaders, and state educational figures. By working closely with the State Arts Advisory Committee, the Alliance served as a means to attract private funding for the plan and advocate arts education.<sup>3</sup>

The Six Components  
of the  
Illinois Arts Plan

The Illinois Arts Plan is composed of six components. They were explained and proposed by the Arts Task Force and adopted by the Illinois State Board of Education as being the basic ingredients of a comprehensive arts education program. It was agreed that a comprehensive arts education program must have a structure and a

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<sup>2</sup>Ibid., pp. 10-11.

<sup>3</sup>Ibid.

clear definition of its elements.<sup>4</sup>

Usually, study of the arts in public schools has been limited to music and the visual arts. Furthermore, schools have gravitated toward having such subjects studied after school on an extracurricular basis, restricting them to being studied only once or twice a week, or making them only as an opportunity for the talented. The following components, their programs, and model program examples are totally unique in that they employ the basic thrust of the Illinois Arts Plan: To involve all students in the schools to the arts.<sup>5</sup>

Several points concerning the Illinois Arts Plan should be discussed preceding the core of the plan -- the six components. In this arts program the classroom teacher is indispensable to the success of the program and the arts specialist instructor is more accountable than in traditional arts instruction. This plan also involves others -- parents, artists, community people, and institutions -- in order to attain a successful comprehensive arts education program. Before implementing the plan, school district's needs, resources, personnel, and students were considered as well as how the cultural setting would influence the mode of teaching the

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<sup>4</sup>Bealmer, Introduction to A Basic Component of General Education: The Arts, p. 4.

<sup>5</sup>Ibid., p. 16.



six components. Near the end of the four-year program, those school districts which gave opportunities to all children to experience the arts could be counted as those with successful comprehensive arts education programs. These programs could prove to be successful when they demonstrated that the arts were no longer curriculum frills, but were basic elements in the general education of all students.<sup>6</sup>

#### Generalized Arts Instruction

This form of instruction generally takes place in the elementary schools and is taught by the regular classroom teacher. Generalized Arts Instruction focuses on the development of basic skills and concepts that apply to all art forms and are necessary for students' aesthetic experiences and creative expressions. In other words, it is a sort of introductory form of arts education. The arts activities involved in this instruction should include awareness experiences, discussions about the arts and artists and everyday aesthetics, development of perceptual skills, positive attitudes, and the value of objects with aesthetic qualities. Taught on an ongoing, everyday basis, these skills should then enable the student to understand the relationship between the production/performance/

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<sup>6</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 46.

creating of the arts and the study of those works.<sup>7</sup>

At this level of instruction the general classroom teacher carries the major responsibility for teaching all the subjects in the curriculum. These generalist teachers are expected to teach English, mathematics, science, and social studies; subject areas which they studied not only in college, but on a daily basis in their elementary and secondary schooling. As expressed by the Working Group on the Arts in Higher Education: "Few have had such a background in the arts . . . they cannot be expected to provide instruction for basic literacy in the arts disciplines."<sup>8</sup>

Chapman voices a similar thought by explaining that there is a great risk of students being misinformed about the arts instead of provided with proficient instruction. She feels this holds true primarily in the elementary grades where teachers who have not been required to study the arts are having to teach the arts to their students.<sup>9</sup>

Also there has been a large number of other outspoken groups who have expressed some disapproval for this form of arts education.

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<sup>7</sup>Illinois Art Education Association Committee, "Generalized Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

<sup>8</sup>The Working Group on the Arts in Higher Education, Art Education: Beyond Tradition and Advocacy, p. 26.

<sup>9</sup>Laura H. Chapman, Instant Art, Instant Culture: The Unspoken Policy for American Schools (New York: Teachers College Press, 1982), p. 151.

Among these are the National Art Education Association and the Music Educators National Conference which highly recommend that art and music be taught by specialist teachers in specially equipped art and music classrooms.<sup>10</sup>

The Illinois Arts Plan recognized that when the general classroom teacher is the primary source of arts instruction, he or she needs further training and preparation in order to plan and implement arts activities. Under the Illinois Arts Plan, a secured commitment must be made to hire certified persons in the arts who understand and are knowledgeable about the arts processes. Therefore, generalized arts programs would provide for arts specialists to work with the classroom teacher as resource persons for establishing correct arts programs. With this need met, a quality arts program could then be accomplished.<sup>11</sup>

The following are examples of model Generalized Arts Instruction programs in Illinois.

Project Heart  
Decatur, Illinois

Project Heart (Helping Education through Arts Resources for Teachers) was an arts project involving the Macon County area. Under Illinois Title IV, Part C, funding for new arts programs pro-

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<sup>10</sup>National School Boards Association, The Arts in Education, p. 13.

