

Creative Teaching History In The Primary School

This small scale study examines the use of creative projects within post-secondary art history courses and examines art history faculty's use of student art making to support art history instruction. By examining emergent teaching methods used by current instructors at the post-secondary level, we can examine the evolving field of art history teaching pedagogy. This study aims to support collegiate art history faculty by providing ideas to help reinvigorate curriculum and share new and creative teaching practices that are already being used by other art historians. The core of this study surveys the work and instruction of six art historians working at private, public, and community colleges. In one-on-one interviews, each historian speaks on their use of creative projects within art history curriculum, and how their teaching and course organization serves the needs of their respective student populations. These interviews occurred over zoom, and featured faculty teaching in Chicago, IL, San Antonio, TX, Colorado Springs, CO, and Cedar Rapids, IA. In addition to interviews, these faculty also shared syllabi and examples of student work. Common connections across individual methodologies were references to connecting the past to the present, and commitments to including students with diverse experiences. However, the specific teaching methods varied widely based on their individual student populations. This small study of modern teaching methods aims to forecast the future of art history instruction at the college level, make a case for incorporating a variety of creative instructional elements within art history instruction, and to provide support and specific ideas for professionals currently teaching in university settings.

The fourth edition of this well-known text continues the mission of its predecessors æe" to help teachers link creativity research and theory to the everyday activities of classroom teaching. Part I (chs 1-5) includes information on models and theories of creativity, characteristics of creative people, and talent development. Part II (chapters 6-10) includes strategies explicitly designed to teach creative thinking, to weave creative thinking into content area instruction, and to organize basic classroom activities (grouping, lesson planning, assessment, motivation and classroom organization) in ways that support studentsæ(tm) creativity. Changes in this Edition: Improved Organization – This edition has been reorganized from 8 to 10 chapters allowing the presentation of theoretical material in clearer, more manageable chunks. New Material æe" In addition to general updating, there are more examples involving middle and secondary school teaching, more examples linking creativity to technology, new information on the misdiagnosis of creative students as ADHD, and more material on cross-cultural concepts of creativity, collaborative creativity, and linking creativity to state standards. Pedagogy & Design æe" Chapter-opening vignettes, within-chapter reflection questions and activities, sample lesson ideas from real teachers, and end-of-chapter journaling activities help readers adapt content to their own teaching situations. Also, a larger trim makes the layout more open and appealing and a single end-of-book reference section makes referencing easier. Targeted specifically to educators (but useful to others), this book is suitable for any course that deals wholly or partly with creativity in teaching, teaching the gifted and talented, or teaching thinking and problem solving. Such courses are variously found in departments of special education, early childhood education, curriculum and instruction, or educational psychology.

Discusses using applied history techniques such as traveling to historic sites, examining movies and documentaries, and conducting interviews, to inspire student interest in history.

A collection of instructional units for teaching about conflict in U.S. history. Focuses on gender issues, race, Vietnam, and civil rights.

Integrating American History with Reading Instruction

Playing with Sounds to Strengthen Beginning Reading Skills

The Creative Classroom

Creative Teaching of U. S. History and Government

Creative Ways to Teach the Mysteries of History

Norton Guide to Teaching Music History

Differentiation for the gifted is increasingly being addressed in the regular classroom. Strategies and activities presented in this book will build an understanding of what true enrichment activities are and how to incorporate them into the regular curriculum. Students will gain a new understanding of animals as they participate in activities that encourage creative thinking. Multi-level activities are included in Learning Centers that Count! U.S. History.

The Creative Classroom presents an original, compelling vision of schools where teaching and learning are centered on creativity. Drawing on the latest research as well as his studies of jazz and improvised theater, Sawyer describes curricula and classroom practices that will help educators get started with a new style of teaching, guided improvisation, where students are given freedom to explore within structures provided by the teacher. Readers will learn how to improve learning outcomes in all subjects—from science and math to history and language arts—by helping students master content-area standards at the same time as they increase their creative potential. This book shows how teachers and school leaders can work together to overcome all-too-common barriers to creative teaching—leadership, structure, and culture—and collaborate to transform schools into creative organizations. Book Features: Presents a research-based approach to teaching and learning for creativity. Identifies which learning outcomes support creativity and offers practical advice for how to teach for these outcomes. Shows how students learn content-area knowledge while also learning to be creative with that knowledge. Describes principles and techniques that teachers can use in all subjects. Demonstrates that a combination of school structures, cultures, incentives, and leadership are needed to support creative teaching and learning.

