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Revised Edition

Harry Semerjian



Arts Education Primer

R Bogdan



Arts Education Primer:

Arts Education Primer Harry Semerjian, 1987 *Your Attention Please* Jacqueline Weaver, 2016 During my fourteen years in the field of art education I have had the opportunity to visit many art classrooms in New York State For the most part I have noticed a stagnation in the way art is being taught Many teachers have not updated their curriculum in 30 years and even brand new teachers are sticking closely to the same icons of Modernism Monet Van Gogh Picasso Dali Pollack and Warhol Most teachers place a strong emphasis on developing naturalist techniques and skills for traditional media adding to a stigma that leads to a child's decision about whether or not she is an artist Projects are formulaic students are given little individual choice and most projects look the same Very few address new media being developed over the last fifty years the conceptual side of art making that is so critical to contemporary art or what it means to be an artist that responds critically to the world around us The problem permeates the K 12 level and even the early college setting At the same time I hear countless teachers in awe of the cuts to their art programs From an administrative standpoint these programs isolate art making no connections to the rest of the school curriculum and don't offer students a unique or valuable experience that has a real world impact Although it is not quite so cut and dry and arts offer many valuable cognitive benefits in many instances agree with these administrators There is a lack of education experience for art teachers that limits considering or instating socially engaged curriculums For the first 12 years of my teaching career with 7 years of art school already under my belt and plenty of involvement with my local art scene I had never heard the term social practice When I finally was introduced to the term and history all that I had been interested in in my own artwork and in my teaching started to make sense It was like finding a language that I had been struggling for all along My own complete lack of education in this area is part of the reason for this book It is my hope that I can help other teachers find that language and rich history as well In this thesis and excerpt of a larger writing project I present a foundation that introduces art teachers along with parents students and artists to a practical approach for creating a socially engaged art curriculum that responds to the world around us By focusing on my own observations in New York State and the writing of other art educators across the US observing similar problems I discuss the why's and how's of creating a dynamic responsive curriculum using contemporary art as a primary example I present the problems of a skill based approach to teaching art create a bridge from more familiar art history to contemporary art that responds to ideas and examine practical ways to create a responsive curriculum Using Dewey's democratic approach to art making and other educators working in his legacy Gude in particular but also tying in Friere and educators I outline a model for developing new curriculum within our existing educational system based on Dewey's principles of environment experience attention and action

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Brave Art and Teens Jodi A. Patterson, 2011-04-06 This book is for anybody considering a career as a secondary art teacher It provides basic information about what the job of an art teacher is

and who the art students are Then it presents ways to help make a studio based art class relevant to teens providing the future teacher with some tools to help encourage an atmosphere conducive to making brave art The ability to learn from art and thus each other in safe and caring classroom atmospheres is the core of a brave art paradigm This method of instruction and learning is based on a trust in art and humanness which begins with the teacher leader and eventually filters into the students Under this philosophy brave art for teens is not about making art objects It is about finding life meaning via reflecting upon the art making process *Art Education* ,1895 *Handbook of Research and Policy in Art Education* Elliot W. Eisner,Michael D. Day,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 *The Arts Education Review of Books* ,1989 **The Arts and the Creation of Mind** Elliot W. Eisner,2002-01-01 Learning in and through the visual arts can develop complex and subtle aspects of the mind Reviews in Journal of aesthetic education 38 2004 4 Winter 71 98 available M05 194 **Artifacts** ,1989

Reviewing **Arts Education Primer**: Unlocking the Spellbinding Force of Linguistics

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