

AN ANNOTATED BIBLIOGRAPHY
FROM MEMBERS OF THE CAUCUS ON SOCIAL THEORY

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I wish to thank all of those members who helped in the compiling of this bibliography. The idea for this project originated with the thought of exchanging some of our interests with one another through an exchange of our favorite, or most inspiring, books that influenced us in one way or another.

A few books are listed by more than one individual; all comments have been included here for the simple reason that another person's view of the same book varies, and can make for enlightening reading.

Since many of us come together only once a year at the NAEA Convention, this might be a way of learning more about each other, individually and as a group. I hope this bibliography can become a useful resource for you in teaching, as well as in your own interests.

From MYRNA T. AMDURSKY:

Juster, Norton, The dot and the line.
"Freedom is not a license for chaos!"

Killing us softly, a film. Available through Cambridge Documentary Films, Massachusetts.
"Deals with how people--especially women--are exploited visually through advertising."

From ROBERT BERSSON:

Chapman, Laura. Approaches to art in education. New York: Harcourt, Brace, Jovanovich, 1978.
"Describes in detail for the classroom teacher (preschool through junior high school) and college methods students a demanding but practical art program and philosophy. Nonsexist, nonelitist, and in harmony with the yet-to-be-accomplished ideals of our democratic society. Chapman's approach achieves a rare balance between individual fulfillment and social relevance in the art program. For all reading levels, undergraduate through professional."

- Berger, John. Ways of seeing. Penguin Books, 1977.
"A lively introduction to the way in which the dominant social classes in any given society define and shape art and visual culture to their own cultural, political, and socio-economic ends. Focuses in particular on the way in which capitalism and its ruling classes have shaped western art and culture. Provocative reading for advanced high school art classes, college art appreciation and art history courses, and professional art educators. Challenging text made clear and comprehensible by many visual aids and reproductions."
- Wolfe, Tom. The painted word. Bantam Books, 1975.
"Wicked fun and insightful satire. The whole art world hated it, but the book sold like hotcakes. Wolfe explores, in pop journalistic fashion, the influence of "theory-loving" art critics and wealthy, culturally pop patrons on the development and history of modern art. Laugh and learn in two hours time. Reading for all levels, high school through professional."
- Hobbs, Jack. Established ways of thinking. In Atlanta Papers, Caucus on Social Theory and Art Education Bulletin, 1981. (monograph)
"Excellent critique of the education of art educators by art departments. Art world values are taught and absorbed which prevent art education from being socially relevant. Very readable. For college level art education students through professionals."
- Bersson, Robert. Why art education lacks social relevance: a contextual analysis. In the Bulletin of the Caucus on Social Theory and Art Education, Number 2, 1982. (monograph)
"Seeks to explain how our democratic, capitalist, technocratic society has influenced art and art education in a direction which is so individual- or discipline-centered as to be socially irrelevant. An overview. For college level art education students through professionals."
- Gifforn, Hans. Ideologies of art education. Studies in Art Education, 1978, 19(2).
"Giffhorn, an important West German art educator, examines the likely socio-political implications and effects of different philosophies (i.e., ideologies) of art education, in particular, those which focus on the child, the discipline, and aesthetic education. A critique of logic and insight which makes for challenging reading. For art education professionals."
- Nadaner, Dan. The politics of art teaching. In the Bulletin of the Caucus on Social Theory and Art Education, Number 2, 1982.
"Highly readable primer on and argument for nonsexist, multi-cultural, socially relevant art education practice. Like his other fine article, "Art and Cultural Understanding: The Role of Film in Art Education," (Art Education, July, 1981), it makes a strong case for the inclusion of popular art forms in

the art curriculum. For college art education students through professionals."

Also recommended are both Bulletins of the Caucus on Social Theory and Art Education, (Atlanta Papers and Number 2).

From LANDON E. BEYER:

Williams, Raymond. Marxism and literature. Oxford: Oxford University Press, 1977.

