A History Of Art Education Intellectual And Social Currents In Teaching The Visual Arts

This timely book takes up the challenge of maintaining programs in the arts in the face of unrelenting pressure from two directions; the increasing focus on literacy and numeracy in schools, teamed with the cut-backs in public funding that often affect the arts most severely. Drawing on the wealth of evidence already available on the impact of the arts, including the findings of a landmark experimental study in Australia, this text considers: The social and educational impact of neglecting the arts Research evidence on engagement in the arts Why there is a need for educational reform How to transform schools through engagement in the arts This challenge to arts education exists at a time where an increasing number of students are becoming disengaged from the traditional schooling model that appears ill-suited to the needs of the 21st century and to the ways young people learn in a globalised, high-tech knowledge world. Transforming Education through the Arts provides illustrations from around the world that clearly show how the arts have transformed learning for disengaged students and established their worth beyond doubt in settings where the disengagement of students has hitherto been presented as an intractable problem. Transforming Education through the Arts is an indispensible tool for policymakers and practitioners in school education and for academic and postgraduate students with an interest in the arts. It is also highly relevant to the work of individuals and organisations in the philanthropic sector and those in the wider community who place a priority in closing the gap between high and low performing students.

Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. Art School (Propositions for the 21st Century) brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and
Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

"The anthology consists of 15 research chapters and 6 testimonials divided into three sections: formal education, community arts and museums, and folk group settings. The chapters and testimonials will assist readers in understanding the role of historical context in teaching and learning, issues associated with the representation of people and groups over time, the history of school culture as compared and contrasted with other defining cultural characteristics, the importance of role models, and historical methods associated with contextual research"--Http://www.naea-reston.org/publications-list.html.

Brenda McCutchen provides an integrated approach to dance education, using four cornerstones: dancing and performing, creating and composing, historical and cultural inquiry and analysing and critiquing. She also illustrates the main developmental aspects of dance.

Teaching in the Art Museum investigates the mission, history, theory, practice, and future prospects of museum education. In this book Rika Burnham and Elliott Kai-Kee define and articulate a new approach to gallery teaching, one that offers groups of visitors deep and meaningful experiences of interpreting art works through a process of intense, sustained looking and thoughtfully facilitated dialogue.--[book cover].

An investigation of the development of Art and Design education in Italy, France, Britain, Germany, and the United States. This study traces the philosophies of teachers from the age of the guilds and the academies, setting them in the context of the general education theories of their times.

Historical inquiry forms the foundation for much research undertaken in art education. While traversing paths of historical investigation in this field we may discover undocumented moments and overlooked or hidden individuals, as well as encounter challenging ideas in need of exploration and critique. In doing so, history is approached from multiple and, at
times, vitally diverse perspectives. Our hope is that the conversations generated through this text will continue to strengthen and encourage more interest in histories of art education, but also more sophisticated and innovative approaches to historical research in this field. The overarching objective of the text is to recognize the historical role that many overlooked individuals—particularly African Americans and women—have played in the field of art education, and acknowledge the importance of history and historical research in this digital age. This text opens up possibilities of faculty collaborations across programs interested in history and historical research on a local, national, and international level. By assembling the work of various scholars from across the United States, this text is intended to elicit rich conversations about history that would be otherwise beyond what is provided in general art education textbooks.

From Drawing to Visual Culture takes a sweeping view of the role of visual art in Canadian education, from its roots as industrial drawing in the early nineteenth century to its important but often ambiguous position in contemporary schools. Art education and cultural history scholars consider practices in public schools, post-secondary schools, and non-school settings. The essays, many illustrated, range from focused surveys of particular eras or regions, to theoretically based analyses of movements or trends, to case studies that examine art education theory and practice in specific times and places. Contributors show that the nature and character of art education in Canada reflects the influence of ideas and practices in art and education and their interaction with various aspects of culture, language, religion, government, and geography. Contributors include F. Graeme Chalmers (British Columbia), Roger Clark (Western Ontario), Robert Dalton (Victoria), Suzanne Lemerise (Quebec à Montreal), E. Lisa Panayotidis (Calgary), Leah Sherman (Concordia), J. Craig Stirling (independent scholar and researcher, Montreal), Wendy Stephenson (PhD candidate, British Columbia), William Zuk (Manitoba).