Students often struggle to comprehend nonfiction reading materials in the content areas. It can also be difficult to fit in social studies curriculum given all you have to teach every day. Integrating American History with Reading Instruction is a dual solution! This resource includes six units that are based on the most common social studies topics taught in fifth grade in accordance with the national social studies standards. Each unit provides a nonfiction social studies story; prereading and postreading strategies; critical thinking, logic, and test-taking pages; as well as a hands-on social studies activity. Using the lessons in this resource, students will continue learning to read while reading to learn. They will also become more successful readers while gaining new social studies knowledge and experiences, and you will maximize your teaching time by integrating the social studies curriculum with reading instruction. Book jacket.

The ultimate resource for teaching any music history course

Teaching History in Primary Schools

Teaching History for the Common Good

Teaching U.S. History Through Sports

Taking Control of Your Future

Learning Centers That Count! U. S. History

Creative Adventures in Social Studies

Experts are raving about this "must-have" resource for primary teachers that includes dozens of fun activities to help children listen to language and play with sounds. Activity cards can be cut out and laminated to create a handy reference file of fun ideas. A wide selection of reproducibles (picture cards, word cards, and manipulatives) is included.

Reflective practice is at the heart of effective teaching, and this book will help you develop into a reflective teacher of history. Everything you need is here: guidance on developing your analysis and self-evaluation skills, the knowledge of what you are trying to achieve and why, and examples of how experienced teachers deliver successful lessons. The book shows you how to plan lessons, how to make the best use of resources and how to assess pupils' progress effectively. Each chapter contains points for reflection, which encourage you to break off from your reading and think about the challenging questions that you face as a history teacher. The book comes with access to a companion website, where you will find: - Videos of real lessons so you can see the skills discussed in the text in action - Transcripts from teachers and students that you can use as tools for reflection - Links to a range of sites that provide useful additional support - Extra planning and resource materials - If you are training to teach history, citizenship or social sciences this book will help you to improve your classroom performance by providing you with practical advice, and also by helping you to think in depth about the key issues. It provides examples of the research evidence that is needed in academic work at Masters level, essential for anyone undertaking an M-level PGCE. Ian Phillips is course leader for PGCE History (and Teaching and Learning Fellow) at Edge Hill University.

An exciting mixed product of print and downloadable resources, this book presents over 200 tips, tools and practical strategies for more effective teaching and learning that can be used in your classroom tomorrow. The emphasis is on exciting, inclusive learning experiences which genuinely engage learners and raise motivation. The book is a follow up to the ground-breaking Creative Teaching and Learning Toolkit which sets out the key principles of effective teaching and learning. Using their pioneering Creative Teaching Framework as a scaffold for the book, award-winning authors Brin Best and Will Thomas guide you through strategies that deal with each component of effective teaching. As well as dealing comprehensively with actual teaching techniques you can use, the authors also tackle the key areas of vision, climate and reflection, showing you how a range of practical approaches can also benefit your learners. A special section deals with things you can do on a personal and professional level to improve your teaching skills too. All the strategies included in the book are highly practical and represent tried and tested approaches from successful classrooms. Each is presented concisely, showing how you can embed the learning activities into your day to day lessons. Special emphasis is placed on creative ways of producing successful learning outcomes for students of all abilities. This resource book presents a rich compendium of teaching and learning strategies that can be used by teachers of all subjects. It will help you to become more creative in your teaching and for learners to be more creative in their approaches. It will widen your repertoire of teaching approaches, to the benefit of all your learners. Whether you are a teacher early in your career looking to gain new skills, or an experienced practitioner wishing to expand your toolkit and freshen up your teaching, then the Creative Teaching and Learning Resource Book has something for you.

Considering studying history at university? Wondering whether a history degree will get you a good job, and what you might earn? Want to know what it's actually like to study history at degree level? This book tells you what you need to know. Studying any subject at degree level is an investment in the future that involves significant cost. Now more than ever, students and their parents need to weigh up the potential benefits of university courses. That's where the Why Study series comes in.