<sup>11</sup>Illinois Art Education Association Committee, "Generalized Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

posals and with federal funds, this program focused upon training teachers to implement the arts into the general curriculum. This inservice education course used Doctor Harry S. Broudy's aesthetic education model as its foundation as well as utilizing visiting artists to strengthen this basis. The teachers involved in the project later proved that the course was effective in the classroom and useful to themselves.<sup>12</sup>

The Aesthetic Education Program  
Collinsville, Illinois

Evolving gradually, the Aesthetic Education Program at Collinsville eventually involved the entire school district. The aesthetic elements were taught covering all of the arts and humanities experiences on all educational levels. The overall goal aimed to develop a higher level of aesthetic excellence. The result brought about a comprehensive aesthetic education program for all children in grades kindergarten through six.<sup>13</sup>

Traditional Arts Instruction

The Illinois Arts Plan states that programs in this type of instruction:

. . . have their foundations in the individual arts disciplines, e.g., music, the visual arts, drama, and dance. The activities and experiences offered by the arts

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<sup>12</sup>Carol D. Holden, "Generalized Arts Instruction," A Basic Component of General Education: The Arts, p. 99.

<sup>13</sup>Brinkman, "The Teaching of Music," p. 70.

specialists who usually teach such traditional programs are not only provided in classes, but also through performances, exhibitions, publications, and demonstrations. This type of arts instruction is found at all levels of education, but is more frequently located in the secondary schools.<sup>14</sup>

Throughout Illinois, Traditional Arts Instruction is frequently the only form of organized programs. Traditional Arts Instruction most often works as a foundation for support and implementation of the other five components -- it is the framework upon which Generalized, Integrated, Interrelated, Specialized, and Extended Arts Instruction may emerge.<sup>15</sup> Basically, "traditional arts instruction is the foundation, the cornerstone on which other types of instruction are based."<sup>16</sup>

The underlying factor to Traditional Arts Instruction is in doing: playing an instrument, creating a work of art, and acting in a play. By utilizing performance as its dominant objective, it is projected that through painting, acting, or playing students will more fully understand the meaning and value of the arts in their lives.<sup>17</sup>

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<sup>14</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 48.

<sup>15</sup>Illinois Art Education Association Committee, "Traditional Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

<sup>16</sup>Brinkman, "Traditional Arts Instruction," A Basic Component of General Education: The Arts, p. 127.

<sup>17</sup>Ibid.

The following is a model Traditional Arts program found within the state.

Traditional Arts Program  
Community Unit School District 300  
Dundee, Illinois

The music program found at Dundee is provided for students in grades kindergarten through twelve and was experienced vocally and instrumentally by 2,617 children in 1980. The goal of this program rested upon cultivating musical competencies, musical understanding, and knowledge of all music literature. Through the processes of studying and doing, the student gained better abilities in singing and playing instruments, reading music, understanding musical style, using musical terms, and an aesthetic approach to listening to music.<sup>18</sup>

#### Integrated Arts Instruction

The Illinois Arts Plan calls for an Integrated Arts Program to be ". . . used in the curriculum to motivate students and to enrich and extend (other) subject areas."<sup>19</sup> Projections included an infusion of the arts throughout the curriculum rather than simply having the arts become a part of it.

Fowler explains this type of instruction by pointing out that

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<sup>18</sup>Ibid., p. 132.

<sup>19</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 48.

all the "basic" subjects -- math, language, science, social studies -- have aesthetic features which can utilize the arts in their instruction. He resolves that an infusion of the arts into other subject areas may bring about marked improvement in basic education. By drawing the student into the subject's activities and letting him make his own discoveries, the arts can aid in making him more of a "participant in it rather than a mere spectator of it." Fowler defines this as "the difference between creative and rote learning."<sup>20</sup>

Usually a school's curriculum is founded only upon a factual and measurable form of instruction -- one which dulls a student's potential for learning. Evidence has shown that this may deaden the right side of the brain which houses sensory perceptions. Unfortunately, this may in turn reduce a child's scope for thinking and experiencing.<sup>21</sup>

The arts, however, carry an enticement for learning. These creative aspects stimulate thought and enliven children's interests. By seeing, hearing, moving, and feeling, a child is more apt to be motivated to learn. It should be noted here, however, that the plan does not view the arts as simply an aid in learning other subjects.

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<sup>20</sup>Charles B. Fowler, "The Arts in Education: A Promise," A Basic Component of General Education: The Arts, p. 17.

<sup>21</sup>Jean Morman Unsworth, "Integrated Arts Instruction," A Basic Component of General Education: The Arts, p. 102.