"The first edition of this bestseller was featured in The New York Times and The Boston Globe for its groundbreaking research on the positive effects of art education on student learning across the curriculum. Capitalizing on observations and conversations with educators who have used the Studio Thinking Framework in diverse settings, this expanded edition features new material, including: The addition of Exhibitions as a fourth Studio Structure for Learning (along with Demonstration-Lecture, Students-at-Work, and Critique). Explanation and examples of the dispositional elements of each Habit, including skill, alertness (noticing appropriate times to put skills to use), and inclination (the drive or motivation to employ skills). A chart aligning Habits to the English Language Arts and Mathematics Common Core. Descriptions of how the Framework has been used inside and outside of schools in curriculum planning, teaching, and assessment across arts and non-arts disciplines. A full-color insert with new examples of student art. Studio Thinking 2 will help advocates explain arts education to policymakers, help art teachers develop and refine their teaching and assessment practices, and assist
educators in other disciplines to learn from existing practices in arts education. Lois Hetlandis professor and chair of art education at Massachusetts College of Art and Design and senior research affiliate at Project Zero, Harvard Graduate School of Education. Ellen Winneris professor and chair of psychology at Boston College and a senior research associate at Project Zero. Shirley Veenemais an instructor in visual arts at Phillips Academy in Andover, Massachusetts. Kimberly M. Sheridan is an assistant professor in the College of Education and Human Development and the College of Visual and Performing Arts at George Mason University. “Our decade of using the Studio Thinking Framework in California’s schools positions us for success in this new era because of the foundation of reflective, creative, and critical thinking developed in our schools and districts.” —From the Foreword to the Second Edition by Louise Music, Executive Director of Integrated Learning, Alameda County Office of Education, Hayward, CA “Studio Thinking is a vision not only of learning in the arts but what could be learning most anywhere.” —From the Foreword to the First Edition by David N. Perkins, Professor of Education, Harvard Graduate School of Education, and Senior Co-Director of Harvard Project Zero.

Praise for the First Edition of Studio Thinking—
“Winner and Hetland have set out to show what it means to take education in the arts seriously, in its own right.” —The New York Times “This book is very educational and would be helpful to art teachers in promoting quality teaching in their classrooms.” —School Arts Magazine “Studio Thinking is a major contribution to the field.” —Arts & Learning Review “The research in Studio Thinking is groundbreaking and important because it is anchored in the actual practice of teaching artists.... The ideas in Studio Thinking continue to provide a vehicle with which to navigate and understand the complex work in which we are all engaged.” —Teaching Artists Journal “Hetland and her colleagues reveal dozens of practical measures that could be adopted by any arts program, inside or outside of the school.... This is a bold new step in arts education.” —David R. Olson, Professor Emeritus, University of Toronto “Will be at the top of the list of essential texts in arts education. I know of no other work in art education with this combination of authenticity and insight.” —Lars Lindström, Stockholm Institute of Education “The eight studio habits of mind should become a conceptual framework for all preservice art education programs; this book should be read by all early and experienced art educators.” —Mary Ann Stankiewicz, The Pennsylvania State University

From 1952 to 1981, South Africa’s apartheid government ran an art school for the training of African art teachers at Indaleni, in what is today KwaZulu-Natal. The Art of Life in South Africa is the story of the students, teachers, art, and politics that circulated through a small school, housed in a remote former mission station. It is the story of a community that made its way through the travails of white supremacist South Africa and demonstrates how the art students and teachers made together became the art of their lives. Daniel Magaziner radically reframes apartheid-era South African history. Against the dominant narrative of apartheid oppression and black resistance, as well as recent scholarship that
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explores violence, criminality, and the hopeless entanglements of the apartheid state, this book focuses instead on a small group's efforts to fashion more fulfilling lives for its members and their community through the ironic medium of the apartheid-era school. There is no book like this in South African historiography. Lushly illustrated and poetically written, it gives us fully formed lives that offer remarkable insights into the now clichéd experience of black life under segregation and apartheid.

This imaginative, practical, and engaging sourcebook offers inspiration and tools to craft critical, meaningful, transformative arts education curriculum and arts integration grounded within a clear social justice framework and linked to ideas about culture as commons.