This series of books, aimed at students, parents and teachers, explains in practical terms the range and scope of an academic subject at university level and where it can lead in terms of careers or further study. Each book sets out to enthuse the reader about its subject and answer the crucial questions that a college prospectus does not.

History, Material, Meaning, and Value

Innovative Teaching for 21st-Century Learners

The Daily Show (The Book)

Who Says You Can't Make History

Teach Like a Pirate

Creative Thinking

In Teaching History for the Common Good, Barton and Levstik provide a clear overview of competing ideas among educators, historians, politicians, and the public about the nature and purpose of teaching history, and they evaluate these debates in light of current research on students' historical thinking. In many cases, disagreements about what should be taught to the nation's children and how it should be presented reflect fundamental differences that will not easily be resolved. A central premise of this book, though, is that systematic theory and research can play an important role in such debates by providing evidence of how students think, how their ideas interact with the information they encounter both in school and out, and how these ideas differ across contexts. Such evidence is needed as an alternative to the untested assumptions that plague so many discussions of history education. The authors review research on students' historical thinking and set it in the theoretical context of mediated action—an approach that calls attention to the concrete actions that people undertake, the human agents responsible for such actions, the cultural tools that aid and constrain them, their purposes, and their social contexts. They explain how this theory allows educators to address the breadth of practices, settings, purposes, and tools that influence students' developing understanding of the past, as well as how it provides an alternative to the academic discipline of history as a way of making decisions about teaching and learning the subject in schools. Beyond simply describing the factors that influence students' thinking, Barton and Levstik evaluate their implications for historical understanding and civic engagement. They base these evaluations not on the disciplinary study of history, but on the purpose of social education—preparing students for participation in a pluralist democracy. Their ultimate concern is how history can help citizens engage in collaboration toward the common good. In Teaching History for the Common Good, Barton and Levstik: "discuss the contribution of theory and research, explain the theory of mediated action and how it guides their analysis, and describe research on children's (and adults') knowledge of and interest in history; "lay out a vision of pluralist, participatory democracy and its relationship to the humanistic study of history as a basis for evaluating the perspectives on the past that influence students' learning; "explore four principal "stances" toward history (identification, analysis, moral response, and exhibition), review research on the extent to which children and adolescents understand and accept each of these, and examine how the stances might be used to participate in a pluralist democracy; "address six of the principal "tools" of history (narrative structure, stories of individual achievement and motivation, national narratives, inquiry, empathy as perspective-taking, and empathy as caring); and "review research and conventional wisdom on teachers' knowledge and practice, and argue that for teachers to embrace investigative, multi-perspectival approaches to history they need more than knowledge of content and pedagogy; they need a guiding purpose that can be fulfilled only by these approaches—and preparation for participatory democracy provides such purpose. Teaching History for the Common Good is essential reading for history and social studies professionals, researchers, teacher educators, and students, as well as for policymakers, parents, and members of the general public who are interested in history education or in students' thinking and learning about the subject.

The baseball glove is a ubiquitous item, a crucial piece of equipment in the game of baseball, and it offers the opportunity to examine the production of material culture and social practice at numerous levels. Where and how is a glove made, and how does its manufacture square with the narratives surrounding its place in American cultural life? What are the myths, superstitions, and beliefs surrounding its acquisition, care, use, and significance? How does a glove function as the center of a web of cultural practices that illustrate how individuals relate to a consumer good as a symbol of memory, personal narrative, and national identity? How do the manufacturers of baseball gloves draw upon, promote, and in some sense create these practices? How do these practices and meanings change in other national and cultural contexts? The Baseball Glove offers students the opportunity to examine these questions in an engagingly written and illustrated book that promotes hands-on interaction with a quintessential item of material culture. At the same time, the book gives students the space for critical self-reflection about the place of material goods like sporting equipment in their lives, and it provides the chance to learn different methodological approaches to studying everyday objects.

This book has two primary goals - to show teachers how to teach their students to be more creative thinkers and to help them to do these things in ways that don't conflict with skill development and knowledge acquisition. In fact, teachers will learn how to teach for creativity in ways that result in improved skills and greater content knowledge. Teaching for creativity and creative teaching together will result in much higher levels of both student engagement and student learning. The book focuses on three big, well-researched ideas related to creativity training - divergent thinking, intrinsic motivation, and the CPS model of creative problem solving - and shows how to apply these ideas in designing lessons that promote creativity as well as encourage the development of content-based skills and knowledge. The book is written in a way that makes it easy for teachers to make these ideas their own, with many examples for use in K-12 classrooms.