The arts can, on the other hand, be used as an added option for teaching and understanding these subjects.<sup>22</sup>

This mode of instruction involves all of the arts. Through acting and movement, students may become more aware of balance, pattern, symmetry, and proportional concepts -- concepts which can then be related to mathematics. Painting murals and depicting history in terms of visual art can lead to a study of cultures -- the concepts of social studies. By acting out historical scenes, a student may better understand the importance and meaning of our country's history. The depiction of scientific knowledge through an architectural project may result in better learning rather than by simply reading about it. These ideas are further reinforced again by Fowler who states: "Children seem to learn more by reenacting . . . or depicting . . . than by dryly reading and memorizing the facts."<sup>23</sup>

This component of arts education involves classroom teachers, arts specialists, and non-arts specialists as well.<sup>24</sup> The arts specialist acts as a resource/idea figure while introducing alternative teaching strategies to the classroom teacher. Overall, these

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<sup>22</sup>Nancy Roucher, "Extended Arts Instruction," A Basic Component of General Education: The Arts, p. 86.

<sup>23</sup>Fowler, "The Arts in Education," A Basic Component of General Education: The Arts, p. 17.

<sup>24</sup>Jerome J. Hausman, ed., Arts and the Schools (New York: McGraw-Hill, 1980), p. 14.



strategies add interest to the general curriculum content.<sup>25</sup>

The act of integrating the arts with other subjects is healthy. Teaching the three Rs upon a continuing basis with the arts brings to life the importance of the arts within all cultures. Through contrasts and comparisons, the special significance of the arts is made more clear as well as the aesthetic qualities of many non-artistic subjects.<sup>26</sup>

The following are model program examples in Integrated Arts Instruction.

St Clement School  
Chicago, Illinois

A parochial school enrolling approximately 260 students in kindergarten through eighth grade, St. Clement offers classes in music, dance, and visual art. Dramatics is interwoven within the curriculum as are the other arts forms. Each semester the school plans a curriculum around the philosophy of integrating all subject areas. In doing so, St. Clement advocates that the arts are truly basic to learning in other subjects.

Sample activities at St. Clement include:

1. Kindergarten through fourth grade. The arts were integrated on a daily basis through puppet shows which helped to emphasize language arts; making large stuffed

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<sup>25</sup> Illinois Art Education Association Committee, "Integrated Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

<sup>26</sup> Hausman, Arts and the Schools, p. 14.

fish to motivate study of the ocean and its life (this then lead to studying the varieties and body parts of fish thereby encompassing science too); and building models of Indian villages to learn about homes and their environments

2. Fifth and sixth grades. These grades activities included the study of the Middle Ages while constructing manor homes of this period. Research on architecture and coats of arms were involved as well as a mathematical approach to proper scaling. Color theory was covered through the interior design of the homes as was exercises in design

3. Seventh and eighth grades. While studying the Industrial Revolution, these grades conglomerated a bulletin board which entailed design exercises, historical research, and drawing

4. The school also engaged in all-school experiences involving the appreciation of their city, Chicago. One example of this project applied photography and architecture by having the students learn the styles of architecture, take photographs of buildings with these particular styles, and then develop their own pictures.<sup>27</sup>

Project ABE  
Community Unit District One  
Charleston, Illinois

Through a contract from the Education Consolidation and Improvement Act, schools in Charleston were allowed to implement their Project ABE (Arts in Basic Education). Developed through funding from Title IV, Part C, this program was compiled for grades kindergarten through six.

Project ABE's goals directed toward making all the arts available to all students and including the arts in everyday learn-

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<sup>27</sup>Unsworth, "Integrated Arts Instruction," A Basic Component of General Education: The Arts, pp. 103-105.

ing. Developed and taught by classroom teachers, this curriculum presented the arts as important components of a basic education.

Some of Charleston's integrated arts activities included:

1. Kindergarten. Kindergarteners were taught about the family relationship through the use of musical instrument families. They also learned about plant families and how to distinguish families of animals, plants, and manufactured products by way of visual art
2. First Grade. These students studied nutrition and good health through the concepts of measurement and balance. Dancing, music, visual art, and dramatics were used to convey these ideas
3. Second Grade. Students in the second grade studied the life of Japan by comparing and contrasting Illinois and Japanese lifestyles, geographics, climates, beliefs, and the arts
4. Third Grade. The artistic and cultural heritage of Illinois was taught to third graders to develop a sense of pride towards their state as well as broaden knowledge of it
5. Fourth Grade. Fourth graders learned about the vocabulary, symbols, and tools of measurement in cartography, the arts, and ecology
6. Fifth Grade. Fifth graders also learned more about measurement as one of their activities by relating it to biology, dance, visual art, architecture, math, music, and language
7. Sixth Grade. By implementing music and dance, these students were taught about modern and tribal Africa, their customs, lifestyles, and arts.

