

# Humanities

## Needed: A new perspective on black history

by HOWARD DODSON

Our interpretation of the black experience remains trapped—in terms of its themes, approaches and periodization—in a framework that has, perhaps, outlived its usefulness. While we have succeeded in developing an impressive body of knowledge on the history of the Afro-American experience, we have not, as yet, developed an interpretive framework that is rooted in the new problems—economic, political and social—that have emerged after the civil rights phase (post-1960s) of black history.

The general histories of the Afro-American experience that are currently in print succeed in describing aspects of that experience. Individually and collectively, however, they fall short of qualifying as a history of black people. In these accounts, blacks are seen as contributors *to*, participants *in*, or objects *of* American history, rather than the subjects—actors, shapers and molders of their own history.

Such an understanding is needed if we are to develop a more realistic assessment of the relationship of black people to American society—of the relationship of black history to American history. Most recent attempts to integrate black people into American history, for instance, have relied heavily on the “great man/woman” approach. On the basis of very limited and often contradictory evidence, a case is made for black involvement in many of the significant events of American history. This approach has the effect of denying the fact that black peoples’ sojourn in America has had its own central theme, its own stages of development, and its own principal actors, many of whom fall outside the mainstream of American history.

A report of the American Historical Association Committee on the Social Studies, published in 1934, concluded that:

All facts are not included in any history; those which are selected do not select themselves. They are chosen and ordered by the historian with reference to some frame of ideas, purposes, philosophy which he has in mind, more or less consciously.

More recently, Edward Said, in a discussion about knowledge and interpretation went a step further. He maintained that “all knowledge that is about human society . . . is historical knowledge, and therefore rests upon judgment and interpretation. This is not to say that facts or data are non-existent, but that facts get their importance from what is made of them in interpretation.” Interpretation, in turn, he continued, “depends very much on who the interpreter is, who he or she is addressing, what his or her reason is in interpreting and at what



“They Left the South in Large Numbers,” Panel 35 from the series, *The Migration of the Negro*, by Jacob Lawrence, tempera on masonite, The Phillips Collection, Washington, D.C.

historical moment the interpretation take place.

These are not new revelations. But in recent years, there has been some debate about the viability of such assumptions in historical research. In their search for an objective, value-free scholarship, many American historians have been seeking to deny these fundamental truths. In so doing, they seek to divorce themselves and their work from questions of purpose and philosophy.

The social context in which the interpretation of the Afro-American past evolved dictated that it could not be divorced from questions of purpose and philosophy. I maintain that the purposes of a previous age still exercise a controlling influence in Afro-American history. A review of the origin of black history will confirm this assertion.

Carter G. Woodson is generally recognized as the father of modern black history. In 1915, he founded the Association for the Study of Negro Life and History to promote the understanding of the black past. Through the efforts of the Association he hoped to discover and record the role of African peoples in world history; to educate the majority population to the significance of this role; and to inculcate in black people a dynamic pride in themselves.

He himself published over a dozen books and inspired many more on aspects of Afro-

American life and history. He stimulated and trained a cadre of scholars to research all aspects of the black past. Through the *Journal of Negro History* and the *Negro History Bulletin*, their findings were recorded and disseminated to both scholarly and lay communities. Finally, through the work of the Association and such associates as W.E.B. Du Bois, Charles H. Wesley, Benjamin Quarles, A.A. Taylor, Rayford W. Logan and Dorothy Porter, to mention only a few, Woodson laid the intellectual foundation upon which contemporary interpretations of the black experience rests.

But historical research and interpretation were never divorced, in Woodson’s mind, from a specific set of political goals related to the economic, political, and social plight of black Americans and their future in American society.

The interpretive framework that informed Woodson’s work—that selected and ordered his facts and reflected his reasons for interpreting—was expressly political. This is not to suggest that everything he and his associates published was blatantly propagandistic. They adhered as best they could to the canons of scholarly objectivity and detachment that the field demanded. But theirs was detachment within a specific interpretive framework. The framework, in turn, had both explicit political objectives and implicit political goals.

## In this issue . . .

- 1 **Needed: A New Perspective on Black History**  
by Howard Dodson
- 3 **Voices of the Civil Rights Movement**
- 5 **Not-So-Foreign Languages**
- 6 **Collecting and Recollecting**
- 8 **Variations on a Theme: The Rockefeller Commission Report**  
Sarah Lawrence Lightfoot, Steven Marcus, Alston Chase, Harold Raynolds, Jr.
- 11 **Elementary & Secondary Education: A Clear Purpose** by Francis Roberts  
Second Language Becomes Second Nature  
Making Connections Through American Studies  
History Begins At Home
- 15 **State of the States: The View from Indianapolis**
- 16 **NEH 1981 Program Summaries**
- 18 **Dustjackets: Women's History** by Barbara Haber and Carol Hurd Green
- 20 **NEH Grant Application Deadlines**
- 21 **Recent NEH Grant Awards**
- 25 **Editor's Notes**
- 27 **Letters to the Editor**
- 28 **About the Authors In the Next Issue . . .**



FOR INFORMATION ABOUT  
SUBSCRIPTIONS SEE PAGE 27

# Humanities

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What concerns us here is:

- what were these goals and objectives?
- what kind of interpretation of black life did they produce? and
- to what extent is this interpretation and the goals it sought to achieve adequate to the problems and intellectual needs of black Americans in the 1980s and beyond?

Woodson's work and that of his associates was part of a general body of literature which was defined, until the mid-1960s, as "Negro History." This body of work had its origins in the ante-bellum period. Prior to that time, especially in the American South, the interpretation (or misinterpretation) of the Afro-American experience fell largely to white advocates of black enslavement and disenfranchisement.

Typical of this body of thought was George S. Sawyer's observation in a book entitled *Southern Institutes* that "the social, moral and political as well as the physical history of the negro (sic) race bears strong testimony against them: it furnishes the most undeniable proof of their mental inferiority." He concluded that, "intellectual inferiority and incapacity for any native improvement is (sic) stamped by the hand of his Creator upon the negro's brow, written in his features and re-written in his social and political history." Black people's "history," then, "proved" that they were inferior.

"Negro History," the body of knowledge that emerged as a corrective to this misinterpretation, had as its explicit political objectives (a) refuting the myth of Negro inferiority and (b) demonstrating that black people were worthy of their freedom and of full citizenship rights within the framework of American society. Robert B. Lewis, James W.C. Pennington, William C. Nell, William Wells Brown and George Washington Williams were among the nineteenth-century pioneers of the Negro History Movement.

When Woodson founded the Association in 1915, slavery had been overturned. But the disenfranchisement and oppression of black people had not abated. Moreover, the myth of Negro inferiority had not been eradicated from the American consciousness. It was still being used to justify black oppression and exploitation.

In the face of these circumstances (including the release of the film, *The Birth of a Nation* in 1915), Woodson picked up the mantle of his nineteenth-century predecessors. His formal training as a historian added to the tools he would use to carry out his work, but Woodson basically accepted the interpretive framework—the themes and approaches established by the nineteenth-century pioneers. So have most other scholars who have sought to interpret black life in a more positive way.

Basically, this interpretive framework focused attention on facts related to the following themes: the great African civilizations of antiquity; outstanding black men and women in American and world history; black achievements in the arts, culture and politics; the contributions of blacks to world civilization; black participation in the major events of American history, particularly its wars; white America's mistreatment of blacks during slavery, reconstruction and the era of segregation.

In demonstrating the fact that there were great African civilizations prior to the coming of the Europeans and that people of African descent had made significant intellectual achievements in literature, the arts, culture, and politics, these historians sought to prove that black people were not inherently inferior to whites. In documenting the ways in which blacks had contributed to American national development (especially blacks' military sacrifices), they tried

to demonstrate that blacks had earned the right to full citizenship. Accounts of the ways in which American society had mistreated blacks were intended to support—by way of moral persuasion—their claims to full citizenship rights. This framework still dominates the interpretation of the Afro-American experience.

I do not mean to suggest that there is no longer a need to defend black people against the charges of racial inferiority. Indeed, in recent years, we have seen new indications that it may be necessary to redouble our efforts in this regard. As long as there are charges of this nature, we should fight them with every weapon in our intellectual arsenal.

Nor do I mean to suggest that our historians should abandon their efforts to document the claims of blacks to full citizenship. Until we achieve that elusive goal, we should use every means at our disposal to make these just claims. What I am suggesting is that the challenges of the new era demand a new interpretive framework, one that can inform blacks' change-initiatives in the years ahead.

The restraints imposed by the traditional approaches to black history and the dominant American history time frame have led us to focus on one segment or ideological tendency within black America at the expense of others. If we are ever to have a history of black people, we will have to utilize a framework that is expansive enough to accommodate the masses and the classes; the integrationists and the separatists; the religious and the secular; the young and the old; male and female. The new black history should be about black people—all black people.

A new framework should force us to draw interpretive linkages between past, present and future and encourage a developmental approach rather than a static, defensive, preservationist one. It should facilitate the development of a more critical tradition in Afro-American historiography so that we can learn from past mistakes as well as celebrate past achievements. Finally, assuming that we are concerned with blacks as actors and shapers of their own destiny, we should be able to pose and answer such questions as what have been the consequences of the black presence and black political and laboring activity in shaping American society.

Elements of such alternative approaches have begun to emerge in a number of studies of aspects of the black experience over the last decade. Recent studies of the slavery period have been especially noteworthy. To date, no single work treating the full history of black Americans incorporates these elements. That, it seems to me, is the first challenge facing those of us who, following Woodson's lead, would seek to turn our intellectual work to the service of the black American's struggles for freedom, justice and human dignity.

*Ed. note: A new generation of scholars will provide the tools for new interpretations of the black past. The works of Yale's John Blassingame, editor of the Frederick Douglass papers; of U.C.L.A.'s Robert Hill, editor of the first critical edition of the Marcus Garvey papers; and of University of Maryland's Louis Harlan, editor of a thirteen-volume edition of the Booker T. Washington papers all have received long-term support from NEH.*

*"Frederick Douglass Papers" | John Blassingame | Yale U., New Haven | \$147,600 | 1978-81 | "The Marcus Garvey and Universal Negro Improvement Association Papers" | Robert Hill, U. of California, Los Angeles | \$125,353 | 1979-1981 | "The Booker T. Washington Papers" | Louis Harlan | U. of Maryland, College Park | \$51,195 | 1979-81 | \$69,100 | 1977-79 | Editions Division of Research Programs.*

# Voices of the Civil Rights Movement

*We've been 'buked and we've been scorned  
We've been talked about sure's you born  
But we'll never turn back  
No we'll never turn back  
Until we've ALL been freed  
And we have equality*

—from "We'll Never Turn Back,"  
a Civil Rights Movement song

Twenty years had passed since the first sit-in in Greensboro, North Carolina, on February 1, 1960. But to the conferees gathered at the Smithsonian Institution last February, everything had changed and nothing had changed.

Only weeks before, in that same city, an anti-Klan demonstration had ended in the deaths of five activists; similar demonstrations were occurring even as the conference met.

The veterans of the bad old days of the Freedom Rides, of Montgomery and Birmingham, came together again to reflect on and learn from their history. Meanwhile, in Greensboro, the Ku Klux Klan, their old nemesis, was demonstrating that it was still a force to reckon with.

What happened from January 30 to February 3 at the National Museum of History and Technology wasn't the "Movement again, but neither was it the institutionalization of the Movement," according to the Smithsonian's Bernice Johnson Reagon, who with Howard University's Thomas Battle was co-convenor of the conference.

"The Voices of the Civil Rights Movement: A National Working Conference on Civil Rights Movement Culture" was a five-day meeting structured around a colloquium, a song leaders' workshop, and "We'll Never Turn Back," a major exhibit of thirteen Movement photographers' work.

The colloquium assembled the "most notable presence of black Americans ever at the Smithsonian for any reason, and, in fact," said Battle, "the only other time a similar group of black Americans was near the Smithsonian was during the March on Washington in 1963."

Ella Baker, the "mother of the Movement" was there—as were James Farmer, Julian Bond, the Rev. Fred Shuttlesworth, James Foreman, Mayor Marion Barry of Washington, D.C., and Pete Seeger.

These were the names from the newspapers, the strategists and spokespersons who were readily identified by the press.

But along with this distinguished group, and scholars such as Howard Zinn of Boston University, Sterling Stuckey of Stanford and historian Vincent Harding, Bernice Reagon, herself a bridge between the Movement and academe as director of the Smithsonian's Black Culture Program, brought to the colloquium the song leaders.



The song leaders at the colloquium were able to bring people together and to provide the "key to the Movement that seems to be missing in the literature." Shown above are James Orange, Ibisoto Ajamu, and Jimmy Collier.



James Farmer, former national director of CORE, addresses the assembly in Carmichael Auditorium.



Fannie Lou Hamer, 1965.

Dr. Martin Luther King, Jr. during the Meredith March, Mississippi, 1966.



Rosa Parks, initiator of the Montgomery bus boycott.

Jackson, Mississippi, demonstration against police brutality. 1965.



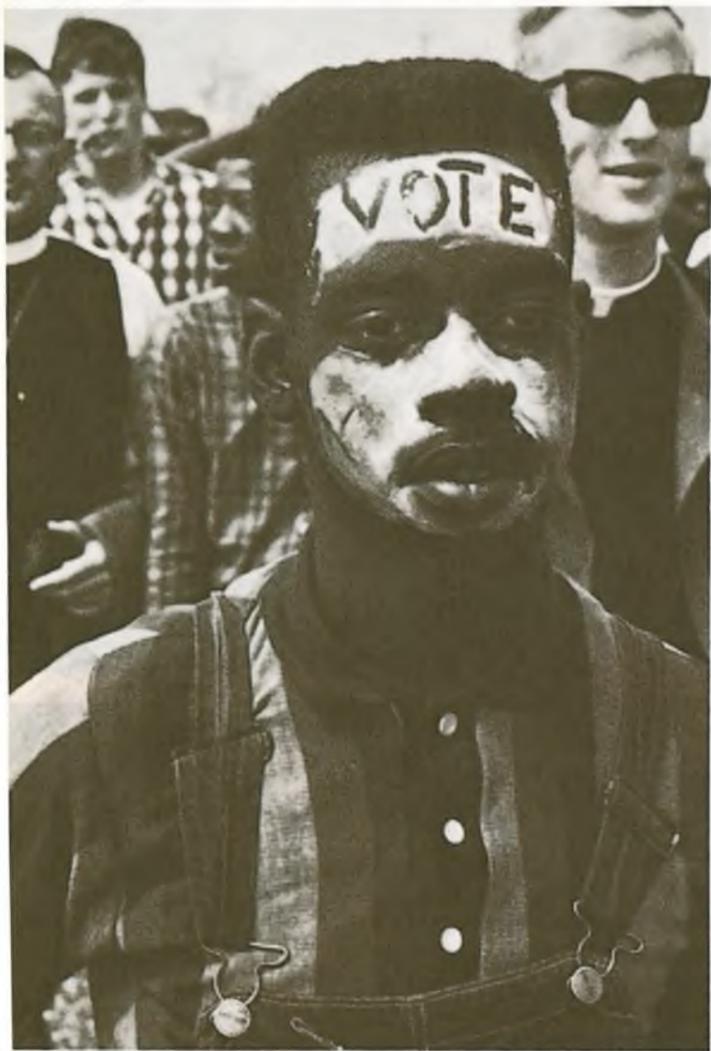
Mule train leaving Mississippi for Poor People's Campaign in Washington, D.C. 1968. The photograph, with its caption "We'll Never Turn Back," became the theme for the exhibit of thirteen major photographer's work about the Civil Rights Movement.

Photographs courtesy of Roland L. Freeman, Diana Davies, Bob Fitch, Matt Herron. All rights reserved.



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Selma to Montgomery March. 1965. The photographer, Matt Herron, organized the Southern Documentary Project which photographed Movement activities in Mississippi, Georgia, and Alabama.

"We wanted to find the people who were the organizers. The ones who gave the color, the power, to the Movement," Reagon explained.

"We considered the song leaders to be oral historians, most of whom had neither written about nor reflected on their material and who were not trained scholars in the traditional sense. The song leaders were those who could pull things together in an overarching way."

The songs of the Movement were studied for the cultural values and sense of history they reflected and became the core of the conference. According to Reagon, "Song is the key to capturing that part of the Movement that seems to be missing in the literature; song is a mechanism for bringing people together and there is something in this period that can only be explained in terms of culture and the group experience." In the words of one singer-activist, the Rev. Wyatt Tee Walker, "There was no movement in the South that was not a great singing movement."

The song leaders, Willie Peacock, Cleo Kennedy and the Rev. James Bevel, to name but a few, were the social chroniclers of the soul of the Movement. They used song as a political tool. They sang for CORE and SNCC or the SCLC as Freedom Singers to spread the word and raise money. They also "invoked the spirit" when it was sorely needed.

Sterling Stuckey, in his evaluation of the conference suggests that "resistance to oppression has been maintained through art . . .".

When the conferees stood up and told what songs had readied them for the Movement, each one sang a particular song. Their songs—whether of the moment or a traditional song or hymn adapted and made new by the exigencies of the Movement—were often "more poetic, poignant statements than any elaborations of the official spokespeople," said James Early, NEH program officer for the project.

"Singers were indistinguishable from ac-

tivists and activists from singers; the two were one," Stuckey observed.

At the conference, "We Shall Overcome," "Which Side Are You On" and "We'll Never Turn Back" again recalled the use of "song to sustain self. These were the signal songs," Reagon said. "When you heard them, something happened." When the jail door clanged shut, when the darkness of the southern night was split by a homemade bomb thrown from a passing car, "you sang because you had to sing."

"We'll Never Turn Back," the exhibit of nearly 150 larger-than-life photographs, brought the Movement back to life visually. Some scenes—a stop action series of a woman emerging dazed and bleeding from a huddle of policemen—were "simply too painful for some to look upon," said Battle.

Giving the non-academics, the song leaders, full status as oral historians for the conference was an exciting development, but perhaps even more productive was using videotape to record the conference. Reagon predicts that scholars will see the possibilities of video as a means of historical documentation:

"The conference will be mined by scholars in the future because [the Movement] was, in effect, the black American culture under pressure. The only comparable period was Slavery. Technology has given us a chance to answer some questions about what happens to a culture under pressure."

The national dissemination of the audio, video and exhibit components of the project will be carried out under the auspices of Howard University. The audio tapes of the conference will become a twelve-part radio series, distributed through major radio networks. The video documentation will go to twelve target cities along with the exhibit, "We'll Never Turn Back," to "localize" the process begun with the conference. Local conferences will take place in those cities across the United States which were the battleground for the Movement.

Howard University hopes that the local conferences will stimulate local interest in what the history and culture of the Movement meant to its creators.

The photographic exhibit will also become part of the Smithsonian's permanent traveling exhibition, continuing beyond the three-year life of the project.

"There was some fear that we would have this conference and then all go home and not do anything else for ten years," Thomas Battle said. But many participants felt reassured since more than two thousand people were drawn to witness the conference, since it was held at the national museum of the American people, and since the co-sponsor was Howard University, the best-known of the traditionally black universities. And as one direct result of the conference, for example, the Smithsonian is reevaluating black American representation in the upcoming Washington Tricentennial.

Ultimately, the conference material will be deposited in Howard University's Moorland-Spingarn Research Center—one of the country's largest repositories of Civil Rights Movement oral history—enhancing the present collection by providing new interviews with some of the original respondents of ten years ago and with the added dimension of video.

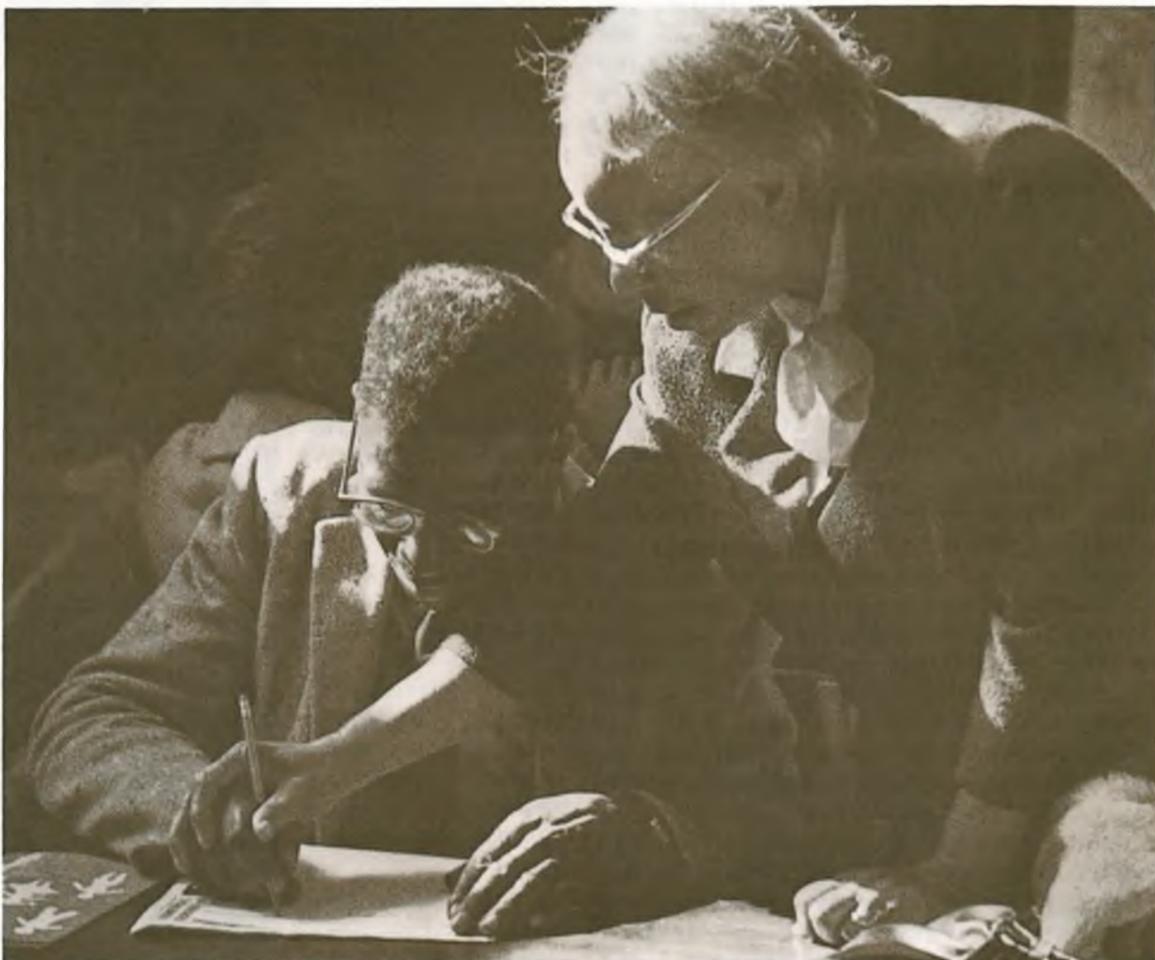
Bernice Reagon speaks with emotion and a sense of mission about "Voices of the Civil Rights Movement":

"Sometimes, if you're lucky, you can give your great-grandchildren your history, but you almost never have it for yourself. We are in the process of giving a people their history."

