The Journal of Social Theory in Art Education

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The Journal of Social Theory in Art Education (JSTAE) is a publication of the Caucus on Social Theory & Art Education (CSTAE), an affiliate of the National Art Education Association. Its editorial policy is in compliance with the CSTAE's constitutional mandate:

to promote the use of theoretical concepts from the social sciences—which include, but are not limited to, anthropology, sociology, and political science—to study visual culture and the teaching of art; to inform art educators about theory and practice in the social sciences, thus acting as a liaison between social scientists and art educators; to encourage research into the social context of visual culture and teaching art; and to develop socially relevant programs for use in the teaching of art.

The editors invite formal and informal contributions on all matters relating to social theory in art education. Correspondences, book and exhibition reviews, and performance pieces are welcome. Original manuscripts, together with three copies should be prepared according to an internally consistent publication style. Membership is not a precondition for submission. Deadline for submission for JSTAE No. 13 is February 15, 1993. Send relevant articles to:

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Contents  JSTAE  Number 12  June 1992

Harold Pearse  5  Editorial Essay:
Marginalia on Marginality and
Diversity

Doug Blandy  8  Integrating People
Karen Branen  8  Experiencing Disabilities into
Kristin C. Congdon  Community Arts Events:
Linna Muschitz  Model Project and Guidelines

Tom Anderson  26  Premises, Promises, and a
36  Piece of Pie: A social Analysis
    36  of Art in General Education

Karen Hamblen  35  Art Education's Movement
    35  Toward Core Curriculum
    Membership

Karen Keifer-Boyd  85  Deep-Seated Culture:
    85  Understanding Sitting

John Wilton  8  Finding Meaning for
    Postmodernism
The 1992 NAEA Conference in Phoenix highlighted a series of sessions as “A Celebration of Diversity,” a kind of “conference within a conference.” Organized in response to Arizona’s decision not to establish an official state holiday in honour of the birthday of Dr. Martin Luther King Jr. as an alternative to boycotting the convention, the forum provided art educators with an opportunity to explore how issues of diversity and marginality relate to our field. As could be expected, the relationships are diverse, involving not only racial, cultural and ethnic considerations, but also issues involving gender, disability, economics and class. Since the postmodern orientation results from and includes insights and attitudes borne out of the revolt of those marginalized by virtue of gender, race, or class and minority and socially critical concerns, it should come as no surprise to learn that many of the sessions explored diversity and marginality within the context of postmodernism. It should also come as no surprise to learn that many, if not all, of the articles in this volume, intentionally or not, derive from or extend notions of diversity and marginality.