Project ABE demonstrated how a successful integrated arts program could be infused into the curriculum. Validated by the Illinois State Board of Education in 1982, Project ABE was designated

as a program which could be successfully used in other schools.<sup>28</sup>

### Interrelated Arts Instruction

This component of the Illinois Arts Plan involves programs which are planned to teach the similarities and differences among the arts forms. Specifically designed to teach aesthetic concepts, it also informs the student of common artistic relationships and characteristics.<sup>29</sup>

Several arts educators strongly support such instruction, such as Bennett Reimer who states: "The Arts in education hardly know each other. It is time to recognize our common cause and become more united in pursuing it."<sup>30</sup> Interrelated Arts Instruction achieves this goal through its major organizational basis of comparing and contrasting the arts.

These courses are usually team-taught by staff from several arts disciplines, but a specialist in one area may have the ability to work in others as well. Though it is found at both elementary

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<sup>28</sup>Brochure for Project ABE: Arts in Basic Education, Dissemination Project for Community Unit District One, Charleston, Illinois.

<sup>29</sup>Nadine Meyers Saitlin, "Interrelated Arts Instruction," A Basic Component of General Education: The Arts, p. 107.

<sup>30</sup>Bennett Reimer, "Patterns for the Future," Music Educators Journal 63 (December 1976): 28.

and secondary levels, it is more frequently utilized in high schools.<sup>31</sup> Since secondary school students are more mature, it is felt that they are more inclined to successfully handle fairly large conceptions about the arts processes. Thus, the reason for their frequent appearance in the secondary schools.<sup>32</sup>

This component has been organized and implemented in several excellent ways which have been approved by the Illinois State Board of Education. They include:

- a humanities method which entails the history of artistic ideas and their philosophies
- an integrated process in which two or more of the arts forms are used to examine other areas of learning. This approach may include historical and theoretical aspects of the arts as well as performance
- and, an aesthetic education mode of instruction which serves to develop aesthetic abilities.<sup>33</sup>

Overall, this component is taught upon the basis of perception, enjoyment, and criticism rather than involving techniques in production and performance.<sup>34</sup>

The following are model programs in Interrelated Arts Instruction.

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<sup>31</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 49.

<sup>32</sup>Hausman, Arts and the Schools, p. 135.

<sup>33</sup>Illinois Art Education Association Committee, "Interrelated Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

<sup>34</sup>Ibid.

The Living Arts Program  
Carl Sandburg Middle School  
Freeport, Illinois

The Living Arts Program at Carl Sandburg Middle School offers interrelated arts/humanities experiences for seventh graders. This course offers unique opportunities to explore music, visual art, theatre, home economics, creative writing, and foreign languages. Through arts experiences, the students realize the importance of the arts and how they relate to their daily lives.<sup>35</sup>

Mayo Junior High School  
Paris, Illinois

Over the past few years, the General Music course at Mayo Junior High School has been evolving into a humanities-oriented program consisting of academic, non-performance studies. It presently serves as a complement to existing performance-oriented courses -- band and chorus. Though initially taught by one instructor, it is expected to become a team-taught program.

Uniting all phases of the arts, example activities for this program at the seventh grade level include teaching the elements of the arts. The five senses and creative imagination are discussed through musical elements -- the study of environmental sounds, rhythm, metrical concepts, and symbols of meter. Art is represented in this comparison through form and color. The relationship of art and music is interspersed through commonalities of terms and

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<sup>35</sup>Brinkman, "The Teaching of Music," p. 57.

ideas.

Eighth grade studies focus upon individual style. This format is based heavily upon the historical aspects of the arts. For example, vocal styles (e.g., folk, rock, religious) were analyzed which then lead to studies in the art of the opera. Major operatic performances were studied as well as production. This in turn lead to the theatrical side of an opera including the exploration of theatrical staging, costuming, direction, lighting, etc.

Historical periods were also taught in an interrelated fashion. The students examined jazz performances and styles while also comparing styles of Abstract Expressionism. Renaissance ideals were introduced to these students through the comparison of Renaissance paintings, sculpture, architecture, and music.<sup>36</sup>

Creative Expression  
Deerfield High School  
Deerfield, Illinois

Strongly emphasizing student participation, the Creative Exploration course taught at Deerfield High School is designed for the arts as well as the non-arts student. A two semester course organized into small student groups and instructed by a single specialist, Creative Exploration involves visual art, music, dance, drama, history, literature, and philosophy. This course is based upon preplanned themes which cover historical events, philosophical

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<sup>36</sup>Ibid., pp. 65-69.

attitudes, and creative expressions. Through academic methods and live performances, students discover the similarities and differences among the arts.<sup>37</sup>

### Specialized Arts Instruction

This component of arts education includes programs "which are designed for students or classes with particular needs and/or special situations."<sup>38</sup> These programs are taught by regular classroom teachers and specialist teachers and inservice arts training as a provided component is strongly suggested as well. Although the State of Illinois does not require Specialized Arts Instruction, it can be found at all levels of education.<sup>39</sup>

One example of Specialized Arts Instruction represents programs for the handicapped and gifted. These students have the same needs for learning and experiencing as the "normal" student. Therefore, it is vital for these children to have the same chances for developing artistic sensitivity. This form of arts instruction has proven very efficient in the past for teaching the handicapped and helping them cope with deficiencies which cause them to feel inadequate

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<sup>37</sup>Saitlin, "Interrelated Arts Instruction," A Basic Component of General Education: The Arts, p. 112.