This book is based on the vision that religious education (RE) can be taught creatively, with relevance to the lives of teachers and their pupils today, in predominantly secular society. RE should be taught from the perspective of knowledge and understanding of religions, to foster tolerance and to dispel prejudice and misunderstanding, without any attempt to influence children's personal beliefs. The philosophy which underpins this book is the belief that RE is best taught within an integrated approach to the humanities. The humanities are about what it is to be human, in time and place and in terms of belief. Therefore, RE is linked with history, geography, and the creative arts within five themes: human survival, light and dark, leadership, the environment, and time and motion. As well, there is accurate and detailed subject knowledge about the six major world faiths and plays/scenes about them written and produced in schools by myself. The book is in alignment with the British National Curriculum, which requires that RE is taught in schools, and with the latest Ofsted Report (2010), which states that there is a need for guidance for teachers, and more creative and innovative approaches to link RE with the wider curriculum.

Creative Teaching Methods

Why Study History?

How A Fiber Shaped America

The Baseball Glove

How to Boost Your Students' Creativity - And Your Own

Teaching and Learning History

Do you ever wonder why Jeffrey talks all of the time? Or why Toni can't sit still? Or why Alex loves work sheets? Or why Jordan is always trying something new? Each chapter is fun to read, stimulating, and immensely practical. This book is valuable to teachers, and for preachers, too. DAVID R. MAINS DIRECTOR, CHAPEL OF THE AIR It's about time. Creative Teaching Methods is not just another book on the theory of creativity (which we don't need). Rather, it is a book on the practice of creativity in the classroom (which we desperately need). This is a book you will use over and over again. Creative Teaching Methods is loaded with practical and usable ideas that will make creative teaching a reality in your classroom. Without hesitation, I would recommend this book to anyone who teaches young people or adults. MIKE YACONELLI PRESIDENT, YOUTH SPECIALTIES Marlene LeFever makes the principle of learning by doing a reality in a pluralist democracy. "address six of the principal "tools" of history (narrative structure, stories of individual achievement and motivation, national narratives, inquiry, empathy as perspective-taking, and empathy as caring); and "review research and conventional wisdom on teachers' knowledge and practice, and argue that for teachers to embrace investigative, multi-perspectival approaches to history they need more than knowledge of content and pedagogy; they need a guiding purpose that can be fulfilled only by these approaches—and preparation for participatory democracy provides such purpose. Teaching History for the Common Good is essential reading for history and social studies professionals, researchers, teacher educators, and students, as well as for policymakers, parents, and members of the general public who are interested in history education or in students' thinking and learning about the subject.

The fully updated second edition of Teaching History Creatively introduces teachers to the wealth of available approaches to historical enquiry, ensuring creative, effective learning. This book clearly sets out the processes of historical enquiry, demonstrating how these are integrally linked with key criteria of creativity and helps readers to employ those features of creativity in the classroom. Underpinned by theory and research, it offers informed and practical support and is illustrated throughout with examples of children's work. Key themes addressed include: investigating sources using archives in your own research project becoming historical agents and history detectives drama for exploring events myths and legends communicating historical understanding creatively. With brand new chapters from the Stone Ages to the Iron Age, using prehistoric sources; The withdrawal of the Romans and the interpretations of the Roman Empire. It is an essential purchase for any teacher or educator who wishes to embed creative approaches to teaching history in their classroom.

