

Chapter 1 : Art and Cognition: Integrating the Visual Arts in the Curriculum - Arthur Efland - Google Libros

In Art and Cognition, Arthur Efland: - Explains the cognitive nature of learning in visual arts -- debunking the persistent perception of the arts as emotive only. -- Looks at recent understandings of the mind and intelligence to determine how they bear on questions of the intellectual status of the arts.

Integrating the visual arts in the curriculum. National Art Education Association. Guggenheim Museum, New York, offered welcome evidence that the two disciplines are not far afield from each other. I would argue—and so did this exhibition—that they are in fact contiguous practises within a shared domain of knowledge construction. Or at very least they are aligned and correlated in my own mind and educational experience. Purposeful coherence is of course one of the goals of all maps and models. This is no less the case in Arthur D. Integrating the Visual Arts in the Curriculum This new tome sets 1 for itself the admirable task of coherently mapping variously situated theories of cognition, and—from an integration of those theories—modeling a rationale for the necessary integration of arts learning in general education curriculum. As Efland builds his thesis, each chapter closes with a brief examination of implications for education in the arts, aesthetics or general education. Through his definition of works of art as context-bound, Efland claims that the task before the learner is to resituate these domain-specific bodies of knowledge over to a position of personal relevance and interpretation and to find a cognitive strategy for doing so. Rather, Efland portrays a mind flexible enough to employ different strategies appropriate to the mastery of understanding both in pre-packaged, generalizable, and well-structured domains of knowledge as well as ill-structured, broad and complexly fragmented arrays of knowledge—yet able to integrate the variety of knowledge domains and arrays into coherent and purposeful maps and models of the world. Learning and the creation of new knowledge may thus be preceded by imaginative, even artistic, purpose and development. Efland begins to make his case for linking artistic development more closely with general cognitive development in Chapter 2 of his book, presenting an extensive account of research strands in cognitive developmental theory as typified by the work of Jean Piaget and Lev Semenovich Vygotsky. Both, in differing ways, advanced 20th century psychological behaviourism and its basic stimulus-response, cause-effect tenets. Behaviourism was itself the response of cognitive psychologists to positivist demands for purging metaphysical speculation from a more purely scientific study of the mind and its behaviours. In educational discourse since then, cognition has been associated with rational exercises in thinking that have been researched far more extensively than affective subjects or psychomotor embodiments. Piaget established an invariantly sequenced step theory for cognitive developmental studies that eschewed the onset of artistic development as an object of research inquiry. In Vygotskian theory, the brain internalizes the cultural influences that surround it; individual cognitive development begins in a proximal zone outside of the brain through symbol-driven tools, discursively mediated, serving as the stimulus for learning. In Chapter 3, Efland traces the related emergence of three major traditions in cognitive theory. The sociocultural, or situated tradition assumed a socially constructed reality including the learner and negotiated by a mind that manifests itself in social and discursive interactions building conventionalized aspects of the world that simultaneously embed themselves within the mind to shape perception and thinking. The constructivist tradition assumed a personally constructed reality idiosyncratic to the learner and negotiated by a mind that manifests itself in wholly personalized strategies and agency in making relevant meanings. In this chapter, Efland also lays the foundation for advancing his own modified constructivist theory of learning through the arts, integrating the assumptions of symbol processing and situatedness in development. If airlines scheduled direct flights between all of the cities they served, they would soon be overwhelmed by the sheer complexity of the flight schedule they would have to maintain. If certain cities were instituted as hubs or transfer points, the scheduling system could be simplified and made less cumbersome by having several planes, flying relatively short distances, meet at the same terminal to exchange passengers. Moreover Efland is now implying the utility of art educational models of curriculum