<sup>38</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 49.

<sup>39</sup>Dorothy Gilles, "Specialized Arts Instruction," A Basic Component of General Education: The Arts, p. 117.



or set apart.<sup>40</sup>

Bi-lingual and bi-cultural students form another group requiring Specialized Arts Instruction. Much like the handicapped, these students also deserve the opportunities for expanding artistic creativity and intellect. Special arts instruction for these children is seldom found and they are often instructed amongst a regular classroom setting. However, many teachers within Illinois have recognized the needs of the bi-lingual and bi-cultural and have provided special experiences for these students within their regular classes.<sup>41</sup>

Gifted and talented students are those which are capable of high performance and maintain outstanding abilities. They display achievement and potential in intellectual abilities, creative thinking, leadership, visual and performing arts, and psychomotor abilities.<sup>42</sup> In order for these students to achieve their full potential, special educational programs should be provided which involve open-ended projects to be completed on an individual basis and the opportunity

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<sup>40</sup> Illinois Art Education Association Committee, "Specialized Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

<sup>41</sup> Gilles, "Specialized Arts Instruction," A Basic Component of General Education: The Arts, p. 117.

<sup>42</sup> Illinois Art Education Association Committee, "Specialized Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

to study several advanced concepts.<sup>43</sup>

Ultimately, Specialized Arts Instruction urges that opportunities be offered for all students to experience the arts. The implementation of such programs can then develop more positive self attitudes, aid in learning about others and their cultures, expand knowledge in relationship to the environment, and broaden or cultivate the imagination.<sup>44</sup>

The following is an example of a model Specialized Arts Program found within Illinois.

Highland Community Schools  
Highland, Illinois

Specialized Arts Instruction in Highland is geared toward the educable mentally handicapped, the learning disabled, and the gifted. Taught weekly by arts specialists, the arts used are music, visual art, drama, and creative writing. Occasionally, regular classroom teachers work with the arts specialist in instructing lessons.

In this program the arts are integrated with other subjects in the curriculum in order to develop additional learning skills. Past projects include the creation of a mosaic-relief mural which depicted businesses, schools, cars, and scenery found within the

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<sup>43</sup>Gilles, "Specialized Arts Instruction," A Basic Component of General Education: The Arts, p. 119.

<sup>44</sup>Illinois Art Education Association Committee, "Specialized Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

city.<sup>45</sup>

### Extended Arts Instruction

As education is a community, public, and political concern, and as art is, or should be, an essential part of everyday life, so art education cannot remain separate from the community.<sup>46</sup>

This component provides for additional opportunities for learning the arts. It is found at all educational levels, but is not usually a part of the regular school curriculum nor always found in the classroom. Maintained through such agents as extracurricular clubs or school field trips, Extended Arts Instruction includes such activities as visits to exhibits, museums, and concerts.

Instruction for extended arts programs extend beyond the community by branching out to state, regional, and national levels. Parents, administrators, artists, senior citizens, community organizations, and performing troupes are those who are engaged in the teaching processes of Extended Arts Instruction.

The formulation of such a program may be a part of the already existing arts program or perhaps an addition to complement it. The goal may be short or long term. Nonetheless, the thrust of this

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<sup>45</sup>Gilles, "Specialized Arts Instruction," A Basic Component of General Education: The Arts, p. 121.

<sup>46</sup>National Art Education Association, Art Education: Senior High School (Reston, VA: National Art Education Association, 1972), p. 53.

program lies in involving the community, its artists, and its citizens.<sup>47</sup> Through an extended arts program, the community is more inclined to develop an interest in their children and their schooling. For artists, extended arts programs give them a fulfilled sense of responsibility toward the community. Extended Arts Instruction can, basically, trigger an awareness within the community of the arts place in general education.<sup>48</sup>

The most satisfying outcome of an extended arts program rests with the added education that the students receive. By watching and conversing with actual artists, students experience the arts in ways which are impossible to convey in the classroom. Actually being there during a musical or theatrical performance or really seeing an artist at work is more exciting and will heighten curiosity and perceptiveness. This form of instruction teaches about what is outside the school in the working world of the artist and community. It is an original method in which to relate school, community, and professional activities in an educational way.<sup>49</sup>

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<sup>47</sup>Illinois Art Education Association Committee, "Extended Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

<sup>48</sup>Nancy Roucher, "Extended Arts Instruction," A Basic Component of General Education: The Arts, p. 88

<sup>49</sup>Illinois Art Education Association Committee, "Extended Arts Instruction," Illinois Art Education Association Yearbook, no page number given.