'This book, informed by exceptionally wide inquiry into current history teaching practices in the English-speaking world, is a real achievement. The authors convey current context and challenges with great insight, and they move through possibilities in sequencing, content, skills and assessment, without strident comment, extending our knowledge of options and pitfalls in the process' - Peter N. Stearns, Provost, George Mason University 'Comprehensive, persuasive, and at all times accessible in style and argument, this text both encourages and empowers university historians to review and enhance their teaching practices. All key facets of programme development are explored with reference to an extensive and well-chosen range of international examples. The chapter on the historian's skills and qualities of mind is one of several that I will be referring to frequently' - Jeanine Graham, Senior Lecturer, History, University of Waikato '... the varied findings make fascinating reading ... this book should be required reading for everyone involved in teaching history: there is plenty here for us all to learn from' - ESCalate 'In providing such a clear, informative and thoughtful exploration of the current state of history in higher education, and in helping to raise the quality of critical debate about its future, this book contributes greatly to the growing scholarship of teaching and learning in the discipline. It should also become a vital resource for all historians who wish to honour the old dictum that, in teaching as in research, the one duty we owe history is to rewrite it' - Professor Paul Ryland, Director of History in the Subject Centre for History, Classics and Archaeology '(E)xtremely useful... provides a thought-provoking and useful discussion concerning the task of actually teaching history at university level... This timely book needs to be read widely, and the many issues it raises should command our closest attention' - Higher Education Review Over the last 10 years or so, history as an academic discipline has become steeped in controversy and introspection. Additional areas of interest have opened up, fresh perspectives and approaches have been offered, and new teaching and learning strategies have been developed. There has been an increasing emphasis on producing well-qualified graduates equipped with the skills, knowledge and attitudes to cope with the changing demands of the world of work. This book suggests how these issues may be managed. The authors identify and discuss the underlying principles, and consider ways in which they can be applied at module and programme levels. The Teaching & Learning in the Humanities series, edited by Ellie Chambers and Jan Parker, is for beginning and experienced lecturers. It deals with all aspects of teaching individual arts and humanities subjects in higher education. Experienced teachers offer authoritative suggestions on how to become critically reflective about discipline-specific practices.

This volume makes teaching and learning history a powerful and enjoyable experience for students in the classroom through the study of historical mysteries, a wide variety of active ideas, and how-to-do-it brainstorm.

The Human Journey - Creative Teaching Strategies

Structure and Improvisation in Creative Teaching

Creative Teaching for Creative Learning in Higher Music Education

Take the Journey

HOW TO STUDY AND TEACHING HOW TO STUDY

Creative Teaching of U.S. History

This edited volume explores how selected researchers, students and academics name and frame creative teaching and learning as constructed through the rationalities, practices, relationships, events, objects and systems that are brought to educational sites and developed by learning communities. The concept of creative learning questions the starting-points and opens up the outcomes of curriculum, and this frames creative teaching not only as a process of learning but as an agent of change. Within the book, the various creativities that are valued by different stakeholders teaching and studying in the higher music sector are delineated, and processes and understandings of creative teaching are articulated, both generally in higher music education and specifically through their application within the design of individual modules. This focus makes the text relevant to scholars, researchers and practitioners across many fields of music, including those working in musicology, composition, performance, music education, and music psychology. The book contributes new perspectives on our understanding of the role of creative teaching and learning and processes in creative teaching across the domain of music learning in higher music education sectors.

With an increasing emphasis on creativity and innovation in the twenty-first century, teachers need to be creative professionals just as students must learn to be creative. And yet, schools are institutions with many important structures and guidelines that teachers must follow. Effective creative teaching strikes a delicate balance between structure and improvisation. The authors draw on studies of jazz, theater improvisation and dance improvisation to demonstrate that the most creative performers work within similar structures and guidelines. By looking to these creative genres, the book provides practical advice for teachers who wish to become more creative professionals.

This book provides teachers and education professors with new ideas that will invigorate their classrooms and energize students. These creative activities and resources will help teachers make learning fun, inject humor into the classroom, and illustrate the connections between American history, cultural changes, human behavior, current events, and students' lives. The lessons tap into students' creativity, encourage spontaneity, cater to visual and aural learners, involve movement, and incorporate art.

For teachers at the college and high school levels, this volume provides cutting-edge research and practical strategies for incorporating sports into the U.S. history classroom.

