In summary, Ross's account of aesthetic education offers few methods for schooling and even less content for the teaching and learning of the arts. Like most advocates of aesthetic education, he addresses theory with little related classroom practice or application. Are theorists in the visual arts so limited to the traditional Bohemian concept of artist that we cannot reconcile art with education? Are we so entrapped by artistic terminology that we fail to recognize the foundational skills or educational content for visual, symbolic competency? How many more global theories must we endure and exhaust before discovering the basic, substantive, educational content for graphic literacy? Our romance with Art has been long lasting without asking the educational question, can one begin learning a discipline at the level of making or studying its art? Where are its roots? If a symbolic system is the object of teaching, then what is the foundation of that modality? How does a neophyte learn to handle the symbols, to form them, to modify them and to employ them for communicative purposes? Can one produce art or even appreciate it without some mastery of the basic, image-making skills and knowledge? To promote unchannelled sensation and undirected experimentation is hardly an asset for learning any discipline, the arts included. Configurational and spatial imagery is basic to thinking through all symbolic systems. Visual arts are as dependent upon perceptual skills and symbol making strategies as are the language arts, music, and mathematics. Consequently, graphic, tonal, linguistic and gestural modalities of expression require appropriately substantive sequences of curricular content for effective learning just as do the sciences and other disciplines. We may presently lack the motivation to identify this content in some of the "arts" fields, but if and when this fact is accomplished, our creative enthusiasm will find ample challenges in relating the most engaging methods for teaching these basic contents.

Malcolm Ross' vitality and facility harnessed to real, classroom problems in teaching and learning the image-making skills might have the effect of transforming this peripheral school subject of visual art into the core of our educational programs. Just as imagery is basic to all symbolic thought, visual symbol-making is foundational to image formation. Visual education cries for professional attention and the new technologies challenge the image maker today.

Surfeited with the advocacy of aesthetics devoid of educational applications, this reviewer of yet another publication, albeit one of the most impassioned and articulate accounts of this pervasive philosophy, is reluctant to recommend this book to theorists or practioners in art education.

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BOOK REVIEWS

Hargreaves, Andy and Woods, Peter (Eds.). *Classrooms and Staffrooms: The Sociology of Teachers and Teaching*. Milton Keynes, England: Open University Press, 1984, 256 pp., $15.00 (paper).

Classrooms and Staffrooms is a reader in sociology of education that focuses on teachers and teaching. All materials, except the introduction, have been previously published in books or journals. The reason for their being selected for re-publication in this reader is that they all employ the ethnographic method. They are analyses of school processes and cultures based on field observations or interviews. Following the "new sociology of education" trend, the editors have deliberately avoided studies that center on the effect of home background and socio-economic status on educational output. The classrooms and the staffrooms are seen from the perspective of the teachers and tend to exclude reference to the wider society and to the casual relationships between variables over time.

There are attempts to make explicit some features of the school culture which usually are taken for granted and go unnoticed. These features are considered as keys that explain the orderly management of schools. All chapters give detailed observations of life in schools and offer several useful insights and concepts. But the often-minute phenomena generally lack an overall theoretical integration as well as a sense of perspective of the school in its dynamic societal context. The emphasis is laid on an analysis of problems rather than on theory-building, and the focus is on the school, rather than on the school in society.

The author's chosen perspective can have important implications for teacher training: new teachers can become conscious of tacit knowledge and routine behaviour, which could improve their effectiveness. However, the ethnographic method in the study of schools could lead to an underestimation of the constraints exerted by the larger society and culture on the school.

The sub-title of the book claims to present *the* sociology of teachers and teaching. More modestly and appropriately, it should announce *a* sociology of teachers and teaching.

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Noddings, Nel, and Shore, Paul, J. *Awakening the Inner Eye: Intuition in Education.* New York, N.Y.: Teacher's College Press, 1984, 236 pp., $29.95 (hardcover).

Awakening the Inner Eye, is an attempt to consider seriously the meaning of intuition and to explore ways in which it may be used in the classroom as a tool for promoting productive thinking. Noddings and Shore argue that training in intuitive modes of thinking has been neglected leading to an imbalance in schooling in favor of what they call analytical/propositional thinking. They propose to redress this imbalance by re-defining intuition, by making it more attractive and comprehensible, and by attempting to establish dialogue among scholars, teachers, artists and scientists, and thus lead to further research.

The first three chapters of the book, which the authors suggest pedagogical practitioners do not need to read, are devoted to an intensive philosophical review and definition of the concept of intuition. The argument they put forward appears to be philosophically adequate, but the definition of intuition appears sometimes to be driven by a need to derive educational implications without substantial reference to contemporary cognitive psychology. The views of Plato, Aristotle, Plotinus, the Cynics and the Epicureans are reviewed briefly to demonstrate that philosophers have always felt that "ways of knowing" other than by direct observation were necessary if man was to understand his world and thus himself. Such knowledge did not necessarily coincide with "truth", but to this day, laymen hold the view that "moral good", at least, can be apprehended directly by intuition.

During the middle ages, the validity of intuitive knowledge was downgraded as the Aristotelean notion of interplay between reason and insight was rejected by Christian theologians. Though still accepted as a way of "seeing", intuition was further denigrated during the Rennaissance by Descartes and Spinoza because it failed to yield to rational analysis. Only the works of Kant and Schopenhauer and Romanticists such as Rousseau, who stressed the natural virtues of man, kept the notion alive. With few exceptions philosophers did not, however, emphasize its place in education. Early psychologists, too, paid little attention to the intuitive faculty. Serious consideration of intuition in the past century came primarily from educators such as Pestalozzi and Froebel.

The 20th Century brought a new impetus to the consideration of non-rational ways of knowing. After an initial romance with the scientific method, ideas about non-reflective consciousness, the guiding forces of human Will, inductive modes of thinking — often described as heuristic thinking — and discoveries of differentiated brain function all operated to re-emphasize alternate routes to knowledge. Support for these views was provided by the psychoanalysists and by philosophers such as Husserl and the Existentialists, as well as by scholars such as A.N. Whitehead and Bertrand Russell. Gestalt principles paved the way for accepting the concept that the brain supplied information which led to knowledge not attributable to mere perception. The personal experiences of great thinkers such as Albert Einstein and Buckminster Fuller suggested that the human mind could go well beyond linear processes of thought.

The authors summarize four principal views of intuition (p. 41) and state what they themselves are prepared to accept.

> With empiricists generally, we shall accept sensory intuitions; with rationalists intuitions that make experience possible. Finally, we shall adopt an agnostic position on mystical intuition . . . . Most importantly, we explore a relation largely ignored by both rationalists and empiricists: the relation between Will and intuition or, put differently, the connection between our individual quest for meaning and our immediate apprehensions. (p. 42)