The following examples are model programs in Extended Arts Instruction.

Olive School  
Arlington Heights District Twenty-five  
Arlington Heights, Illinois

Olive School is an elementary school which provides opportunities in music, arts and crafts, movement, and drama. These arts are instructed throughout the school year through the combined efforts of a music specialist, classroom teachers, the principal, student teachers, artists from the community, and parents. Activities include:

- working with the music specialist twice a week, choir, recorder lessons, and an individually instructed string program entitled, "Music for Youth" which is supported by parents
- art centers in every classroom and an arts and crafts room which is set up, supplied, and taught by parents
- once a month, selected PTA parents go into the classroom to teach such subjects as art and music appreciation
- one teacher has utilized her dramatical background by forming a program entitled "Drama Mama." In it she uses drama in all subjects to teach basic skills. She also makes use of time before and after school for instructing interested students in creative drama, staging, and lighting.

School After School  
Schaumburg Township Elementary School District Fifty-four  
Schaumburg, Illinois

Due to the interest and support of the school's parents, this

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<sup>50</sup> Illinois State Board of Education, PARTS: Parents are Resources to Schools (Springfield, IL: Illinois State Board of Education, 1981), p. 3.

school district created an art program to be taught after school. Taught by art teachers and aided by art student's parents, this program aimed at creating a public relations program between the school and community.

Initially, the School After School program maintained visual art classes only. Due to its success, it has expanded to presently include music, reading, math, computer instruction, foreign language, and athletics.<sup>51</sup>

The implementation of these six components into all levels of Illinois education and on an ongoing basis would establish what has been proposed to be a comprehensive arts education program. Although each component can be used separately and independently within the curriculum, the Illinois Arts Plan recommends the implementation of this comprehensive method to enable underlying curriculum modifications. With this need met, Illinois schools can then attain fully integrated and quality arts education programs.<sup>52</sup>

Support for the Illinois  
Arts in Education

There was an immense amount of planned statewide visibility

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<sup>51</sup>Ibid., p. 7.

<sup>52</sup>Illinois State Board of Education, Illinois Plan for the Arts in General Education, p. 51.

and awareness activities for the arts and the Illinois Arts Plan. Convention presentations, public forums, and regional awareness conferences were held as well as Music Leadership Conferences for music educators and inservice workshops for educators and community members.

Student arts festivals were successfully employed in order to increase visibility and support. For example:

- the Annual High School Theatre Festival. Cosponsored by the Illinois State Board of Education, this festival attracted approximately two thousand students and instructors yearly to participate in workshops, performances, and an all-state production
- the Illinois High School Dance Festival which was sponsored by the Illinois State Board of Education and the Illinois Dance Association. Lessons and workshops were conducted by professional artists and leading dance instructors to over seven hundred students and teachers yearly
- the Illinois Series of Very Special Arts Festivals sponsored by the Illinois State Board of Education, National Committee, Arts of the Handicapped, Illinois Alliance for Arts Education, and local schools and agencies. Funded by the Illinois Arts Council, participants included five thousand to fifty-five thousand students and instructors yearly for workshops and performances.

Weekly, monthly, and yearly observances within the arts were established in order to provide recognition of the importance of the arts in education. Illinois Arts Week, sponsored by the Illinois Arts Council; Youth Art Month, sponsored by the Illinois Art Education Association; Music in Our Schools Week, sponsored by the Illinois Music Educators Association; and Illinois High School Theatre Week,

sponsored by the Illinois Theatre Association are a few examples which extended arts education into the public view.

Numerous press releases, publications, and leaflets were written explaining the Illinois Arts Plan, the importance of the arts in education, and the interests of students concerning the arts. Press conferences were held with the major media and television and radio coverage was utilized to obtain public attention. Feature articles were printed by the Illinois Times as well as by other statewide newspapers concerning the Illinois Arts Plan. Newsletters were circulated by state arts organizations and regular articles were submitted to the National Alliance for Arts Education Newsletter to secure further coverage.

The Plan was also promoted through such devices as brochures, bumper stickers, buttons, flyers, and television public service announcements. A slide/tape production explaining the Illinois Arts Plan and a documentary videotape entitled, "Moving to the Fine Arts," were developed also.