—Karen Salisbury

Ms. Salisbury is a Washington writer and editor.

"Voices of the Civil Rights Movement"/Michael Winston/Howard U., Washington, D.C. \$100,000/1979-80/Division of Special Programs



SCLC's Citizenship Education Program. Camden, Alabama. 1966. In order to vote, many southern blacks who had been denied access to adequate schools, learned to read and write for the first time. Photograph courtesy of Bob Fitch, Black Star.

## Not-so-foreign languages

When Andrew Young, former U.S. Ambassador to the United Nations, spoke at Howard University in Washington recently, he was asked what he would do differently if he could return to college. Young replied that he would pay more attention to his foreign language studies, especially French.

Young probably was not aware that his host university was involved in a project to get black students to do just that—to focus more intently and enthusiastically on foreign languages.

Beatrice Clark, a professor of French at Hampton Institute in Hampton, Virginia, had become increasingly disturbed by what she saw happening in foreign language instruction at her own school and at other black institutions. Enrollments in language classes, reflecting the national trend of less stringent curriculum requirements, had been declining steadily.

But Clark felt that that was too facile an explanation for the plummeting interest in foreign languages. She saw another, more subtle cause in the alienation of black students from foreign language study.

Textbooks which presented French as the language of haute cuisine and haute couture, and which rarely mentioned blacks and then

only as exotic, primitive people, were not going to win over the black college student.

Clark saw an irony in all this, and also a potential for turning the situation around in both French and Spanish. French, she realized, was the official language of seventeen African nations, as well as the native tongue of over a million residents of the Caribbean. Spanish, too, is spoken by millions of people of African descent in Central and South America and the Caribbean. She reasoned that if the study of French and Spanish could be accompanied by an introduction to black African and Caribbean culture, the student would understand more readily the importance of foreign language study. And, Clark hoped, students with an aptitude in languages might see the career opportunities in areas other than teaching which called for fluency in a foreign language.

With a grant from the NEH, Clark gathered both Afro-Hispanic and Afro-French cultural materials to be used in classes at Hampton. The following year Clark and a team of educators from Howard University, the University of the District of Columbia, Morgan State University and Morehouse College developed curriculum materials for all these institutions.



When Hampton students learn their French vocabulary words, "le pain" is reinforced with images of this bakery in Martinique, where the workers and the owner are Afro-Caribbean.

School children in Curiepe with *tambores* (drums) used during religious festivals help Spanish-Language students at Hampton relate to the Afro-Caribbean heritage of Hispanic America.



In a year the team had developed fifteen "modules"—teaching packets to enliven the study of elementary French and Spanish—focusing on a range of subjects: the geography of French-speaking black Africa, the culture of the French Antilles, the influence of African music on Latin American music. Each module consisted of readings, questions, vocabulary exercises, photographs, and tape recordings when appropriate, and each was designed to mesh with the textbook being used in the class.

Most students reacted positively to the modules field tested at their schools. Caroline Durham, a Spanish instructor at Hampton, noted that some of the students viewed the packets as extra work and extraneous to the business at hand, i.e., learning to speak Spanish. The first modules taught, dealing with geography and demographics, were the least enthusiastically received. But the students showed interest in later packets, especially those about music and literature.

Some of the most excited reactions came from students who were not language majors but who were taking a course to fill a language requirement. An art history major at the University of the District of Columbia was intrigued by the French module on Haitian art, taught by Marie Racine, herself Haitian and an expert on Creole influence in the Caribbean. The student had never seen Haitian art presented in an art history class, and the material gave her an exciting way of integrating French into her art history studies.

In January, 1979, Beatrice Clark traveled to Martinique, Guadeloupe, Venezuela and Colombia to collect source materials and photograph the areas discussed in some of the modules.

While in Martinique, she lived with a Martinican family whose eldest son owned a bakery. She went to work with him one morning at five to photograph the workers in the kitchen and their assorted baking equipment. As a result, Beatrice Clark's students now learn their vocabulary words of "le pain" and "la boulangerie" reinforced with images in harmony with their heritage.

The grant period turned out to be a time of learning for the teachers as well as for the students. For one thing, they became more aware of the resources within their respective schools.

Cary Grady, a Spanish instructor at the University of the District of Columbia, brought Latin American students into her classroom to play the drums when she was teaching the module dealing with the influence of African music on Latin American music—Spanish to the beat of the bongo and the conga. Clark invited a former U.S. Ambassador to Haiti, now a guest lecturer at Hampton, to talk to her classes about his experiences as a diplomat. He had been

stationed in Paris and Africa as well as in Haiti, and he chose to address the class in French to the enthusiastic response of the students. James Davis, an instructor of Spanish at Howard University, sought out students on campus from the West Indies to heighten his own knowledge of the Caribbean.

Clark worries that the goals of the grant have been achieved in terms of the number of modules produced, but not in terms of their quality. The focus is now on refinement of the modules—regularization of length, development of teachers' manuals, as well as the grammatical structures used in the modules.

An especially pressing need is for visual materials to accompany the texts. Clark cites the example of one of the modules which illustrates the superimposition of European culture over the African roots of the Antillean people.

During a Catholic religious procession the village drummer turns the event into bedlam when he beats out the rhythms of a beguine and all those in the procession begin to dance. Clark realized that much of the humor in the story was lost because most American students have never seen a religious procession. "There was a cultural gap there which can be filled but it has to be done so that the students can see what a religious procession looks like." Clark is anxious to return to the Caribbean to do further on-site photography and, in addition, to involve art students at Hampton in drawing illustrations for the stories.

Clark hopes to extend the use of the modules to non-black colleges—two are being used



One of eight slides illustrating the African folk tale, "Un Conte Africain: Le Taureau de Bouki." Beatrice Clark, the project director, is anxious to involve more students in drawing illustrations for stories.

now at the University of Massachusetts and Dartmouth College—and to find a publisher interested in producing them.

All the participants in the project agree that it is simply too soon to determine the over-all success of the modular approach but Caroline Durham at Hampton sensed immediate progress. "If you can't get the students' attention in the first place, you can't really achieve your goals, and I think in the past we've had sort of 'neuter' subject matter which doesn't draw their

attention at all." She felt that not only was the previous material boring, it was just as often insulting to the black student. "I think if you can get their good will, which this does," Durham said, "it's a beginning—a good beginning."

—Louisa Hart

Ms. Hart is a Washington writer.

"A Foreign Language Curriculum for Minority Colleges" | Beatrice Clark | Hampton Institute, VA | \$100,000/1978-79/Higher Education Pilot Grants



## Collecting and recollecting: An exhibit of black family history

From rural Shiloh to sophisticated Savannah, Georgians are rummaging through their attics in search of pictures, pots, peelers, quilts, clothes, letters and other objects with which the story of the black family can be told. Later this year, Atlanta libraries and museums will tell that story in a Black Family History Exhibition that is the premiere project of a rare partnership among many of the city's historical institutions and cultural groups.

Among the Georgia institutions represented are Atlanta University, the Atlanta Public Library, the Georgia Department of Archives and History, and the Atlanta Historical Society.

"All along we've said that what we wanted to do was demonstrate the importance of black families in Georgia," said Carole Merritt, president of the African-American Family History Association and founder of the exhibit. "We're going to families and finding materials previously unidentified, that maybe even the families themselves didn't recognize to be significant. In identifying their own possessions, they begin to get a sense of the importance of their heritage. That's something different, and that's something of value. People begin to see themselves in a new light."

Drawing on the resources of an NEH grant,

Merritt and project researcher Raymond Gordan were able to spend all of last year establishing a network of donors, indexing available objects, and consulting with experts on the shape the exhibit should take. Working with community leaders, they contacted families thought to have a knowledge of their own histories.

"It became overwhelming," said Gordan. "Once the people felt comfortable around us and got adjusted, they didn't want us to leave." More than 400 items were found and dated—most from 1900 to 1940. But the chronological approach to displaying the materials seemed inappropriate. The exhibit will instead be arranged by universal themes like birth, marriage, and death.

"If you're not careful," Merritt explained, "chronology begins to impose a kind of interpretation on the story. We've conducted fairly extensive interviews with the people whose objects we've looked at. We would like to tell the story as they see it, rather than one imposed on them."

It is a story long in need of telling. For many years the black family was dismissed by historians. But, said John Vlach, assistant professor of anthropology at the University of Texas, Austin, and a consultant to the project,

"Despite all the problems encountered by people of African descent which would seem to sap a people of its vitality and strength, of its resolve to continue—well, it seems the problems were surmounted by the family and because of the family. The nurturing function that happens in the home is crucial for everybody and is particularly crucial for people under duress, which American blacks certainly were and are.

"Herbert Gutman was able to show, in his pivotal work, *The Black Family in Slavery and Freedom*, that the black family was a vital institution, and he was able to show on a statistical basis that the black family has endured quite well despite the general perception that it was in big trouble because of social and economic conditions. So this exhibit is putting the human factor back in, finding out who the people are behind those ledgers and columns of figures."

Casper Jordan, central librarian for the Atlanta Public Library, explained that "the idea that the black family has deteriorated may be a recent thought. We hope to indicate to the public that this is not so."

Visitors to the core exhibit at the public library's new exhibition hall will see images of a history unique to the state. Through what Vlach

describes as "cracks in the system of racism and exploitation," blacks in Reconstruction Georgia, primarily those in Atlanta, were able to "seize opportunities for economic advancement in small businesses and intellectual development," in ways not possible in other southern states. This push was further encouraged in Georgia by its leaders, among them W.E.B Du Bois who insisted that blacks must seize opportunity and demand their rights.

Du Bois and others drew many people to the innovative institutions of higher learning now merged under the umbrella of the Atlanta University Center, site of one of the exhibit "satellites." The Center's exhibit will focus on the black family in education.

Educational records also play a big part in another satellite exhibit currently being researched by the Georgia Department of Archives and History.

"You know," said Ann Pederson, director of archives, "Georgia did not have a state system of education until after 1872, but there were 'poor schools' organized at the county and city levels. We've found enrollments for 'colored schools' that give the names of students and their parents, and their parents' occupations. This is a very hot item."

Sifting through the vast store of records, Pederson found that the first mention of blacks in official papers was in 1733, when four ax-handlers were brought in to clear land around Savannah. After 1749, importation of slaves was permitted from other New World colonies,

primarily South Carolina. Direct importation from Africa began in 1766.

Pederson said that archivists are learning through this project that "every racial and ethnic group is in the records, if you just begin to look for them." She hopes that this project will someday lead to a major research library.

It was a Georgia Department of Archives and History black genealogy workshop that spawned Merritt's African-American Family History Association. Merritt credits Alex Haley's *Roots* as the "source of inspiration."

And the new group's involvement in a symposium on women brought the Atlanta Historical Society to the exhibit as a satellite. The symposium was a first foray into minority history sponsored by the Society. Assistant curator Louise Shaw was enthusiastic about Merritt's exhibit plans, and brought them to the Society which has committed one of its sprawling properties, the Tullie Smith House, to the project. Moved from its original site across town, the 1840s plantation house is equipped with kitchen and slave kitchen, both of which will feature slave life in North Georgia.

"The interpretation of the Tullie Smith House has pretty much ignored slave life until now," said Shaw. "And, unfortunately, the slave kitchen is being used as a craft shop. But we hope to have some kind of interpretive materials there. For instance, we have photographs of the ex-slaves of the house and we're pretty sure they are truly the right people. We've researched as much as possible all the people who

were slaves to the family and we hope to have some kind of genealogy also."

Among other participants are the Phoenix Arts and Theater Company and the Collections of Life and Heritage, Inc. It is largely through Merritt's efforts that so a wide a consortium formed for what Pederson describes as "the first major intercultural, institutional effort in Atlanta."

"Carol is to be commended for bringing us all together," reflects Shaw. "I think it's just the beginning."

Consultant Vlach sees the exhibition and its participants as part of the effort to "overhaul the flagship of the humanities, history—to make sure that history represents a full, more democratic account."

Meanwhile, it is hoped that the families drawn into the project, those whose heirlooms will be displayed and those who merely looked for answers, will in some small way be rewarded with new insight.

Some say that the exhibit itself will succeed if one child calls out, "Hey! We've got one like that!"

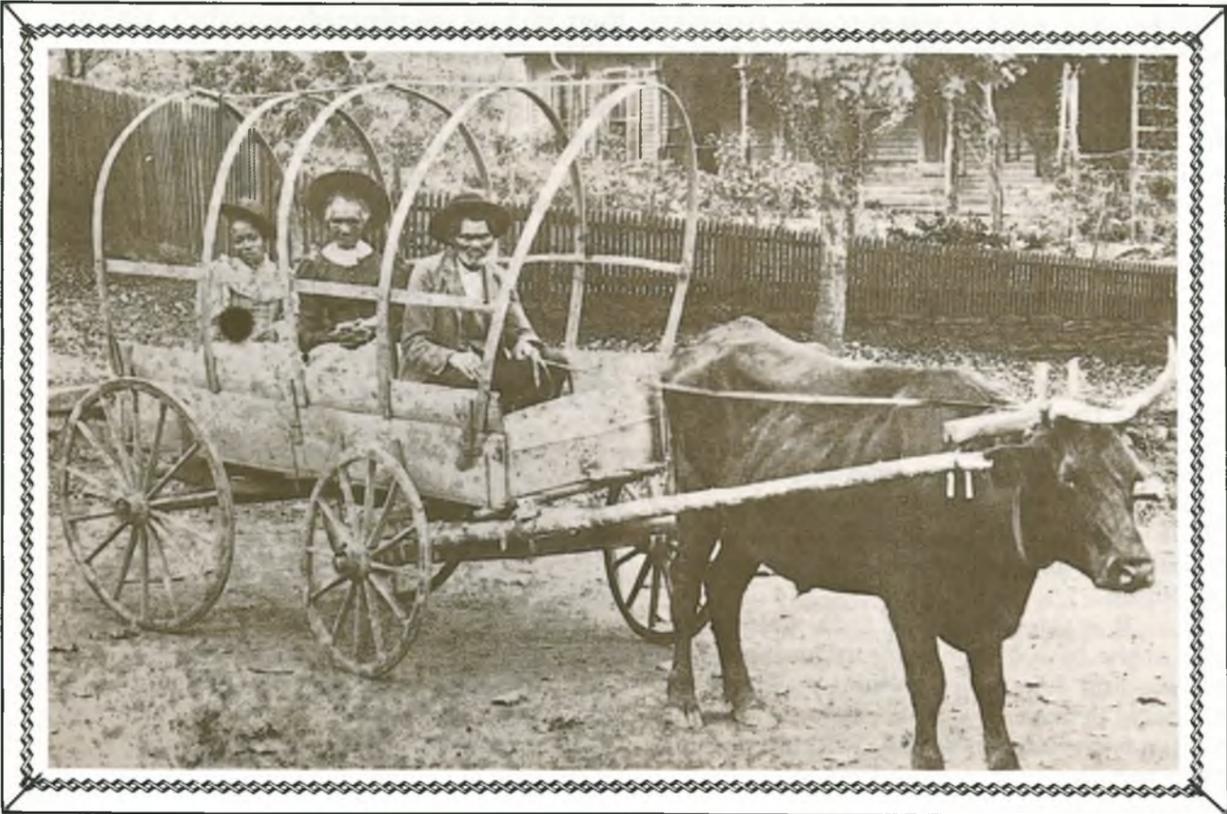
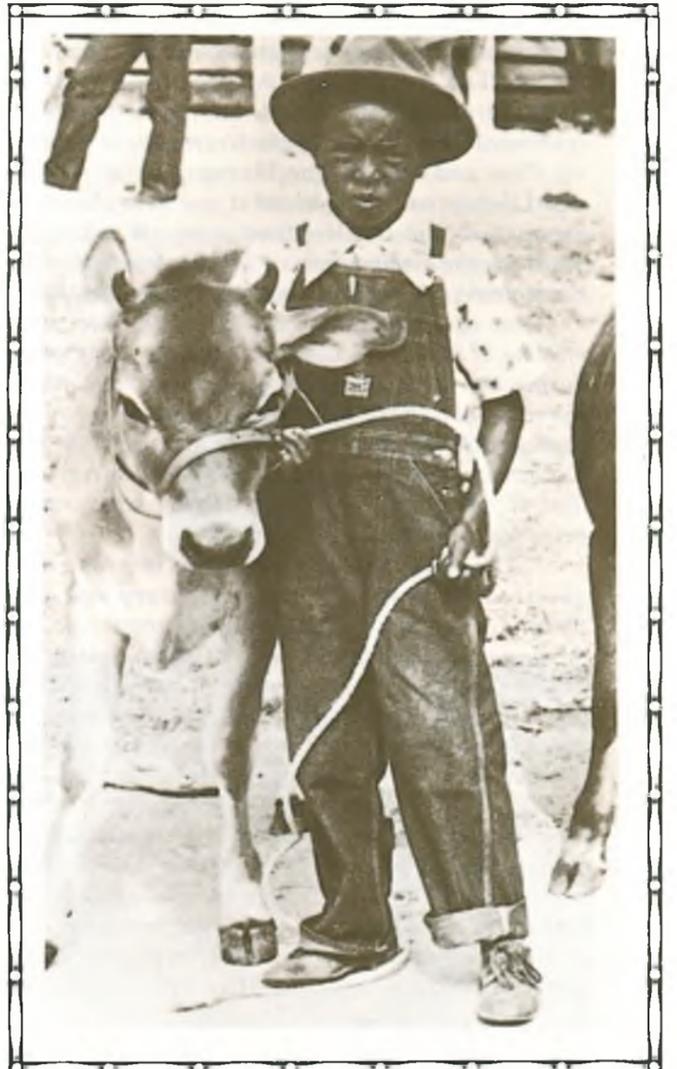
—Meryl Harris

*Ms. Harris is a Washington writer.*

*"Black Family History Exhibition"/Carole Merritt/African-American Family History Association, Inc., Atlanta, GA/\$45,767/1980-81/Museums and Historical Organizations*

Photographs (clockwise) are of an unidentified Georgia family in the early part of this century; a boy and his new calf received through the extension program of the USDA; the Castleberry family of Auraria, Georgia, in 1900, seated in a wagon hitched to an ox.

Photographs are from the African-American Family History Association, Inc. and the "Vanishing Georgia" Collection, Georgia Department of Archives and History.





## VARIATIONS ON A THEME: The Rockefeller Commission Report

*Ed. note: From the moment of its publication last October, the report of the Commission on the Humanities has been the subject of discussion and debate at scholarly meetings throughout the country. The findings of the thirty-two-member Commission, sponsored by the Rockefeller Foundation, have also been reviewed and commented upon in many newspapers, magazines and scholarly journals.*

*Acting on the assumption that most of Humanities' readers have either read the report (published in paperback by the University of California Press and entitled *The Humanities in American Life*) or something about it, we have chosen to excerpt from two NEH-related symposia which focused on the Commission's "highest priority": the humanities in elementary and secondary education.*

*One symposium was held during the November meeting of the NEH Council; the other took place during the annual meeting of the state humanities councils shortly thereafter.\* The speakers are independent scholars and teachers unaffiliated with the Endowment. Their excerpted remarks address the first of what the Commission sees as seven major needs for the eighties:*

*"The highest priority is to improve the quality of education in our elementary and secondary schools. Our schools must prepare young people for competent and informed participation in community life and for the greatest possible degree of fulfillment in private life. These are not possible without the humanities. Through the humanities one acquires not only literacy but conceptual, critical and aesthetic capacities as basic as literacy itself. One learns to value cultural tradition and change, active citizenship and private contemplation. Our society must not deprive its children of this educational foundation as the average age of the population increases and many institutions become preoccupied with the needs of adults." (The Humanities in American Life, p. 20)*

*\*A transcript of the full proceedings appears in Federation Reports, 15 S. 5th Street, Minneapolis, MN 55402.*

### Sara Lawrence Lightfoot

... As I read the Commission's messages of dismay and pessimism about the declining state of public education for our nation's young people, I was struck by how our schools echo the upheavals and uncertainties our society is currently facing.

More than serving as mirrors of major social dilemmas, schools have historically been the stage on which societal battles have been waged and dramatically fought.

As Diane Ravitch vividly portrays in her book, *The Great School Wars*, public schools have been the most vulnerable and malleable institutions in American society. They have served as the arena for expressions of social change and resistance among the citizenry and provided visibility and voice to minority and powerless groups excluded from other avenues of protest.

Ravitch tells a story of historical battles for inclusion waged by New York City's Italian and Irish immigrants in the early nineteenth century who wanted their children to learn to read and write but, more importantly, wanted them to become effective and responsible American citizens.

Reverberations of the early great school wars have been heard in the more contemporary struggles over community control, desegregation, busing, bilingualism, and biculturalism. The battles express a primary tension of an increasingly pluralistic society, on the one hand, a persistent wish to hold onto one's past, traditions and roots and, on the other hand, a clear demand for participation in the mainstream forward-reaching constructions of the future.

... It is interesting that these tensions are also at the base of humanities education. Here too we find a focus on cultural traditions and historical perspectives at the same time that attention is given to active and critical citizenship, a commitment to present and future realities.

... I have decided to center my remarks on the beginnings of training and development in the humanities because much of my own research has been concerned with the learning and socialization of young children and I would hope my observations might be better informed in this area. . . .

I give a great deal of weight to the potential efficiency and cumulative impact of beginning the processes of disciplined thinking and creative exploration at an early age. I think it is essential to form good habits early, before the inhibitions and fears of age set in, when students are more likely to be malleable and responsive to the difficult challenges of training in the humanities.

My remarks will touch briefly on three major issues of elementary education; one, the structures and processes of the curriculum in humanities education; two, the development and nurture of teachers; and three, schooling as only one part of humanities education. . . .

The Commission's report underscores three major levels of learning that ought to be integrated into the humanities curriculum, "training in expository, critical, and aesthetic skills with a firm factual base in cultural traditions."

Training in the humanities demands a more diverse, complex approach to learning, one that permits entry into the process of learning from a variety of angles. Certainly the basic skills of literacy are essential to the humanities, but the elaborated modes of humanities exploration offer more possibilities for participation.

A child, reluctant to confront the written word, can enter classroom life through the more comfortable modes of dance or music. Or the curious young historian can be inspired to literary expression through a wish to tell the story he has uncovered with vivid detail. There is therefore the possibility for a more inclusive, pluralistic exchange within the very substance of humanities education.

Classroom environments should be places that encourage and reward collective action, responsibility towards the group, selflessness and charity. They should also be places where children are encouraged in self-reflection, criticism of group norms, occasional withdrawal from community life, even private fantasy and day dreaming.

These are often experienced by teachers and children as conflicting and difficult tensions, but in classrooms where I have observed this public-private co-existence, I have noticed their cyclical interdependence, their yin-yang relationship.

It is almost as if the requirements of collective behavior provide room for and a context within which individuality and privatism can

*"Critical thinking is the most basic skill. We are having a real struggle in public education with the skills which simply provide us with the capacity to do that kind of thinking."*

—Harold Reynolds, Jr.  
Maine Commissioner of Education  
Member of the Commission on the Humanities

flourish; likewise, that chances for autonomous even irreverent antisocial expression do not necessarily breed chaos, but rather provide cathartic release for the demands of social life.

