Art Ethnics Background For Teaching Youth In A Pluralistic Society Trends In Art Education

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The Creative Turn Anne M. Harris 2014-04-16 The conundrum of understanding, practising and teaching contemporary creativity is that it wants to be all things to all people. Almost all modern lists of creativity, creative thinking and how-to ‘becoming creative’ books begin with one premise: the creative individual/artist is not special, rather each of us is creative in a special way and these skills can – and must - be nurtured. Increasingly, industry and education leaders are claiming that creativity is the core skill to take us into a prosperous future, signalling the democratisation of creativity as industry. Yet centuries of association between aesthetics, mastery and creativity are hard to dismantle. These days, it is increasingly difficult to discuss creativity without reference to business, industry and innovation. Why do we love to think of creativity in this way and no longer as that rare visitation of the muse or the elite gift of the few? This book looks at the possibility that creativity is taking a turn, what that turn might be, and how it relates to industry, education and, ultimately, cultural role of creativity and aesthetics for the 21st century. In proliferating discourses of the commodification of creativity, there is one thing all the experts agree on: creativity is undefinable, possibly unteachable, largely unassessable, and becoming the most valuable commodity in 21st-century markets.
Black Art 1977
Folk Arts in Education Marsha MacDowell 1987 HOW TO USE FOLKLORE IN THE CLASSROOM.
Art for Young America Carl J. Heyne 1979 A textbook exploring the various areas of art and art appreciation.
Discipline-based Art Education Ralph Alexander Smith 1989
Art & Ethnics J. Eugene Grigsby 1977
Southern Folklore 1991
Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office 1978
Developing Artistic and Perceptual Awareness Earl W. Linderman 1979
Celebrating Pluralism F. Graeme Chalmers 1996
Equality in the Secondary School Mike Cole 2009-10-22 Drawing on a wealth of knowledge from a diverse group of contributors, this volume addresses the importance of going beyond equal opportunities. The contributors provide a compelling argument for promoting equality in secondary schools. Issues covered include: social class; race; gender; sexual orientation; disability and special educational needs with reference to all subjects taught at secondary school level.
The History of Art Education Brent Wilson 1985
The Life and Art of Lois Mailou Jones Tritobia H. Benjamin 1994 Traces the life of the Boston-born painter who lived and worked in Martha's Vineyard, Haiti, Paris, and Africa, and shows examples of her work
Journal of Multi-cultural and Cross-cultural Research in Art Education 1998
Studies in Art Education 1989
Teaching in the Elementary School Sharon Lee House 1992
Democracy and the Arts of Schooling Donald Arnstine 1995-01-01 Arnstine shows how schools have been distracted from education by reformers urging higher standards - the code word for higher test scores. But education is revealed in the dispositions a person has: sensitivity and resourcefulness, amiability and responsibility, taste, wit, and a disciplined intelligence. This book examines the conditions needed to foster dispositions like these, for they are not acquired by having the young spend more time studying standard academic subjects in preparation for competitive tests. Without recourse to esoteric jargon, Democracy and the Arts of Schooling shows why test scores are less significant than the quality of the experiences students have in school. When that quality is high - when it has the richness and the absorbing character we associate with the aesthetic - then learning takes place.
Freedomways 1977
Celebrating Pluralism F. Graeme Chalmers 1996-01-01 “Educational trends will change and research agendas will shift, but art teachers in public institutions will still need to educate all students for multicultural purposes,” argues Chalmers in this fifth volume in the Occasional Papers series. Chalmers describes how art education programs promote cross-cultural understanding, recognize racial and cultural diversity, enhance self-esteem in students’ cultural heritage, and address issues of ethnocentrism, stereotyping, discrimination, and racism. After providing the context for multicultural art education, Chalmers examines the implications for art education of the broad themes found in art across cultures. Using discipline-based art education as a framework, he suggests ways to design and implement a curriculum for multicultural art education that will help students find a place for art in their lives. Art educators will find Celebrating Pluralism invaluable in negotiating the approach to multicultural art education that makes the most sense to their students and their communities.