Two major publications arose through the efforts to describe and promote the arts in Illinois education. Arts Activities for the Handicapped, a two hundred page work published by the Illinois State Board of Education, reveals research based upon the 1978-80 Very Special Arts Festival programs. A principle publication, A Basic Component of General Education: The Arts, was published



by the Illinois State Board of Education and the Illinois Alliance for Arts Education in order to explain the six components and present a rationale for the arts in general education.<sup>53</sup>

Funding, Teachers Employed  
and Achievements

Funding for implementation of the Illinois Arts Plan was obtained through several channels. Special grants were obtained to match agency resources and efforts were secured in association with universities, regional superintendents, and professional organizations. Because the Arts Plan is endorsed by the Illinois State Board of Education, general funds and federal school improvement funds were available. In addition, general cost-efficient measures were employed.<sup>54</sup>

At least five schools added arts positions to their staffs as a direct result of implementing the Illinois Arts Plan. It was noted that during these first four years the percentage of specialized arts instructors remained stable in comparison to teachers of other subject areas. However, it was disclosed that the responsibility of regular arts instruction tended to be placed upon the general classroom teacher.<sup>55</sup>

Achievements gained during these initial years are quite

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<sup>53</sup>Ibid., pp. 11-20.

<sup>54</sup>Ibid., p. 21.

<sup>55</sup>Ibid.

impressive as well as exceedingly encouraging. Foremost among achievements was the citing of the Illinois Arts Plan by the United State Department of Arts and Humanities and the National Alliance for Arts Education as a model process. The plan is also listed in Programs that Work, a publication disseminated by the National Alliance for Arts Education. Because of its fine planning and apparent success, the Illinois Arts Plan has been adopted by neighboring states and nationwide. Perhaps the most important of its achievements is the many positive reports from schools which have implemented the Arts Plan. Through the Illinois Arts Plan, students have become more interested in the arts.<sup>56</sup>

#### Projected Plan

In the primary plan, it was resolved that eighteen months prior to termination of the four-year plan, the Illinois State Board of Education would make recommendations to the State Board of Education for renewing the Arts Plan for 1984 through 1988. The plan, which will remain essentially the same, may appear to require additional funding. At this point, outside funds will be sought to aid in financing.<sup>57</sup>

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<sup>56</sup>Ibid., p. 19.

<sup>57</sup>Ibid., pp. 24-32.

## SECTION V

### SUMMARY

Today, as arts educators feel that they have encountered troubled times, some conclusions may be reached. Since the scientific revolution, a technological accentuation has been placed upon our society and its schools. It seems as if the arts no longer hold their place within our educational structures.<sup>1</sup> If we continue as we have in the past to portray the arts in terms of expression and image-making, the arts will persist to be considered as only for those wishing to become artists.<sup>2</sup>

It has been broadly perceived that the arts are nice, but they are not necessary elements in the school curriculum. Providing arts experiences and developing artists lags far behind that of, say, providing athletics and developing athletes. However, this attitude must not overcome arts educators in their pursuit to bring about arts education programs in the school curriculum.<sup>3</sup>

Simply stated, the arts have been misunderstood. Many times schools present the arts as for only a select few -- the talented

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<sup>1</sup>Illinois State Board of Education, Special Report on the Arts, p. 1.

<sup>2</sup>Harry S. Broudy, "The Arts as Basic Education," The Journal of Aesthetic Education 12 (October 1978): 25.

<sup>3</sup>Hausman, Arts and the Schools, p. 3.

or the rich.<sup>4</sup> Americans tend to view the arts in our society within a sheer entertainment/hobby context. Because of this notion, the arts are held as somewhat unimportant. As a result, arts education suffers. The Working Group on the Arts in Higher Education explains this dilemma as such:

. . . the arts disciplines often are not regarded as having significant value in and of themselves; thus, it is difficult to develop general understanding of the importance, content, and needs of education in the arts.<sup>5</sup>

Our country's educational system has succeeded in assuring its citizens of educational opportunities for its children. However, as summed up by Chapman: "While we routinely ask our schools to teach children about science and the humanities (social studies), we routinely deny them the opportunity to study the arts in a comparable way."<sup>6</sup> Something must be done to maintain the arts in our society and surpass the notions surrounding the arts as decorative programs within education.

Numerable advocates of arts education persist to remind us that the neglect of the arts in general education is a "form of societal and individual deprivation,"<sup>7</sup> and "risks an incomplete education and

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<sup>4</sup>Chapman, Instant Art, Instant Culture, p. 148.

<sup>5</sup>The Working Group on the Arts in Higher Education, Arts Education: Beyond Tradition and Advocacy, p. 4.

<sup>6</sup>Chapman, Instant Art, Instant Culture, p. 148.