Good teaching involves not only pushing the boundaries of intellectual and technical skills but also expanding the horizons of a child's sense of place and participation in community life.

Teachers are central figures in humanities education, but they are at a disadvantage. The low status of teachers has a negative impact on their ability and inclination to offer rich educational experiences to children.

Custodial duties, mindless supervisory tasks, and bureaucratic paperwork must be cleared away to allow space and energy for "real" teaching. Classes must be small enough

humanities in schools will be an evolutionary, not a revolutionary, process.

It is likely to be painfully slow, laborious and undramatic, not like the explosion of interest and excitement in science and math following Sputnik. By its very nature humanities education is a human enterprise, requiring more than learning quick facts and posing facile solutions.

We cannot speed it up, put it in overdrive, or accelerate to climb the steep hills. We must endure the tough, hard-won premises on which education in the humanities stands. It is built on intellectual, social and psychological processes that require long-term commitment, personal challenge and the redefinition of cultural and economic priorities. . . .

If we are to move beyond the question of

*"One of the most critical things that goes on in the state of Maine for the health of the body politic and the citizenry in general is the opportunity to participate in the development of their own schools. We call it local control. Oftentimes it is odious in the way it actually operates. Oftentimes democracy is odious in the way it operates."*

—Harold Reynolds, Jr.

so that individual student voices, needs, and temperaments can be distinguished and attended to by teachers.

More important I think is the recognition that teachers need to be enriched and enlivened by intellectual and professional experiences that take them beyond the limiting boundaries of their classrooms. Those whose primary job it is to nurture and stimulate inquiring young minds must themselves be offered rewards and nurture. . . .

In order to increase collegiality and mutual support among faculty, schools will have to provide more opportunities for co-teaching, encourage collective curriculum development and redefine status hierarchies between administrators and teachers. . . .

The inevitable distortions of power and authority that come with living in a world full of children must be tempered by more authentic and productive interactions among adults.

. . . The intellectual and psychic growth of teachers will inevitably have repercussions on their confidence, risk-taking, and creativity in approaching the humanities. . . .

Unless the general public, researchers, and academicians begin to recognize, value and reward teachers as knowledge-bearers and interpreters of culture, the profound and articulate proclamations of researchers and theorists will remain at the distant rhetorical level.

. . . Education must be seen more broadly than schooling. If we expect schools to accomplish all that is inadequate and left undone by other social and cultural institutions, then we will be sorely disappointed.

This is not to say that schools should not be held responsible for the broadened definitions of literacy including critical thinking, analytic skills, philosophical and moral questioning. It is to say that this broadened, more complex agenda cannot be accomplished among the several institutions involved in child rearing.

I end . . . with a word of caution. We must all expect that even with the greatest efforts and increased resources, the development of

mere survival and work towards an education that will permit students to thrive and contribute to an increasingly diverse and complex society, then we will have to tolerate the slow, steady, but unyielding pace. . . .

### Steven Marcus

. . . I imagine that there are not many people who would disagree with the assertion that secondary education in America is in a bad way.

Accordingly, the Commission puts as its "highest educational priority for America in the 1980s" a dramatic improvement in the quality of our elementary and secondary schools. . . .

At the same time, it is duly critical of the "back to basics" tendencies in secondary education, if those skills are imparted "simply as a means for economic and social survival" and insists quite properly that functional literacy is a means towards "higher intellectual and civic purposes. . . ."

Yet even as it makes these recommendations, it acknowledges still further difficulties that stand in the way of dramatic improvements of our system of secondary education. Chief among these are the circumstances of our teachers.

"The low status of the teaching profession. . . ." the report states, "is a national disgrace and an obstacle to improving education in the schools. Teachers of the humanities in particular are often held in low esteem. . . ."

In one 1976 survey, college senior majors in education ranked fourteenth and fifteenth out of sixteen fields in both the verbal and math SAT scores. Moreover, it is no news that the requirements for certification tend toward the scandalous.

"Something is radically wrong with our system of certifying teachers," the report states, "when it virtually excludes people with Ph.D.'s in academic fields and forces prospective teachers in their undergraduate years to reduce the number of courses they take in the disciplines they will be teaching."

. . . My response to this set of dismal repre-

sentations is essentially twofold. First, it is a familiar sorry story; we have all heard it told in one version or another before.

Second, I am not sure that setting the improvement of the quality of secondary education in America as the highest educational priority for the 1980s or throwing, however thoughtfully, a good deal of money at the problems of secondary education or even succeeding in persuading the Department of Education to define critical thinking as one of the basic skills that provide the foundation for advanced skills of all kinds will achieve or come near achieving what is hoped for, imagined and aspired toward in this earnest report.

What I am trying to say as a literary critic is that the Commission Report's diagnosis seems to me incommensurate with the recommendations that are proposed. The diagnosis is overwhelming on the one hand. The recommendations do not achieve the same balance.

I am not against trying but I wish to register my skepticism. That skepticism is grounded in my sense of the historic character of secondary education in America.

We have never had anything in this nation that resembled the great national systems of secondary education that were instituted in Continental Europe in the nineteenth century. These systems were in one measure or another consequences of the French Revolution. They were created by the bourgeoisie or middle classes as part of their triumphant struggle against the old regime or aristocratic social order.

Among their purposes was the training of the sons of the bourgeoisie for positions in high administration, the law, the organs of the state and the professions. They [these systems] were a means by which the bourgeoisie consolidated its social dominance and reproduced itself socially and culturally. They were also a means of segregating the children of the middle classes from those of the lower social orders.

This is one partial explanation of the circumstances that being a teacher at a gymnasium or a lycee or a schoolmaster in England attained a status and respectability that being a high school teacher in an American public school has never in the generality approached. . . .

Something else did take place here. Whether by conscious decision or not, America decided historically to place its resources in the institutions of higher education. As a result, we



Sara Lawrence Lightfoot

Photography by Morton Broffman



Steven Marcus

do have a genuine national system of higher education which is the best, the most advanced and developed, and despite obvious inequities, the freest and most open system of its kind in the world.

Moreover, as the report itself notes, approximately 50 percent of each cohort of graduating high school students now enters into the system of higher education at some roughly appropriate point in the complex hierarchy. Yet it also notes with a note of dismay that "a majority of students" in higher education in America "need remedial English."

I have two comments to offer on this circumstance. First, it would be difficult to imagine a group of students that amounted to 50 percent of a total cohort that did not contain a substantial percentage that required remedial training. Second, remedial work of this sort has been part of the historical mission of undergraduate education in the United States for a long time.

The difficulty has arisen, in part, from the general unwillingness of American academics to acknowledge that they are engaged in the first two years of undergraduate liberal arts education in what in some considerable parts is remedial work; that this is legitimate, respectable and rewarding activity; and they are doing and will continue in the future to do the work that is not, by and large, done in our high schools. . . .

I started my career as a graduate student teaching freshman English. I got my Ph.D. and became an assistant professor and started teaching graduate courses in English literature and found I was teaching freshman English.

I went on to direct masters' degrees as an associate professor and found I was teaching freshman English. I became a full professor and started directing doctoral dissertations and found when I got the first chapter, I was teach-

*"We would welcome any able teachers with one Ph.D. or more to come to Maine. I will help see they get placed and get as good an opportunity as public schools can provide for the opportunity to teach."*

—Harold Reynolds, Jr.

ing freshman English and when the last chapter came in, I was still teaching freshman English, and my conviction is until the day they retire me, I will be teaching freshman English and that is an absolutely appropriate fundamental duty and part of my job.

. . . In recent years an awareness that this is in fact the case has begun to dawn in the community of university and college instruction and . . . the atmosphere has been improved in the degree that such candor prevailed.

I believe that the Commission is correct in its severely negative diagnosis of the quality of education in our elementary and secondary schools . . . On a national agenda of educational priorities, the schools must occupy a prominent place.

At the same time, I am not sanguine about the prospects for successful change in this area. Sometimes it strikes me that nothing short of a cultural revolution is what it would take to bring about the reforms that we all envisage as needful. I do not mean to be discouraging but I am skeptical. . . .

#### Alston Chase

The role of the humanities is to nurture, to cultivate, culture. They do this, or they *should* do this, first by playing a role in the transmission of knowledge from one generation to another; and second, by transmitting *that* knowledge which constitutes the shared values of the society. That is, it is the peculiar role of the humanities to emphasize what it is that we share as a people, not what divides us; to instruct us in our common heritage and timeless interests, not to pander to our individual, or ephemeral whims.

This means emphasis, as the Commission notes, on general education, both in high school and college; but it also means, as the Commission fails to emphasize sufficiently, that there should be more instruction in history, in the chronological development of our institutions, in what used to be called the western Judeo-Christian tradition. It means we should put less emphasis on cultural pluralism; and it most emphatically does not mean, as the Commission suggests, that we should, in order to demonstrate the value of the humanities to the layman, put even more emphasis than there is already on the practical value of the humanities.

It does not mean, for instance, that we should have more courses in philosophy designed for business majors (business ethics, for instance), or courses in writing for accountants.

The by-product of humanistic activity is indeed the acquisition of practical skills, but, just as with the pursuit of happiness, these skills can be acquired only if they are not pursued as ends. To try to sell the humanities as emphasizing the importance of reading and writing skills is like trying to persuade someone to be a surgeon by noting that he will learn how to use a knife. The purpose of teaching the humanities to accountants and businessmen is not to make them better businessmen or accountants; but to make businessmen and accountants better people.

Courses which force us to reflect on what it is to be human, what it is to be placed on this planet in the twentieth century, how we got here, and how our institutions evolved, are good courses, for they do help to preserve the group memory, and in the process, by forcing us to master and reflect on difficult works, teach us skills.

The task for the humanities in the 1980s, therefore, is to concentrate on the transmission of our shared values. Doing this is not easy, however, and faces now one immediate difficulty.

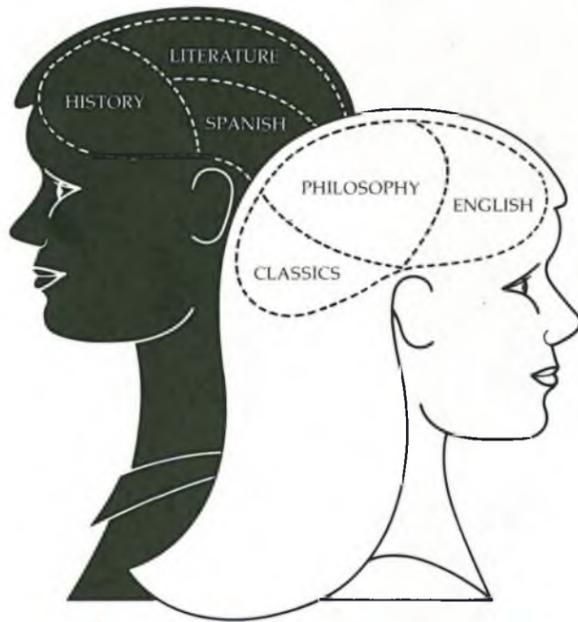
The continuity of humanistic knowledge that existed up until the 1960s has been broken. There is a diminishing number of teachers in our schools and colleges who have had a general education and who are qualified to teach general education, historical or interdisciplinary courses. The problem our educational institutions now face is that of priming the pump. More students should be educated in the core of the humanities, but we do not have the teachers to teach them and we may not have the teachers to teach the teachers. Solving *this* problem is, I think, the first task that we must undertake.

*"A school person in public education feels always very much like Alice through the Looking Glass—you are running all the time just to stay in place. There are increasing pressures everywhere . . . from an incipient Scopes retrial in the state of Maine to the usual budget problems."*

—Harold Reynolds, Jr.



Alston Chase



# Elementary and Secondary Education

## A clear purpose

Surrounded as I am by historians at the Endowment, I'm careful what I say about ways to improve education. And with good reason. How many of the 107,000 elementary and secondary schools can say they are better than they were two decades ago? Paradoxically, it seems that those schools nearest to the nation's centers of wealth, power, or culture are the weakest. In New York, for example, fewer than half of the children graduate from high school.

In education, it is the present, not the future that should shock us.

The reasons for the unsteady state of education are reported to be inflation, migration, poverty, and a birth rate that seems to cause schools as much trouble when declining as when ascending. In this context, what can the Endowment contribute to elementary and secondary education? The answer is straightforward: improve classroom teaching in the humanities.

"The great demand of the day," said a 1915 report of the American Historical Association, "is for teachers who have themselves inhaled the breadth of enthusiasm and who have knowledge, skill and force." The report continued, "No one knows better than the members of this Committee how hard it is to have adequate knowledge and to combine with

knowledge an unfailing supply of interest and courage."

The Endowment makes no grants for courage, but can do much to strengthen teaching and curriculum in literature, languages, history, and other fields of the humanities.

The elementary and secondary program has emerged gradually over the past ten years, and was given separate designation in 1975. Although always a small slice of the Endowment budget, it has had notable successes. E&S grants played major roles in establishing the Lincoln Center Institute, the Bay Area Writing Project, and teacher institutes at numerous colleges including Dartmouth, Purdue, and Hollins. In addition, grants have aided school districts in humanities curriculum development and have encouraged collaborations between schools and other educational organizations. The well-known National Humanities Faculty is supported primarily by NEH grants.

A modest budget allows for no fantasies of messianic rescue but does permit some first-rate curriculum work that brings together school teachers and university scholars. The best of this work takes hold at the level of the individual school, where the children are. There can be no more important task for the Endowment than helping to infuse elementary and sec-

ondary schools with fresh intellectual stimulation. Teachers and parents hunger for schools that have respect for children's learning. Students thrive in schools that respect their deep need to develop competence.

The humanities are central to this quest. It is through history that young people begin to locate themselves within the complex webs of human culture. It is through literature that the child explores the emotional and intellectual meaning of personal identity. It is by language one clarifies and expresses the private and public experience of being human. All of these are tasks for the classroom.

By promoting public discussion of this central role of the humanities, by providing traction for exemplary programs, and by building new bridges between elementary and secondary subjects and the universities, the Endowment enacts a special role not pursued elsewhere. I expect the importance of this role will increase as the nation takes a sharper look at schooling.

—Francis Roberts

*Mr. Roberts, director of the Elementary and Secondary Education Program at NEH, came to the Endowment last winter after six years as president of Bank Street College. Prior to that, he was superintendent of schools in Stonybrook, New York.*

## Second language becomes second nature

Eight-year-old Allegra Cramb has begun to dream in Spanish.

This wouldn't be remarkable for a resident of Mexico City or San Juan, but Allegra is an English-speaking native of San Diego. She had never uttered a word of Spanish until she entered public school a little more than two years ago.

Allegra is one of more than 850 students currently enrolled in a San Diego school program which uses foreign languages as a device for teaching basic subjects like mathematics, art and reading.

This "immersion" program, so-named because children are completely immersed in a second language during the school day, is the largest of its kind in the United States. It was

begun three and a half years ago through a grant provided by NEH to identify concepts and values in the humanities through foreign language instruction. Children are expected to become bilingual and bicultural in six to seven years.

"In immersion programs, you don't study the language itself but the subject content," says Harold Wingard, founder and director of the San Diego bilingual program. "Language is the means to the end, rather than the end in itself as in traditional language instruction programs."

Though immersion programs generally aren't well known yet in the United States, the concept is hardly unprecedented. Wingard got the idea for the San Diego curriculum a full dec-

ade ago during a sabbatical in Montreal, where hundreds of thousands of English-speaking children have been immersed in French since the mid-1960s.

At an elementary school there, he saw "native speakers of English using French, and I couldn't tell they weren't native French speakers," recalls Wingard, a foreign language specialist. He was so "thrilled" that he immediately set about planning his own program.

Wingard introduced his immersion program at two elementary schools with instruction in Spanish, a language chosen because of San Diego's burgeoning Hispanic population. The school system now offers the immersion program in Spanish at three grade schools and one high school, and also offers French at an



San Diego teacher Kathleen Stark shows primary-grade English-speaking students how to use puppets with which they will begin to learn French by enacting a story in the new language. Children who enter the program in kindergarten through second grade all receive instruction in Spanish or French. They become bilingual and literate in a second language within five or six years.

elementary level.

Not content with the current curriculum, Wingard eventually wants to supplement it with a more exotic language, probably Japanese—a “logical choice,” he says, considering the voluminous trade with the island nation coming through the port of San Diego.

Children who enter the program in kindergarten through second grade receive all instruction in Spanish or French. When these children reach grade three, they receive about 10 to 20 percent of their instruction in English in order to bolster native reading skills, which they have picked up during the first two years simply by exposure.

On a typical day, notes Alva Rivera, a second-grade instructor, everything from the pledge of allegiance to show and tell to creative art work is done in Spanish or French.

Those children entering the program in grades three through seven take a slightly different tack, studying about half their subjects in English. Courses taught in the foreign language tend to be those involving manual activities like physical education or crafts.

What does Wingard hope to achieve through this kind of pedagogy?

“The main goals are that these kids acquire the same things that they would in any other program. In addition, they become bilingual and literate in a second language” within about five or six years.

“Most adult American have difficulty imagining what it would be like studying school subjects through a language other than English,” notes Wingard.

“But children don’t have any problem. They simply accept that this is the way it’s done.”

Wingard says the school system hires only

bilingually proficient teachers able to “ease students into the new language and to make sure that meaning is clear.” As instruction progresses, he adds, the teachers “constantly” monitor to make sure students perform at expected levels.

Though standardized tests show “immersed” children may lag slightly behind their normal counterparts in English reading ability through the second grade, they usually equal or surpass children in regular schools within the next year.

But Wingard believes the program eventually will imbue the students with “Renaissance qualities,” giving them a broad view of their place as individuals in the world and teaching them to “contribute more to society.”

It may take a lifetime to assess such qual-



Mela-Smith Krush, a Spanish “immersion” teacher in the San Diego city schools, shows her pupils how to use gestures to illustrate a story. San Diego’s bilingual schools have become magnet schools that have spurred voluntary desegregation. Many San Diego parents have begun improving their own communication skills by attending one-night-a-week “immersion” foreign language courses.

ities, but preliminary studies do show these children scoring better than average in tests measuring creativity and ability to accept people from other cultures.

The local community appears strong in its support for the program, which has become part of the San Diego school desegregation plan. All the “immersion” schools have become magnet schools, designed to spur voluntary desegregation.

Classes include an ethnic mix designed to mirror the ratio of majority to minority students in the district as a whole.

Beverly Cramb, Allegra’s mother, faced strong family opposition when she transferred her daughter to the bilingual program from a prestigious private school, but she’s never been sorry.

“I couldn’t be more pleased,” she says, noting her daughter’s “uncanny” leap in language ability. “It’s an experience I would pay thousands for, but I’m getting this for my tax dollar. It’s quite incredible.”

Mrs. Cramb notes that bilingual children also show a “measurable edge” in problem-solving tests because “they can look at things in a global way, and solve problems in a variety of manners.”

Willie Harris, whose ten-year-old Timothy has begun his second year of Spanish, sees a more practical benefit in the program. “It may be to his advantage to know a second language in looking for a job someday,” he says. “Plus, it’ll be good if we can all communicate better.”

Many San Diego parents have begun improving their own communication skills by attending one-night-a-week “immersion” courses in the foreign languages.

“A lot of the kids go home and speak Spanish to each other,” notes Rivera, “and of course the parents usually can’t figure out what they’re talking about, so it motivates the parents to learn more Spanish themselves.”

Rivera recently took her class on a picnic, and adult passers-by were amazed at the “blonde-haired girls chattering away” in Spanish.

“The kids started talking to them in Spanish,” Rivera adds, noting the children seemed bewildered when the adults didn’t respond in kind. “At first they didn’t seem to realize that not everyone speaks a second language.”

—Francis J. O’Donnell

Mr. O’Donnell is a Washington journalist.

“Intercultural Language School Humanities Program”/ Harold Wingard/San Diego Unified School District, CA/ \$60,787/1976–81/Elementary and Secondary Education Program

# Making Connections Through American Studies

Max Lerner once quipped that he wrote the two-volume work *America as a Civilization* because he couldn't help it. "Whenever I have tried to chip off a fragment—on American government, on liberalism, on foreign policy, on morals—I found that it lost some of its meaning when torn from the rest."

Secondary school teachers from forty-eight states and two European countries have come to share Lerner's view. And they are zealously reassembling for their classes fragments of American civilization with the help of methods and materials they explored at two five-week summer workshops in Muncie, Indiana. The workshops are part of a project to inject high school curricula with the interdisciplinary approach and techniques of American studies.

Joseph Trimmer, associate professor of English at Ball State University and co-director of the Project for American Studies in the Secondary Schools, says that the program was intended to help offset fragmentation in secondary school curricula, a result of the many



upheavals that rocked classrooms two decades ago.

"During the sixties we threw a hand grenade into the curriculum and blew it into little pieces," said Trimmer. Invoking creativity, many educators replaced staid, "irrelevant" formulas of surveys and classics with something called "the phase elective."

Phase electives do offer a flexibility in scheduling that was impossible with the old year-long courses. But Trimmer, citing the course, "Ethnic Diversity as Represented in the Cleveland Yellow Pages," thinks that electives have gone to extremes.

Marilyn K. Stickle, director of Ball State's Resource Center for Public School Services, who conducted a lab in teaching strategies at the Indiana workshops, feels that the American studies approach "doubles learning power." She cites research demonstrating that elementary school students retain much more information than do high school students as testimony to the value of the unified curriculum.

"High school students go from talking about the heart, to talking about the civil war, to talking about field hockey," Stickle said. "But how do we remember? With associations. A totally integrated learning approach that examines a topic through many disciplines—art, history, literature, the social sciences—helps the student make many more associations. That means retention."

The widespread complaints that students do not remember what they have been taught, that they leave high school ill-prepared either for work or for further study, and that they take with them no coherent sense of their own culture led Trimmer and Anthony Edmonds, associate professor of American history at Ball State, to design the American studies project. With NEH support the co-directors brought teachers to Ball State for a concentrated course in American studies coupled with a lab in teaching strategies.

In addition to helping teachers give their students a fuller understanding of American culture, Trimmer and Edmonds hoped to put them in contact with other dedicated educators, involving people from all over the country in a cooperative effort between universities and secondary schools. They also sought the support of local administrators in order to have a significant impact on secondary curriculum.

Thus, teams, rather than individuals, participated in the American studies project. Each teacher, after an intensive four weeks of American studies content, methodology and philosophy, was joined by two teammates, a public school administrator (or state curriculum consultant) and a university professor. Each team drafted a plan to bring American studies to the high schools in their state.

Some of the classroom units which the teachers developed during the workshops are now programs of study in high schools across the country. Some are team-taught, after the Trimmer-Edmonds model. Many involve cooperative teaching with staffs of local museums and historical societies. All draw on several disciplines and tap many resources which seldom appear in high school classes: original maps and documents, buildings, cultural institutions, archaeological digs.

Two of the teacher participants in the workshop, Wayne King of Baltimore, Maryland, and Kevin Kelly of Fairfax, Virginia, have expanded the team-teaching approach to include their students. King's students at the Baltimore City School for the Arts are organizing a day of activities to introduce Kelly's eleventh-graders to the Baltimore community. The field trip, one activity in a unit on family and immigration in America, will show the Virginia students how a community has attempted to maintain its ethnic identity and still be a part of a modern city.