Recent debate on the place of the arts in American life has refocused attention on art education in the schools. Efland (art education, Ohio State U.) treats the visual arts in relation to developments in general education, placing particular emphasis on the 19th and 20th centuries and on the social context that has affected our concept of art today. Annotation copyrighted by Book News, Inc., Portland, OR

Do the arts improve academic achievement? What does it mean to ‘teach’ art? What should the balance of classic and pop be in the music curriculum? Should we encourage young children on the stage? How do we judge whether what a child produces is good? How do we justify the arts in the curriculum? What should be the balance between form and content when teaching art? The arts in education inspire considerable commitment and passion. However, this is not always matched by clarity of understanding. In this book Mike Fleming introduces the reader to key theoretical questions associated with arts education and clearly explains how these are related to practice. It offers an authoritative account of how ideas relevant to education are addressed by key authors in aesthetics, art theory and cultural studies. Covering all aspects of arts education, the book considers: definitions and theories of art influences on teaching the arts researching the arts teaching and learning creativity assessment. Throughout the book there are examples of practice to illustrate key ideas and a discussion of useful background texts with a summary of content and arguments for further exploration. Written by a leading authority in the field, it is essential reading for students on Arts PGCE and M Level courses, teachers of the arts and policy developers that require more understanding and insight into their practice.

This collection of essays presents the history of art education from a variety of perspectives. Traditional and revisionist issues are seen from broad overviews and through specific concerns. Textual analysis, cultural transmission, and prominent philosophies are discussed. Thirteen essays include: (1) "A History of Art Education Histories" (Donald Soucy); (2) "Elizabeth P. Peabody's Quest for Art in Moral Education" (Robert J. Saunders); (3) "From Old to New Scotland: Nineteenth Century Links between Morality and Art Education" (B. Anne Wood; Donald Soucy); (4) "The Massachusetts
Drawing Act of 1870: Industrial Mandate or Democratic Maneuver?" (Paul E. Bolin); (5) "South Kensington in the Farthest Colony" (F. Graeme Chalmers); (6) "Rules and Invention: From Ornament to Design in Art Education" (Mary Ann Stankiewicz); (7) "Culture for the Masses: Art Education and Progressive Reforms, 1880-1917" (Patricia M. Amburgy); (8) "Art Education in the Twentieth Century: A History of Ideas" (Arthur Efland); (9) "Memory Drawing and Visualization in the Teaching of Robert Catterson-Smith and Marion Richardson" (John Swift); (10) "Art Education Curriculum in British Columbia between the Wars: Official Prescription--Unofficial Interpretation" (Anthony W. Rogers); (11) "Educating in Contemporary Art: The First Decade of the London Institute of Contemporary Arts" (David J. Thistlewood); (12) "Cultural Factors in Art Education History: A Study of English and French Quebec, 1940-1980" (Suzanne Lemerise; Leah Sherman); and (13) "A Developmental History of Art Education" (Diana Korzenik). An index is included. (MM) Arthur Efland puts current debate and concerns in a well-researched historical perspective. He examines the institutional settings of art education throughout Western history, the social forces that have shaped it, and the evolution and impact of alternate streams of influence on present practice. A History of Art Education is the first book to treat the visual arts in relation to developments in general education. Particular emphasis is placed on the 19th and 20th centuries and on the social context that has affected our concept of art today. This book will be useful as a main text in history of art education courses, as a supplemental text in courses in art education methods and history of education, and as a valuable resource for students, professors, and researchers. "The book should become a standard reference tool for art educators at all levels of the field." —The Journal of Aesthetics and Art Criticism "Efland has filled a gap in historical research on art education and made an important contribution to scholarship in the field." —Studies in Art Education Inviting readers to examine schools and teaching with a critical lens, this visually and conceptually captivating graphic novel advocates for arts education in schools. At the center of this work is the author's memoir as a young high school art teacher in the public school system. Through engaging (and frequently funny) anecdotes centered on classroom life, mixed with discussions of education policy and reform, readers explore teacher/student relationships, testing and accountability, 21st-century learning, and the history and purpose of art education. Brannham's personal narrative of challenges and triumphs demonstrate why art education should be preserved as a core subject if students are to understand the connection between creativity, critical thinking, and other higher-order skills. "What’s So Great About Art, Anyway?" is a refreshing book for everyone—particularly for in-service teachers—and is a smart foundational text in arts education and introduction to teaching courses. "This delightful graphic novel will challenge all teachers and prospective educators to think more deeply about their practice—the craft, the science, and, yes, the art of teaching." —From the Foreword by William Ayers, author of To Teach: The Journey, in Comics (with Ryan Alexander-Tanner) "With a
contagious passion, a dynamic pen, and a generous wit, Rachel Braham returns art to its rightful place in our schools—the beating heart of the education our children deserve. ‘What’s So Great About Art, Anyway?’ isn’t just for art educators; it’s for all of us.” —Adam Bessie, Diablo Valley College, co-author of graphic report The Disaster Capitalism Curriculum (with Dan Archer) “This visually and conceptually captivating book blazes new territory in the tradition of teacher memoirs, while reminding us of the vital importance of art education in our schools.” —Gregory Michie, Chicago teacher, author of Holler If You Hear Me “This book is refreshing! Branham’s ideas are purposefully provocative, and she expresses them through a popular medium.” —Laurel Campbell, Indiana University-Purdue University Fort Wayne
Merging the teaching of art innovation through design with traditional art media taught in K–12 art programs, this book introduces art theories and histories in design, offers classroom-tested pedagogical approaches that emphasize innovation, and includes a wealth of graphics and stories about bringing in curiosity, play, and creativity into the classroom. Interspersed with engaging personal narratives and anecdotes, George Szekely paints a picture of transformed art classrooms, and shows how art teachers can effectively foster student risk-taking and learning with new teaching pedagogies and methodologies. By breaking down how teacher encouragement and stimulating classroom environments can empower students and motivate them to challenge themselves, Szekely demonstrates how art rooms become sites where children act as critical makers and builders and are positioned to make major social contributions to the school and beyond.