"While this book may be difficult reading for undergraduates, Williams comprehensively integrates culture, literature, and ideology. The author does a particularly nice job of arguing against the usual interpretation of Marxian analysis which reduces "superstructural" activities to economic conditions. An important book for all those concerned with the sociology of culture."

Berger, John. Ways of seeing. Penguin Books, 1977.

"A very readable, insightful analysis of how visual perception has changed historically, given changes in the larger social structure (e.g., the ability to reproduce paintings and the affect of that ability on their meanings). The book is filled with numerous examples which Berger uses to illustrate his points. One of the few attempts I know of to make concrete the connections between the visual arts and the rise of capitalism."

Beyer, Landon E., Aesthetic curriculum and cultural reproduction. In Apple, M. W. and Weis, L. (Eds.) Ideology and practice in schooling. Philadelphia: Temple University Press, (in press)

"This chapter analyzes the Aesthetic Education Program produced by CEMREL, Inc., and its philosophical underpinnings. Beyer argues that the curricular form and aesthetic content of this program reinforce each other in the construction of ideologically embedded tendencies."

From GRAEME CHALMERS:

Chalmers, G. Art education as ethnology. Studies in Art Education, 1981, 23 (3), pp 6-14.

Chalmers, G. Teaching and studying art history: some anthropological and sociological considerations. Studies in Art Education, 1978, 20 (1), pp 18-25.

Chalmers, G. Art in society: implications for curriculum. In Curriculum Policies and the Expressive Arts. Vancouver, B.C.: Center for the Study of Curriculum and Instruction, 1979, pp 1-8. (monograph series)

From LAURA CHAPMAN:

Chapman, Laura H. Curriculum planning in art education. Ohio Art Education Newsletter, 8(1) (Winter, 1970). Reprinted in Texas Trends in Art Education, 1978, 2(3).

"For teachers involved in curriculum planning. Outlines what a curriculum can and cannot do, shows how to plan for integration of studio work with history-criticism and/or with work to enhance awareness of the social-cultural dimensions of art."

Chapman, Laura H. The future and museum education. Museum News, July/August 1982.

"Calls for 'quality control' in museum education at a level comparable to that which is exercised in other aspects of museum work, with particular attention to the public responsibilities of the museum to its audience, the traditions of scholarship and practice which are insensitive to cultural diversity."

Chapman, Laura H. Research means 'searching again'. Art Education, 1979, 32(4), pp 6-10.

"Examines the anti-intellectualism in art education and how it has affected research in our field, especially the preoccupation with child art that seems to be 'untutored and the neglect of research into the social dimensions of expression and response'."

Chapman, Laura H. Coming to our senses: beyond the rhetoric. Art Education, 31(1), 1978, pp 5-9.

"A criticism of the well-publicized report, Coming to Our Senses which was assembled under the leadership of David Rockefeller, Jr., and argues (in effect) that arts education should be de-schooled."

Chapman, Laura H. Instant art, instant culture: the unspoken policy for American schools. New York: Teachers College Press, 1982.

"For school administrators, parents, advocacy groups, teachers at all levels. Tells the 'other side' of the art education story; its neglect in schools, why it's treated as a frill, what to do about it."

Chapman, Laura H. Approaches to art in education. New York: Harcourt, Brace, Jovanovich, 1978.

"For elementary and junior high teachers, a number of practical suggestions for activities that will heighten awareness of the role of art in contemporary life, keyed to theory and to specific art forms--painting, sculpture, architecture, graphic and product design, etc. Deals with problem of judging "kitch" art."

From ELSBETH COURT:

Articles by Jahoda and Fortes. In Lloyd, B. and Gay, J. Universals of human thought: some African evidence. Cambridge: Cambridge

University Press, 1981.

"Cross-cultural child development point of view, effect of "culture" on drawing and seeing, not specifically art."