High school teachers spent a day at Connor Prairie Pioneer Settlement, role-playing American pioneers in Indiana. The teachers would later use role-playing to teach American studies to their students.



Later, the Virginia students will host a field trip to Washington, D.C.

King, whose curriculum has been so successful that he feels it was instrumental in his promotion to social studies chairman for the new School for the Arts, called the workshop "my most important education experience in thirteen years of teaching."

The workshop was a different kind of career catalyst for Suzanne Danielson, reading specialist in Tarrytown, New York, who, after her return from Indiana, came to resemble the description of "the American studies scholar" that Gene Wise wrote in an *American Quarterly* article: "a single mind grappling with materials of American experience, and driven by concentrated fury to create order from them." Add "for students of all ages and ability levels" in Danielson's case.

"I was a burned out teacher," said Danielson. "I had already arranged a year's leave of absence before I attended the workshop. I had planned to finish my doctor's degree."

But Danielson couldn't find time to work on her degree during the year's leave. She was too busy constructing American studies units and introducing them in five schools in her district—as a volunteer.

During the year, Danielson would go to school administrators, discuss with them her ideas about using the local architecture, biography, archaeology and literature to teach students about American culture, and offer to work

with a teacher and class for five weeks or six or two, depending on what was needed. She took seventh-graders to excavations where they watched archaeologists and spoke with them about Native American culture and about what "things in the ground" could tell them of colonial American history. She helped a junior English class in Ossining, New York, grasp the difficult concepts of transcendentalism by bringing in guest speakers who had written about Thoreau and about Ossining during the 1840s.

Danielson and the other first-year project participants conducted 125 regional workshops sharing with thousands of colleagues the formula for giving students a broad base of knowledge that will help them assimilate the bits and pieces of information they are likely to encounter in increasingly specialized college courses and in the world away from the classroom where there is no syllabus or lesson plan to impose order. Teaching other teachers how to use American studies is a more fruitful effort than working to change curricula mandated by state departments of education, according to Rodney Allen, university member of the Florida team and professor of social studies education at Florida State University. "Teachers are essentially the curriculum," says Allen, whose team is hoping to conduct a workshop for teachers in Florida, Georgia and Alabama based on the Trimmer-Edmonds model.

The workshops gave the American studies project national exposure. Hearing of its suc-

cess, the Fulbright Commission asked the co-directors to include ten teachers from France and Germany in the second summer's workshop as part of the Commission's interest in improving overseas education in American studies.

For Trimmer, one of the most gratifying results of the American studies project is the cooperation it has fostered between university and secondary school educators. "It changed my whole notion of teaching . . . I never realized how much could be accomplished when you establish a reciprocal relationship between secondary and higher education," Trimmer said.

It is always difficult to measure true accomplishment in the classroom, that is, how well students think and express their thoughts. Are they more curious, more self-sufficient in the pursuit of knowledge, better able to analyze and order different pieces of experience? But at least through American studies, Trimmer feels, students can begin to connect the events, issues, legends, and artifacts that form American culture and perhaps even discover—the holy grail of the adolescent quest—where they fit in.

—Linda Blanken

Ms. Blanken is managing editor of *Humanities*.

"Project for American Studies in the Secondary Schools" | Joseph Trimmer | Ball State U., Muncie, IN | \$212,020 | 1979-81 | Elementary and Secondary Education Program

## History begins at home

"The . . . historian is like the giant of the fairy tale. He knows that whenever he catches the scent of human flesh, there his quarry lies," wrote historian Marc Bloch. But many, if not most, secondary school students, for whom history goes hand in hand with a dreary textbook, do not appreciate that doing history is, and ought to be, the tantalizing hunt of tracking down people in the past.

To make history come alive in the classroom, some school systems are concentrating first on local history, taking their students outside the classroom, and introducing them to primary sources. The NEH-sponsored projects summarized here have common goals and techniques: they bypass conventional textbooks; they draw upon the resources of the community—museums, libraries, civic organizations, archaeological finds, old houses, manuscript collections; they insist that students write about history from first-hand experience.

Each project also includes curriculum development and in-service teacher training workshops, and each is designed to serve as a model that other communities can adapt to suit their own needs and resources.

—In rural Ponagansett, Rhode Island, high school students worked at an excavation site

under the supervision of Brown University's Public Archaeological Laboratory, searched deeds at the Town Hall, and learned how to make maps. At other schools in the state students researched eighteenth- and nineteenth-century Providence neighborhoods, learned about the Depression by reading old newspapers, traced Jewish community institutions, and studied Rhode Island maritime history.

—At the Queens Museum, in Flushing Meadow Park (also the site of Shea Stadium), fourth-graders study history and learn about their environment via a scale model of New York that was the city's exhibit at the 1964 World's Fair. The Panorama, 180 feet long by 100 feet wide, shows every river, street, bridge, park and highway, as well as each of the city's more than 840,000 buildings. The children first find their own neighborhoods, which they can then understand within the context of the vast city; then they learn about road building, water supply, landmarks and community history.

—Ypsilanti, Michigan, founded along old Indian trails in 1823, and the home of the Willow Run factory that produced the World War II B-25 bomber, boasts a historic district of more than sixty square blocks—one of the largest in the country. The Ypsilanti Public Schools are

working with Eastern Michigan University and a host of local historical and community organizations, from public library to chamber of commerce, on a community-centered study of history that reaches out to students from the first through the twelfth grades.

—In Newton, Massachusetts, just outside Boston, elementary and secondary school students do local history at Allen House, the home of Nathaniel T. Allen, a prominent nineteenth-century educator and founder in 1853 of the West Newton English and Classical School. He administered Horace Mann's Model School and was a reformer who advocated, and practiced, co-education and racial integration and the cultivation of writing by keeping journals. Allen House, now being restored, is the repository for a manuscript collection that includes diaries of nineteenth-century students and teachers, financial records, and letters from such figures as Charles Sumner, William Lloyd Garrison, Frederick Douglass, Booker T. Washington and Lucy Stone. For students working at Allen House—whether they research the Abolition Movement in Newton, reconstruct the daily life of a student at the Classical School or actually work on restoring the house—the study of American history is richer when it is rooted in the social and educational history of their own community.

All of these programs make the point that schoolwork that begins at home stretches the historical imagination of young people.

—Barbara Delman Wolfson

Ms. Wolfson is a Washington editor and historian.

"Rhode Island and Its New England Neighbors" | Natalie Robinson | School One, Providence | \$77,788 | 1979-80 | "Human Scale" | Charlotte Forbes | The Queens Museum, Flushing, NY | \$46,593 | 1979-80 | "A Model for a Community-Centered Study of History" | Judith White | Ypsilanti Public Schools, MI | \$89,000 | 1980-82 | "The Allen House, Local History, and the Newton Public Schools" | Henry Bolter | Newton Public Schools, Newtonville, MA | \$27,654 | 1980-81 | Elementary and Secondary Education Programs



Ed. note: The annual meeting of state humanities councils was held in Indianapolis last November. Humanities asked one of the delegates in attendance to give us his impressions of the meeting.

He hailed from Chicago, the pleasant-faced man in the tweed sportcoat and designer jeans, standing outside the ballroom of Indianapolis' Hyatt Regency Hotel.

"What do you think of the meeting?" he was asked.

He sipped white wine from a plastic cup and looked around at the swirl of delegates identifying themselves as part of the annual conference of the National Meeting of State Humanities Councils. "Well," he said, "it's an interesting collection of people."

"Do you teach?"

He grinned, sheepishly. "Well, not really," he confessed. "I happened to be walking by, saw the reception, and came in. Actually I'm a children's clothing salesman on a swing down through the Midwest."

He had never heard of the National Endowment for the Humanities. State programs in the humanities, as far as he was concerned, were a well-kept secret. The humanities? "That has something to do with how people live, doesn't it?" he ventured. He wasn't alone in his ignorance. An Indianapolis television station dutifully reported that 400 humanists were in town—to observe the arts.

This meeting represented the interests of the fifty-two state and territorial humanities councils and the Federation of Public Programs in the Humanities. And the 400 "mystery guests" who converged on Indianapolis, the "Crossroads of America," for three snowy days in November were, as the salesman observed, an interesting collection of people. An attorney and former Arizona state senator from Phoenix; an Amherst College English professor and regular contributor to *Atlantic*; an editor of a magazine for Mormon women; a Chamber of Commerce official from a small Ohio town; a classics professor from Duke—all brought together because of their active interest and involvement in their respective state humanities councils. For three days they huddled inside the cavernous confines of Indianapolis' futuristic Hyatt Regency and subjected themselves to speeches, discussions, planning sessions, politicking, and late-night conversations.

Delegates talked about cultural pluralism, government relations, council publications, oral history, public policy programs, how grant funds should be divided up between large states and small. They pondered whether for the humanities these were the best of times or the worst—or maybe somewhere in between.

Political discussions frequently touched on the misdirected opposition to the humanities from some fundamentalist religious groups. University of Chicago church historian Martin Marty pointed out that these groups originally intended to attack the secular humanist movement, not the humanities. He urged humanists to explore definitions for humanism and the humanities and to re-examine the questions that the humanities ask.

Richard Lyman, president of the Rockefeller Foundation, and Gaines Post, executive director of the Rockefeller Foundation's Commission on the Humanities, provided convention delegates another provocative topic of conversation with their presentation of the Commission's report *The Humanities in American Life*. They pointed out that the implications of the Commission Report for state humanities committees were "broad, complex, and inexhaustible."

Lyman and Post were particularly con-



## STATE OF THE STATES: *The View from Indianapolis*

cerned that the state councils get involved with what the Rockefeller panel saw as the highest educational priority for America in the 1980s: a dramatic improvement in the quality of education in our elementary and secondary schools. They encouraged public discussion of the crucial importance of elementary and secondary education in a democracy.

The discussion continued in several small-group gatherings scheduled for each day of the conference. Helping solve our school's critical problems won't be that easy, a North Dakota school superintendent warned. "The real issue for state humanities program," Burton Nygren pointed out, "is, with our minimal resources, how do we serve the K-12 program?" Nygren, Superintendent of the Grand Forks Public Schools and member of the North Dakota Humanities Council, characterized most of the 90,000 elementary and secondary schools in this country as complex bureaucracies with resources far beyond what a state humanities committee could provide. "There isn't a legislature in this country not taking care of elementary and secondary education," the North Dakota school administrator said.

What schools may need instead of only more money, NEH administrator Geoffrey Marshall observed, are "discussions among the public about what the public wants the schools to do." Nygren and others agreed.

"Any time two humanists agree," Martin Marty remarked in his wise and witty address the second night of the conference, "there's reason to break up the meeting." One area of lively discussion concerned the concept of cultural pluralism. In a luncheon address earlier in the day, Carlos Cortez, a historian at the University of California-Riverside, took off his jacket, rolled up his sleeves, and proclaimed "Diversity Is! It's not something we choose; it's something we address."

Alston Chase, a philosopher turned Montana rancher, contended that "The task for the humanities in the 1980s is to concentrate on the transmission of our shared values." He called for more instruction "in history, in the chronological development of our institutions, in what used to be called the western Judeo-Christian tradition. It means we should put less

emphasis on cultural pluralism . . ."

Martin Marty welcomed the discussion but looked for a synthesis. He warned his fellow humanists they faced a "tyranny of false alternatives if we think we have to choose between one culture and many cultures."

Marty also outlined what he saw as two contrasting interpretations among convention delegates of where the humanities are today. Some seemed to believe the humanities are in chaos. Once there were the good old days, but today—in the face of declining enrollments in colleges and universities across the country, the calcified academic job market, challenges from conservative religious groups and budget-conscious lawmakers—the times are bleak.

The other interpretation—which Marty himself shares—sees the humanities in an "inchoate state." The humanities, he explained, have not fully carved out that "zone of inquiry" that makes for greater visibility.

Whether the humanities are in chaos or inchoate is not the type of question sure to entice such representatives of the general public as the salesman from Chicago; what might be of interest, however, was the smorgasbord of programs state councils throughout the country are funding. A state-wide forum on economic justice in North Carolina, for example, where business people, labor officials, philosophers, historians, and social scientists grappled with such knotty issues as income distribution, race relations, labor/management relations. Or a humanist-in-the-legislature experiment in Washington State; in Iowa, humanities programs in the hospitals for both patients and staff; in Missouri, a program on the black female in American culture.

"I'm going to sit on a West Texas mountain and not talk to anybody for a week," a Texas delegate remarked after the three-day surfeit of convention conversation. He didn't really mean it though. For him and all the state council people who met in Indianapolis, it was back to home base, back to where the humanities seem to be thriving—perhaps because, to use the salesman's words, the humanities really are involved with "how people live."

—Joe Holley

Mr. Holley is the editor of *The Texas Humanist*.

# PROGRAM SUMMARIES

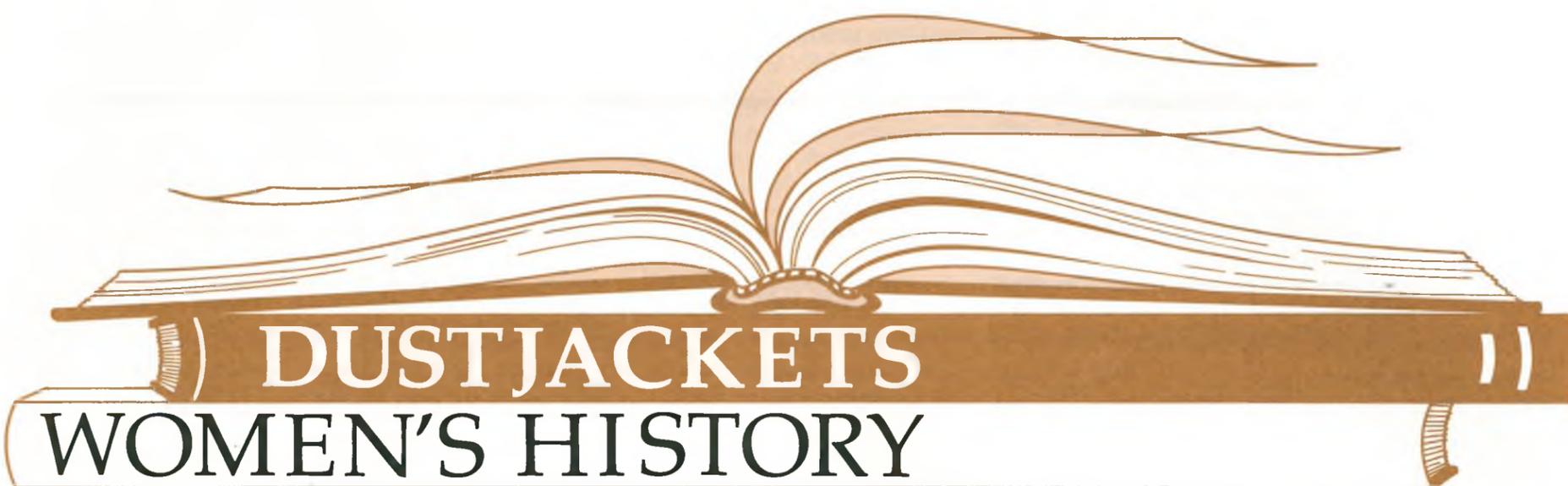
The Endowment supports a variety of activities in the humanities, principally through grants in response to open application. Some applications for certain specialized grants are by invitation. A brief description of the NEH programs offering grants in FY 1981 is listed below. A fuller description of individual Endowment programs is available on request from the Public Affairs Office, Mail Stop 351, National Endowment for the Humanities, Washington, D.C. 20506.

## APPROPRIATIONS

The Congress has appropriated a total of \$140 million for NEH grant making and \$11.3 million for NEH administration for fiscal year 1981. The grant funds include \$106.5 million for general program grants, \$24 million for Challenge Grants, and \$9.5 million for matching private gifts made in support of projects recommended by the National Council on the Humanities. Federal fiscal year 1981 runs from October 1, 1980, though September 30, 1981.

Program description	Estimated range of funding and number of awards FY 1981	Eligible applicants	Contact at National Endowment for the Humanities, Washington D.C. 20506
<b>EDUCATION PROGRAMS</b>			
<b>Elementary and Secondary Education</b> —Support the development and application of improved approaches to the teaching of literature, languages, history, and the other humanities in elementary and secondary schools		Elementary and secondary schools and school systems, colleges, universities, other educational organizations	Assistant Director Elementary and Secondary Education Mail Stop 202 Same as above
<b>Extended Teacher Institutes</b> —Enable teachers to join school-centered institutes in humanities curriculum and faculty development under the direction of leading scholars and experts from schools and universities	Annual grants range from \$25,000 to \$75,000 or occasionally higher		Same as above
<b>General Projects</b> —Support planned programs which strengthen humanities teaching or curriculum development in individual schools or which promise application in many schools	One- to three-year grants range from a few thousand dollars to \$200,000		Same as above
<b>Higher Education/Individual Institutions</b> —Support the design, testing, implementation, and evaluation of curricular programs to strengthen teaching of the humanities in individual colleges and universities		Two- and four-year colleges, universities, nonprofit technical schools, professional colleges, and other post-secondary and post-graduate institutions	
<b>Consultant Grants</b> —Provide consultant assistance in planning new courses and teaching programs	From \$800 to \$6,000 to fund up to 150 grants for as long as two years		Program Officer Consultant Grants Mail Stop 202
<b>Pilot Grants</b> —Enable institutions to test and evaluate new courses and teaching programs on a pilot basis	From \$10,000 to \$50,000 to fund up to 60 grants for as long as two years		Program Officer Pilot Grants Mail Stop 202
<b>Implementation Grants</b> —Introduce a new or make extensive revision in an existing humanities teaching program in the curriculum	From \$60,000 to \$500,000 to fund up to 20 grants for as long as two years		Program Officer Implementation Grants Mail Stop 202
<b>Higher Education/Regional-National</b> —Promote the development, testing, and dissemination of imaginative approaches to the teaching of the humanities at many institutions		Colleges and universities, nonprofit academic and professional associations and organizations	Assistant Director Higher Education/ Regional-National Mail Stop 202 Same as above
<b>Humanities Institutes Grants</b> —Enable faculty from various institutions to collaborate in developing humanities curricula on particular topics	Up to 21 awards ranging from approximately \$50,000 to \$300,000		Same as above
<b>Curriculum Materials Grants</b> —Support the development, testing, and dissemination of imaginative materials useful to the teaching of the humanities	Grants ranging from \$10,000 to approximately \$350,000 for 35-40 awards (average \$90,000)		Same as above
<b>General Projects in Higher Education</b> —Support other collaborative projects designed to improve the teaching of the humanities	Grants ranging from approximately \$10,000 to \$350,000 for 25-30 awards (average \$90,000)		Same as above
<b>FELLOWSHIPS AND SEMINARS</b>			
<b>Fellowship Programs</b>			
<b>Fellowships for Independent Study and Research</b> —for scholars, teachers, and other humanists, to undertake full-time independent study and research	Maximum stipends of \$11,000 for six months or \$22,000 for twelve. If funding permits, approximately 300 awards will be made overall in this and the following category	Individuals	Program Officer Fellowships for Independent Study and Research Mail Stop 101
<b>Fellowships for College Teachers (Independent)</b> —for teachers in two-year, four-year, and five-year colleges and universities which do not have means to support advanced study and research, to undertake programs of general study, studies related to their courses, or research projects	Maximum stipend of \$11,000 for six months or \$22,000 for twelve. See above	Individuals	Program Officer Fellowships for College Teachers (Independent) Mail Stop 101
<b>Summer Stipends</b> —for college and university teachers and other humanists, to provide support for two consecutive months of full-time independent study and research	Stipends: \$2,500; 265 awards	Individuals. College and university teachers must be nominated by their institutions; others apply directly to the Division	Program Officer Summer Stipends Mail Stop 101
<b>Seminar Programs</b>			
<b>Residential Fellowships for College Teachers</b> —for teachers at undergraduate and two-year colleges to participate in academic-year seminars directed by distinguished scholars at designated universities—and to undertake personal study and research over and beyond the seminar work	Maximum stipend of \$20,000 for nine or twelve months. Approximately 65 fellowships will be awarded, for tenure in seven seminars	Individuals	Program Officer Residential Fellowships for College Teachers Mail Stop 101
<b>Summer Seminars for College Teachers</b>			
a) <b>Participants</b> —for teachers at undergraduate and two-year colleges, to participate in eight-week summer seminars directed by distinguished scholars at institutions with libraries suitable for advanced study	Approximately 120 seminars, enrolling about 1,440 teachers. Stipends are \$2,500	Individuals. Applications are submitted to the seminar director	Program Officer Summer Seminars Mail Stop 101
b) <b>Directors</b> —for scholars at institutions with libraries suitable for advanced study, to design and direct summer seminars	120 seminars. Grants range from \$45,000 to \$60,000	Institutions	Same as above
<b>Fellowships for the Professions</b>			
<b>Fellowships in the Humanities for Journalists</b> —for full-time practicing journalists to spend an academic year at the University of Michigan or Stanford University studying the humanistic dimensions of their professional interests	There will be 24 fellowships awarded, twelve by each university. Stipends for 1980-81 are \$18,000	Individuals apply to the fellowship institutions	Program Officer Profession's Program Mail Stop 101
<b>Summer Seminars for the Professions</b> (practitioners in business, labor, law, journalism, medicine and other fields of health care, public administration, and school administration)—to participate in four-week summer seminars directed by distinguished humanists	Approximately 22 seminars. Stipends are \$1,200 plus travel allowance	Individuals apply to the seminar director	Same as above
<b>Summer Seminars for Professional School Teachers</b> (law-school teachers and teachers in medical and other schools of health care)—to participate in four- to six-week summer seminars directed by distinguished humanists	Two seminars for law-school teachers, four for teachers in schools of medicine and other health care. Stipends range from \$1,250 for four-week seminars to \$1,875 for six	Individuals apply to the seminar director	Same as above