This volume has been brought together to generate new ideas and provoke discussion about what constitutes arts education in the twenty-first century, both within the institution and beyond. Art, Artists and Pedagogy is intended for educators who teach the arts from early childhood to tertiary level, artists working in the community, or those studying arts in education from undergraduate to Masters or PhD level. From the outset, this book is not only about arts in practice but also about what distinguishes the ‘arts’ in education. Exploring two different philosophies of education, the book asks what the purpose of the arts is in education in the twenty-first century. With specific reference to the work of Gert Biesta, questions are asked as to the relation of the arts to the world and what kind of society we may wish to envisage. The second philosophical set of ideas comes from Deleuze and Guattari, looking in more depth at how we configure art, the artist and the role played by the state and global capital in deciding on what art education has become. This book provides educators with new ways to engage with arts, focusing specifically on art, music, dance, drama and film studies.

At a time when many teachers are looking for a means to re-assert the role of the arts in education this text provides many answers with reference to case studies and in-depth arguments from some of the world’s leading academics in the arts, philosophy and education.
Representing the first extensive volume on the history of art education to be published in 20 years, this book will generate new interpretations of both local and global histories for 21st-century readers. Steppingstones captures pivotal moments in art education history within the United States and globally. Chapters are situated within the broad and active stream of history, identified by the authors as places to pause, step down, and deeply explore these moments and the vibrant terrain that surrounds them. Some steppingstones in the volume are new and fresh reappraisals of familiar and well-recognized landing places in art education history. Other steppingstones contain discussions of previously unknown or overlooked material uncovered by the authors. Digging deep, getting beneath, and revealing steppingstones that embrace a pathway through the past, this book explores dynamic and spirited narratives about various people, institutions, events, tensions, and international perspectives that have shaped and continue to direct the course of art and design education. Book Features: Investigates contemporary issues through a lens toward the past, including issues of race, cultural protocols, intersectionality, international influence, White privilege, disability studies, and other social concerns. Presents contributions from well-known senior scholars alongside new voices of several emerging scholars of color. Includes biographical accounts of African American artists and educators, and the role and influence of the Harlem Renaissance. Contains discussion of art education in colonial India and explores complex relationships between colonizer-colonized histories. Focuses on art education in the United States with discussion of specific international influences. Offers contemporary best practices for doing historical research and strategies for teaching art education history courses at the university level. Highlights the significance of digital humanities and digital scholarship. This Collection of fourteen essays by eleven different authors demonstrates the increasing breadth of enquiry that has taken place in art and design education history over the past two decades, and the expanding range of research models applied to the subject. The essays are grouped into six sections that propose the emergence of genres of research in the field - Drawing from examples, Motives and rationales for public art and design education in Britain, Features of institutional art and design education, Towards art and design education as a profession, Pivotal figures in the history of art and design education, and British/European influence in art and design education abroad. The rich diversity of subject matter covered by the essays is contained broadly within the period 1800 to the middle decades of the twentieth century. The book sets out to fill a gap in the current international literature on the subject by bringing together recent research on predominantly British art and design education and its influence abroad. It will be of specific interest to all those involved in art, design, and art and design education, but will equally find an audience in the wider field of social history. Contents include: • Drawing from examples • Motives and rationales for public art and design education in Britain • Features of institutional art and design education • Towards art education as a profession • Pivotal figures in the history of art and design education • British/European influence in art and design education abroad Many of the essays pinpoint the stagnancy of teaching methods today and discuss the reductive parameters enforced by the current curriculum. The radical tone that echoes through the entire series of papers is unmistakable. Throughout the book, postmodern theory informs the polemical debate concerning new directions in educative practice. Contributors shed new light on a
postmodern view of art in education with emphasis upon difference, plurality and independence of mind. Ultimately, the paper provides a detailed insight into the various concepts that shape and drive the contemporary art world and expands the debate regarding the impression of postmodern thinking in art education.

