

SELECTED FOR REVIEW

Reviewers: Jerry C. McGee
Dorothy M. Huenecke
Samuel G. Weiner
Charles R. Reid

Teachers and Learners: The Interactive Process of Education. Second edition. *Alfred H. Gorman.* Boston: Allyn and Bacon, Inc., 1974. 232 pp.

—Reviewed by JERRY C. MCGEE, *Dean of Continuing Education, Middle Tennessee State University, Murfreesboro.*

Gone are teacher platforms and student desks screwed to the floor. The seesaw of content and process has been weighted too long on the side of content. Within this focus, Gorman zeros in on interactions in the classroom: clarification and understanding of feelings and concerns during the process of classroom communication.

Gorman presents an array of interaction exercises and reaction instruments to improve the classroom interaction process. The general assumption of the book is that teaching is a process of communication and that learning is improved and discipline reduced as communication is clarified.

Written for teachers seeking to understand the "affective (feeling) components" of teaching, it attempts to show how to change an "aggregate" of people into a "group" within

the classroom. The book is filled with specific case examples from multiple grade levels and is generally very readable.

The author does not deal with unique needs and characteristics of specific age groups. The basic assumption is that process skills (communication) must "... be dealt with before content communication can take place," and that these skills apply to all age groups.

In this reviewer's opinion, this is an excellent resource book on process communication, an important part of our current growing humanistic focus on teaching and learning. □

The Professional Education of Teachers: A Humanistic Approach to Teacher Preparation. Second edition. *Arthur W. Combs, Robert A. Blume, Arthur J. Newman, and Hannelore L. Wass.* Boston: Allyn and Bacon, Inc., 1974. 187 pp.

—Reviewed by JERRY C. MCGEE.

A few years ago it was not unusual for a teacher to begin his or her career in a school with one room and two paths. Better buildings and new equipment have not modified

Review Coordinators: HEATHER L. CARTER, Associate Professor, Department of Curriculum and Instruction, The University of Texas at Austin; HILDA P. LEWIS, Professor of Elementary Education, California State University, San Francisco; CAROL A. MILLSON, Associate Professor of Education, University of Michigan, Ann Arbor; BETTY PSALTIS, Professor of Elementary Education, California State University, San Francisco; and ESTHER ZARET, Milwaukee, Wisconsin.

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the belief that "really important changes" are just as dependent today on changes in teacher behavior as was true in that one room school. Within this frame of reference, Combs *et al.* explore and seek to apply research about successful teachers to teacher education programs. The book attempts to explain and understand human behavior through "perceptual psychology."

Written for students, teachers, and college professors concerned with the characteristics and training of a good teacher, it is a humanistic approach to education. Involvement, concern, appropriate methodology, content, and purpose permeate the philosophy of the book.

This short, readable book contains suggestions and ideas from a teacher training model used at the University of Florida. Humanistic training through the open system allows, according to the authors, the student increasingly to control the type of teacher he or she wants to be.

The reviewer found this book to be stimulating and refreshing. However, he was disappointed that only limited data were available to show that a humanistic approach does make a difference in the education of children. □

The Future of Education: 1975-2000.
Theodore W. Hippie, editor. Pacific Palisades,
California: Goodyear Publishing Company,
Inc., 1974. 228 pp.

Planning for Teaching: An Introduction to Education. Fifth edition. Robert W. Richey.
New York: McGraw-Hill Book Company,
1973. 664 pp.

—Reviewed by DOROTHY M. HUENECKE,
Associate Professor, Department of Curriculum
and Instruction, Georgia State University,
Atlanta.

In 1970 *Future Shock* appeared on the scene and with it came a challenge to educators to prepare the young for an unknown and conceivably less human future. The "middle-aging" of *Future Shock* has muffled its message; *The Future of American Education: 1975-2000* renews the challenge. In this collection of original essays, a group of ten widely divergent educators describe their views for the near-future of education. Among the more stimulating articles are those by Dwight Allen, Nat Hentoff, Max Rafferty, and Harry S. Broudy.

As an example, Allen focuses on the need for education to represent adequately its societal context. He asserts that schools must deal with values, and must allow students an opportunity to make a *present* contribution to society. In order to achieve these goals, Allen further suggests that schools shift from a basically Skinnerian approach to a Maslovian approach.

Although the bases and conclusions of each contributor are unique, cutting across all the articles is an optimism for the future, for education, for all people. This book

should be studied and discussed by educators at all levels.

In sharp contrast is a work entitled *Planning for Teaching: An Introduction to Education*. Although the title implies to some extent a future orientation, it is a book rooted to the present. The book was written in response to questions of over 4,000 students in introductory education courses. The result is a compendium of information that might be useful to a counselor or to a student making a career choice, but it would be of much less value to the student who has already chosen a career.