<b>Fellowship Support to Centers for Advanced Study</b> —to provide opportunities for scholars in the humanities to undertake study and research and to exchange ideas with scholars in other fields at centers for advanced study	Support level varies, providing stipends for from one to seven fellows at a small number of centers	Independent centers for advanced study, research libraries, and other equivalent institutions. Individuals apply to the centers	Program Officer Centers for Advanced Study Mail Stop 101
<b>PUBLIC PROGRAMS</b>			
Support projects using the resources of the humanities to provide insight, information and perspective on the history and culture of American and foreign societies for the general, adult public			
<b>Media Humanities Projects</b> —Encourage and support the highest quality film, radio and television production for national and regional broadcast and distribution to a broad adult audience; must involve direct collaboration between humanities scholars and seasoned producers, writers and directors	Grants may range from \$5,000 to \$1,000,000; there will probably be no more than 80 awards	Nonprofit institutions and groups, including public television and radio stations	Assistant Director Media Projects Mail Stop 403
<b>Museums and Historical Organizations Humanities Projects</b> —Develop interpretive exhibits and programs using cultural and historical objects that draw upon the past for insight and perspective in presentations to the public. Courses of Study (formerly Learning Museums) now funded through this program	Grants may range from \$5,000 to \$200,000; there will be approximately 250 awards	Museums, historical societies and other nonprofit organizations and institutions that have collections or resources to present interpretive exhibits and programs.	Assistant Director Museums and Historical Organizations Projects Mail Stop 402
<b>Libraries Humanities Projects</b> —Encourage public interest in libraries' humanities resources and stimulate their use through thematic programs, exhibits, media, publications, and other library activities. Learning Libraries now funded through this program	Grants may range from \$5,000 to \$200,000; there will be approximately 40 awards	Nonprofit libraries or library-related agencies serving the adult public may apply: public libraries, academic and special libraries; state, county and regional libraries and associations; multi-state library associations and library schools	Assistant Director Library Projects Mail Stop 406
<b>RESEARCH PROGRAMS</b>			
<b>Research Resources</b>			
<b>Conservation and Preservation</b> —Support for the dissemination of information on improved cost-efficient conservation techniques and for model projects for training of conservators, for microfilming, for regional planning for preservation and conservation of books, manuscripts, and other archival materials	Support ranging from \$10,000 to \$50,000 for about 7 projects	Institutions, nonprofit professional associations and societies	Assistant Director, Research Resources Program Mail Stop 350
<b>Organization and Improvement Projects</b> —Make research collections at national, state, and local levels more accessible; develop standards for organizing both print and non-print collections	Support ranging from \$1,500 to \$50,000 per year for 60 or more projects	Institutions	Same as above
<b>Research Materials</b>			
<b>Research Tools and Reference Works</b> —Support the creation of research tools and reference works important for scholarship in the humanities and for general reference: e.g., dictionaries, encyclopedias, atlases, linguistic grammars, descriptive catalogues, and data bases	Support ranging from \$1,500 to \$250,000 per year for more than 50 projects	Institutions, nonprofit professional associations and societies, individuals	Assistant Director Research Materials Program Mail Stop 350
<b>Editions</b> —Support the preparation of editions of documents and works from all fields in the humanities	Support ranging from \$2,000 to \$100,000 for more than 35 projects	Institutions, nonprofit professional associations and societies, individuals	Same as above
<b>Translations</b> —Support the creation of annotated translations into English of primary and secondary documents and works significant to the humanities	Support ranging from \$2,000 to \$75,000 for more than 50 projects	Institutions, nonprofit professional associations and societies, individuals	Same as above
<b>Publications</b> —Provide support to publishers for publication subvention of manuscripts resulting from NEH grants and, on a limited basis, for works whose preparation was not previously aided by the Endowment	Support ranging from \$3,000 to \$10,000 for approximately 50 projects	Commercial and nonprofit presses, publishing houses	Same as above
<b>General Research</b>			
<b>Basic Research</b> —Supports research projects, often longer-term and collaborative, in all fields of the humanities	Up to 60 awards for grants ranging from \$5,000 to \$100,000 or more	Institutions, educational organizations, individuals	Assistant Director General Research Program Mail Stop 350
<b>Research Conferences</b> —Support gatherings of scholars whose purpose is to discuss and advance research in a particular topic or field	Grants up to \$10,000 for approximately 40 projects	Institutions, educational organizations, individuals	Same as above
<b>State, Local, and Regional Studies</b> —Support research that fosters the understanding of culture and customs of regions and communities	Up to 40 awards for grants averaging \$40,000	Institutions, historical societies, educational organizations, individuals	Same as above
<b>Intercultural Research</b> —Aid programs of scholarly organizations which provide grant support to humanities scholars researching the history and culture of foreign societies	Grants up to \$500,000 for about 5 regrant programs	Nonprofit professional associations and societies	Assistant Director Intercultural Research Program Mail Stop 350
<b>SPECIAL PROGRAMS</b>			
<b>Challenge Grants</b> —Improve the financial situation of the nation's cultural institutions and enable them to continue or expand their humanities programs; institutions must match each Federal dollar with at least three dollars in new or increased donations from non-Federal sources	Grants range from \$2,000 to \$1.5 million in multi-year totals (generally three-year grants); the number of new awards is estimated at 100-150	Cultural institutions whose work is in the humanities	NEH Challenge Grants Mail Stop 800
<b>Program Development</b> —for experimental projects that test new approaches to humanities programming or new types of grant support	Awards range from \$5,000 to \$300,000 and will probably fund 50-60 projects	Nonprofit institutions and groups	Assistant Director Program Development Mail Stop 401
<b>Science, Technology and Human Values</b> —Jointly administered with the National Science Foundation to support projects which bring humanistic resources and perspectives to bear on important issues in science and technology	Awards ranging from \$20,000 to \$250,000 will fund approximately 15-20 projects	Nonprofit institutions and groups	Coordinator, Program of Science, Technology and Human Values Mail Stop 104
<b>Youth Projects</b> —Support experimental out-of-school humanities projects for large groups of young people under the direction of experienced professionals in the humanities and in youth work	Awards ranging from \$2,500 to \$200,000 will probably fund 100-150 projects	Institutions or organizations	Youth Programs Mail Stop 103
<b>Youthgrants in the Humanities</b> —Support humanities projects developed and conducted by young people: educational projects, humanistic research, media presentations, and community programs	Small awards from \$500 to \$10,000 will fund as many as 100 projects	Institutions or individuals	Youth Programs Mail Stop 103
<b>Special Projects</b> —Support activities which do not fall within other NEH categories but which represent important ways of extending public understanding of the humanities	Awards ranging from \$10,000 to \$500,000 will probably fund 20-30 projects	Nonprofit institutions and groups	Deputy Director Special Programs Mail Stop 307
<b>STATE PROGRAMS</b>			
For humanities projects of interest and usefulness to the citizens of each state; operated through volunteer citizens' committees in each state	Each state group receives a minimum of approximately \$300,000 per year, for granting to in-state applicants	Committees in compliance with Endowment authorizing legislation; local groups apply to the committee in their state	Director Division of State Programs Mail Stop 404
<b>OFFICE OF PLANNING AND POLICY ASSESSMENT</b>			
<b>Planning and Assessment Studies Program</b> —Support studies and experiments designed to collect and analyze data—including information about financial, material, and human resources—which help assess the status of important sectors in the humanities. Explorations of significant trends or emerging issues in the humanities are also encouraged, along with the design, testing, and implementation of analytical tools for evaluation and policy analysis	Awards normally range from \$3,000 to \$100,000 supporting about 10 projects	Institutions, associations, individuals	Assistant Director Planning and Assessment Studies Program Mail Stop 303



# DUSTJACKETS WOMEN'S HISTORY

*Ed. note: All of the books mentioned in this article are the result of work supported by NEH. They do not, however, represent a complete bibliography of women's history books or even a complete list of work about women supported by Endowment funding.*

In the last ten years the women's studies movement has met with growing academic recognition. In many disciplines, academic writers are discovering areas of research never before examined, and are reinterpreting traditional scholarship by posing new questions that center on the experiences and perceptions of women.

Women's history is at the center of women's studies scholarship. As female students of literature, the arts, and the social sciences have learned that women historically have been ignored as subjects of study in their respective fields, they have also discovered that women have been omitted from historic writing generally. It therefore follows that recent major works on women are either formal histories or are informed by historical thinking. Characteristically, they are concerned with bringing to light new sources to provide a balanced view of women's contributions to American life.

Mary Ryan's *Womanhood in America* provides a survey of the roles women have occupied in American society from Colonial times to the present. To develop her thesis that the social and economic systems have maneuvered women into roles they neither chose for themselves nor could escape from, Ryan makes generalizations about all three centuries of women's history: the Colonial period when women did have autonomy; the nineteenth century with its restrictive "Cult of True Womanhood"; and the twentieth century in which women are simultaneously trying to be domestic, maintain femininity, and hold down outside jobs. By looking at women's history with the intention of separating cultural attitudes from actual behavior, Ryan is the first historian to attempt a comprehensive survey revealing women's actual experiences.

In *Liberty's Daughters*, Mary Beth Norton takes issue with Ryan and other historians who view the Colonial period as a "golden age" in which women had equal status in the home, engaged in paid work, and enjoyed a sense of self worth. Instead, Norton argues that strictly defined sex roles were observed in Colonial America and that women were considered inferior. By analyzing private writing found in women's diaries and letters—widely scattered sources never before examined in this way—Norton concludes that the American Revolution, like all wars, was the social force that altered the experiences of women who filled roles vacated by men. Norton's study challenges

conventional periodization which views preindustrial America as a good time for women.

The effect of industrialization on the lives of the first generation of American women to enter the work force in numbers is the subject of Thomas Dublin's *Women at Work*. He provides a history of the beginning of the textile industry in Lowell, Massachusetts, in the period between 1820 and 1860, and describes the community life of women workers who left farm for factory. In Dublin's view, these women were active agents against some of the demands of industry as evidenced by their attempts to organize and protest against long work hours. By interpreting demographic as well as traditional sources, Dublin traces the decline of working conditions and wages as immigrant workers began to replace Yankee women.

While social historians mainly are concerned with providing accounts of the lives of large groups of American women, scholars are also investigating the lives of individuals for insights relevant to women of similar circumstances. Bell Gale Chevigny's *The Woman and the Myth* includes collected writings by Margaret Fuller, the nineteenth-century feminist and author, accounts of Fuller written by her contemporaries and later critics, and new biographical material written by Chevigny. A major task for Chevigny was to correct harsh misconceptions about Fuller which had originated with her contemporaries and prevailed for over a century. What Chevigny achieves is a sympathetic portrait of a woman whose intellectual power is not perceived to be incompatible with her sexuality.

Until the publication of *The Maimie Papers*, authentic first-hand accounts written by prostitutes were almost non-existent. From 1910–1922, Maimie Pinzer, a former prostitute, corresponded with Fanny Quincy Howe, a high-born Bostonian. This book chronicles Maimie's half of the correspondence. Her early life was filled with bitter family fights, struggles against venereal disease which led to the loss of an eye, and a winning battle against morphine addiction. By the time she met Mrs. Howe, Maimie was trying to lead a respectable life, an aspiration eventually achieved, but not without an occasional backward glance: "Respectability too often means a cheap room with cheap surroundings," she comments. The observation offers an insight into why Maimie had preferred prostitution to factory work.

In her preface to *Literary Women*, Ellen Moers writes: "If ever there was a time which teaches that one must know the history of women to understand the history of literature, it is now." Moers claims literature as the only intellectual field to which women historically have made consistent and important contributions. For her, the realities, the dailiness, of

women's lives provide a legitimate framework for talking about traditions among great women writers. Moers's book is not a tightly constructed chronology of literary criticism, but instead moves thematically as she proves women's shared concerns about such things as motherhood, physical beauty and money. The kinds of female characters they create and the esteem women writers feel for one another are part of the tradition Moers uncovers.

Several major reference works have appeared recently that are themselves examples of fine scholarship on women and will undoubtedly stimulate future work. *Women in American Music* compiled by Adrienne Fried Block and Carol Neuls-Bates is a bibliography which identifies sources of information about women musicians, and lists and briefly describes published classical music written by women. In their introduction the compilers provide a survey of the history of women in music, pointing out the barriers that have typically faced women who have aspired to professional careers.

While *Women in American Music* reveals sources about women in one particular field, *Women's History Sources* brings to light primary materials about women who have contributed to all aspects of American culture. The significance of this work can be appreciated in light of the fact that the search for women's records has been a priority for modern historians of women who believe Mary Beard's warning that without documents there can be no history.

The essays in *Notable American Women: The Modern Period* clearly incorporate current women's history scholarship. The volume is a biographical dictionary of 442 American women who died between 1951 and 1975. Editors Barbara Sicherman and Carol Green, with the help of consultants, selected the final entries from a preliminary list of 4,000 names, and provided contributors with criteria for approaching the lives of women. While many of the subjects had national reputations in numerous fields, some were chosen for their significance to women's history—those who worked for women's rights or entered fields formerly hostile to women.

The biographies examine the reasons why a woman chose a particular way of life, and note the pattern of her career. They take into account the influence of mothers as well as other family members and friends, and the effects of family responsibilities on a woman's career. These qualities add special distinction to a book that also exhibits the high standards one expects to find in a reference work: essential information, reliable bibliographies, and accuracy.

—Barbara Haber

*Ms. Haber is Curator of Printed Books and Radcliffe Scholar at the Schlesinger Library.*

## A Women's History Sourcebook

*Women's History Sources* comes at an important time for women's studies. During the last decade the field has matured, its growth marked by an abundance of books and articles, scholarly conferences and college courses, and by the appearance of scholarly journals and bibliographies. A recent survey by the National Women's Studies Association shows some 20,000 women's studies courses in 1979-80 with more than 325 institutions offering programs in the field (there were 112 in 1974).

With the publication of *Women's History Sources*, the details of 18,026 collections of primary sources in American women's history have become accessible to scholars. The two-volume work—the index is a separate volume—describes collections, many never before nationally cataloged, which represent the holdings of almost 1,600 repositories ranging from local public libraries and small historical societies to the Library of Congress.

With the maturing of women's studies came a growing awareness by scholars that much of women's experience has been concealed from history. When records of women's lives and accomplishments do exist, they are often held in little known or uncataloged collections, or lie undiscovered among family papers or in the records of organizations.

Setting out to identify and record such collections, the staff of *Women's History Sources* found many "hidden women," those whose deeds do not appear in the national press or in biographical compendia. Mary Tolles, a Claremont, New Hampshire, farmwife probably would not be found in conventional annals of New Hampshire history. But Tolles kept diaries in the 1870s, describing the daily work of the men in the family and detailing her own routine of cooking and keeping house. Her diaries, belonging to the Claremont Historical Society, are described in *Women's History Sources*.

The guide also leads scholars to new information about major figures; for example, it lists 113 repositories holding letters or papers by or about Eleanor Roosevelt. It calls attention as well to women's papers in collections with titles that do not indicate their presence: correspondence with Angelina and Sarah Grimké in the Theodore Weld papers; material significant for women's labor historians in the holdings of

the U.S. War Manpower Commission.

"The great manuscript search," as adviser Anne Firor Scott christened the project, was accomplished in a little over three years, beginning in 1975 when the Social Welfare History Archives at the University of Minnesota undertook the project. The staff, under the direction of Andrea Hinding, first defined the universe to be surveyed—more than 11,000 manuscript repositories. Each received a letter asking what collections they held of relevance to women's history. The definition was broad, including papers of individual women, records of organizations with women members or focusing on concerns of importance to women, state and local government records that include information on women, collections of the papers of families or of individual men which offer material on women's lives, and oral history and photograph collections.

Some 7,000 libraries and archives responded to the initial request; approximately 2,000 had pertinent collections. Each of these was sent questionnaires, the basis—after further research and checking—of the final entries.

Twenty fieldworkers traveled as modern day circuit riders to every state except Alaska and Hawaii, visiting collections too massive for their own staff to inventory (the Library of Congress, the National Archives), or too small to have the services of a librarian or archivist. Fieldworkers found, read, and reported on hundreds of collections, often searching through attics and basements. Their work was reflected by almost 30 percent of the entries in *Women's History Sources*.

These volumes will advance research in many fields. Historians of women's role in American religion, for example, will discover here the archives of a great number of religious orders; they will also find clergy, deaconesses, missionaries, and saints, and the records of 200 organizations of churchwomen. *Women's History Sources* will also be a valuable tool in the important effort to incorporate women's history into college surveys of American history.

Judy Garodnik, editor-in-chief of books at R.W. Bowker, the publisher of *Women's History Sources*, calls the work "a publishing landmark for reference books." She also sees it as a model for future surveys of manuscripts in specific



Photograph courtesy of Merrimack Valley Textile Museum

subject areas.

For many involved, the search itself was an experience in consciousness raising. Custodians of documentary collections throughout the country, believing at first that they had "nothing on women," looked at their holdings in a new way and found a remarkable range of materials. There are still gaps, however, as some institutions did not respond or provided incomplete listings. The missing collections await the supplements that are planned. Hinding hopes that publication will stimulate response, that once the book is "read and used and understood," more librarians, archivists, and individuals will see the importance of identifying and recording the primary source materials of women's history.

—Carol Hurd Green

Ms. Green is coeditor of *Notable American Women: The Modern Period*.

"Women's History Sources Survey" (Andrea Hinding/U. of Minnesota, St. Paul/\$130,932/1977-79/Research Resources

"A remarkable assemblage."

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## NOTABLE AMERICAN WOMEN THE MODERN PERIOD

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# Nearest Grant Application Deadlines



Please note: Area code for all telephone numbers is 202.

	Deadline in boldface	For projects beginning after
<b>DIVISION OF EDUCATION PROGRAMS</b> —Myron Marty, Acting Director 724-0351		
Elementary and Secondary Education—Francis Roberts 724-0373	<b>April 1, 1981</b>	October 1981
Higher Education/Individual Institutions		
Consultant—Janice Litwin 724-1978	<b>March 1, 1981</b>	June 1981
Pilot—James Jones 724-0393	<b>April 1, 1981</b>	October 1981
Implementation—Lyn Maxwell White 724-0393	<b>June 1, 1981</b>	January 1982
Higher Education/Regional-National—Blanche Premo 724-0311	<b>July 1, 1981</b>	January 1982
<b>DIVISION OF PUBLIC PROGRAMS</b> —Martin Sullivan, Director 724-0231		
Humanities projects in:		
Libraries—Thomas Phelps 724-0760	<b>July 15, 1981</b>	January 1, 1982
Media—Stephen Rabin 724-0318	<b>July 10, 1981</b>	January 1, 1982
Museums and Historical Organizations—Cheryl McClenney 724-0327	<b>July 15, 1981</b>	January 1, 1982
<b>DIVISION OF STATE PROGRAMS</b> —B.J. Stiles, Director 724-0286		
Each state group establishes its own grant guidelines and application deadlines; therefore, interested applicants should contact the office in their state. A list of those state programs may be obtained from the Division of State Programs.		
<b>DIVISION OF FELLOWSHIPS AND SEMINARS</b> —James Blessing, Director 724-0238		
FELLOWSHIP PROGRAMS—Maben Herring, 724-0333		
Fellowships for Independent Study and Research—David Coder 724-0333	<b>June 1, 1981</b>	January 1, 1982
Fellowships for College Teachers—Karen Fuglie 724-0333	<b>June 1, 1981</b>	January 1, 1982
Summer Stipends for 1982—Mollie Davis 724-0333	<b>October 13, 1981</b>	Summer 1982
SEMINAR PROGRAMS		
Summer Seminars for College Teachers—Dorothy Wartenberg 724-0376		
Participants	<b>April 1, 1981</b>	Summer 1981
Directors	<b>July 1, 1981</b>	Summer 1982
Residential Fellowships for College Teachers—Morton Sosna 724-0376	<b>November 9, 1981</b>	Fall 1982
Fellowships for the Professions—Julian F. MacDonald 724-0376		
Fellowships in the Humanities	<b>March 2, 1981</b>	Fall 1981
Seminars for the Professions	<b>April 13, 1981</b>	Summer 1981
Seminars for Law and Medical Teachers	<b>March 2, 1981</b>	Summer 1981
Centers for Advanced Study—Morton Sosna 724-0376	<b>February 1, 1982</b>	Fall 1983
<b>DIVISION OF RESEARCH PROGRAMS</b> —Harold Cannon, Director 724-0226		
General Research Program—John Williams 724-0276		
Basic Research	<b>April 1, 1981</b>	January 1, 1982
State, Local, and Regional Studies	<b>March 1, 1981</b>	October 1, 1981
Archaeological Projects—Katherine Abramovitz 724-0276	<b>October 15, 1981</b>	April 1, 1982
Research Conferences—David Wise 724-0276	<b>September 15, 1981</b>	January 1, 1982
Research Materials Programs—George Farr 724-1672		
Editions	<b>October 1, 1981</b>	July 1, 1982
Research Tools and Reference Works	<b>October 1, 1981</b>	July 1, 1982
Publications—Richard Koffler 724-1672	<b>May 15, 1981</b>	October 1, 1981
Translations—Susan Mango 724-1672	<b>July 1, 1981</b>	April 1, 1982
Research Resources—Margaret Child 724-0341	<b>June 1, 1981</b>	April 1, 1982
<b>DIVISION OF SPECIAL PROGRAMS</b> —Carole Huxley, Director 724-0261		
Challenge Grants—Steve Goodell 724-0267		
Applicant's Notice of Intent	<b>March 15, 1981</b>	
Formal Application	<b>May 1, 1981</b>	Fall 1981
Program Development/Special Projects—Lynn Smith 724-0398	<b>July 15, 1981</b>	December 1981
YOUTH PROGRAMS—Marion C. Blakey 724-0396		
Youthgrants		
Applicant's Preliminary Narrative	<b>October 15, 1981</b>	May 1, 1982
Formal Application	<b>November 15, 1981</b>	May 1, 1982
NEH Youth Projects		
Major Project Grants—Applicant's Preliminary Proposal	<b>To be announced in April Humanities</b>	
Formal Application	<b>To be announced in April Humanities</b>	
Planning and Pilot Grants	<b>April 15, 1981</b>	October 1, 1981
<b>OFFICE OF PLANNING AND POLICY ASSESSMENT</b> —Armen Tashdian, Director 724-0344		
Planning and Assessment Studies—Stanley Turesky 724-0369	<b>August 1, 1981</b>	December 1, 1981

# RECENT NEH GRANT AWARDS

## Archaeology & Anthropology

**American Federation of Arts, NYC;** Wilder Green: \$22,430. To produce a definitive exhibition on the painted pottery of the Mimbres, a prehistoric Indian people who lived in what is now southwestern New Mexico from the 6th to the 12th centuries. *PM*

**American Federation of Arts, NYC;** Wilder Green: \$59,550. To produce an interpretive exhibit of approximately 200 Maori artifacts ranging in date from A.D. 1000 to about 1880. *PM*

**American Hungarian Folklore Centrum,** Bogota, NJ; Kalman Magyar: \$23,650. To conduct a self-study by the Centrum to determine the extent and nature of humanities programs dealing with Hungarian immigrant folk culture needed by the Passaic/Garfield, NJ, community. *PM*

**Center for Southern Folklore,** Memphis, TN; Judith L. Peiser: \$75,000. To support a festival in the Mid-South that will celebrate and interpret through the humanities the region's traditional folklife and ethnic diversity. *AD*

**Field Museum of Natural History,** Chicago, IL; Edward Bedno: \$625,422. To complete construction of a major permanent exhibit, "Marine Hunters and Fishers," based on some 2,500 ethnographic materials from Pacific Northwest Coast Indian and Inuit cultures, which will emphasize cross-cultural comparison of adaptations to the maritime environment. *PM*

**The Fine Arts Museums of San Francisco,** CA; Thomas K. Seligman: \$56,180. To produce a 16mm color film in eastern Sierra Leone or western Liberia focusing on the social and ritual use of art as a vehicle for augmenting power and prestige. *PM*

**Harvard U.,** Cambridge, MA; Jane A. Scott: \$54,366. To prepare for publication three volumes on the excavations at ancient Sardis, the capital of Lydia (western Turkey). *RO*

**Kawerak, Inc.,** Nome, AK; Mary Alexander: \$600,000 OR; \$25,000 G+M. To document the cultural heritage of six Eskimo villages in the Bering Strait region, and to disseminate the information via radio programs and audio-visual presentations and through development of resource material on language, literature, technology and folklore. *AD*

**Maine State Museum,** Augusta; Bruce J. Bourque: \$67,071. To complete the research, interpretive scripts, and design for a permanent exhibit on the cultural development and ecological relationships of Maine's prehistoric and early historic populations—Indians and Euro-Americans—to the close of the Indian Wars. *PM*