Griaule, M. Conversations with the Ogotemmelis. OUP reprint, 1980.

"A poetic introduction to Dogon beliefs--how a whole society is organized around art. Shows the highly interrelated quality of traditional life; anthropological approach."

Maquet, J. Introduction to aesthetic anthropology (2nd Ed., Revised). Malibu, CA: Undena Publications, 1979. (1st Ed. by Addison-Wesley, 1971).

"An introduction to non-Western Aesthetics, a little heavy, but logical and clear."

Jopling, C. (Ed.) Art and aesthetics in primitive societies. Dutton, 1971.

"A classic collection of articles which includes philosophical statements and methodological approaches."

Series of Working Papers in the Traditional Arts from the Institute for the Study of Human Issues, P.O. Box 2367, Philadelphia, PA 19103.

"Ongoing series which includes "theoretical and methodological discussion, research reports, bibliographies, and special issues. University level studies of cross-cultural work in art (anthropology of art)."

From MARTHA DAUGHERTY:

Davis, Beverly Jeanne. Fragments. Column, NAEA Newsletter.

"I find them nearly always socially relevant, and appealing to teachers and prospective teachers."

From SUSAN L. DORSEY:

Bowers, Chet. Cultural literacy for freedom: an existential perspective on teaching, curriculum and school policy. An Elan book.

"I especially recommend the chapters 2,4, and 5. The book discusses the need of reevaluation of many of the ideologies that are taught and passed on as 'taken for granted knowledge' today. Although not an art-based book, I think the book deals in such a way as to expand one's view of teaching as a whole and gives rise to some interesting questions and possibilities."

Lanier, Vincent. Essays in art education: the development of one point of view. New York: MSS Information Corp., 1976.

"Although I find that I do not always agree with his point of view, I have always found him to be interesting and controversial in his writings. If I could pinpoint one person who I felt had

the greatest impact on my work as an art educator, it would be Vincent. I highly recommend his writings, including his April, 1980, speech in Atlanta (NAEA), "Six Items on the Agenda for the Eighties." I find his writings to be for undergraduate level as well as for the professional."

Purser, Stuart. The drawing handbook: approaches to drawing. Davis Publications, 1976.

"The book covers such ideas as drawing concepts, aesthetic philosophies, and student responsibilities. The emphasis is on the interrelationship of fundamentals, creative aspects, the materials and techniques of drawing for students at various levels. High school and college levels."

Bell, Daniel. The cultural contradictions of capitalism.

"His analysis of the relation between modernization and what he sees as the adversary culture of the artist is provocative. I think it is an important book. Graduate level reading."

Friere, Paulo. The pedagogy of the oppressed. New York: Seabury Press, 1970.

"His work on critical consciousness via a dialogical situation wherein he discusses the decoding process is most enlightening. I found his writing to be very enriching toward the conception of education for critical consciousness. I highly recommend all his books, especially Education for Critical Consciousness (New York: Seabury Press, 1973)."

From ELIOT EISNER:

Illich, Ivan. Tools for conviviality. Harper and Row.

"A book that has nothing directly to do with art but which deals with the impact of technology in society that I believe would be relevant to members of the Caucus. The book describes the ways in which technological devices such as the telephone, the automobile, affect social relationships, which in turn affect the qualities of experience that people undergo. It is extremely relevant to anyone attempting to understand the factors affecting contemporary society, even if one does not accept the solutions that Illich proposes."

From EDMUND B. FELDMAN:

Feldman, E. B. Varieties of visual experience. New York: Harry N. Abrams, Inc. and Prentice-Hall, Inc., 1981. (Second edition)
"College text."

Feldman, E.B. Becoming human through art. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1970.
"College text."

