

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

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Artist Teacher - James Daichendt 2010-04-01

The philosophy of the artist-teacher is not a new phenomenon. In fact, many artists working within the Bauhaus, nineteenth century Schools of Design, and The Basic Design Movement all applied this method of thinking to their teaching. *Artist Teacher* explores the many facets of this methodology, and the various ways art has been taught over the centuries, using several important artist-teachers (George Wallis, Walter Gropius, Richard Hamilton, Hans Hoffman) to illustrate the rich and deep ways artists are able to facilitate learning. *Artist Teacher* will serve as a foundational text for those entering the teaching profession at all levels, in addition to inspiring experienced art teachers in all disciplines.

*Steppingstones* - Paul E Bolin 2021-07-02

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.

Developing Visual Arts Education in the United States - Mary Ann Stankiewicz 2016-06-15

This book examines how Massachusetts Normal

Art School became the alma mater par excellence for generations of art educators, designers, and artists. The founding myth of American art education is the story of Walter Smith, the school's first principal. This historical case study argues that Smith's students formed the professional network to disperse art education across the United States, establishing college art departments and supervising school art for industrial cities. As administrative progressives they created institutions and set norms for the growing field of art education. Nineteenth-century artists argued that anyone could learn to draw; by the 1920s, every child was an artist whose creativity waited to be awakened. Arguments for systematic art instruction under careful direction gave way to charismatic artist-teachers who sought to release artistic spirits. The task for art education had been redefined in terms of living the good life within a consumer culture of work and leisure.

## **The Intellectual Education of the Italian Renaissance Artist** - Angela Dressen

2021-07-31

Scholars have traditionally viewed the Italian Renaissance artist as a gifted, but poorly educated craftsman whose complex and demanding works were created with the assistance of a more educated advisor. These assumptions are, in part, based on research that has focused primarily on the artist's social rank and workshop training. In this volume, Angela Dressen explores the range of educational opportunities that were available to the Italian Renaissance artist. Considering artistic formation within the history of education, Dressen focuses on the training of highly skilled, average artists, revealing a general level of learning that was much more substantial than has been assumed. She emphasizes the role of mediators who had a particular interest in augmenting artists' knowledge, and highlights how artists used Latin and vernacular texts to

gain additional knowledge that they avidly sought. Dressen's volume brings new insights into a topic at the intersection of early modern intellectual, educational, and art history.

**Art** - Jonathan Vickery 2007-01-01

The last few decades have witnessed an explosion in ideas and theories on art. Art itself has never been so topical, but much recent thinking remains inaccessible and difficult to use. This book assesses the work of those thinkers (including artists) who have had a major impact on making, criticizing and interpreting art since the 1960s. With entries by leading international experts, this book presents a concise, critical appraisal of thinkers and their ideas about art and its place in the wider cultural context. A guide to the key thinkers who shape today's world of art, this book is a vital reference for anyone interested in modern and contemporary art, its history, philosophy and practice. Theodor ADORNO \* Roland BARTHES \* Georges BATAILLE \* Jean BAUDRILLARD \*

Walter BENJAMIN \* JM BERNSTEIN \* Pierre BOURDIEU \* Nicolas BOURRIAUD \* Benjamin BUCHLOH \* Daniel BUREN \* Judith BUTLER \* Noël CARROLL \* Stanley CAVELL \* TJ CLARK \* Arthur C. DANTO \* Gilles DELEUZE \* Jacques DERRIDA \* George DICKIE \* Thierry DE DUVE \* James ELKINS \* Hal FOSTER \* Michel FOUCAULT \* Michael FRIED \* Dan GRAHAM \* Clement GREENBERG \* Fredric JAMESON \* Mike KELLEY \* Mary KELLY \* Melanie KLEIN \* Joseph KOSUTH \* Rosalind KRAUSS \* Julia KRISTEVA \* Barbara KRUGER \* Niklas LUHMANN \* Jean-François LYOTARD \* Maurice MERLEAU-PONTY \* WJT MITCHELL \* Robert MORRIS \* Linda NOCHLIN \* Adrian PIPER \* Griselda POLLOCK \* Robert SMITHSON \* Jeff WALL \* Albrecht WELLMER \* Richard WOLLHEIM