**Minneapolis Society of Fine Arts,** MN; Samuel Sachs: \$34,710 OR; \$44,000 G+M. To support interpretive programs about "The Vikings" exhibit to be shown in Minneapolis in 1981, including lectures, films, and publications on various aspects of Viking cultural history. *PM*

**Museum of African American Art,** Santa Monica, CA; Samella S. Lewis: \$27,051. To plan two interpretive temporary exhibits on Fijian and black American art. *PM*

**Museum of New Mexico,** Santa Fe; Jeremiah Iowa: \$36,760. To plan the exhibit, "Pueblo Indian Architecture and Town Planning in the Last 100 Years." *PM*

**Museum of Northern Arizona,** Flagstaff; Robert Breunig: \$148,857. To produce two short films to accompany a new, permanent exhibit on Native American peoples of the Colorado Plateau and to be used by other museums and educational institu-

tions serving general audiences. *PM*

**National Council for the Traditional Arts,** Washington, DC; Charles L. Perdue, Jr.: \$18,074. To continue research for an ethnohistory of 160 families displaced by the establishment of Shenandoah National Park, 1924-1936, to result in a book, articles, a symposium, data and transcripts for further research, and ultimately a film. *AD*

**Navajo Tribe,** Window Rock, AZ; Richard G. Heyser: \$1,500. To enable an archivist, an ethnohistorian, and a photographic archivist to appraise and help process the J. Lee Correll Research Collection of information on Navajo Indian culture and history from pre-1900 to the late 1970s. *RC*

**Newberry Library,** Chicago, IL; Henry F. Dobyns: \$80,000 OR; \$40,000 G+M. To research for a book, including maps and tables, the size of Native American tribal populations at the time of European contact and the subsequent demographic history of each tribe. *RO*

**Pacific Science Center,** Seattle, WA; Bill Holm: \$21,692. To plan a major interpretive exhibit of the works of the Kwakiutl Indian leader and master artist Willie Seaweed, which places him in the context of his culture. *PM*

**Research Foundation of SUNY,** Albany; Robert M. Carmack: \$45,800 OR; \$20,000 G+M. To excavate the Quiche-Maya capital of Utatlan in Central America in conjunction with historic and ethnographic studies of preHispanic kinship and domestic life in Quiche society. *RO*

**Riverside Municipal Museum,** Riverside, CA; Raul A. Lopez: \$63,637. To present a multipurpose exhibit of a comprehensive display of native Southern California basketry arranged to demonstrate societal functions, construction techniques, tribal affiliation and native history. *PM*

**The Science Museum of Minnesota,** Saint Paul, MN; Orrin C. Shane, III: \$114,216. To design an exhibit to illustrate and interpret the prehistoric Mississippian cultural development which characterized much of the mid-continent between A.D. 800 and the 17th century. *PM*

**Silvercloud Video Productions, Inc.,** Tucson, AZ; John H. Crouch: \$28,000. To revise a one-hour dramatic script based on the White Mountain Apache myth "Origin of the Crown Dance." *PN*

**State Historical Society of Wisconsin,** Madison; George A. Talbot: \$222,588. To produce and circulate a major traveling exhibit which juxtaposes photographs, documents, oral history and artifacts to examine ethnicity, continuity of tradition, maintenance of cultural identity and memory as processes of family life. *PM*

**Texas A&M Research Foundation,** College Sta.; Frederick H. van Doorninck, Jr.: \$41,674 G+M. To analyze and conserve the hull of an Islamic ship which sunk around A.D. 1025 and was excavated between 1977-1979 at Serce Liman, Turkey. *RO*

**Thames Science Center,** New London, CT; John C. Cook: \$13,361. To plan a permanent interdisciplinary exhibit interpreting the continuing interaction of people and the land in the Thames River Basin of eastern Connecticut. *PM*

**U. of California,** Los Angeles; George R. Ellis: \$139,085 OR; \$80,000 G+M. To plan the first comprehensive exhibit on the traditional Filipino arts, relying on the disciplines of archaeology, ethnography, and art history. *PM*

**U. of Minnesota,** Duluth; George R. Rapp, Jr.: \$4,000. To establish firm dates for the levels of occupation at Troy through the radiocarbon dating of archaeological samples and thus help create a reliable chronology for the eastern Mediterranean in the early and middle Bronze Age. *RO*

**U. of Oregon Museum of Natural History,** Eugene; Alice Carnes: \$30,600. To produce

a permanent traveling exhibit on Native American basketry art, placing the baskets in the environmental and cultural context of the five major native peoples of the region. *PM*

**U. of Wisconsin,** La Crosse; Truman T. Lowe: \$129,361. To locate, identify, collect or duplicate and make available documents, primarily photographic, relating to the history of the Winnebago Indians of Wisconsin. *AD*

**Walters Art Gallery,** Baltimore, MD; William R. Johnston: \$24,630. To produce an interpretive program around the exhibit "Afro-American Arts from the Suriname Rain Forest," including the presentation of music and dance by Suriname Maroons. *PM*

**Washington State Historical Society,** Tacoma; Jeanne E. Engerman: \$5,000. To enable an exhibit of the photographs of Asahel Curtis, recording man and his environment in the Pacific Northwest in the early 1900s, to travel to Alaska, Washington, Oregon, Montana and Idaho. *PM*

**Wenner-Gren Fdn. for Anthropological Research,** NYC; Willa Appel: \$25,832. To plan a program of public performances, symposia and workshops to broaden American understanding of different cultures through theater and ritual. *AD*

## Arts—History & Criticism

**Boston Symphony Orchestra, Inc.,** MA; Raymond G. Hardin: \$1,000. To enable an archival consultant to recommend procedures for the arrangement, description, and storage of historical records documenting the activities of the Orchestra, the Boston Pops, and the educational and musical programs at Tanglewood. *RC*

**Henry A. Bruinsma,** San Jose, CA; \$44,000. To research the role of musicians and artists in Dutch theater in shaping the social, economic, religious and political revolutions resulting in independence for the Low Countries. *RO*

**Collective Black Artists, Inc.,** NYC; George T. Nierenberg: \$240,000. To produce a 90-minute documentary film examining the cultural and social significance, as well as the historical development, of gospel song among the black people of urban America. *PN*

**Concerted Effort, Inc.,** Albany, NY; Carole G. Friedman: \$42,365. To present an interdisciplinary lecture/recital on the music of women composers from Medieval times to the present at 18 conferences of national women's and musicians' organizations and for broadcast on National Public Radio. *AP*

**Danforth Museum,** Framingham, MA; Joy L. Gordon: \$10,000. To plan an exhibit depicting the life and work of Meta Vaux Warrick Fuller (1887-1968), a black woman artist. *PM*

**Film Fund,** NYC; Mary E. Lance: \$59,230. To produce a one-hour documentary on New Deal art projects, exploring the relationship between art and social issues. *PN*

**International Center of Photography,** New York City; Toby G. Quitslund: \$13,715. To plan an interdisciplinary, permanent exhibit of the photographs of Arnold Genthe, one of the foremost photographers of the early 20th century, which will relate his photographs of important people and places to their intellectual, aesthetic, and social context. *PM*

**Museum of Fine Arts,** Boston, MA; Vishakha N. Desai: \$97,335. To develop thematic guides, a handbook and curriculum materials which will place the Museum's Asian Art collection in cultural context upon its reinstallation in renovated galleries. *PM*

**Museum of Science and Industry,** Chicago, IL; David A. Ucko: \$21,215. To plan a permanent exhibit on "The Built Environment"—a historical introduction to architecture, the process and the people involved, design considerations, and its impact on people. *PM*

**Nubia Music Society,** Bronx, NY; Carlos G. Ortiz: \$56,995. To produce a 60-minute documentary film on the life of Cuban bandleader and singer Machito and on the roots of his music. *PN*

**Rochester Area Educational Tele. Assoc., Inc.,** NY; David L. Dial: \$30,000. To develop a script for a one-hour documentary on the work of W. Eugene Smith, an American photographer, as an interpretation of the human condition and social history. *PN*

**Southern Ohio Museum and Cultural Center,** Portsmouth, OH; Jean R. McDaniel: \$13,000. To present interpretive programs, based on the exhibit "Puppets: Art and Entertainment," which will broaden the geographical reach of the original exhibit, bringing the puppetry of their region to audiences in the Appalachian areas of the lower Midwest. *PM*

**Unicorn Projects, Inc.,** Potomac, MD; Ray Hubbard: \$593,714 OR; \$500,000 G+M. To produce a one-hour animated film based on David Macaulay's book, *Castle*, the story of the building and functioning of a medieval castle in Wales and the social conditions of the times. *PN*

**U. of California,** Los Angeles; Jack B. Carter: \$24,557. To plan a major interpretive exhibit of approximately 125 objects of Buddhist art from the 7th to the 13th centuries, concentrating on the art of the trans-Himalayan trade routes. *PM*

**U. of Michigan,** Ann Arbor; Walter M. Spink: \$36,248. To develop curricular materials, including 500 original color slides of great paintings in India, for use in teaching South Asian art. *EH*

**U. of New Mexico,** Albuquerque; Marta M. Weigle: \$15,000. To continue preparing two guides and two analytical histories of government-sponsored programs for Indian, Hispanic, and Anglo folk and fine arts in New Mexico, 1933-1943. *RS*

**WHA-Television,** U. of Wisconsin, Madison; Randall Feldman: \$25,000. To develop a script for a television program about historical preservation, focusing on neighborhoods, main streets, rural communities and single-purpose structures. *PN*

**Whitney Museum of American Art,** NYC; Gail Levin: \$11,335. To plan an interpretive exhibit on Morgan Russell, founder of Synchronism, the first modernist movement in American visual arts. *PM*

**Worcester Art Museum,** MA; Bonnie L. Grad: \$196,349. To implement an exhibit of prints and photographs showing the history of landscape art in France from the Romantic period to 1900, relating it to the city and the countryside. *PM*

## Classics

**Florida State U.,** Tallahassee; Nancy T. de Grummond: \$21,919. To present "Reflections on the Etruscan Mirror," an exhibit of 75 domestic items that increase understanding of the life of women in antiquity. *PM*

**Tulane U.,** New Orleans, LA; H. Alan Shapiro: \$59,173 OR; \$20,000 G+M. To produce an exhibit of 70 Greek vases from the seventh to fourth centuries B.C. from museums and private collections in the South, that will show the mythology, religion and daily life of Classical Greek civilization. *PM*

## History—Non-U.S.

**Center for Strategic & International Studies**, Washington, DC; Michael A. Ledeen: \$45,000. To complete microfilming and development of a guide to the private archives of Count Dino Grandi, foreign minister under the fascist regime in Italy. RC

**Centro de Estudios de la Realidad Puertorriquena**, Rio Piedras, PR; Lerroy Lopez: \$5,000. To support consultant assistance for a data base of historical statistics of Puerto Rico. RT

**Columbia U.**, NYC; Marcia Wright: \$770. To enable an archival consultant to assess the viability of expanding the current archival holdings of the Central Africa Project to create a major research collection focused on Zaire, Rwanda, and Burundi. RC

**Emory U.**, Atlanta, GA; James L. Waits: \$15,000. To install the exhibit, "Danzig 1939: Treasures of a Destroyed Community," and develop companion exhibits on the subject of the Holocaust for both children and adults. PM

**Farrebique-35 Years Later**, Ithaca, NY; William H. Gilcher: \$32,997. To develop a script for a film examining the changes in farming, family life and social structure in a rural French community over the past 35 years. PN

**Film Fund, Inc.**, NYC; Judith Pearlman: \$53,250. To develop a script for a two-hour program examining the Weimar Republic and the collectivism of the Bauhaus. PN

**Institute for Advanced Study**, Princeton, NJ; George F. Kennan: \$22,777 OR; \$20,000 G+M. To support research on the diplomats involved in the Franco-Russian alliance of 1894 and on the results of the alliance in the first World War. RO

**Institute for the Study of Human Issues**, Philadelphia, PA; John M. Chernoff: \$75,000. To complete a two-volume ethnographic survey of the Dagomba people of northern Ghana based on tape-recorded and transcribed lectures by an elder in the society—the first comprehensive study of an African culture in the words of an indigenous scholar untrained in Western methods of inquiry. RO

**Judah L. Magnes Memorial Museum**, Berkeley, CA; Michael H. Halperin: \$58,857. To develop a script from oral histories, extant documents and other written resources for a 2-hour docu-drama of a Polish family who harbored two Jewish children during the Nazi occupation. PN

**Washington State U.** Pullman; Patricia G. Watkinson: \$12,114. To support an exhibit, lecture series, interpretive materials, films and demonstrations entitled "Swords of the Samurai: Japanese Arms and Armor from Northwest Collections," to cover 1000 years of Japanese history. PM

**Robert B. Wheaton**, Concord, MA; \$28,650. To support computer-assisted analysis of over 2000 marriage contracts for a book on household, kinship, and social structure in mid-17th century Bordeaux. RO

## History—U.S.

**Agricultural Heritage Museum**, Brookings, SD; John C. Awald: \$10,000. To plan a major, statewide, permanent interpretive exhibit examining the history of farming and ranching in South Dakota utilizing tangible objects, photographs and historic accounts. PM

**Aldrich Public Library**, Barre, VT; Karen E. Lane: \$55,000. To involve humanities scholars and the public in discussions, workshops, slide-tape presentations, exhibits, films, walking tours, newspaper articles, and displays of library materials on the ethnic heritage and local history of Barre. PL

**American Bar Association Fund for Public Education**, Chicago, IL; Lyman M. Tondel: \$76,000. To continue preparing a three-volume study of the war powers of the President and the Congress. RO

**American Film Foundation**, Santa Monica, CA; Frieda L. Mock: \$57,800. To develop a script for a 90-minute docu-drama on the life of Mary Harris Jones, "Mother Jones," the legendary labor leader whose life spanned 100 years of American labor history. PN

**Balch Institute for Ethnic Studies**, Philadelphia, PA; Mark M. Stolarik: \$23,425. To plan an American social history exhibition using art to convey the impact of immigration during the past hundred years upon both immigrants and the larger U.S. society. PM

**Birmingham Historical Society**, AL; Alice M. Bowsler: \$25,000. To plan a social history project defining the essence of a neighborhood by tracing thematically the historical development of Five Points South, one of Birmingham's first "street-car suburbs." PM

**Boulder Historical Society & Museum**, CO; Sander L. Leanne: \$10,458. To plan interpretive programs at the Walker Living History Ranch near Boulder, a well-documented homestead representative of a late 19th-century high-country ranching lifestyle. PM

**Center for the Study of Filmed History, Inc.**, NYC; Noel A. Buckner: \$244,331. To produce a 90-minute documentary film on the Abraham Lincoln Brigade, 3,200 Americans who volunteered as soldiers and medics in the Spanish Civil War (1936-37) on the side of the Spanish Republic. PN

**Cincinnati Historical Society**, OH; Daniel I. Hurley: \$183,457. To expand a project assisting neighborhood residents in researching their communities' history, in using primary and secondary research materials in local libraries and historical societies, and in developing public programs for a wider audience. PL

**Cine Research Associates**, Roxbury, MA; Richard J. Broadman: \$14,830. To plan four programs about the American city between 1880 and the present, focusing on the built environment, service delivery, and the changing quality of urban life. PN

**City Museum Project, Inc.**, Washington, DC; Earl D. James: \$13,100. To plan a major temporary exhibit of objects, documents, and photographs about the history of the District of Columbia Public Schools between 1865 and 1900. PM

**CUNY**; Herbert G. Gutman: \$255,308. To introduce the new social history to selected community college faculty, stimulating the study of history in the community colleges by opening up new fields and methods of historical inquiry. EH

**Detroit Historical Department**, MI; Solan W. Weeks: \$17,000. To assess how well the Historical Museum's permanent exhibits interpret Detroit's growth and development and to construct a master plan for future exhibits as the Museum expands. PM

**East Bay Negro Historical Society, Inc.**, Oakland, CA; Joe L. Moore: \$7,500. To plan a multi-media presentation providing a pictorial history of black people, especially in California and the West, from the time of Spanish and Mexican rule of California to the present. PM

**Educational Broadcasting Corporation**, NYC; Timothy H. Gunn: \$248,861. To produce and test three segments of a television course on comparative American urban history. EH

**Eleutherian Mills-Hagley Foundation**, Wilmington, DE; Glenn Porter: \$174,237. To produce a social history exhibit of photographs, artifacts, and documents relating to communities of laboring men and women in the American industrial revolution, focusing on the industrial village and the company town from the early 19th to the early 20th centuries. PM

**Ellensburg Public Library**, WA; Alice Yee: \$50,356. To prepare interpretive papers by academic humanists on the cultural development of the Kittitas Valley, 19th century to the present, as a basis for panel discussions, newspaper articles, and radio programs. PL

**Erie Historical Museum**, PA; Charles A. Watkins: \$12,691. To plan interpretive exhibits and programs on PA, local, and Lake Erie maritime history at this newly established Museum. PM

**Fairfax County Park Authority**, Annandale, VA; Brian A. Alexander: \$16,710. To develop a comprehensive exhibit concept and operational prospectus for using the Walney Farm historic site to interpret farm life and agriculture in Fairfax County during the 19th century. PM

**The Film Fund**, NYC; Jeffrey A. Goodman: \$50,728. To develop a script for a 60-minute documentary examining the history of motion picture craft unions in the decades of the thirties and forties. PN

**Grey Art Gallery and Study Center**, NYC;

Robert R. Littman: \$79,085. To produce an outdoor architectural exhibition examining the historical and cultural life of Washington Square and vicinity, 1830 to 1900. PM

**Harrison Township Historical Society, Inc.**, Mullica Hill, NJ; Judy S. Suplee: \$62,479. To produce an exhibit, lectures and workshop, audio-visual presentation, and publications interpreting the 305-year influence of the Religious Society of Friends in southern New Jersey. PM

**Harvard U.**, Cambridge, MA; Michael E. Roberts: \$27,581. To plan permanent and traveling exhibits at the Peabody Museum and several community centers, interpreting the history of Cambridge with historic documentation and archaeological material. PM

**Historic Pensacola Preservation Board**, FL; Linda V. Ellsworth: \$26,255. To plan a permanent introductory exhibit explaining the impact of lumbering and fishing industries on the development of Pensacola and its environs as well as on-site interpretive displays for a turn-of-the-century sawmill and logging train. PM

**Huerfano County Board of County Commissioners**, Walsenburg, CO; Elaine D. Baker: \$50,762. To adapt oral history material on Huerfano County for theatrical presentation along with historical photographic displays in 10 isolated locations with both Anglo and Hispanic heritage. AP

**Hull-House Association**, Chicago, IL; Mary Lynn McCree: \$46,300. To develop a script for a 90-minute documentary film on the life of Jane Addams (1860-1935), examining her family background, reform career and international peace activities. PN

**Indiana U.**, Bloomington; Janet K. Weaver: \$100,000. To develop a statewide network of scholars, trade unionists, and community members for preserving Indiana's 20th-century labor history through oral history workshops, writing clinics, public meetings, interpretive exhibits, and regional labor history pamphlets. AP

**Institute for Social Justice**, New Orleans, LA; Charles Koppelman: \$201,558. To mount public humanities programs—co-sponsored by the Institute for Social Justice and the Association of Community Organizations for Reform Now (ACORN)—explaining the history of social movements for low- to moderate-income people. AP

**Kansas City Museum**, MO; Kathi L. Whitman: \$1,000. To enable a consultant with photographic, archival and conservation experience to make recommendations for the storage, cataloging, and use of the Museum's local history resources. RC

**Kansas State Historical Society**, Topeka; Thomas P. Barr: \$14,946. To plan a revised interpretive program at the Goodnow House historic site in Manhattan, using the life and contributions of Isaac Goodnow, pioneer leader in early statehood, to illustrate the themes of settlement and development. PM

**LeMoyné-Owen College**, Memphis, TN; Miriam D. Willis: \$5,000. To plan a conference for research and writing a book exploring the religion, art, education and business of black life in Memphis and Shelby County (1950-1980). RS

**Maine State Museum**, Augusta; Ron J. Kley: \$16,303. To plan a major interpretive exhibit using a comprehensive collection of American martial shoulder arms dating from WW II to reflect changing philosophies and technologies. PM

**Maine State Museum**, Augusta; Jane E. Radcliffe: \$13,215. To evaluate the interpretive potentials of the Allie Ryan Maritime Collection, including some 6,000 artifacts and documents relating to maritime history, particularly steamboat transportation in New England. PM

**MD Comm. on Afro-Amer. History and Culture**, Annapolis; William L. Calderhead: \$14,066. To plan a permanent interpretive program integrating resources of existing museums and historical agencies with those of the Banneker-Douglass Museum for a Hall of Black American Maritime History. PM

**Massachusetts Audubon Society**, Lincoln; Charles E. Roth: \$13,100. To plan statewide exhibits on the patterns and consequences of land use in Massachusetts, using the Society's network of 16 sanctuaries located throughout the state. PM

**Mid-Mississippi Regional Library Commission**, Kociusko; Richard O. Greene:

\$5,000. To plan programs of independent study and group presentations both serving and using senior citizens in the development of learning packets on local history in five rural counties and their relationship to the nation. PL

**Mountain Heritage Center**, Cullowhee, NC; Clifford R. Lovin: \$11,410. To plan a permanent exhibit on the causes, course, and effects of the Scotch-Irish migration to North Carolina, forming the earliest and largest European population in southern Appalachia. PM

**National Minority Military Museum Foundation**, Oakland, CA; J. M. McCormick: \$18,665. To use historical consultants, museum curators, and exhibit specialists to evaluate the priorities of the Museum which honors the military contributions of minorities in U.S. history. PM

**New York City Landmarks Preservation Comm.**; Kent L. Barwick: \$94,064 OR; \$70,000 G+M. To construct the final exhibit and develop an expanded catalog of the work of Frederick Law Olmsted and Calvert Vaux articulating their design concepts and processes used in the New York City parks; as well as to plan for circulating the exhibit to other cities with Olmsted parks. PM

**NYS Office of Parks and Recreation**, Waterford, NY; Ben A. Kroup: \$19,420. To plan a permanent interpretive facility at the Cannagaro State Historic Site in Victor that will focus on Indian-white relations explored through material, ideological, moral, and aesthetic aspects of Iroquois life. PM

**Ohio State U.**, Columbus; Leila J. Rupp: \$50,000. To research for a monograph and scholarly articles the organizations and ideologies of groups actively involved in the American Women's movement in the post-Second World War period. RO

**Oklahoma Department of Libraries**, Oklahoma City; Gloria A. Steffen: \$29,000. To further disseminate the "Oklahoma Image" exhibit of historical photographs, audio-visual series and materials guide and to assist small public libraries in using them. PL

**Our Lady of the Lake U.**, San Antonio, TX; Susan J. Freiband: \$115,149. To use the unique resources of the Hertzberg Circus Collection in the San Antonio Public Library in outreach programs on the circus—its history, development and significance in the U.S. PL

**Peabody Museum of Salem**, MA; Peter J. Fetchko: \$5,690. To plan an exhibit on the life and work of the 19th-century deepwater sailor—featuring the tools and products of sailors' trades as well as watercolors and sketches from ships' logs and sailors' private journals. PM

**Perspectives International, Inc.**, Washington, DC; Gerald L. Durley: \$35,000. To develop a script for a documentary film examining the role of the historically black colleges and universities in America. PN

**Pierce County Rural Library District**, Tacoma, WA; Ronald J. Manheimer: \$249,855. To conduct seminars, forums, writing and theater projects, exhibits, and audio and video broadcasts for the general public on the relationship between history assembled from individual perceptions and history based on theories of socio-cultural change. PL

**Portland Museum**, Louisville, KY; Nathalie T. Andrews: \$78,960. To develop antebellum history into a curriculum for urban children, through a museum-in-the-school project examining the roles of women and family life, use of transportation, immigration and industrialization in the three decades before the Civil War. ES

**Ramsey County Historical Society**, St. Paul, MN; Virginia B. Kunz: \$34,167. To conduct a year-long self-study of the Historical Society's research and collections and those elsewhere in the community, and to plan public programs for an urban history museum with an audio-visual presentation interpreting the history of Ramsey County and St. Paul. PM

**Regional Conference of Historical Agencies**, Manlius, NY; Alice L.P. Hemenway: \$18,170. To evaluate the Regional Conference of Historical Agencies' services—newsletter, workshops, consulting, and humanities programming—to agencies in northern and central New York State. PM

**Research Foundation of CUNY**; Frank Bonilla: \$177,329. To produce a one-hour bilingual color documentary film on "Operation Bootstrap," the industrialization plan launched in Puerto Rico during the 1940s.