Creative Teaching and Learning

World History

The Journey Toward Independence

Teaching History

Creative Teaching of History

Teaching History Creatively

Develop Your Own Creative Business Ideas Lessons From Top Creative Business EntrepreneursRemember how your parents told you that you could be anything you wanted when you were growing up? This is what they were talking about. These people are living proof that you can be anything and that anyone can be an innovator. 25 Powerful Lessons To Fire Up Your Creative Confidence In this book, we will examine the top twenty most creative minds of our time and take a brief look at who they are and what they do. Don't miss the last chapter when we put together a list of the top twenty-five lessons we can learn from these creative thinkers. In this book you'll learn: How a dental equipment sales rep found an opportunity in customer experiences with wait times, pricing, and shoddy equipment and turned it into a thriving dental clinic business How a royal princess and CEO of a company in one of the most traditional countries on earth, empowered women in workforce An Latin American entrepreneur creates a technology start-up accelerator An entrepreneur creates an app that creates 3.5 billion views per month How an Internet image sharing start-up simply tweaked an old idea but made it better How an app saved 500,000 lbs of found being thrown in dumpster and made it for-profit company that helps other for-profit companies donate food, reduce disposal costs and lower their taxes And much more

This practical handbook is designed to help anyone who is preparing to teach a world history course - or wants to teach it better. It includes contributions by experienced teachers who are reshaping world history education, and features new approaches to the subject as well as classroom-tested practices that have markedly improved world history teaching.

This book introduces trainees and newly qualified teachers to the teaching of history in primary schools, and covers key concepts, skills and knowledge for the history curriculum at Foundation Stage, KS1 and KS2. Contents include planning, teaching and learning strategies, assessment, reflection and evaluation, as well as a range of practical ideas for classroom activities and cross-curricular themes. Each chapter is underpinned by national and international research; also included are links to important themes such as citizenship, out-of-school learning, sustainability, diversity and inclusive practice. Throughout, content is related to new initiatives such as Every Child Matters and Excellence and Joyment.

NEW YORK TIMES BESTSELLER The complete, uncensored history of the award-winning The Daily Show with Jon Stewart, as told by its correspondents, writers, and host. For almost seventeen years, The Daily Show with Jon Stewart brilliantly redefined the borders between television comedy, political satire, and opinionated news coverage. It launched the careers of some of today's most significant comedians, highlighted the hypocrisies of the powerful, and garnered 23 Emmys. Now the show's behind-the-scenes gags, controversies, and camaraderie will be chronicled by the players themselves, from legendary host Jon Stewart to the star cast members and writers—including Samantha Bee, Stephen Colbert, John Oliver, and Steve Carell - plus some of The Daily Show's most prominent guests and adversaries: John and Cindy McCain, Glenn Beck, Tucker Carlson, and many more. This oral history takes the reader behind the curtain for all the show's highlights, from its origins as Comedy Central's underdog late-night program to Trevor Noah's succession, rising from a scrappy jester in the 24-hour political news cycle to become part of the beating heart of politics—a trusted source for not only comedy but also commentary, with a reputation for calling bullshit and an ability to effect real change in the world. Through years of incisive election coverage, passionate debates with President Obama and Hillary Clinton, feuds with Bill O'Reilly and Fox, and provocative takes on Wall Street and racism, The Daily Show has been a cultural touchstone. Now, for the first time, the people behind the show's seminal moments come together to share their memories of the last-minute rewrites, improvisations, pranks, romances, blow-ups, and moments of zen both on and off the set of one of America's most groundbreaking shows.

Schools of Curious Delight

A Resource Book

Introduction to Applied Creative Thinking

The Creative Teaching & Learning Resource Book

Developing as a Reflective Secondary Teacher

The Creative Teaching of Religious Education:

Designed specifically for teachers with little subject knowledge or experience in history, this book provides trainees with the confidence they need to teach primary history. Based on Curriculum 2000, the book provides valuable step-by-step guidance on how to create, plan, develop, organize and assess high-quality teaching activities in primary history. This book: is full of teaching approaches, practical ideas, teaching activities, real-life case studies and vignettes of good teaching practice; covers both conventional and modern approaches - such as drama, role-play, story telling, music and dance; and explains how each approach can be adapted to suit all primary ages and abilities. Children with a range of learning needs and styles respond with enthusiasm to a wide variety of teaching approaches - and this book provides trainee teachers with that repertoire and variety.