Topics range from "The Challenge of Teaching" to "Becoming Effective in the Classroom" to a discussion of the status, organizations, publications, and code of ethics of the teaching profession. Written in a verbose and "preachy" style, most of today's college students would be turned off by its intended message. Useful as a resource to teacher educators? Perhaps. Valuable to students? Probably not. □

Exploring the Arts with Children. *Geraldine Dimondstein*. New York: Macmillan Publishing Co., Inc., 1974. 320 pp.

All the Arts for Every Child. *Stanley S. Madeja*. New York: The JDR 3rd Fund, Inc., 1973. 111 pp.

—Reviewed by SAMUEL G. WEINER, Associate Professor of Art, Douglass College, Rutgers University, New Brunswick, New Jersey.

Promoted by a very few and neglected by most, the arts have fared badly in our schools. They have been treated as a frill, or as the special province of the talented, or as a safety valve for the nonverbal and the academically weak student. Nor have artists and art educators endeared themselves to educators and administrators by talking about feeling, creativity, and esthetic sensibility as their exclusive domain. In the school curriculum, competition among the arts for time, space, and money have complicated the problem. Thus, attempts in the past to introduce each of the arts to all stu-

dents have met with understandable resistance. The authors of both books under consideration here are concerned with these matters and seek to overcome the widespread disregard of the arts in school programs.

In 1968 Madeja and his staff, with the cooperation of the School District of University City, Missouri, undertook a pilot program aimed at introducing all the arts to students in grades K-12. The JDR 3rd Fund sponsored the study, which was called "The Arts in General Education Project." *All the Arts for Every Child*, the final report of the project, succinctly presents an account of its development over a three-year period, its successes and failures. Their goals were breathtaking. They sought to "affect the total organization and curriculum of schools" by providing models to develop esthetically perceptive and responsible individuals in all the arts. During the course of the project they developed fourteen instructional units that include teachers guides and resource materials. Many of these seem worthwhile and hopefully they can become better known. Further notion of the scale of the project is indicated by the establishment of an experimental kindergarten and of a media laboratory for students and teachers as well as by their involvement with the artists, musicians, and museums in the community.

Geraldine Dimondstein, who teaches at California State University in Los Angeles, writes as an educator-artist. Addressing herself to teachers, she discusses poetry, painting, sculpture, and the dance and methods of teaching them. In the course of setting out conceptual models for the arts she suggests a means by which similarities and differences may be apprehended. There is a high seriousness to her book which recommends it although I wish the terminology were less cumbersome and abstract. It may deter beginners.

Neither book incorporates the findings of recent Piagetian-type research in child development. This troubles me for it is easy to assume that what is good for one child will be good for another. Finally, the premise that all of the arts should permeate all of life and all of schooling is open to question.

Serious art is demanding: we trivialize art, education, and children by oversimplifying its demands. We need to rethink our basic goals. I suspect that the problems are larger than either author envisions. Just how one develops appropriate personal and humane solutions to any problem transcends the esthetic. □

The Human Encounter: Readings in Education. Second edition. Sheldon P. Stoff and Herbert Schwartzberg. New York: Harper & Row, Publishers, 1973. 463 pp.

—Reviewed by CHARLES R. REID, Assistant Professor of Music Education, Fayetteville State University, Fayetteville, North Carolina.

In today's world of educational publishing we are literally deluged with a product for which no end of advertising claims can be made: the collection of articles and essays designed to present between two covers a total synthesis of contemporary issues. But few such publications seem, over time, to merit the ballyhoo they invariably receive. Yet there are exceptions; one is apparently *The Human Encounter*. This book has more than a felicitous title; it seems to offer a

genuine probe of core issues of today and tomorrow and to do so in a way likely to profit any alert student of educational problems.

Why this is so, in this reviewer's opinion, is because of the book's handling of the problem of breadth. It works outward with rare thoroughness toward universality from a single, all-embracing focal point: the struggle for human freedom. With this as its central pillar, it can and does develop like a classic tragedy or symphony growing naturally out of the inexorable requirements of its theme.

The principle of selection has been well exercised to achieve this development. To sift the mass of published writings bearing on educational foundations was the challenge; it was a task performed well. Not only are the standard sources (Skinner, Dewey, Illich) represented; these familiar items simply serve to provide depth, an element needed to round out the spate of well-chosen briefs on more pragmatic matters, lest essential philosophical perspective be lost. In an unusual way, then, *The Human Encounter* attains breadth with depth, specificity with generality. It is a book worth recommending even to the most disillusioned sophisticate in educational literature. □

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