PN

**Residents Arts & Humanities Consortium, Inc.**, Cincinnati, OH; Fred F. Bond: \$20,000. To plan a permanent photographic exhibit, including photo murals, dioramas, slides, and taped oral histories, on the black experience in Cincinnati, 1800 through the 1950s. *PM*

**Rhode Island Black Heritage Society**, Providence, RI; Rowena R. Stewart: \$43,308. To plan a major temporary exhibit and a smaller companion traveling exhibit on the establishment of an urban black community in Providence between 1790 and 1850. *PM*

**Richmond Technical College**, Hamlet, NC; Emily U. Hartzell: \$13,155. To plan usage of the resources of the College library and the local railroad museum to increase public awareness of the history of southern railroading, concentrating on Hamlet and the Sandhills area of North Carolina. *PL*

**Soc. for Preservation of Weeksville & Bedford Stuyvesant History**, Brooklyn, NY; Joan Maynard: \$100,000. To implement exhibits, as well as slide and film programs, that will make available to the public the Weeksville Society's facilities and research findings which deal with local black leaders and Afro-American, local and family history. *PM*

**Southern Regional Council**, Atlanta, GA; Randall Williams: \$15,000. To plan a radio series on the civil rights movement, focusing on activities in five state capitals in the deep South. *PN*

**State Historical Society of Wisconsin**, Madison; F. Gerald Ham: \$22,012. To continue development and processing of this country's most comprehensive archives of unpublished documentation of recent American social movements. *RC*

**State Library of Florida**, Tallahassee; Lorraine D. Schaeffer: \$15,024. To plan a statewide public program on the continuity and diversity of Florida's folk cultural heritage, from the viewpoints of geography, history, migration and settlement patterns, and ethnic cultures. *PL*

**Steppingstone Museum**, Forest Hill, MD; Nancy L. Edwards: \$8,603. To support self-study and consultant help to evaluate the public program goals and to research and interpret the collection of the Museum, whose primary function is to preserve and interpret rural life in Maryland from 1880-1910. *PM*

**Studio Museum in Harlem**, NYC; Mary S. Campbell: \$20,000 OR; \$100,000 G&M. To plan a series of permanent exhibits based on the James Van Der Zee collection of 125,000 photographs documenting life in Harlem (NYC) from 1919-1940 to interpret the cultural history of the community and of black Americans. *PM*

**Sully Plantation**, Annandale, VA; Brian A. Alexander: \$12,605. To develop a permanent program using video and audio disc recordings to provide physically handicapped persons as well as the general public, with a total interpretive tour of the Plantation historic site. *PM*

**Temple U.**, Philadelphia, PA; Daniel J. Elazar: \$75,000. To research for articles and a book explicit and implicit political and philosophical theories in American state constitutions. *RS*

**Thomas Jefferson Memorial Foundation, Inc.**, Charlottesville, VA; William M. Kelso: \$140,000. To excavate slave quarters, slave burial grounds, and manufacturing sites at Thomas Jefferson's Monticello and publish reports, exhibits and on-site interpretation for the mansion's 450,000 annual visitors. *RS*

**U. of Connecticut**, Storrs; George E. O'Connell: \$85,520. To provide booklets, educational materials, courses, conferences, and presentations on the history and philosophy of the Connecticut labor movement for union members and leaders, other working adults, and unemployed and retired workers. *AP*

**U. of Connecticut**, Storrs; Robert Asher: \$170,000. To conduct oral history interviews on 50 years of changing work technology in Connecticut. *AP*

**U. of Hartford**, West Hartford, CT; Edmund B. Sullivan: \$33,585. To plan permanent, long-term rotating exhibits of the J. Doyle DeWitt Collection of Presidential Campaign Memorabilia as a focus for interpreting American political history to the general public. *PM*

**U. of Illinois**, Urbana; Douglas S. Butterworth: \$37,000. To conduct library, archival, and oral history research for an ethnohistory of the "colonias," isolated rural settlements of Spanish speakers in the

Lower Rio Grande Valley of Texas. *RS*  
**Vanderbilt U.**, Nashville, TN; Erwin C. Hargrove: \$10,000. To research for a book of essays the Tennessee Valley Authority, covering its genesis and formative years, its subsequent political and administrative patterns, and an institutional analysis. *RO*

**Washburn-Norlands Foundation**, Livermore Falls, ME; Ethel Gammon: \$13,000. To plan a study examining the interpretive programs of the Norlands Living History Center and outline priorities for developing the site and its resources for interpreting life in 19th-century rural New England. *PM*

**W.E.B. Du Bois Project**, Northampton, MA; Kerry W. Buckley: \$27,777. To develop a script for a one-hour documentary on the life of W.E.B. Du Bois and his emergence from slavery into the struggle for full participation in American life and culture. *PN*

**Western Museum of Mining & Industry**, Colorado Sprng. CO; Peter M. Molloy: \$9,804. To plan a permanent exhibit on the working lives of the settlers of the mining districts in the American West and on the impact of mining technology on their lives and the countryside. *PM*

**WGBH Educational Foundation**, Boston, MA; Midge Mackenzie: \$74,632. To develop scripts for two 90-minute dramas in a proposed series on American regional history exploring the contrasts and similarities between rural and urban communities in the late 19th century. *PN*

**Patricia J. Willard**, Los Angeles, CA; \$55,059. To research and write a manuscript on Duke Ellington, considering both his music and his experiences as a prominent black American and using notes, correspondence, and taped interviews with Ellington. *RO*

**Yale U.**, New Haven, CT; David B. Davis: \$79,101. To research for a book the problem of slavery in the age of emancipation, 1820-1890, focusing on the struggle for emancipation in England, France, and the U.S. *RO*

**Yorktown Bicentennial Committee**, VA; Parke S. Rouse, Jr.: \$18,347. To support a project, related to the bicentennial celebration of the British surrender at Yorktown, exploring the Revolutionary War's consequences. The project will include a bibliography of the Revolution and an interpretive mobile exhibit. *AD*

## Intercultural Studies

**Camera News, Inc.**, NYC; Christine Choy: \$35,265. To develop a script for a 60-minute documentary film examining the history and experience of the Chinese in the Mississippi Delta Region, focusing on acculturation of minorities in American society and race relations among blacks, Asians, and whites. *PN*

**Cayey U. College**, PR; Rafael Aragunde: \$26,803. To prepare conferences, media presentations, and seminars for communities in the central mountain region of Puerto Rico relating the humanities to local history and culture. *AP*

**Columbia College**, Chicago, IL; James R. Martin: \$200,000. To support a comprehensive two-year inquiry into Southeast Chicago, a community of 100,000 persons containing enclaves of most of the ethnic groups that settled in the U.S. industrial communities over the past 100 years. *AP*

**Demonstration Project for Asian Americans**, Seattle, WA; Dorothy L. Cordova: \$180,000. To conduct a two-year program of oral history documentation and dissemination through public programs on Filipino and Korean American communities. *AP*

**Fairbanks N Star Borough Pub. Libr.**, AK; Grace J. Moore: \$62,711. To conduct lectures, panels, and discussions for the general public on women and their contributions to the humanities, specifically dealing with Alaskan women and their contributions to the state. *PL*

**Houston Center for the Humanities**, TX; Fred R. von der Mehden: \$173,654. To research the historical and cultural profile of several of Houston's ethnic communities including Chinese and Japanese, and to provide the resources for a related series of public programs. *AP*

**Schlesinger Library**, Cambridge, MA; Barbara L. Haber: \$250,000. To train teams of public and academic librarians, women's studies scholars, and members of the public from throughout the U.S. in women's studies and program planning. *PL*

**Stanford U.**, CA; John H. Barton: \$26,264.

To do field work in Egypt and Botswana needed to complete teaching materials describing how four different cultures—Botswana, California, China, Egypt—treat legal problems. *EH*

**SUNY, Albany**; Georges V. Santoni: \$93,936. To establish a six-week institute to encourage the creation or improvement of undergraduate courses on contemporary French culture and society in American colleges and universities. *EH*

## Interdisciplinary

**Afro-Amer. Cultural & Historical Soc. Museum**, Cleveland, OH; Thomas J. Watts, III: \$33,591. To plan the first of a series of festivals and exhibits celebrating the achievements of men and women who are black or of black descent, including Russian poet Alexander Pushkin. *PM*

**Amer. Association for State & Local History**, Nashville, TN; George R. Adams: \$98,821. To conduct further seminars to introduce historical agency personnel to work in interpreting history. *PM*

**American Association of University Women**, Washington, DC; Judith S. Ball: \$200,000. To support a nationwide program of conferences, publications, and regional public programs on "Families and Work," using the humanities to create a national dialogue on the values underlying the relationship between families and work. *AP*

**American Swedish Historical Fdn. & Museum**, Philadelphia, PA; Lynn C. Malmgren: \$15,190. To support a self-study to determine the educational value and interpretive potential of the American Swedish Historical Museum's collection and to identify a theme most appropriate for contemporary audiences. *PM*

**Austin Public Library**, TX; Louis C. Hicks: \$10,319. To support self-study and consultant help in planning exhibits and programs for the newly established Carver Museum whose purpose is to collect, preserve, and present information and artifacts related to the lifestyles, culture, and history of the black population in Austin and Travis Counties. *PM*

**Bergenfield Free Public Library**, NJ; Mary J. Doyle: \$14,860. To conduct lecture/discussion/reading programs for the adult public on the humanities as an important factor in our basic thought processes, particularly as they relate to contemporary issues. *PL*

**Boston U.**, MA; Michael J. Feldberg: \$152,119. To support an institute communicating the insights and methods of history, constitutional law, literature, cultural anthropology, and philosophy to college criminal justice instructors and police academy trainers. *EH*

**Central Agency for Jewish Education**, Miami, FL; Shirley S. Wolfe: \$37,515. To conduct public programs on Hispanic and Jewish history, including discussions of music and art, and audio-visual presentations for 2,000 senior citizens of the Greater Miami area. *PL*

**Chatfield College**, Saint Martin, OH; Joan Leonard: \$48,747. To offer two model series of six-week mini courses for the elderly on local social and arts history—one for urban Cincinnati and the other for rural Brown County. *AP*

**Chicago Historical Society**, Chicago, IL; Robert L. Brubaker: \$5,000. To support "Music in Chicago, 1830-1960," which will use life performances, films, and lectures to explore the history of music and musical tastes in Chicago over a period of 130 years. *PM*

**Clark County Community College**, N. Las Vegas, NV; Judith S. Eaton: \$16,100. To conduct a conference on humanities curriculum reform in community colleges. *EH*

**Columbia University-CUNY**, NY; Bernard Beckerman: \$75,779. To support interpretation to enhance the Folger Library exhibit, "Shakespeare: The Globe and the World," emphasizing the relevance of Shakespeare and his contribution to the general public, including diverse communities and ethnic groups. *PM*

**Community College Humanities Association**, Cranford, NJ; Donald D. Schmeltekopf: \$92,620. To incorporate humanities education into the curricula of business and business-related technologies in community colleges. *EH*

**District 1199 Cultural Center, Inc.**, NYC; Moe Foner: \$150,000 OR; \$25,000 G&M. To

expand interdisciplinary programs to help health care employees understand the value of the humanities in their daily lives through conferences, seminars, lectures, and workshops on history, literature, art, photography, and film. *AP*

**Hammond Castle Museum**, Gloucester, MA; Naomi R. Kline: \$100,000. To implement a permanent exhibit exploring the continuing fascination with the Middle Ages, focusing on the imagery of castles as a reflection of cultural history in art, literature, and architecture. *PM*

**The High Museum of Art**, Atlanta, GA; Eric M. Zafran: \$70,993. To present public lectures and other interpretive programs to enhance the exhibit "Shakespeare: The Globe and the World," highlighting the relationship between Shakespeare and art and music. *PM*

**Howard U.**, Washington, DC; Jean-Marie Miller: \$300,000. To facilitate an intensive examination of the culture of the Civil Rights Movement in local areas by disseminating the results of a national conference on the Movement. *AP*

**International Center of Photography**, NYC; Cornell Capa: \$148,000. To study the continuity of black American cultural history in its passage from rural to urban settings through an interdisciplinary approach featuring the photographs of Roland Freeman. *PM*

**International Center of Photography**, NYC; William A. Ewing: \$193,297. To present an exhibit to demonstrate how cultural self-definition is achieved in 19th-century India through the use of the camera by Indian photographers. *PM*

**Maryland Academy of Sciences**, Baltimore; Daniel Zirpoli: \$15,000. To plan a major planetarium presentation incorporating materials from the humanities within the context of science and technology, examining their interaction. *PM*

**Massachusetts Institute of Technology**, Cambridge; Warren A. Seamans: \$25,023. To present an exhibit of 17th- and 18th-century scientific instruments to be interpreted in the context of the cultural, political, and social history of the period. *PM*

**Metropolitan Museum of Art**, NYC; John K. Howat: \$27,873. To plan an exhibition on the life and works of Charles Willson Peale, artist, soldier and patriot, inventor and naturalist. *PM*

**Museum Associates**, Los Angeles, CA; Earl A. Powell, III: \$61,646. To present an interpretive program in conjunction with "The Great Bronze Age of China" exhibit to include the culture, history, religious practices, ritual and ceremonial traditions, and the social and political environment of ancient China. *PM*

**Museum of History & Industry**, Seattle, WA; James R. Warren: \$10,250. To evaluate and develop an exhibit/public program master plan for the Museum, the major local history museum for Seattle and King County. *PM*

**Native American Rights Fund**, Washington, DC; Frank R. Harjo: \$16,580. To plan an effort between American Indian scholars and producers to develop a radio series on the themes of Native American jurisdiction, religion, and education. *PN*

**NSF/Johns Hopkins U.**; Vincente Navarro: \$76,378. To research written materials and to hold an international conference of scientists and humanities scholars studying the ethical issues related to the occupational health institutions of seven countries. *AV*

**Research Foundation of SUNY**, Albany; John Shumaker: \$300,000. To adapt regular college humanities studies to the needs of an adult audience. *EH*

**Schenectady Museum**, NY; Bruce B. Elledge: \$5,430. To plan and research for exhibits exploring the theme that the shape of a city—physical, social, and economic—is determined by the development of its technology and industry. *PM*

**State Historical Society of Wisconsin**, Madison; H.S. Stromquist: \$74,220. To train Wisconsin museums staff to produce interpretive exhibits for their museums; to create community history exhibits at the State Historical Museum; and to produce traveling exhibits in cooperation with other museums. *PM*

**State Legislative Leaders Foundation**, Milwaukee, WI; Stephen G. Lakis: \$89,666. To complete a program under which four state legislatures—GA, CT, NH, and WA—have had a scholar-in-residence to recommend ways the humanities should be brought to bear on

**Texas Historical Commission**, Austin; Cindy Sherrell: \$28,117. To conduct two ten-day seminars on administration, conservation, fund raising, and interpretive humanities programs for small to medium-sized museums in six southern and southwestern states. *PM*

**Tucson Public Library**, AZ; Kathleen R. Dannreuther: \$200,000. To conduct an integrated series of speakers, panels, debates, exhibits, video and film courses, and to print study guides for the Pima County adult public on the relationship of science and technology to culture and community. *PL*

**United States Conference of Mayors**, Washington, DC; Melvin A. Mister: \$261,506. To conduct seminars/meetings of mayors and scholars to assess the role of the humanities in cities in conjunction with the U.S. Conference of Mayors. *AP*

**U. of Maryland**, College Park; Stephen G. Brush: \$40,279. To develop, test, and disseminate a teacher's guide to the history of modern science, emphasizing concepts of broad philosophical and social significance for college students with little or no background in science and mathematics. *EH*

**U. of Michigan**, Ann Arbor; Clifton C. Olds: \$45,000. To implement an exhibit complementing an international symposium on "The Meeting of Two Worlds: Cultural Exchange Between East and West During the Period of the Crusades." *PM*

**U. of Mid-America**, Lincoln, NE; Sarah Z. Rosenberg: \$486,148. To implement a seven-state, collaborative, community outreach project to foster the study of Great Plains local and regional history, using the bibliographical resources of libraries, art and artifact exhibits of museums, historical societies, humanities scholars, and films. *PL*

**Yale U.**, New Haven, CT; Edmund P. Pillsbury: \$16,630. To plan two interpretive exhibits on Victorian cultural attitudes—"The Great Exhibition: A Question of Taste" and "Images of Victorian Womanhood." *PM*

## Jurisprudence

**Pacific Street Film Projects, Inc.**, Brooklyn, NY; Steven A. Fischler: \$258,106. To produce a 60-minute documentary and to write a second script for a proposed six-part series examining the flexible and creative nature of American law. *PN*

## Language & Linguistics

**U. of Maryland**, College Park; Adele A. Rickett: \$132,241. To develop curricular materials in Chinese and Japanese languages with a focus on the practice and culture of business. *EH*

## Literature

**Chicago Educational Television Association**, IL; George H. Burdeau: \$81,208. To develop a script for a 60-minute pilot television program and three additional treatments based on the writings of contemporary American Indian authors and stories from the Pueblo Indian oral tradition. *PN*

**College of the Virgin Islands**, St. Thomas; Erika J. Smilowitz: \$3,000. To study the works of Una Marson, a Jamaican poet and playwright. *RO*

**Eugene O'Neill Memorial Theater Center**, Waterford, CT; Joseph J. Krakora: \$20,000. To develop treatment for a 90-minute documentary film on the life and work of playwright Eugene O'Neill, focusing on the three vital years of O'Neill's life which formed a major theme in his work. *PN*

**Faith Berry & Associates**, Washington, DC; Faith Berry: \$29,030. To produce a 90-minute film on the life, work and legacy of the American author Langston Hughes, placing him within the context of American and European cultural development of the time. *PN*

**Film Collaborative, Inc.** Newport, RI; Mark Sottnick: \$33,343. To develop a half-hour television pilot script and additional treatments which will present oral literature from the ethnic traditions of Na-

tive Americans, blacks, Cubans, Irish, Yiddish, and Chinese. *PN*

**Foundation for Cultural Arts & the Media**, Los Angeles, CA; Robert A. Rees: \$33,343. To develop a script for a pilot for a series of half-hour television programs on the art of storytelling as a reflection of American cultures. *PN*

**I.B. Singer Project**, NYC; Amran E. Nowak: \$25,163. To develop a script for a program based on a short story by Isaac Bashevis Singer, chosen to reflect the author's special vision of a lost European world and the shadow which the Holocaust continues to cast on the lives of Jews in America. *PN*

**Institute for Advanced Study**, Princeton, NJ; Irving Lavin: \$5,000. To translate and prepare a critical edition of a comedy by Gianlorenzo Bernini. *RL*

**KCOS-EL Paso Public Television Foundation**, TX; Jose L. Ruiz: \$121,860. To develop a script for a four-part dramatic adaptation of Rudolfo Anaya's classic work of Chicano literature "Bless Me Ultima." *PN*

**National Public Radio**, Washington, DC; Joe N. Gwathmey: \$20,000. To plan a series of radio programs on 20th-century Latin American fiction exploring the personal, political, social and historical environment of individual Latin American authors. *PN*

**New York Center for Visual History**, NYC; Lawrence Pitkethly: \$20,000. To plan a series of programs on the life and work of leading American poets from Whitman to the present. *PN*

**Pointed Firs Project Co. Inc.**, NYC; Jane C. Morrison: \$34,000. To develop a script for a one-hour documentary film on the life and works of noted American author Sarah Orne Jewett, examining Jewett's handling of such key themes as the isolation of the individual, the nature of community, and the significance of alternative traditions. *PN*

**Rutgers U.**, Newark, NJ; Ann C. Watts: \$25,000. To disseminate booklets and videotapes on the proceedings at the April 1980 "Conference on Literature and the Urban Experience." *AP*

**U. of California**, Berkeley; Masao Miyoshi: \$95,372. To conduct an institute to introduce current theoretical models of literary criticism into the study of Japanese literature. *EH*

**U. of Houston**, TX; Theodore G. Gish: \$70,000. To support curricular and extracurricular activities examining English and German Romanticism and their relationship with "romantic" aspects of recent American cultural, social, and political life. *AD*

**U. of Michigan**, Ann Arbor; Assya Humesky: \$65,039. To assemble and translate an anthology of Ukrainian literature of the 17th and 18th centuries, never before available to the English reader. *RL*

**U. of Michigan**, Ann Arbor; Karl L. Hutterer: \$22,015. To prepare a monograph analyzing the cultural impact of literature produced under American influence for Filipino children and writing portraying the Philippines and her people to American youngsters. *RO*

**U. of Southern California**, Los Angeles; Ronald Gottesman: \$47,264. To develop a 60-minute documentary script examining Upton Sinclair as novelist and social reformer. *PN*

**WGBH Educational Foundation**, Boston, MA; Madison D. Lacy: \$53,000. To develop a script for a 90-minute filmed biography of the life and career of novelist, folklorist and anthropologist Zora Neale Hurston (1901-1960), one of the shapers of the Harlem Renaissance. *PN*

## Philosophy

**Consortium of Universities of Washington Area**, Washington, DC; D. Joanne Lynn: \$34,605. To develop a model curriculum for teaching ethics to health care professionals. *EH*

**Kent State U.**, OH; David L. Smith: \$25,000. To develop a script for a 60-minute documentary on the life, thought and influence of Pierre Teilhard de Chardin, focusing on his attempt to deal with the questions of human nature and destiny by synthesizing science and religion. *PN*

**U. of Maryland**, College Park; David J. Luban: \$150,000 OR; \$10,000 G&M. To de-

velop philosophically informed curriculum materials on legal ethics. *EH*

**U. of Nevada**, Reno; William T. Scott: \$44,000 G&M. To complete a biography of the distinguished scientist-philosopher Michael Polanyi (1891-1976). *RO*

