Significant Books

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Through Art to Creativity. ***Manuel Barkan.*** *Boston: Allyn and Bacon Inc., 1960.*

Through Art to Creativity is a book about children, their art, and the factors that affect its creation. Manuel Barkan, Professor of Art Education at The Ohio State University, has attempted to bridge the often very wide gap between theory and practice in art education. In order to do so Barkan has written a book which gives a running account of the activities within classrooms from the kindergarten to the sixth grade. Through various criteria Barkan selected 18 teachers from the midwest who were outstanding in their utilization of art within their respective classrooms. He visited these classrooms regularly, made tape recordings and took candid photographs of the teachers, the children, and the activities which developed. This narrative and visual data, together with Barkan's own analyses, were compiled into a book which provides readers with an intimate view of creativity as it unfolds through art activities in the classroom.

The book is divided into nine chapters. These chapters constitute five major sections dealing with art in the kindergarten, in the early elementary grades, in the middle elementary grades, and in the upper elementary school. The fifth section is titled, "What Is Good Teaching of Art?" The use of anecdotal records as a major source for a literary work is highly unusual for books on art education and indeed for the field of education in general. The method of using *actual* transcripts of human interactions is well known to the field of social work and has been used with great success in both the training and supervision of social case and group workers. As a method it has much to recommend it, for it makes stable that which is fleeting and evanescent.

The chapters are written in pairs. One chapter relates the things that occurred during the class period and is supplemented with photos. The dialogue is written verbatim as it came off the tape recorder so that the reader is able to savor the flavor of the atmosphere within each of the classrooms. In the following chapter Barkan builds up a theoretical framework in order to account for the behavior of the children.

Barkan's chapters on classroom analysis are divided into five sections: the developmental art achievements of the respective age levels, the content of the teachers' conversations, the teachers' use of class time, the use of classroom space and equipment, and the children's art work. While all of the chapters and sections would prove useful to new as well as experienced teachers, the section on children's art work should be especially helpful since it uses pictures of the actual art work as it is being produced and because it places its production in a spe-

cific context. In this way the reader can "see the work through time."

While Barkan recognizes the need for art skills on the part of the teacher, he makes a significant case for the motivational and pacing aspect of art teaching. Analyzing one of the activities reported in the previous chapter he says:

> This rhythmic sequence served two important purposes: it provided shifts in tempo to vary the attention of the children; and it created a natural flow where the content of one activity provided the background for the development of the next one. Alternating activities which differ in tempo—such as dancing to listening to working—allow for relaxation and overcome tension. When the experiences in one activity contribute to the development of the next one, the sequence encourages cumulative learning.

By continually relating the described practices to theoretical scrutiny Barkan is able to identify the factors influencing the children's work in art.

In the final chapter of the book Barkan tries to tie together the conceptual strands that have run through its pages. He tries to identify the common facets of good teaching by identifying the common practices of good teachers. Barkan is quick to say that no single recipe for teaching exists. He claims each teacher taught artistically, that is, uniquely and with sensitivity. He believes, however, that good teachers shared common characteristics. They provided a wide life space for the children in their classroom, they encouraged flexible and unusual thinking by stimulating their imaginations, they knew their children and their level of development and endeavored to help the children discover their own conscious purposes for creating. Above all, these teachers knew where they were going; they had both a sense of commitment and a direction. *Through Art to Crea-*

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tivity ought to be one of the most useful and lucid books written on art education.

—Reviewed by ELLIOT W. EISNER, *Instructor in Art, Laboratory School, University of Chicago.*

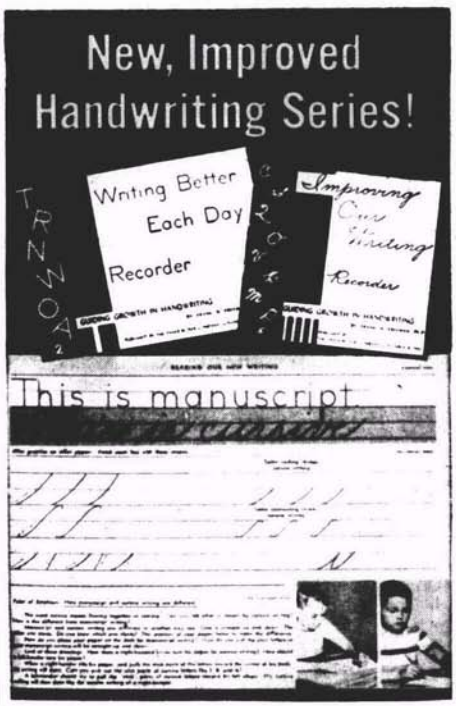
Teaching Music. ***Raymond Elliott,*** *Columbus, Ohio: Charles E. Merrill Books, Inc. 1960. 322 p.*

This well-written book is designed to present both the "how and what of music instruction at the elementary level." Although the emphasis is placed upon the correlation of music with other subjects, there is much in the book that is concerned with the teaching of music *per se.*

The author, long a leader in the field of education, has said that his book "should enable the reader (a) to grow culturally through a better understanding and appreciation of music; (b) to broaden horizons into other subject areas and thus be better prepared to present music to the elementary child; (c) to facilitate the preparation of units and lesson plans in order to bring music and social studies into a more comprehensive and meaningful whole; (d) to know how music relates to people and other areas of study."

This book has been divided into two parts. The first part deals with methods of teaching music. This section includes chapters devoted individually to singing, rhythm, reading music, creating, playing instruments and comprehensive teaching.

In Part II, the author supplies a prodigious amount of reference material. Here, he presents "a panoramic view of music as it relates to history in general and to people in particular." American and European history are traced simultaneously. In this way, the author re-



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veals how the events in a particular period may have influenced the composers and the folk and art material of that time. Here, too, are song and record lists, charts, pictures, interpretations of national characteristics in music, definitions of dance forms, sketches of outstanding composers, lists of leading personalities suggesting the achievements of a period, and much more.

This book would seem to be an excellent choice for use in college music education classes. It has everything in just about the right amount—philosophy, the history of music education, consistent references to child development, humor, ready-made subjects for discussion, methodology, excellent and abundant reference material and a fine bibliography.

Although much that is in this book has been said before, there is an advantage in having it all under one cover. In it, teachers and prospective teachers can find a wealth of material. Finally, in this book the classroom teacher can find that for which he constantly searches, "something practical."

—Reviewed by BERNIECE I. SMITH, *Director of Vocal Music, Cossitt Avenue School, LaGrange, Illinois.*

Creativity and Its Cultivation. *Harold H. Anderson, Editor.* *New York: Harper and Brothers, 1959.*

Creativity and Its Cultivation is essentially a collection of addresses given at the Interdisciplinary Symposia on Creativity at Michigan State University in 1958. This book is one of the most important on creativity since the publication of Ghiselin's volume, *The Creative Process*, in the early '50's. The problem of creativity has been approached from the standpoints of sociology, psychology, philosophy and education and the reader will find a wide array of ideas which will stimulate and tantalize his imagination. While the creative process has been of interest through the ages, only recently have research tools been used systematically to inquire into its nature. Both psychologists and philosophers have been quick to recognize the complexity of this task, for they have recognized its elusive (if not mysterious) character.

Mead, Fromm, Maslow, and Guilford are among the eminent authors represented in the volume. Each writer approaches the problem of creativity from his own bias, but each produces sections within the book which ought to prove basic to anyone interested in inquiring into creativity. This volume lays out the quality and character of the current thinking on creativity.

—Reviewed by ELLIOT W. EISNER, *University of Chicago, Illinois.*

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