- Feldman, E. B. A socialist critique of art history in the U.S.A. Leonaro, International Journal of Contemporary Visual Artists, 1978, 11(1), pp 23-28. Pergamon Press
"University level."
- Feldman, E. B. Anthropological and historical conceptions of art curricula. Art Education, 1980, 33(6).
"College level."
- Feldman, E. B. The artist. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1982.
"A social history of the artist, from shaman to gallery idol; heavily illustrated. Secondary and college level."
- Hauser, Arnold. The social history of art. New York: Knopf.
- Read, Herbert. The grass roots of art. New York: Wittenborn, 1947.
- Berger, John. The success and failure of Picasso. Penguin Books, 1965.
- Rudofsky, Bernard. Architecture without architects. New York: Museum of Modern Art, 1964.
- Jacobs, Jane. The death and life of American cities. New York: Random House, 1961.

From KAREN A. HAMBLEN:

- Chalmers, F.G. Toward a theory of art and culture as a foundation for art education (Doctoral dissertation, University of Oregon, 1971). Dissertation Abstracts International, 1971, 32, 3000A. University Microforms No. 72-00, 912).
- Efland, A. D. Conceptions of teaching in art education. Art Education, April 1979.
- Kavolis, V. Artistic expression--a sociological analysis. Ithaca, N.Y.: Cornell University Press, 1968.

"These sources are most appropriate for graduate students in art education and especially for those with an anthropological and/or sociological interest."

From JACK HOBBS:

- Hauser, Arnold. The social history of art (4 volumes). New York: Vintage Books.
"The basic text on the whole subject has to be... Difficult reading."

- Fischer, Ernst. The necessity of art. Penguin Books.
"A Marxist perspective. Difficult reading."
- Solomon, Maynard. Marxism and art. Wayne State University Press.
"A Marxist perspective. Difficult reading."
- Marcuse, Herbert. The aesthetic dimension. Beacon Press.
"A Marxist perspective." Difficult reading."
- Berger, John. Ways of seeing. Viking Press.
"Easy reading."
- Berger, John. About looking. Panther.
"Easy reading."
- Dickie, George. Art the aesthetic. Cornell University Press.
"A good book on aesthetics that proposes an institutional theory of art, (really a social theory). Difficult reading."
- Loeb, Judy. (Ed.) Feminist collage. Teachers College Press.
"An anthology of very current interest. Difficult reading."
- Battcock, Gregory. New ideas in art education. Dutton.
"For provocative ideas about art education. Difficult reading."
- Hobbs, Jack. Art in context. Harcourt, Brace, Jovanovich.
"Especially chapters 1, 5-8, and pages 4-51-103."
- Feldman, Edmund. Varieties of visual experience. New York: Harry N. Abrams, Inc. and Prentice-Hall, Inc., 1981.
"Especially chapter 2 and his many other writings."
- Hobbs, Jack. Is aesthetic education possible. Art Education, 30 (1).
"I also recommend Vincent Lanier's writings."

From NANCY JOHNSON:

- Berger, Peter L., and Luckmann, Thomas. The social construction of reality. New York: Doubleday, 1966.
"An excellent theoretical treatment of the development of social knowledge. The authors do not focus specifically on art; however, there are many implications for art education. Appropriate for graduate level reading."
- Baxandall, Michael. Painting and experience in fifteenth century Italy. Oxford: Oxford University Press, 1972.
"This book illuminates some of the social beliefs and life in Renaissance Italy and relates them to the style of paintings made at that time. A short and concise social history. Appropriate

for undergraduates and graduates."

Egbert, Donald D. Social radicalism and the arts. New York: Alfred A. Knopf, 1970.

"A cultural history of modern radicalism as reflected in theories of art, works of art, and the social activities and beliefs of their creators. Appropriate for college-level reading."

From ELLEDA KATAN:

Baynes, Ken. Art in society. The Overlook Press, 1975.