**Art and Disability** - A. Wexler 2009-09-14

Wexler argues that the arts are most effective when they are in service of social growth, critical to identity formation. This book balances

theory with practical knowledge and offers critical research that challenges the biases regarding the nature of art and education. [Community-Based Art Education Across the Lifespan](#) - Pamela Harris Lawton 2019-07-19  
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

**History of Art** - Marcia Pointon 2014-03-21

This fully revised edition of the *History of Art: A Student's Handbook* introduces students to the kinds of practices, challenges, questions and writings they will encounter in studying the history of art. Marcia Pointon conveys the excitement of Art History as a multi-faceted discipline addressing all aspects of the study of

media, communication and representation. She describes and analyses different methods and approaches to the discipline, explaining their history and their effects on the day-to-day learning process. She also discusses the relationship of Art History to related disciplines including film, literature, design history and anthropology. The fifth edition of this classic text includes:

- information on why Art History is important and relevant in today's world
- guidance on choosing a degree course
- case studies of careers pursued by Art History graduates
- advice on study skills and reading methods
- a bibliography and further reading
- detailed up to date advice on electronic resources and links to essential websites

*History of Art* covers academic, training and vocational aspects of Art History, providing a wealth of information on the characteristics of courses available and on the relationship between Art History and the world of museums and heritage.

**Creating Meaning Through Art** - Judith W.

Simpson 1998

This innovative book helps readers develop a personal philosophy and an artful approach to teaching. This text uses the premise that teacher choices set the stage for a balanced approach to art education that considers the child, society, and the curriculum. This book provides information regarding artistic development, artistic behavior and methodology for developing curriculum across the developmental spectrum. The reader is directly addressed as each chapter presents recent research along with important concepts to understand, focuses on different aspects of art education, and outlines advantages and challenges of making the suggested choices, and also includes suggested activities so readers can act upon content. For art teachers at the elementary or secondary education level or students studying to be art teachers.

*Revitalizing History* - Paul E. Bolin 2017-06-15  
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.

**Art Education 11-18** - Richard Hickman  
2004-04-01

The second edition of the fascinating collection of essays on teaching art in secondary schools, boasting a new chapter on visual culture as well as extensive material on the changes that have occurred in this area since 2000. What kind of art would we like school and college students to produce? What kind of art do we want them to engage with? What is the process of this engagement? How should we organize the processes? By asking fundamental questions such as these, Richard Hickman and his team of contributors illustrate the new possibilities for art education in the twenty-first century and draw out the implications for classroom practice

- making Art Education 11-18 the definitive guide to the subject in the postmodern era.

**Art, Education and Gender** - Gill Hopper  
2015-10-05

Why do girls study art and why do girls become primary teachers? This book examines and reveals the powerful influence of the family, the school and the state in shaping female identity and constructing notions of gender appropriateness. It also discusses the status of art at school and the position of women artists in society.

**Art and Cognition** - Arthur D. Efland 2002

*A Philosophy of the Art School* - Michael Newall  
2018-10-31

Until now, research on art schools has been largely occupied with the facts of particular schools and teachers. This book presents a philosophical account of the underlying practices and ideas that have come to shape contemporary art school teaching in the UK, US

and Europe. It analyses two models that, hidden beneath the diversity of contemporary artist training, have come to dominate art schools. The first of these is essentially an old approach: a training guided by the artistic values of a single artist-teacher. The second dates from the 1960s, and is based around the group crit, in which diverse voices contribute to an artist's development. Understanding the underlying principles and possibilities of these two models, which sit together in an uneasy tension, gives new insights into the character of contemporary art school teaching, demonstrating how art schools shape art and artists, how they can be a potent engine of creativity in contemporary culture and how they contribute to artistic research. A Philosophy of the Art School draws on first-hand accounts of art school teaching, and is deeply informed by disciplines ranging from art history and art theory, to the philosophy of art, education and creativity.