What can art educators contribute to the world in an age of globalization? Timely research, critical analyses, narrative essays, and case studies from 49 scholars form all over the world examine how globalization interfaces not only with art and education, but also with local and regional cultural practices and identities, economies, political strategies, and ecological/environmental concerns of people around the world.

The Handbook of Research and Policy in Art Education marks a milestone in the field of art education. Sponsored by the National Art Education Association and assembled by an internationally known group of art educators, this 36-chapter handbook provides an overview of the remarkable progress that has characterized this field in recent decades. Organized into six sections, it profiles and integrates the following elements of this rapidly emerging field: history, policy, learning, curriculum and instruction, assessment, and competing perspectives. Because the scholarly foundations of art education are relatively new and loosely coupled, this handbook provides researchers, students, and policymakers (both inside and outside the field) an invaluable snapshot of its current boundaries and rapidly growing content. In a nutshell, it provides much needed definition and intellectual respectability to a field that as recently as 1960 was more firmly rooted in the world of arts and crafts than in scholarly research.

Highlighting Rita L. Irwin’s significant work in the fields of curriculum studies and arts education, this collection honors her well-known contribution of a/r/tography to curriculum studies in the form of arts based educational research and, beyond this, her contributions towards understanding the inseparability of making, knowing, and being. Together the chapters document an important beginning, as well as an ongoing transitional time in which curriculum understood as aesthetic text is awakening to the ways in which art practices stimulate a social awareness at the level of other embodied practices. Organized in three themes, gathering, transforming, and becoming, this volume brings together a selection of Irwin’s single and co-authored essays to offer a variety of rich perspectives to scholars and students in the field of education who are interested in the ways in which arts-based research allows the possibilities of bringing together the artistic, pedagogical, and scholarly selves of an educator.

Artist collective Gulf Cooperation Council has been making work both inspired by and addressing the contemporary culture of the Arab Gulf region. Rooted in the legacy of identity politics, artist members discuss engaging new ways of relating to late-capitalist consumer visuals like advertising, image sharing and global Whatsapp conversations. Trained in architecture, design, music and art, the collective embraces an interdisciplinary way of working to produce their tongue-in-cheek critiques.

Recent debates on the place of the arts in American life has refocused attention on art education in schools. In this book, the author puts current debate and concerns in a well-researched historical perspective. He examines the institutional settings of art education throughout Western history, the social forces that have shaped it and the evolution and impact of alternate streams of influence on present practice. The book treats the visual arts in relation to developments in general education and particular
emphasis is placed on the 19th and 20th centuries and on the social context that has affected our concept of art today. The book is intended as a main text in history of art education courses, as a supplemental text in courses in art education methods and history of education, and as a resource for students, professors and researchers.

