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L'éducation artistique pour tous : Un enjeu...

Muriel Lacour



Leacuteducation Artistique Pour Tous Un Enjeu Davenir

M Walker



Leacuteducation Artistique Pour Tous Un Enjeu Davenir:

L'éducation artistique pour tous Fernando Alvarez Abad, Muriel Lacour, 2015 La pratique artistique collective permet d'aborder les compétences scolaires indirectement en accordant au corps une place importante Elle permet en outre de développer les compétences sociales l'autonomie et l'initiative Cet ouvrage a pour but de partager observations analyses et convictions des auteurs permettre au plus grand nombre d'enfants d'accéder une pratique artistique exigeante c'est lutter efficacement contre les inégalités

L'éducation artistique pour tous Muriel Lacour, Fernando Alvarez Abad, 2015-02-15 La pratique artistique collective permet d'aborder les compétences scolaires indirectement en accordant au corps une place importante Elle permet en outre de développer les compétences sociales l'autonomie et l'initiative Cet ouvrage a pour but de partager observations analyses et convictions des auteurs permettre au plus grand nombre d'enfants d'accéder une pratique artistique exigeante c'est lutter efficacement contre les inégalités

Une éducation artistique pour tous ? Philippe Pujas, Jean Ungaro, Karelle Ménine, 1999-01-01 L'éducation artistique en France est source d'irritation En effet l'école elle devrait commencer elle est peu et mal dispensée Ce constat de départ termine deux camps parmi les enseignants le pouvoir politique et les citoyens ceux majoritaires qui pensent que cela n'a aucune importance pour eux l'éducation n'est pas un enjeu majeur ni pour la formation des jeunes ni pour la construction de la société ceux minoritaires devenus militants par la force des résistances qui affirment le contraire la culture est centrale dans la vie d'un individu et dans celle d'une communauté Longtemps cette minorité a parlé dans le désert Mais elle a aussi avancé petits pas multipliant les expériences qui défaut de dessiner une politique ont balisé le terrain de ce que pourrait être une réelle éducation artistique si une volonté collective se dégageait Pourquoi a-t-il été si difficile de développer l'éducation artistique en France Quelles ont été celles qui sont encore les raisons politiques et sociales des blocages Quelles sont celles qui dépendent de la situation de l'Art en cette fin de siècle Sur quoi peut-on s'appuyer pour franchir une nouvelle étape et se rapprocher d'une éducation artistique pour tous Ces questions ont servi de base à l'enquête dont rend compte cet ouvrage À travers leur analyse menée avec le double regard du philosophe et du journaliste les auteurs nous engagent à croire que nous avons davantage de raisons d'espérer que de nous décourager La société française est de plus en plus consciente de l'importance de l'éducation artistique L'action politique est ainsi interpellée et stimulée pour que le plus grand nombre puisse en bénéficier

D'un art pour tous Lionel Richard, 2015-01-13 D'un art pour tous Dans toutes les sociétés les instances de pouvoir ont encouragé la transmission d'apprentissages techniques de génération en génération En Occident jusqu'au XVIIIe siècle cette transmission s'est effectuée au seul contentement ou presque des castes et familles influentes L'orientation en a changé avec l'accession des bourgeoisies nationales aux leviers de l'économie et ensuite dans la seconde moitié du XIXe siècle grâce au travail industriel Les masses furent alors poussées à s'ouvrir aux choses de l'art à travers le développement de l'enseignement public et l'entreprise de vulgarisation des connaissances Ce sont ces tentatives d'éducation artistique jusqu'aux expériences de reforme des arts appliqués avec la fondation d'écoles professionnelles

spécialisés qui sont décrites dans ce livre sur plus d'un demi-siècle. De leur analyse en toute logique se dégage une interrogation sur leur efficacité. Les programmes d'initiation aux œuvres d'art qui ont été élaborés au début du XX^e siècle les efforts pour poser les bases d'une esthétique populaire, les systèmes d'enseignement stimulant l'inventivité n'auraient-ils cultivé en définitive que des illusions ?

L'enfant vers l'art Beaulieu, 1993

En France, où l'Art et la Culture sont une affaire d'Etat, d'Ecole et de République, l'éducation artistique constitue un enjeu démocratique. L'litisme pour tous clamait Antoine Vitez. Entre la révérence apeurée devant le patrimoine et le culte spontané, tous les enfants sont des artistes, il y a non pas un juste milieu mais une histoire passionnée et conflictuelle qu'il importe de interroger. Cette tension dynamique fonde et anime les pratiques des enseignants et artistes qui guident les enfants sur les chemins de l'imagination : Arts plastiques, danse, musique, ateliers de théâtre, vidéo ou critique dans et hors l'espace scolaire. Les praticiens témoignent de leurs expériences diverses et toujours singulières. La rencontre avec l'enfant dans l'espace de la création est faite d'apports, de changes, de provocations et de remises en question réciproques. Refuser les fadeurs du bon goût, contourner les stéréotypes stériles, prendre garde à l'enlisement dans la boue du tout loisir, tout culturel et n'importe quoi, l'éducation artistique est un voyage initiatique incertain, troublant pour l'élève et pour son maître.

Nos enfants ont-ils droit à l'art et à la culture ? J.-G. Carasso, 2008

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