"Very expensive. That's its only fault. Beautiful, lushly illustrated with industrial, domestic folk, popular, youth (and fine) culture images from Western and non-Western societies. The text is succinct and clear. The introduction provides a rock-solid redefinition of art, away from the Capital-A Art of the NAEA and towards what I believe must be foundational to the redesign of our profession towards relevance.

And then--the part that blew my mind--Baynes treats the social role of art with respect to four fundamental human functions: Work, War, Worship, and Sex. Worship and Sex are presented as stabilizing forces; Work as adversary; War, symbolic and restrictive, within the modern era.

Suggests to me a whole new way of organizing both historical and studio content."

Mumford, Louis. The condition of man (1944) and The city in history (1968) Harcourt Brace.

"I have no idea whether these two represent the best of Mumford. He's prolific and I've read only a small part. These are simply the two I live with.

In the intro. to Condition (pp 3-15), he defines man, society, art, work, knowledge in ways essential to reintegration of art into everyday life. It is the cultural paradigm for which all of his work is an illustration. Condition deals principally with systems of thought, City with networks of power and communication across the breadth of Western history. However true to his model of culture, ideas and symbols are understood only in their dialectical negotiation with econopolitical forces.

Not only richly informed and complexly interwoven, his style is lusty and vigorous. Very entertaining. Accessibility belies depth of implication. (If in college we could have studied Mumford instead of Art History, we'd have had the necessary foundation for the history needed in public school art.

The end result of reading Mumford is not simply increased understanding of who and how we are today but an inspired vision of who we could be."

Barzun, Jacques. The uses and abuses of art. Princeton University Press, 1974.

"In this book, Barzun moves into Mumford's league in choice of illustrative incidents, color and energy of language, breadth

of cultural and social reference... and the repeated insistence upon the social function of art.

His concerns are the modern movements within the fine arts. He traces the Romantic rejection of the elevation of reason; the impact of sciences' high status upon art; and the destructive impact of anti- and non-art.

His basic thesis is that art is power and power can be welded for good or bad. To mysticize art into uninflicted goodness is to mark both what it is doing to us at the moment and what it can do in the future.

Lastly, he speculates that the form of art-to-come might well be collective and anonymous."

From DIANA KORZENIK:

Munro, Thomas. Art education: its philosophy and psychology. New York: The Liberal Arts Press, 1956.

"Munro looks at how society, culture controls our use of art, especially with adolescents. He shows how taboos about nudity alienate kids from art at the very age they'd be most drawn to it."

Feldman, Edmund B. The artist. New Jersey: Prentice-Hall, Inc., 1982.

"Excellent book for teachers to offer examples to students of different roles society has offered artists. This book could be a basis for teaching art history and studio--particularly useful for adolescents since it is organized around identity--social roles, etc."

Korzenik, Diana. Back to basics and the preparation of art teachers. In Art education and back to basics. NAEA Publications, 1979.

"Describes the varieties of social purposes art education has served as a function of the need of a particular historical moment. Art education is many, many types of education and teachers are compelled (by dint of their limited time with kids, etc.) to CHOOSE. Here's where the teachers beliefs, biases are critical."

From MARTHA T. LALKA:

Blankeslee, Thomas. The right brain. Garden City, N.Y.: Anchor Press, 1980.

Brandwein, P. and Ornstein, R. The duality of the mind--a symposium in print with Paul Brandwein and Robert Ornstein. Instructor, 1977 January, pp 54-58.

Edwards, Betty. Drawing on the right side of the brain. Los Angeles: J.P. Tarcher, Inc., 1979.

- Ornstein, Robert. The nature of human consciousness. New York: The Viking Press, 1973.
- Pizzat, Joseph. I'm a right brained person. Why me, God? Art Education, March 1979, 32, pp 10-11.
- Restak, R. The brain: the last frontier. New York: Warner Books, Inc. 1979.
- Sperry, R. Lateral specialization of cerebral function in the surgically separated hemispheres. In The psychophysiology of thinking. New York: Academic Press, 1973, pp 209-229.
- Vannatta, B. The brain--is half an education better than none? Art Education, March 1979, 32, pp 12-13.
- Virshup, E. Art and the right hemisphere. Art Education, November 1976, 29, pp 14-15.