This book closely examines the pedagogical possibilities of integrating the arts into history curriculum at the secondary and post-secondary levels. Students encounter expressions of history every day in the form of fiction, paintings, and commemorative art, as well as other art forms. Research demonstrates it is often these more informal encounters with history that define students’ knowledge and understandings rather than the official accounts present in school curricula. This volume will provide educators with tools to bring together these parallel tracks of history education to help enrich students’ understandings and as a mechanism for students to present their own emerging historical perspectives.

This collection of essays focuses on such topics as the daily experience of teaching art in today’s public schools; the tradition of honoring only the European patriarchal canon; structural change in school policy and curriculum and teaching. Contemporary Art and Multicultural Education is the first book of its kind to address the role of art within today's multicultural education. Co-published with The New Museum of Contemporary Art, this beautifully illustrated book is a practical resource for art educators and students. Co-published with the New Museum of Contemporary Art.

History as Art, Art as History pioneers methods for using contemporary works of art in the social studies and art classroom to enhance an understanding of visual culture and history. The fully-illustrated interdisciplinary teaching toolkit provides an invaluable pedagogical resource—complete with theoretical background and practical suggestions for teaching U.S. history topics through close readings of both primary sources and provocative works of contemporary art. History as Art, Art as History is an experientially grounded, practically minded pedagogical investigation meant to push teachers and students to think critically without sacrificing their ability to succeed in a standards-driven educational climate. Amid the educational debate surrounding rigid, unimaginative tests, classroom scripts, and bureaucratic mandates, this innovative book insists on an alternate set of educational priorities that promotes engagement with creative and critical thinking. Features include: A thought-provoking series of framing essays and interviews with contemporary artists address the pivotal questions that arise when one attempts to think about history and contemporary visual art together. An 8-page, full color insert of contemporary art, plus over 50 black and white illustrations throughout. A Teaching Toolkit covering major themes in U.S. history provides an archive of suggested primary documents, plus discussion suggestions and activities for putting theory into practice. Teaching activities keyed to the social studies and art curricula and teaching standards Resources include annotated bibliographies for further study and lists of arts and media organizations. This sophisticated yet accessible textbook is a must-read resource for any teacher looking to draw
upon visual and historical texts in their teaching and to develop innovative curriculum and meaningful student engagement.

The Handbook of Arts Education and Special Education brings together, for the first time in a single reference volume, policy, research, and practices in special education and arts education synthesized to inform stakeholders across a broad spectrum of education. This handbook encompasses arts education for students with disabilities, from pre-K through transition to postsecondary education and careers as well as community arts education, with particular attention to conceptual foundations; research-based practices; professional standards; students' cognitive, artistic, and social growth; career education; and future directions for research and practice in special education and arts education.

Contemporary Issues in Art Education by Yvonne Gaudelius and Peg Speirs is a collection of essays that are framed around social issues, art, and teaching. Using an issues-based approach, the authors provide a valuable resource for teaching issues-based content, especially as these issues are explored through contemporary art and visual culture in the classroom. The authors present ideas for educators at all levels who want to incorporate an issues-based approach to teaching. This book combines theoretical perspectives with tangible and practical strategies for generating content and pedagogical approaches. The book, while primarily written for pre-service elementary teachers, will prove useful to general classroom teachers and art educators at all levels, whether they are teaching in the K-12 or the college classroom. The authors in this book are highly respected within the field of art education. They provide thoughtful approaches to a realm of complex ideas encompassing artistic, social, political, and educational issues. Readers will develop and understanding of a variety of ways to teach about such issues in the classroom, how to draw upon the contemporary artworld, and a sense of the critical frameworks within which we need to explore such issues.

The primary aim of the book is to raise the questions and issues which should be of importance to art teachers by relating the practices and concerns of art teaching to some of the main problems of philosophy. It integrates both subjects of art education and art teaching; presents many of the principle issues regarding art education that are of concern to art teachers; and provides future and current teachers of art with a means of reflecting on the reasons and goals for teaching art.