*Enriching Arts Education through Aesthetics -*

Marina Sotiropoulou-Zormpala 2019-08-01  
Enriching Arts Education through Aesthetics examines the use of aesthetic theory as the foundation to design and implement arts activities suitable for integration in school curricula in pre-school and primary school education. This book suggests teaching practices based on the connection between aesthetics and arts education and shows that this kind of integration promotes enriched learning experiences. The book explores how the core ideas of four main aesthetic approaches - the representationalist, the expressionist, the formalist, and the postmodernist - translate into respective ways of designing and implementing experiential aesthetics-based activities. Containing relevant examples of interventions used in classes, it analyzes the ways in which the combination of different aesthetic approaches can support varied, multifaceted, multimodal and balanced teaching situations in school. This innovative book will appeal to academics,

researchers, professionals and students in the fields of arts education, early childhood and primary education and curriculum studies.

**Art History and Education** - Stephen Addiss  
1993

Guided by Stephen Addiss's grounding in art history scholarship and Mary Erickson's expertise in art education theory and practice, this volume approaches the issue of teaching art history from theoretical and philosophical as well as practical and political standpoints. In the first section, Addiss raises issues about the discipline of art history. In the second, Erickson examines proposals about how art history can be incorporated into the general education of children and offers some curriculum guides and lesson plans for art educators.

*Why Art Cannot Be Taught* - James Elkins  
2001-05-17

He also addresses the phenomenon of art critiques as a microcosm for teaching art as a whole and dissects real-life critiques,

highlighting presuppositions and dynamics that make them confusing and suggesting ways to make them more helpful. Elkins's no-nonsense approach clears away the assumptions about art instruction that are not borne out by classroom practice. For example, he notes that despite much talk about instilling visual acuity and teaching technique, in practice neither teachers nor students behave as if those were their principal goals. He addresses the absurdity of pretending that sexual issues are absent from life-drawing classes and questions the practice of holding up great masters and masterpieces as models for students capable of producing only mediocre art. He also discusses types of art--including art that takes time to complete and art that isn't serious--that cannot be learned in studio art classes.

*Handbook of Research and Policy in Art Education* - Elliot W. Eisner 2004-04-12

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.

Studio Thinking 2 - Lois Hetland 2015-04-24

" 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 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 Hetland is 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 Winner is professor and chair of psychology at Boston College and a senior research associate at Project Zero. Shirley Veenema is 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 "

**The New Art History** - Jonathan Harris  
2002-09-11

The *New Art History* provides a comprehensive introduction to the fundamental changes which have occurred in both the institutions and practice of art history over the last thirty years. Jonathan Harris examines and accounts for the new approaches to the study of art which have been grouped loosely under the term 'the new art history'. He distinguishes between these and earlier forms of 'radical' or 'critical' analysis, explores the influence of other disciplines and traditions on art history, and relates art historical ideas and values to social change. Structured around an examination of key texts by major contemporary critics, including Tim Clarke, Griselda Pollock, Fred Orton, Albert Boime, Alan Wallach and Laura Mulvey, each chapter discusses a key moment in the discipline of art history, tracing the development and interaction of Marxist, feminist and psychoanalytic critical theories. Individual chapters include: \* Capitalist Modernity, the Nation-State and Visual Representation \*

Feminism, Art, and Art History \* Subjects,  
Identities and Visual Ideology \* Structures and  
Meanings in Art and Society \* The  
Representation of Sexuality

**A History of Art Education** - Arthur Efland  
1990-01

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.

**The Social Impact of the Arts** - Eleonora Belfiore 2008-09-16

An intellectual history of contrasting ideas around the power of the arts to bring about personal and societal change - for better and worse. A fascinating account of the value and functions of the arts in society, in both the private sphere of individual emotions and self-development and public sphere of politics and social distinction.

Artist, Researcher, Teacher - Alan Thornton  
2013

This book explores the relationship of three professional identities that often intersect in the lives of art practitioners, educators, and students. Challenging conventional wisdom about specialization and professional identity, Alan Thornton shows that many individuals have complex, varied, and evolving relationships with

visual art.

**A History of Art Education** - Arthur D. Efland  
1990

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

*The History of American Art Education* - Peter Smith 1996

Leads to a better understanding of the forces that have influenced art education in the schools.