This book provides a comprehensive account of teaching for creativity. It is based on the views of over one thousand teachers and further education lecturers in the United Kingdom (working in a wide range of subject areas with young people from 5 to 18x years) about creativity development and its relation to everyday classroom life. It is set in the context of the most relevant research on which the author, a qualified teacher, lecturer and psychologist, offers her individual perspective. Suggestions for future educational practice and creativity research are offered. The book explores what is involved in creativity, how this can be assessed, and how to recognize creative behaviour and understand the creative process. The teachers' and lecturers' views on every aspect of developing creativity are included, together with practical guidelines for developing appropriate problem-solving skills. Attention is drawn to the landmark work of key creativity development practitioners. The author argues that creativity and innovation need to be taken as seriously in education as in successful modern organizations, to enable young people to deal effectively with the accelerating rate of technological, social and economic change.

In this book you'll learn how to: tap into your passion as a teacher - even when you're less than excited about the subject; develop creative presentations that capture your students' interest; establish rapport and a sense of camaraderie in your classroom; transform your class into a life-changing experience for your students. --from back cover.

"The Anthropology of Stuff" is part of a new Series dedicated to innovative, unconventional ways to connect undergraduate students and their lived concerns about our social world to the power of social science ideas and evidence. Our goal with the project is to help spark social science imaginations and in doing so, new avenues for meaningful thought and action. Each "Stuff" title is a short (100 page) "mini text" illuminating for students the network of people and activities that create their material world. Lyra describes the development of a specific fabric, but in the process provides students with rare insights into U.S. corporate history, the changing image of women in America, and how a seemingly doomed product came to occupy a position never imagined by its inventors and contained in the wardrobe of virtually every American. And it will generate lively discussion of the story of the relationship between technology, science and society over the past half a century.

Lyra

Creative Teaching: History in the Primary Classroom

Teaching about Conflict in U.S. History

Phonemic Awareness, eBook

Teaching American History Through Place-Based Learning

Creativity in the Classroom

Here is a new text that fulfills an emerging need in both higher and public education and stands to break new ground in addressing critical skills required of graduates. When working on their last book, It Works for Me, Creatively, the authors realized that the future belongs to the right-brained. While Daniel Pink and other visionaries may have oversimplified a bit, higher education is ripe for the creative campus, while secondary education is desperately seeking a complement to the growing assessment/teach-to-the-test mentality. You don't have to study the 2010 IBM survey of prominent American CEOs to know that the number one skill business wants is students who can think creatively. To meet the demand of new courses, programs, and curricula, the authors have developed a 200-page "textbook" suitable for secondary or higher education courses that are jumping on this bandwagon. Introduction to Applied Creative Thinking, as the title suggests, focuses not on just developing the skills necessary for creative thinking, but on having students apply those skills; after all, the true creative thinking demands making something that is both novel and useful. Such a book may also be used successfully by professional developers in business and education. For this book, Hal Blythe and Charlie Sweet are joined in authorship by Rusty Carper. He not only directs Eastern Kentucky University's Noel Studio for Academic Creativity but has co-edited a book on that subject, Higher Education, Emerging Technologies, and Community Partnerships (2011). Introduction to Applied Creative Thinking is student-friendly. Every chapter is laced with exercises, assignments, summaries, and generative spaces. Order copies now or contact the publisher

for further information.

In Take the Journey, author, historian, and educator James Percoco invites you and your students to the places where many events in American history happened. The Journey Through Hallowed Ground is a 180-mile National Heritage area encompassing such historic sites as the Gettysburg battlefield and Thomas Jefferson's home, Monticello. Though it might prove difficult to visit these particular sites with your students, Percoco argues that every community has a story that can be connected to larger themes in American history and that place-based history education can be made a part of every classroom, from Nevada to Washington to Pennsylvania. Filled with students' voices and an enthusiasm for American history, Take the Journey offers the following: Practical and easy-to-implement lessons Classroom-tested materials Specific directions for employing place-based best practices in the classroom Ways to meet state standards without sacrificing teacher creativity or hands-on learning Lists of resources and primary source materials So bring your students along and let them discover the twists and turns offered by history and the Journey Through Hallowed Ground.

The events and issues of the American Revolution, which led to America's independence from England can be relived through historical songs, narrative readings, discussion questions, and activity ideas.

Increase Student Engagement, Boost Your Creativity, and Transform Your Life as an Educator

Engaging Activities & Essential Questions to Inspire Students

Creative and Experiential Pedagogy in Art History Courses

Ready to Use Lessons in 18 Subject Units

What Top Creative People Around the World Can Teach Us

Teaching World History in the Twenty-first Century: A Resource Book