In this student-centered book, Debrah C. Sickler-Voigt provides proven tips and innovative methods for teaching, managing, and assessing all aspects of art instruction and student learning in today's diversified educational settings, from pre-K through high school. Up-to-date with the current National Visual Arts Standards, this text offers best practices in art education, and explains current theories and assessment models for art instruction. Using examples of students' visually stunning artworks to illustrate what children can achieve through quality art instruction and practical lesson
planning, Teaching and Learning in Art Education explores essential and emerging topics such as: managing the classroom in art education; artistic development from early childhood through adolescence; catering towards learners with a diversity of abilities; integrating technology into the art field; and understanding drawing, painting, paper arts, sculpture, and textiles in context. Alongside a companion website offering Microsoft PowerPoint presentations, assessments, and tutorials to provide ready-to-use-resources for professors and students, this engaging text will assist teachers in challenging and inspiring students to think creatively, problem-solve, and develop relevant skills as lifelong learners in the art education sector. *Please note that the companion website for this title is still in development, but the accompanying online materials can be accessed at https://my.pcloud.com/publink/show?code=kZEWVRkZ7NjL8c7SykX8CoFvS65OFk0xx8X. Please contact Simon Jacobs at simon.jacobs@taylorandfrancis.com with any questions.*

Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

"This book contains detailed examinations of multiculturalism, modernism, and cultural theory, with numerous illustrations for the postmodern art curricula, and contains a series of K-12 classroom portrayals illustrating curriculum activities. The text deals with the postmodern art curriculum for all levels-pre-school through university ... also provides characteristics of a postmodern curriculum and suggests implications for practice including sample lessons at elementary and secondary levels."--Http://www.naea-reston.org/publications-list.html.

"An examination of government-controlled schools' use of art education as a process for assimilating American Indian children at the turn of the twentieth century."--Provided by publisher.

A History of Art Education
Teachers College Press

The history of art is inseparable from the history of color. And what a fascinating story they tell together: one that brims with an all-star cast of characters, eye-opening details, and unexpected detours through the annals of human civilization and scientific discovery. Enter critically acclaimed writer and popular journalist Victoria Finlay, who here takes readers across the globe and over the centuries on an unforgettable tour through the brilliant history of color in art. Written for newcomers to the subject and aspiring young artists alike, Finlay’s quest to uncover the origins and science of color will beguile readers of all ages with its warm and
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conversational style. Her rich narrative is illustrated in full color throughout with 166 major works of art—most from the collections of the J. Paul Getty Museum. Readers of this book will revel in a treasure trove of fun-filled facts and anecdotes. Were it not for Cleopatra, for instance, purple might not have become the royal color of the Western world. Without Napoleon, the black graphite pencil might never have found its way into the hands of Cézanne. Without mango-eating cows, the sunsets of Turner might have lost their shimmering glow. And were it not for the pigment cobalt blue, the halls of museums worldwide might still be filled with forged Vermeers. Red ochre, green earth, Indian yellow, lead white—no pigment from the artist’s broad and diverse palette escapes Finlay’s shrewd eye in this breathtaking exploration.

This book is a comprehensive introduction to the theory and practice of Community-Based Art Education (CBAE). CBAE encourages learners to make connections between their art education in a classroom setting and its application in the community beyond school, with demonstrable examples of how the arts impact responsible citizenship. Written by and for visual art educators, this resource offers guidance on how to thoughtfully and successfully execute CBAE in the pre-K–12 classroom and with adult learners, taking a broad view towards intergenerational art learning. Chapters include vignettes, exemplars of practice, curriculum examples that incorporate the National Coalition for Core Arts Standards, and research frameworks for developing, implementing, and assessing CBAE projects. “This is the book I have been waiting for—carefully researched, thought-provoking, and inspiring.” —Lily Yeh, Barefoot Artists Inc. “A practical guide for community-based art education that is theoretically grounded in social justice. Insightful suggestions for working with communities, planning, creating transformative learning, and evaluating outcomes are based in the authors’ deep experience. This book is a timely and welcome volume that will be indispensable to individuals and community organizations working in the arts for positive change.” —Elizabeth Garber, professor emeritus, University of Arizona

What is involved in “making art”? In what ways have Americans introduced art making to students? In Art Making and Education, a practicing artist and a historian of art education discuss from their particular perspectives the production of studio and classroom art. Among those to whom this book will appeal are prospective teachers, school administrators, university-level art educators, and readers interested in the theory of discipline-based art education. "The sources are excellent. The bibliographical material is a must for any candidate wanting to teach the visual arts and certainly for any student hoping to become an artist." -- William Klenk, University of Rhode Island

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