The International Review of African American Art 2002
The World of Lois Mailou Jones Lois Mailou Jones 1990
Library of Congress Catalogs Library of Congress 1979
A Shared Heritage William Edward Taylor 1996 "... highly recommended... " —Choice This handsomely illustrated catalog presents the work of four African American artists with shared Indiana roots—John Wesley Hardrick, William Majors, William Edouard Scott, and Hale Aspacio Woodruff. Their art, ranging from impressionism and social realism to cubism and abstract expressionism, spans the major trends in 20th-century American art, while reflecting the artists' experiences as blacks in America.
Design for Inquiry Elizabeth Manley Delacruz 1997
Glossary of Art, Architecture and Design Since 1945 John Albert Walker 1992
African Caribbean Pupils in Art Education Paul Dash 2010-01-01 This book deals with the issue of African Caribbean pupil invisibility in the art and design classroom. As such it addresses African Caribbean pupil invisibility in almost any teaching and learning context. The book argues that the slave trade, which ruptured their continuities with an African past, continues to impact on the learning of such pupils relative to others.
Subject Catalog Library of Congress 1977
The Journal of Aesthetic Education 1987 Includes special issues.
African American Visual Artists' Experiences in Education Jane Elizabeth Reyes 1997
Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts, Volume II James Flood 2015-04-22 The Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts, Volume II brings together state-of-the-art research and practice on the evolving view of literacy as encompassing not only reading, writing, speaking, and listening, but also the multiple ways through which learners gain access to knowledge and skills. It forefronts as central to literacy education the visual, communicative, and performative arts, and the extent to which all of the technologies that have vastly expanded the meanings and uses of literacy originate and evolve through the skills and interests of the young. A project of the International Reading Association, published and distributed by Routledge/Taylor & Francis. Visit http://www.reading.org for more information about Internationl Reading Associationbooks, membership, and other services.
Cross-cultural Education in the Arts Laura Bruce Temple 1987
Arte Chicano Shifra M. Goldman 1985
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Doing Ethics in Child and Youth Care Varda R. Mann-Feder 2021-12-10 A unique text to the field, Doing Ethics in Child and Youth Care serves as an essential introductory guide to ethical practice across a range of child and youth care settings within North America. In addition to providing an overview of the Standards for Practice of North American Child and Youth Care Professionals, with the full version included in an appendix, the text offers a practical and engaging introduction and explores the theoretical under-pinnings and field-specific application of ethics. Organized into three parts, this volume begins by introducing the code of ethics for child and youth care professionals in North America as well as the ethical theories and the foundational skills to “do ethics,” including cultural humility, reflexivity, and ethical problem solving. The second part moves on to orient readers to a broad range of considerations for adopting an ethical stance, such as boundary management, responsibilities to the profession, community development and youth participation, and Indigenous perspectives on child and youth care ethics. Part three features some of the different settings in which child and youth care is practised in North America, such as substitute care, family work, intervention in schools, social media, research, and ethics training and supervision, and examines the unique ethical challenges in each of these settings. With contributions from leading child and youth care scholars in Canada and the United States, this is a must-read for students and professional training programs in child and youth care, child and youth studies, and youth work across North America. FEATURES: - Contributions from researchers, practitioners, and scholars from Canada and the United States - Practice examples and reflective exercises to engage readers in developing an approach to ethical practice across a range of child and youth care settings - Appendices containing the full Standards for Practice of North American Child and Youth Care Professionals and a list of resources for ethical dilemmas and case studies to practise doing ethics
The Development and Implementation of a Multicultural Enrichment Program Sharon A. Miller 1987