*Art Education and Human Development* - Howard Gardner 1990

Briefly surveys the principles governing human development, and argues that policies in art education must take into account cultural values, development level, and individual differences

**Art and Cognition** - Arthur Efland 2002-06-14  
"This in-depth text ... not only sheds light on the problems inhibiting art education, but also demonstrates how art contributes to the overall development of the mind ... Describes how the arts can be used to develop cognitive ability in

children; identifies implications for art curricula, teaching practices, and the reform of general education"--

<http://www.naea-reston.org/publications-list.htm>  
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*Contemporary Issues in Art Education* - Yvonne Gaudelius 2002

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.

*International Handbook of Research in Arts Education* - Liora Bresler 2007-01-26

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.

Art, Theory and Practice in the Anthropocene - Julie Reiss 2019-03-31

Art, Theory and Practice in the Anthropocene contributes to the growing literature on artistic responses to global climate change and its consequences. Designed to include multiple perspectives, it contains essays by thirteen art historians, art critics, curators, artists and educators, and offers different frameworks for talking about visual representation and the current environmental crisis. The anthology models a range of methodological approaches drawn from different disciplines, and contributes to an understanding of how artists and those

writing about art construct narratives around the environment. The book is illustrated with examples of art by nearly thirty different contemporary artists.

**The Palgrave Handbook of Global Arts Education** - Georgina Barton 2017-02-14

This extensive Handbook addresses a range of contemporary issues related to arts education across the world. It is divided into six sections; Contextualising Arts Education, Globally and Locally; Arts Education, Curriculum, Policy and Schooling; Arts Education Across the Life Span; Arts Education for Social Justice: Indigenous and Community Practice; Health, Wellbeing and Arts Education and Arts-Based and Research-Informed Arts Education. The Handbook explores global debates within education in the areas of dance, drama, music, media and visual arts. Presenting wide-ranging research from pedagogies of adaptation developed in Uganda to ethnomusicology in Malaysia and community participatory arts to wellbeing in Canada the

Handbook highlights the universal need for arts education and in particular the importance of indigenous (including both traditional and contemporary practice) arts education. With contributions from internationally renowned scholars and practitioners and building on the World Alliance for Arts Education Global Summit in 2014, the Handbook creates an essential resource for arts education practices in and out of school alongside institutional, traditional and contemporary contexts. Students, teachers and practitioners across the arts disciplines will find the text invaluable for developing further opportunities to promote and study arts education.

Handbook of Arts Education and Special Education - Jean B. Crockett 2017-12-14

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.

*Strong Arts, Strong Schools* - Charles Fowler 2001

Eighteen essays by an expert on arts education demonstrate the usefulness and importance of the arts in sparking students' creativity and thinking skills and offer specific recommendations for restoring and paying for the arts in the public schools. IP.

Revitalizing History - Paul E Bolin 2017-06-28  
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

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*Remembering Others* - Paul Erik Bolin  
2000-01-01

"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.htm](http://www.naea-reston.org/publications-list.html)  
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**International Handbook of Research in Arts Education** - Liora Bresler 2007-09-04

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The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

Readings in Primary Art Education - Steve Herne  
2014-05-14

With approximately 16,000 students beginning primary teacher education in the UK each year, and each of those being expected to teach art and design, this pioneering volume provides a renewed emphasis on ideas, issues and research in art and design education in the primary and early years phases. It gathers together work from internationally recognised authors, providing a critical framework to underpin current and developing practice in primary art and design education in the UK and worldwide. Through in-depth exploration of debates that have taken place worldwide amongst art educators, it provides a critical framework to underpin current and developing practice. Herne's edited collection is a welcome addition to art and design education and will be

of interest to all those involved in primary art and design education, whether teachers, trainees, post-graduate students or academics.

**The Richness of Art Education** - Howard Cannatella  
2008-01-01

This book is intended for anyone interested in knowing more about arts education. It makes a daring contribution to the subject in a clear, pragmatic, committed and ambitious way. The book discusses thoroughly the theory and practice of arts education and what it means to be a teacher of art. It is a powerful and inspiring account of the challenges of teaching in the arts that will appeal to anyone in the teaching profession.

**Teaching Visual Culture** - Kerry Freedman  
2003-08-22

Offering a conceptual framework for teaching the visual arts (K-12 and higher education) from a cultural standpoint, the author discusses visual culture in a democracy.