<sup>7</sup>Hausman, Arts and the Schools, p. 3.

impoverishment of the mind."<sup>8</sup> Many reasons substantiate these thoughts. Among these one should bear in mind the methods by which the arts are learned. The teaching of the arts brings the student toward a direct encounter with the subject or problem at hand. Using visual images, the student is more inclined to understand and learn than through concepts, memorization, and random associations which in themselves must also be learned. The arts require self-discipline and total concentration. They challenge the student to discover, explore, and evaluate on his own terms in his own unique way.<sup>9</sup> This may utterly be called the human experience; the experience worthy in and of itself for a required place within the educational process.

The arts also have a characteristic that no other subject can discharge -- an enticement for curiosity and learning. Through a multitude of studies and research, educators have realized that artistic methods are related to verbal, mathematical, and scientific systems.<sup>10</sup> Actually, this research revealed that the study in one discipline is not closed only to itself. For example, Kinney confirms that: "History is musicology, form is architecture, science

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<sup>8</sup>National Art Education Association, National Art Education Association Newsletter, vol. 26, no. 2, April 1, 1984, p. 4.

<sup>9</sup>Fowler, "The Arts in Education," A Basic Component of General Education: The Arts, p. 16.

<sup>10</sup>Ibid., p. 17.

is acoustics, etc. . . . if music can help in math then conversely, math study can help a student become a better musician."<sup>11</sup> Therefore, learning in one subject can lead to learning in another (the underlying notion of Integrated Arts Instruction). Educators must not feel that the arts can hurt the basics; the arts can help.<sup>12</sup>

As excellently summed up by Rockefeller: "The arts properly belong among the basics. Rather than being something apart from the three Rs . . . the arts should be used as powerful aids for teaching them."<sup>13</sup>

As a nation, our cultural well-being depends upon comprehensive arts literacy. While other countries which are committed to basic educational disciplines may have surpassed us in certain technological areas, we must accept the arts as opportunities to upgrade our educational systems. In essence, America's technological and economic superiority depends upon comprehensive education which includes the arts.<sup>14</sup>

As a state, Illinois has recognized the nation's past and present educational problems, positions, and commitments concerning

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<sup>11</sup>Guy Kinney, "Music as a Part of a Well-Rounded Education," The Instrumentalist 35 (December 1, 1980): 88.

<sup>12</sup>Wenner, "On Supporting the Concepts of the Arts," A Basic Component of General Education: The Arts, p. 28.

<sup>13</sup>Saitlin, "Interrelated Arts Instruction," A Basic Component of General Education: The Arts, p. 106.

<sup>14</sup>The Working Group on the Arts in Higher Education, Art Education: Beyond Tradition and Advocacy, p. 44.

the arts. Through the formulation and implementation of the Illinois Arts Plan, Illinois has succeeded in appropriating its first measures toward improving arts education and ensuring the importance of the place of the arts within the general curriculum. With these achievements met, Illinois exemplifies the philosophy of our nation's leading arts advocates: To provide comprehensive arts education programs for its children -- programs which are essentially acknowledged as vital components of a comprehensive general education.

APPENDIX 1

MEDIAN NUMBER OF ART AND MUSIC COURSES  
OFFERED IN ILLINOIS AT THE  
JUNIOR HIGH AND HIGH SCHOOL LEVELS  
(1979-80)

Junior Highs

School Size	1-199	200-499	500-999	1000 or more
Art	1	1	1	2
Music	2	2	2	4

High Schools

School Size	1-199	200-499	500-999	1000 to 1699	1700 to 2599	2600 or more
Art	2	3	4	5	6	7
Music	2	2	3	5	6	7

SOURCE: Illinois State Board of Education. Special Report on the Arts (Springfield, IL: ERIC Document Reproduction Service, ED 193 122, 1980), pp. 4-5.



APPENDIX 2

STATISTICS OF FULL TIME  
ART, MUSIC, AND THEATRE INSTRUCTORS  
IN ILLINOIS  
(1977-81)

Number of full time Instrumental and Vocal teachers combined  
in Illinois (excluding Chicago):

School Year	K-8	9-12	Total
1977-78	2323	1244	3567
1978-79	2293	1244	3550
1979-80	2058	1115	3173
1980-81	2081	1073	3154

Number of full time Art teachers in Illinois (excluding Chicago):

School Year	K-8	9-12	Total
1977-78	1130	771	1901
1978-79	1132	772	1904
1979-80	1048	794	1842
1980-81	1050	777	1827

Number of full time Theatre teachers in Illinois (excluding  
Chicago):

School Year	K-8	9-12	Total
1977-78	24	64	88
1978-79	23	60	83
1979-80	17	66	83
1980-81	22	69	91

SOURCE: Illinois State Board of Education, "Statistics Suggest  
Teachers of the Arts are an Endangered Species in Illinois," presented  
at the American Theatre Association Convention, Dallas, Texas, Summer  
1981.

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