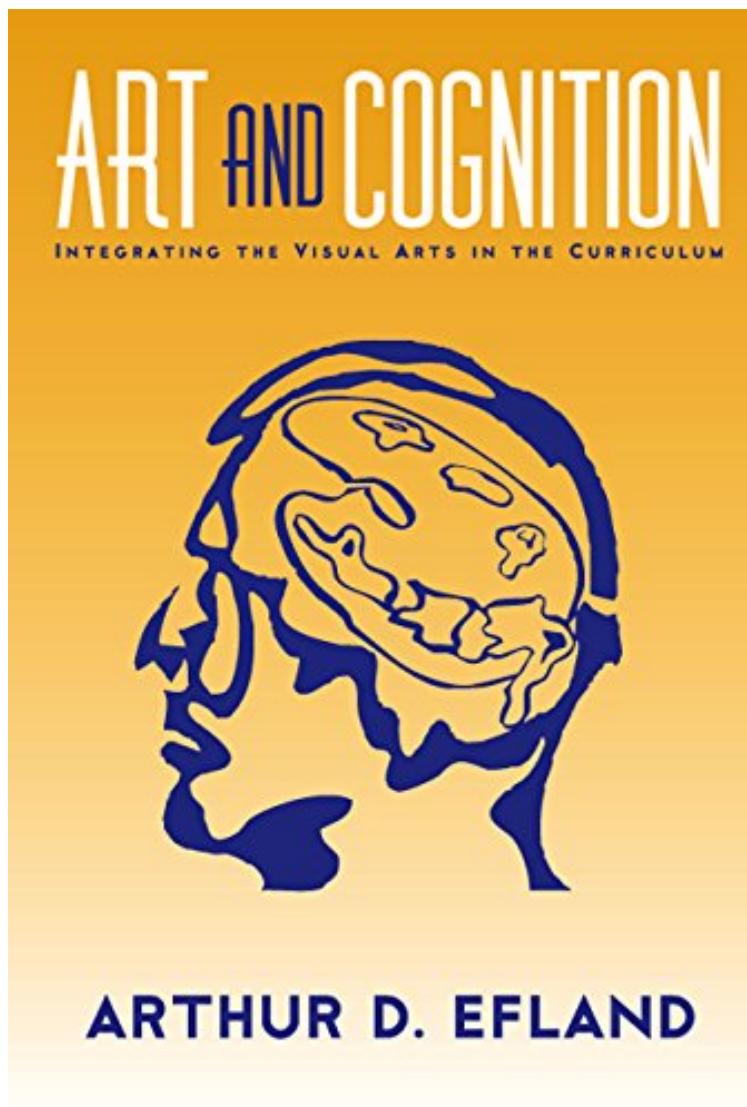


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Art and Cognition: Integrating the Visual Arts in the Curriculum (Language and Literacy Series)

Arthur D. Efland

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Arthur D. Efland : Art and Cognition: Integrating the Visual Arts in the Curriculum (Language and Literacy Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Art and Cognition: Integrating the Visual Arts in the Curriculum (Language and Literacy Series):

0 of 1 people found the following review helpful. Five StarsBy FirdevsItem in good condition. thak you31 of 32 people found the following review helpful. Art builds a curriculum architectureBy James Haywood Rolling Jr.This is

an important book that has already been a great help to me in my development as an educator. Efland builds a rationale for the necessary integration of arts learning in general education curriculum. Efland's effort stems from his belief that works of art require a particular rigor of intellectual inquiry to make meaningful sense, and become of value to the learner first and foremost because they are context-bound creations. Consequently, works of art may be understood as personally relevant artifacts only when they are understood in their interconnectedness with social forms and personal experience. Efland boldly takes us then to where the positivist bias in the human sciences will not allow us to go toward the proposition that reductivist and scientific methodology is not 'the only way to procure reliable knowledge' (p. 5). Efland's aim draws upon an architectural metaphor: to 'build a foundation for lifelong learning inclusive of the arts' (p. 6). According to Efland's thesis, this all becomes possible assuming that one pictures the mind as more than a hierarchical repository of logical-scientific symbolic structures, more than reservoir of encultured symbols mediated by parents, peers, and knowledgeable adults. Rather, Efland portrays a mind flexible enough to employ different strategies appropriate to the mastery of understanding in pre-packaged, generalizable, and well-structured domains of knowledge as well as ill-structured, broad and complexly fragmented arrays of knowledge. The mind is able to integrate the variety of knowledge domains and arrays into coherent and purposeful maps and models of the world. Ultimately, the book purports the mind's imagination to be the most flexible and integrative of all the symbol-processing tools at our disposal, powerfully formative and capable of 'creating new ideas or images through the combination and reorganization of previous experiences' (p. 133). The imagination can acquire other cultural tools such as language, mathematics and works of art and then utilize them in continually reshaping an individual's lifeworld in accommodation to the dispositions of the learner, also described as the learner's 'habits of mind' (p. 118). Learning and the creation of new knowledge may thus be preceded by imaginative, even artistic, purpose and development. Efland's point is that through the arts, learners discover that irregular and ad hoc transferences between a work of art and one's lifeworld are both conceivable and tenable as an extension of knowledge. A mind can thus made, remade, unmade, and made over; it is never finished. It has no certain form and every possibility. Not relying upon conventional curriculum architecture, Efland seeks a fresh approach to general education born of a process melding conventional learning exercises with the sculptural sensibilities, the dialogic engagement of the senses and materials that is inherent to aesthetic experience. Efland's suggests that educators utilize key works of art as landmarks for cross-disciplinary and cross-social learning, that we recognize the role of metaphor and narrative in providing the basis for 'an imaginative reality', and that we understand the purpose of the arts as contributive to the embodiment of 'the myths that bind human social systems together' (p. 171), all for the furtherance of the exercise of human development. It is a bold integration and a great read!⁸ 8 of 9 people found the following review helpful. Concisely written, very informativeBy MelvinIt's a must have for everyone who is interested in art education. Art and cognition are complicated subjects. The combination of the two is even more complex. Efland writes very crisp about it without any simplification. The book opened my eyes in several ways. I learned a lot. The chapters are informative, the summary and diagrams adequate.

In this in-depth text, the preeminent art education scholar Arthur Efland not only sheds light on the problems inhibiting art education, but also demonstrates how art contributes to the overall development of the mind. Delineating how the development of artistic interests and ability is an important aspect of cognition and learning, he shows how art helps individuals construct cultural meaning, a crucial component of social communication—;a foundation for lifelong learning that includes the arts. In *Art and Cognition*, Arthur Efland: Explains the cognitive nature of learning in the 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. Explains how a cognitively oriented conception of teaching will change the ways that the arts are taught Discusses the ways in which new developments in cognitive science can be applied to art education. 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. This book is one of a kind. It reviews and analyzes different approaches to cognition in the visual arts and their various applications in art education. It is must reading for art educators and educators in general. Thoughtful, stimulating, far-reaching. Michael Parsons, The Ohio State University; Arthur Efland's *Art and Cognition* is, as we have come to expect from him, a fine contribution to the field of art education. It will be an important resource for scholars and students interested in the cognitive character of the visual arts. Elliot W. Eisner, School of Education, Stanford University