From VINCENT LANIER:

- Friere, Paulo. Pedagogy of the oppressed. New York: Herder and Herder, 1970.
"Education as understanding of the forces of oppression and how to combat them. College and above."
- Lanier, V. The teaching of art as social revolution. Phi Delta Kappan, 1969, 50(6), pp 314-139.
"Just what the title suggests. College and above."
- Shahn, Ben. The shape of content.
"How social forces are reflected in the visual arts. College and above."
- Lanier, V. The arts we see--a simplified introduction to the visual arts. New York, London: Teachers College Press, 1982.

From HELEN MUTH:

- Bowers, C. A. Cultural literacy for freedom. Eugene, Oregon: Elan Publishers, Inc., 1974.
"This book is written from an existential perspective on teaching, curriculum and school policy. It was my first encounter with a philosophy of education, which addressed some of my own basic notions of the power of the learner. It is the individual's choices that expand or restrict his or her own consciousness. I believe that education is the process by which learners take possession of the direction and intent of their knowledge and

teaching is the medium by which the learner is asked to evaluate his or her own view of reality as it is formed from life experiences. Learning becomes an ongoing process."

Cooper, C. Designing for human behavior: architecture and the behavioral sciences. In Long, J., Burnette, C., Moleski, W., and Vachon, D., (Eds.) [title not given]. Pennsylvania: Dowden, Hutchinson and Ross, Inc. , 1974.

"The house as a symbol of the self. Cooper wrote this paper as a think piece, based on her own interest in people's responses, to the beginning architecture students who showed an unselfconscious use of design elements from their own homes in their studio projects. The idea that one's house is invested with meaning symbolic of how one relates to the rest of society and that this meaning is fundamental to the image one holds of the world is relevant to social content in art education."

Muth, H. J. Children's preference for familiar large scale environments: its implications for art education. Doctoral dissertation, University of Cincinnati, 1981.

"Content in art education is often so narrowly limited to traditional concepts of what is art that many children have no experience from which to build meaning into school art activities. According to this study the children involved had developed affective attachments to familiar forms of housing by the age of eight and nine years. The result was consistent even though there were differences in socio-economic levels represented.

To make art classes more socially relevant to children's lives, I believe art teachers should be aware of the impressive amount of learning children have acquired although much of it remains at a preconscious level. I believe that art teachers should be aware that children's cognitive, perceptual, and aesthetic development are closely interrelated in the formative years and that children's early predispositions are inextricably bound to values not yet articulated. I believe that art teachers need to be aware that these early values are not easily superseded and may not be alterable in any significant manner.

I believe that art teachers should construct conceptual bridges between meaning in everyday life and meaning in art. Aesthetic meaning is different only in degree not kind."

From ROBERT SAUNDERS:

Hall, Edward T. The hidden dimension and The silent language. Garden City, N.Y.: Doubleday and Co., 1966 and 1959 respectively.

"Both books merge for me, but they opened up a whole new dimension in communication, and in his concept of monochronic-polychronic personalities. Although not directed towards education and schooling, they revolutionized my techniques in classroom communication, use of furniture and classroom dynamics."

Halprin, Lawrence. The R.S.V.P. cycles: creative procedures in the human environment. New York: George Braziller, Inc., 1969. "Halprin's theory on energizing (open-ended) and controlled (close-ended) scoring, and his Resources, Score, Valuation, and Performance cycling of human behavior, movement (as in dance with his wife Ann Halprin), and community planning, so blew my mind back in 1969 that I read it in one sitting. It has exciting and viable applications to curriculum design and scoring classroom interaction, although there is nothing about curriculum in the book. It deals with the architectural-visual environment. It also gave me the techniques to make student performance objectives creative."