planning to general educational practise. Throughout the book Efland does due diligence to comparing and contrasting a crop of theories on learning in the arts, some historical, such as by Bruner, Lowenfeld, Read, and Arnheim—some more contemporary, such as those advanced by Gardner, Wolf, Parsons, Brent and Margary Wilson, Anna Kindler, and Bernard Darras. But Chapter 5 belongs to Koroscik. He 7 presents a metaphoric imagination as a generator of strategies for the transfer of context-bound and domain-specific essentials over into the maps of personal understanding constructed by a learner, thereby a cognitive tool making possible the architecture of process models of reality and the enabling of abstract thought. I simply note here that Efland is more far-sighted. To Efland, a worthwhile curriculum in the arts is not one that centres on the issue of transforming ideas into forms and images; to Efland, art curriculum is about the transfer of situated experience into abstract ideas. In other words, art is in the same business as science, though science understands it not. Science interprets the natural world and parses out its general laws; art also interprets the world, but seeks to embody it as well, in visuosymbolic, musical and material exemplars that narrate the human experience. But art also embodies the void—the gaps in our knowledge, our measurements, and models. Coherence is vital to the well-being of human cognitive functioning; the alternative is not long viable—semi-conscious awareness, nonsense, insanity, and the paranoia of a world disintegrating into the unknowable—falling away into the void. The metaphors of artistic endeavour draw upon these voids, making sense of them. At the onset of cognitive operation, when almost all is unknown or unknowable, metaphoric leaps of thought have always aided the development of mind and identity, proliferating whole mental landscapes from the barest encounters and engagements with the world. Repeated mining of this early cognitive real estate yields raw materials for knowledge structures that will be replicated and recycled in mind, migrating to and fro, in refittings and refurbishments from one knowledge-enhancing event to another. A mind can thus made, remade, unmade, and made over; it is never finished. It has no certain form. Gehry believes in turning unfinished materials into works of art and architecture. Not relying upon conventional architectural typology, Gehry seeks a freshness born not only of this process of vernacular proliferation, but also out of the practise of dialogue and collaboration, especially with other artists. In the process, Gehry has gone over to the use of new tools—first sculpting multiple solutions out of sensuously provocative materials as eclectic as wood, paper, adhesive tape, wax-infused velvet, glass, metal, plaster, chain link, mylar, and epoxy-resin fiberglass—and then three-dimensionally digitizing and rapidly prototyping fluid projections of these process models through powerful computer-aided design CAD technology. It is the kind of learning Efland has in mind. Not relying upon conventional curriculum architecture, Efland seeks a fresh approach to general education born of a process melding conventional learning exercises with our sculptural sensibilities, the dialogic engagement of the senses and materials that is inherent to aesthetic experience. It is the kind of bold integration Gehry would be most happy to construct. The transfiguration of the commonplace. State University of New York Press. Learning in the visual arts: Implications for preparing art teachers. Arts Education Policy Review, 94 5 , Metaphors we live by. The University of Chicago Press. Studies in Art Education, 40 1 , Advanced knowledge acquisition in ill-structured domains. Design, mediated experience, and knowledge construction. The architecture of Frank Gehry. Hines, Pilar Viladis; commentary by Gehry.

Chapter 2 : "Review of "Art and Cognition: Integrating the Visual Arts in the Curri" by James Haywood Roll

Art and Cognition: Integrating the Visual Arts in the Curriculum. Efland, Arthur D. This book not only sheds lights on the problems inhibiting art education, but also demonstrates how art contributes to the overall development of the mind.

Chapter 3 : Arthur D. Efland (Author of A History of Art Education)

Arthur D. Efland Award of Excellence from the National Art Education Association; author of "Art education as imaginative cognition" (, Handbook of Research and Policy in Arts Education) and the book, Art & Cognition: Integrating

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the Visual Arts.

Chapter 4 : Handbook of research and policy in art education - NOBLE (All Libraries)

IMAGINATION IN COGNITION: THE PURPOSE OF THE ARTS Arthur D. Efland The Ohio State University pose in education.

Chapter 5 : Art and Cognition: Integrating the Visual Arts in the Curriculum by Arthur D. Efland

Arthur D. Efland Published online on: 23 Feb 23 Feb ,Art Education as Imaginative Cognition from: Art Education as Imaginative Cognition 1 Arthur D.

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Arthur D. Efland is Professor Emeritus, Department of Art Education, The Ohio State University, and is also the author of A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts (Teachers College Press).