Beyond Multicultural Art Education Rachel Mason, Doug Boughton 1999 Multiculturalism is a term that has been much used in educational texts in recent years. Its usage is frequently taken for granted in the rhetoric of curriculum literature. However, it has recently become clear that there are significant variations of interpretations of multiculturalism in different world regions. This book takes a new and deeper look at the notion of multiculturalism through the lens of art education. In educational terms art is a unique tool for the investigation of cultural values because it transcends the barrier of language and provides visceral and tacit insights into cultural change. In order to address the educational interpretations and methods of implementing multiculturalism in different regios of the world, this book contains discussion and analysis of perspectives on art education theory and practice from thirteen countries. The authors of each chapter are respected multicultural experts in their geographic locations who are well equipped to provide unique insights into the particular issues of multiculturalism viewed from the perspective of art in educational contexts. The book as a whole provides tools for the conceptual analysis of contemporary notions linked with multiculturalism, such as interculturalism, internationalism and globalisation. It also provides strategies for art teaching in relation to these ideas. While the term 'multicultural education' is problematic, this book presents conceptual frameworks that should assist educators to examine their own teaching on issues of equity and diversity that are central to the multicultural education debate. ©´
Explorations in Sights and Sounds 1988
Learning about Art Ronald H. Silverman 1982
The Arts and Emergent Bilingual Youth Sharon Verner Chappell 2013-04-17 The Arts and Emergent Bilingual Youth offers a critical sociopolitical perspective on working with emerging bilingual youth at the intersection of the arts and language learning. Utilizing research from both arts and language education to explore the ways they work in tandem to contribute to emergent bilingual students’ language and academic development, the book analyzes model arts projects to raise questions about “best practices” for and with marginalized bilingual young people, in terms of relevance to their languages, cultures, and communities as they envision better worlds. A central assumption is that the arts can be especially valuable for contributing to English learning by enabling learners to experience ideas, patterns, and relationship (form) in ways that lead to new knowledge (content). Each chapter features vignettes showcasing current projects with ELL populations both in and out of school and visual art pieces and poems, to prompt reflection on key issues and relevant concepts and theories in the arts and language learning. Taking a stance about language and culture in English learners’ lives, this book shows the intimate connections among art, narrative, and resistance for addressing topics of social injustice.
Secondary Art Education Bruce E. Little 1990 In this anthology, 18 authors address art education and classroom issues of concern to the middle and high school level teacher. The volume includes: (1) "The Discipline of Art" (Harlan Hoffa); (2) "Art Criticism and Social Integration of the Disciplines of Art" (Tom Anderson); (3) "The Period of Transescence and Its Relevance for the Secondary Level Art Education Program" (Andra N. Johnson); (4) "Forms of Instruction Used by Art Teachers with Pre-Adolescents" (Mary Stokrocki); (5) "Are Art Teachers Prepared To Teach the NAEA Essential Components?" (Adelaide Rusch; William J. Thomas); (6) "Grading Student Artwork: A Plan for Effective Assessment" (Carole Henry); (7) "Environment of Middle and Secondary Art Classrooms: Becoming Aware of, Designing, and Implementing Changes in the Furniture, Facilities, and Spaces" (Antonia Araca); (8) "The Art Classroom as a Behavior Setting" (Frank D. Susi); (9) "Sketchbooks" (Roberta W. Rice; Sue Ellen McNeil); (10) "Computers in Art Education" (Deborah Greh); (11) "Health Hazards in Secondary Art Education" (Sally Hagaman); (12) "Recurring Themes: A Program for Interdisciplinary Learning" (Arnold Amster); (13) "Teaching Exceptional Students in the Regular School Art Classroom" (Robert D. Clements; Claire B. Clements); (14) "Preparing To Teach Art to Secondary Students from All Cultural Backgrounds" (Enid Zimmerman); (15) "The Role of Researcher in Secondary Art Education" (Linda S. Bradley); (16) "Theory-Practice Schisms of the 1990s" (Karen A. Hamblem); (17) "New Approaches to Secondary School Art Education--A Program for the Artist of the Future" (George Szekely); and (18) "The Next Generation: Initiative or Inertia in Secondary Art Education" (Guy Hubbard). (MM)

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