Lowenfeld, Viktor. Creative and mental growth. New York: The Macmillan Co., 1949, 1952, 1959 (Eds. 1, 2, and 3). "These three original Lowenfeld editions still have the sections on evaluating aesthetic, physical, emotional, social and intellectual growth in child art, and his theories on art history in a visual-haptic context. The social orientation Lowenfeld has given to creative growth are prominent through his text, and still remain in essence in the subsequent posthumous editions by W. Lambert Brittain."

Saunders, Robert. Relating art and humanities in the classroom. Dubuque, Iowa: Wm. C. Brown Publishing Co., 1977. "The chapters on human needs and social needs, on core monuments using humanistic themes related to social values has a particular significance for developing moral, ethical, and aesthetic values through the arts. The section on the Structure of Aesthetic Education provides a context for the relation of each sensory mode to aesthetic perception, and interaction with other disciplines."

Thomson, William Irwin. At the edge of history: speculations on the transfer of culture. New York: Harper and Row, Publishers, 1971. "Thomson's tracing of tribal, agricultural, industrial cultural orientations, and our current direction into a scientific-planetary culture provided a new working basis for my own philosophy on the history of art education. It also opened me up to a context in which the future and the past became one reality. Out of it came a recognition of the need for art education to take an active role in bringing about a New Age in which the arts, aesthetics, and things of the spirit are central to human existence."

McLuhan, Marshall. Understanding media.

Lessing, Doris. Canopus in argos.

From MURIEL SILBERSTEIN-STORFER:

Storfer, M. S. Doing art together. The Metropolitan Museum of Art, Museum Special Services Office, P.O. Box 700, Middle Village, N.Y. 11379.

"A book for parents who want to develop and share the creative instincts of their children. This is a book about creating art. Based on the past eighteen years of research by the author in the areas of parent-child art workshops that have been enormously successful both at the Metropolitan and the Museum of Modern Art. An imaginative and practical introduction to the world of art for beginners of all ages."

From WALTER ST. DENIS:

Johnson, Nancy R. Social goals in the visual arts. Art Education, January 1982.

"I can't think of a specific article or book which has influenced my belief that thus teaching art involves social theory. You are aware of the impact you are making in each student's social awareness and behavior in daily contact with each student."

From CHARLES G. WIEDER:

Read, Herbert. Education through art. New York: Pantheon, 1958.

"Writing from a classical liberal (Libertarian) point of view, the author argues for the importance of art and individuality in education, especially as these affect life in free, open societies."

Rothbard, Murray. Individualism and the philosophy of the social science. California: The CATO Institute, 1979.

"This softbound volumn contains two essays on social science research methodology. The author, an Austrian economist, is incisively critical of the trends toward quantitative(empirical, statistical) research models where human action and motivation are involved. Recommended is an approach termed methodological individualism which is outlined in terms of basic principles and underlying assumptions."

Maslow, Abraham. Toward a psychology of being. (2nd ed.) New York: Van Nostrand Reinhold, 1968.

"This work combines humanism with ideas on self development. A forerunner of the humanistic psychology movement and all of the spinoff self-help and marriage counseling guides that have taken Maslow's lead."

From ANONYMOUS, UNIVERSITY OF MARYLAND:

McFee, June K. Children and cities: an exploratory study of urban middle and low income neighborhood children's responses in studying the city. Studies in Art Education, Fall 1971.

Gould, Peter R. Our mental maps. In Downs, R. M, and Stea, D. Image and environment. Chicago: Aldine Publishing, 1973. pp 182-220.

Howell, Joseph T. Hard living on clay street: portraits of blue collar families. (monograph, Center for Urban and Regional Studies, University of North Carolina) New York: Anchor Books, 1973.

Jones, Jean Ellen. A descriptive study of elderly art students and implications for art education. Unpublished doctoral dissertation, University of Oregon, 1975.