**WSBE-TV**, Providence, RI; John-Robert Curtin: \$230,000. To produce a 90-minute dramatic documentary film about the life and ideas of the 18th-century Irish philosopher George Berkeley, focusing on his years in America, 1728 to 1731. *PN*

## Religion

**Anthropology Film Center Foundation**, Sante Fe, NM; Gerald L. Davis: \$200,000. To produce a one-hour film studying the structure and style of African-American affective preaching and the training of the African-American preacher. *PN*

**Documentary Research, Inc.**, Buffalo, NY; Bruce Jackson: \$188,000. To produce "Out of Order," a 90-minute documentary film about six women who returned to the secular world after 8-15 years as nuns in a religious and teaching community. The film will explore implications of their experiences for understanding women's religious, family and economic roles. *PN*

**Menaul Historical Library of the SW**, Albuquerque, NM; Carolyn C. Atkins: \$1,000. To enable a consultant to assist in devising a clearly defined collection development policy for the Library, a research center that preserves primary source material pertaining to Protestant history in New Mexico, Arizona, Colorado, and Utah. *RC*

**Voices**, Pasadena, CA; Everett C. Frost: \$20,000. To develop scripts and treatments for a series of radio programs dealing with classical and Biblical/Near Eastern mythologies. *PN*

## Social Science

**Amcom Productions**, NYC; Richard L. Wormser: \$45,000. To write two 30-minute scripts for a series of programs on the history of the American Communist Party, its role as a radical political organization in American society, and its relation with the Soviet Union. *PN*

**Center for Educational Productions**, NYC; Stewart R. Bird: \$52,619. To develop a script for a 90-minute dramatic film on the value conflicts of a southern white woman in urban Detroit, Michigan, focusing on race, class, and women's consciousness during the late 1960s. *PN*

**Film Fund**, NYC; Steven P. Brand: \$44,357. To produce a 45-minute documentary film examining intellectual, social and personal effects of Holocaust experiences on the children of Jewish survivors. *PN*

**Fordham U.**, NYC; David J. Halle: \$52,000. To research and write a monograph on neighborhood persistence and the re-use and transformation of working-class houses in New York and New Jersey. *RO*

**Metropolitan Film Project**, Brooklyn, NY; Christine Noschese: \$120,000. To produce a 60-minute color documentary about contemporary, urban, working-class and poor women, and their changing roles in neighborhoods, focusing on women from Central Williamsburg in Brooklyn, New York. *PN*

**Rappahannock Community College**, Warsaw, VA; Margaret G. Taylor: \$12,731. To plan public programs on four important themes from the work of John Dos Passos: changing political beliefs, alienation of the common man, the effects of technology, and the ideal of agrarian democracy. *PL*

**San Francisco Public Library**, CA; Roberto Esteves: \$13,509. To plan the implementation of public workshops/forums focusing on the history and socio-economic development of the deaf community in America and the Bay Area. *PL*

**U. of Texas**, Austin; Walt W. Rostow: \$60,000. To research and write a book on the relation between ideas and the actions taken by public authorities on issues of public policy which arose over the past 40 years. *RO*

**Vanderbilt U.**, Nashville, TN; William C. Havard, Jr.: \$92,470. To support an institute to bring a theoretical perspective to bear on the sub-fields of political science

and to consider the contribution these can make to political theory. *EH*

**Yale U.**, New Haven, CT; Peter J. Gay: \$70,000 OR; \$45,967 G&M. To research and write a three-volume study of 19th-century middle-class culture from a psychoanalytic perspective. *RO*

## State Programs

**Alaska Humanities Forum**, Anchorage; Carolyn Floyd: \$424,000 OR; \$300,000 G&M.

**Arkansas Endowment for the Humanities**, Little Rock; Ben N. Saltzman: \$389,000 OR; \$80,000 G&M.

**Committee for the Humanities in Alabama**, Birmingham-Southern College; James Pate: \$316,000 OR; \$40,000 G&M.

**DC Community Humanities Council**, Washington, DC; Roderick S. French: \$358,000 OR; \$30,000 G&M.

**Fundacion Puertorriquena de las Humanidades**, Old San Juan, PR; Arturo M. Carrion: \$417,565 OR; \$40,000 G&M.

**Nebraska Committee for the Humanities**, Lincoln; Larry L. Wewel: \$382,926 OR; \$100,000 G&M.

**New Mexico Humanities Council**, University of New Mexico, Albuquerque; Narcisca Zarate: \$370,000 OR; \$100,000 G&M.

**South Carolina Committee for the Humanities**, Columbia; Walter D. Smith: \$404,000 OR; \$50,000 G&M.

**Washington Commission for the Humanities**, Olympia; Karen H. Munro: \$485,000 OR; \$250,000 G&M.

Capital letters following each grant show the division and the program through which the grant was made.

### Special Programs

*AD* Special Projects  
*AP* Program Development  
*AV* Science Technology and Human Values

*AY* Youthgrants

*AZ* Youth Projects

### Education Programs

*EC* Consultants

*ED* Implementation

*EH* Higher Education

*EP* Pilot

*ES* Elementary and Secondary

### Fellowship Programs

*FA* Independent Study and Research

*FB* College Teachers

*FC* Centers for Advanced Study

*FF* Special Fellowships Programs

*FP* Professions

*FR* Residential Fellowships

*FS* Summer Seminars

*FT* Summer Stipends

### Planning and Policy Assessment

*OP* Planning and Assessment Studies

### Public Programs

*PL* Libraries

*PM* Museums and Historical Organizations

*PN* Media

### Research Programs

*RC* Research Resources

*RD* Conferences

*RE* Editions

*RL* Translations

*RO* Basic Research

*RP* Publications

*RS* State, Local and Regional Studies

*RT* Tools

## Challenge Grants

*Ed Note:* The amounts in this listing represent offers of funding. The actual award is made on the basis of the amount of new and increased funding raised from private sources. In order to qualify for the full award, the grantee must raise three times the amount in private money.

### DIVISION OF SPECIAL PROGRAMS

**Cultural Education Collaborative, Inc.**, Boston, MA; Polly Rabinowitz: \$20,000.

**Inst. for the Study of Contemp. Soc. Problems**, Seattle, WA; Hubert G. Locke: \$15,000.

**Institute for Architecture & Urban**

**Studies, NYC;** Peter D. Eisenman: \$25,000.  
**Institute of the Rockies,** Missoula, MT; John Badgley: \$25,000.  
**Irish American Cultural Institute,** St. Paul, MN; Eoin McKiernan: \$25,000.  
**Yale-China Association,** New Haven, CT; John B. Staff: \$25,000.

#### DIVISION OF EDUCATION PROGRAMS

**Albright College,** Reading, PA; William R. Finch: \$100,000.  
**Alma College,** Alma, MI; Ronald O. Kapp: \$100,000.  
**Assumption College,** Worcester, MA; Richard A. Oehling: \$45,000.  
**Beloit College,** Beloit, WI; Joanne C. Wakeland: \$100,000.  
**Bennington College,** Bennington, VT; Donald R. Brown: \$150,000.  
**Boricua College,** NYC; Augustine Rivera: \$40,000.  
**Boston University,** MA; Geoffrey Bannister: \$250,000.  
**Bowling Green State University,** OH; Dwight F. Burlingame: \$30,000.  
**Carlow College,** Pittsburgh, PA; Jane Scully: \$65,000.  
**Center for the Study of Southern Culture,** University, MS; William R. Ferris: \$75,000.  
**Chapman College,** Orange, CA; Cameron Sinclair: \$45,000.  
**College of Saint Benedict,** St. Joseph, MN; Robert L. Baker: \$75,000.  
**Concordia College,** Portland, OR; Frederick D. Kramer: \$40,000.  
**Cornell College,** Mount Vernon, IA; Richard W. Potter: \$90,000.  
**Dakota Wesleyan University,** Mitchell, SD; David L. Putman: \$75,000.  
**Dominican College of San Rafael,** San Rafael, CA; Jack H. Wellman: \$50,000.  
**Drew University,** Madison, NJ; Paul Hardin: \$100,000.  
**Duke University,** Durham, NC; Ernestine Friedl: \$175,000.  
**Elizabeth Seton College,** Yonkers, NY; Mary E. Kelly: \$20,000.  
**Elizabethtown College,** PA; Linda J. Williams-Langsett: \$75,000.  
**Franklin College of Indiana,** IN; James E. Aydelotte: \$100,000.  
**George Washington University,** Washington, DC; Roderick S. French: \$275,000.  
**Goucher College,** Towson, MD; Patricia P. Purcell: \$100,000.  
**Hampshire College,** Amherst, MA; Gerald W. Patrick: \$30,000.  
**Hartwick College,** Oneonta, NY; Jane R. Nile: \$75,000.  
**Hobart and William Smith Colleges,** Geneva, NY; Ralph A. Jones: \$83,000.  
**Incarate Word College,** San Antonio, TX; John L. Ray: \$25,000.  
**La Salle College,** Philadelphia, PA; Emery C. Mollenhauer: \$130,000.

**Lehigh University,** Bethlehem, PA; John W. Hunt: \$125,000.  
**Loyola University of Chicago,** IL; Thomas J. Bennett: \$150,000.  
**Marietta College,** OH; Arthur J. Acton: \$65,000.  
**Marquette University,** Milwaukee, WI; William M. Gardner: \$66,000.  
**Marymount Manhattan College,** NYC; Helen Lowe: \$28,000.  
**Mount Holyoke College,** South Hadley, MA; Elizabeth T. Kennan: \$150,000.  
**Mount Mercy College,** Cedar Rapids, IA; Thomas R. Feld: \$50,000.  
**Muhlenberg College,** Allentown, PA; George F. Eichorn: \$100,000.  
**New School for Social Research,** NYC; Allen Austill: \$70,000.  
**North Park College,** Chicago, IL; C. Hobart Edgren: \$55,000.  
**Occidental College,** Los Angeles, CA; Robert S. Ryf: \$75,000.  
**Reed College,** Portland, OR; George A. Hay: \$150,000.  
**Rensselaer Polytechnic Institute,** Troy, NY; Thomas Phelan: \$125,000.  
**Rust College,** Holly Springs, MS; Benedict C. Njoku: \$40,000.  
**Salem College,** Winston-Salem, NC; James L. Barrett: \$125,000.  
**Spelman College,** Atlanta, GA; Kathryn A. Brisbane: \$125,000.  
**St. Ambrose College,** Davenport, IA; Donald J. Moeller: \$65,000.  
**St. Anselm's College,** Manchester, NH; Robert J. Collins: \$75,000.  
**St. Mary of the Plains College,** Dodge City, KS; Larry J. Kramer: \$125,000.  
**Suomi College,** Hancock, MI; Charles K. Piehl: \$40,000.  
**Union College,** Schenectady, NY; C. William Huntley: \$100,000.  
**University of Hartford,** West Hartford, CT; Bruce McClintock: \$75,000.  
**University of Richmond,** VA; Gresham Riley: \$40,000.  
**University of San Diego,** CA; William L. Pickett: \$100,000.  
**University of San Francisco,** CA; Joseph Angilella, S.J.: \$75,000.  
**University of Santa Clara,** CA; Eugene F. Gerwe: \$150,000.  
**Ursuline College,** Pepper Pike, OH; Sam Chieffalo: \$50,000.  
**Voorhees College,** Denmark, SC; Robert L. Satcher: \$80,000.  
**Washington and Lee University,** Lexington, VA; Farris P. Hotchkiss: \$50,000.  
**West Virginia Wesleyan College,** Buckhannon, WV; Kenneth B. Welliver: \$100,000.  
**Westmar College,** LeMars, IA; Harold E. Kamm: \$70,000.  
**Whitman College,** Walla Walla, WA; Larry A. Beaulaurier: \$85,000.  
**Williams College,** Williamstown, MA; Francis C. Oakley: \$75,000.

#### DIVISION OF FELLOWSHIPS

**American Institute of Indian Studies,** Chicago, IL; Richard D. Lambert: \$50,000.  
**American Schools of Oriental Research,** Cambridge, MA; Thomas W. Beale: \$70,000.

#### LIBRARY PROGRAM

**Aberdeen-Matawan Public Library,** Matawan, NJ; Dolores I. McKeough: \$2,500.  
**Central Rappahannock Regional Library,** Fredericksburg, VA; Betty G. Kohler: \$10,000.  
**Dimmick Memorial Library,** Jim Thorpe, PA; Bruce E. Conrad: \$50,000.  
**Durand Memorial Library Expansion Fund Comm.,** Durand, MI; William J. Arnold: \$7,000.  
**Frankford Public Library,** DE; Jane Buck: \$40,000.  
**Penn Yan Public Library,** NY; Polly P. Sheridan: \$40,000.  
**Scoville Memorial Library,** Salisbury, CT; Sara B. O'Connor: \$115,000.  
**Township of Shaler North Hills Library,** Glenshaw, PA; Diane G. Yates: \$50,000.

#### MUSEUMS AND HISTORICAL ORGANIZATIONS PROGRAM

**Carson County Square House Museum,** Panhandle, TX; John R. Hogge: \$5,000.  
**Cincinnati Historical Society,** OH; Gale E. Peterson: \$50,000.  
**Coastal Georgia Historical Society,** St. Simons Is., GA; Anne Shelander: \$10,000.  
**Cooke County Heritage Society, Inc.,** Gainesville, TX; Margaret P. Hays: \$10,000.  
**Fort Morgan Museum,** CO; Stafford Crossland: \$1,000.  
**High Museum of Art,** Atlanta, GA; Gudmund Vigtel: \$125,000.  
**Historic Lexington Foundation,** Lexington, VA; Katharine L. Brown: \$10,000.  
**Louisiana State Museum,** New Orleans; Robert R. Macdonald: \$65,000.  
**Maine Historical Society,** Portland, ME; Thomas L. Gaffney: \$50,000.  
**Municipal Museum,** Baltimore, MD; Dennis K. McDaniel: \$50,000.  
**Museum of the City of New York,** NYC; Monika M. Dillon: \$40,000.  
**Museum of the Concord Antiquarian Society,** Concord, MA; Caroline B. Stride: \$50,000.  
**Native American Center for the Living Arts,** Niagara Falls, NY; Richard Hill: \$45,000.  
**New England Aquarium,** Boston, MA; John H. Prescott: \$45,000.  
**Otter Tail County Historical Society,**ergus Falls, MN; Carol J. Swenson: \$43,000.

**Pensacola Historical Society,** FL; Walter D. Bach: \$20,000.  
**Plimoth Plantation, Inc.,** Plymouth, MA; Richard L. Ehrlich: \$30,000.  
**Queens Museum,** Flushing, NY; Shelley J. Grossberg: \$30,000.  
**Rockford Area Historical Museum,** MI; Katherine B. Mancell: \$1,000.  
**San Antonio Museum Association,** TX; Helmuth J. Naumer: \$70,000.  
**San Mateo County Historical Association,** CA; Herbert E. Garcia: \$6,000.  
**Santa Barbara Museum of Natural History,** CA; Kenneth D. Saxton: \$45,000.  
**South Street Seaport Museum,** NYC; John B. Hightower: \$80,000.  
**Tampa Museum,** FL; Shirley R. Howarth: \$25,000.  
**Walters Art Gallery,** Baltimore, MD; Richard H. Randall, Jr.: \$95,000.  
**Wheelwright Museum of the American Indian,** Santa Fe, NM; Susan B. McGreevy: \$20,000.  
**Woodrow Wilson Birthplace Foundation, Inc.,** Staunton, VA; Thomas H. Hartig: \$25,000.

#### MEDIA PROGRAM

**KAET-TV,** Tempe, AZ; Robert H. Ellis: \$60,000.  
**Mohawk-Hudson Council on Educational TV Inc.,** Schenectady, NY; Stephen W. Jeffrey: \$10,000.  
**San Diego State University Foundation,** CA; Paul J. Steen: \$40,000.  
**University of Texas,** KTEP Radio, El Paso; Victor S. Wheatman: \$3,000.  
**Vermont Public Radio,** Windsor, VT; Raymond G. Dilley: \$25,000.

#### DIVISION OF RESEARCH PROGRAMS

**American Philological Association,** NYC; Roger S. Bagnall: \$30,000.  
**American Philosophical Association,** Newark, DE; John O'Connor: \$20,000.  
**Foundation for Illinois Archeology,** Evanston, IL; Stuart M. Struever: \$25,000.  
**Hampton Institute,** VA; Jessie L. Brown: \$174,000.  
**Historical Society of Pennsylvania,** Philadelphia, PA; James E. Mooney: \$175,000.  
**Institute for the Study of Human Issues,** Philadelphia, PA; Joel M. Jutkowitz: \$15,000.  
**MIT Press,** Cambridge, MA; Frank Urbanowski: \$32,000.  
**Ohio University Libraries,** Athens, OH; Hwa-Wei Lee: \$50,000.  
**Scholars Press,** Chico, CA; Robert W. Funk: \$100,000.  
**Teachers College,** NYC; Kenneth H. Toepfer: \$33,000.  
**YIVO Institute for Jewish Research, Inc.,** NYC; Samuel Norich: \$90,000.

## Editor's Notes

To some, black history began in the sixties. The daily struggles of the Civil Rights Movement—the quiet dignity of the Montgomery bus boycott, the brutal firehosings of the Selma march, the killings and jailings of the Mississippi freedom riders—played nightly on television and seared the conscience of white America. Along with the Voting Rights Act of 1965 there was a sudden need to know more about “the only Americans who never meant to come here,” as James Baldwin wrote.

But as early as 1915, the Association for the Study of Negro Life and History was founded by Carter G. Woodson, “the father of modern black history,” as Howard Dodson points out on page 1. Its purposes were: “to promote historical research; to publish books on Negro life and history; to promote the study of the Negro through clubs and schools; and to bring about harmony between the races by interpreting one to the other.”

In 1926 the Association began the celebration of Negro History Week, which fifty-four

years later, has become Black History Month. Schools, churches, corporations, the media, state, local, and federal agencies—including the Endowment—pay tribute to the achievements of black Americans. Without the supportive role of history and the intellectual foundation for the Movement laid by Woodson and his associates, the last three decades of achievement might not have been possible.

Today, although many of Woodson's dreams have been realized, Dodson calls for a critical reassessment of Woodson's early goals as well as the interpretive framework in which modern black history is written.

A critical assessment of a different sort has been made by the thirty-two member Rockefeller Commission in *The Humanities in American Life*.\* Believing that “A free society depends on citizens who are broadly educated” . . . and that “the humanities form a bridge between functional literacy and the higher intellectual and civic purposes of learning,” the Commission recommends thirty-one measures to

strengthen the humanities in education and public life. Also outlined are seven major needs which the Commission considers the “top national priorities for support in the 1980s.” Four speakers at two NEH-related symposia address their remarks to the first of these—improving the quality of education in our elementary and secondary schools—beginning on Page 8.

Barbara Haber appraises some of the tools for integrating the history of American women into the next generation of textbooks in *Dust-jackets* on Page 18, while Carol Hurd Green tells how librarians and archivists re-evaluated their collections during the “great manuscript search” for *Women's History Sources*.

Assessment, reflection and appraisal—critical thinking in the best tradition of the humanities—we think, an appropriate way to begin the new decade.

—Judith Chayes Neiman

\* published by the University of California Press

## NEH Notes and News

### The Road to [The People's Republic of] China

The first major cultural exhibit from the United States to The People's Republic of China will travel to Peking this spring fresh from appearances in New York and San Francisco. An exhibit of American Indian crafts from two hemispheres spanning 2,000 years, "The Ancestors: Native Artisans of the Americas," was originally funded by a \$220,000 NEH grant.

The exhibit will travel to the People's Republic at the expense of its sponsor, New York's Heye Foundation Museum of the American Indian which raised more than half the money from private sources.

The exhibit includes 400 artifacts and photographs from the museum's collection; an audio-visual display; a film series; craft demonstrations; performers and a catalog.

In the People's Republic, the exhibit will be augmented by yet another 200 objects—among them Olmec and Maya jade carvings, Iroquois masks, Sioux war bonnets and Pueblo pottery.

The objects will be labeled in Chinese and English and it is hoped that a brochure will be printed in Chinese.

Featuring the work of potters, weavers, basketmakers, painters, featherworkers, goldworkers, and carvers, the exhibit will travel from Peking to Wuhan and Shanghai.

### Southern Roads, City Pavements

A major retrospective of photographer Roland Freeman, whose work appears in "Voices of the Civil Rights Movement" on page 3, will open at the International Center for Photography, 1130 Fifth Avenue, New York on April 3. Funded by the National Endowment for the Humanities, the exhibit is the culmination of a twelve-year study which focuses on African-American culture. The show will travel to twelve different cities for a period of two years.

### FY 1982 budget submission

The Endowment's FY 1982 budget submitted to the Congress in January is \$169.48 million, including \$117.75 million for regular program funds, \$27 million for Challenge Grants, \$12 million for Treasury Funds to match private gifts, and \$12.7 million for administrative expenses. The \$169.48 million proposed for next year compares with a total appropriation of \$151.3 million for FY 1981.

Coming in *Humanities* April issue: details on programs and funding proposed in the 1982 budget submission.

### NEH Publications

Brochures describing 1981 Humanities Seminars for the Professions and 1981 Summer Seminars for College Teachers can be obtained by writing NEH, Public Affairs Office, MS 351, 806 15th Street, NW, Washington, D.C. 20506. The announcement of Humanities Institutes to be held this summer through the Higher Education/Regional and National Grants Program is also available now.

Guidelines for applying and application forms will soon be available for Fellowships for Independent Study and Fellowships for College Teachers as well as a brochure describing programs and services of the Evaluation and Assessment Studies Branch of the Office of Planning and Policy Assessment.

### Prize-winning Film

The NEH-funded *Heartland*, a feature film about women and the relationship between men and women on the Montana frontier seventy years ago, won first prize in the feature film competition at the U.S.-Utah Film and Video Festival. This is the second major prize taken by the film, which also won first place at the 1980 Berlin Film Festival.

## NEH Program Calendar

### Media Programs

*Edith Wharton: Her Life and Works*, a three-part television presentation including a biography and dramatizations of "House of Mirth" and "Summer," is tentatively scheduled for national broadcast this spring.

A television special on April 6, dramatizing two short works by Mark Twain, "The War Years" and "The History of the Campaign That Failed," will present Twain's experiences and observations during the Civil War.

### Research Conferences

*The World of William Penn*/University of Pennsylvania/March 19-21/contact Richard Dunn (215) 243-6889

*Black Scholars and Scholarship*/University of North Carolina, Chapel Hill/April 3-4/contact Thadious Davis or Trudier Harris (919)933-5481

*Abbot Suger and St. Denis*/Columbia University, New York City/April 10-12/contact Paula Gerson (212)865-3759

### Major Exhibition Openings

*Shakespeare, the Globe and the World*/High Museum of Art, Atlanta, GA/February 2-April 26

*Hawaii: The Royal Islands*/Natural History Museum of Los Angeles County/February 20-April 26

*The Realist Tradition: French Painting and Drawing, 1830-1900*/The Brooklyn Museum/March 7-May 10

*Manifestation of Shiva*/Philadelphia Museum of Art/March 29-June 7

*The Great Bronze Age of China*/Los Angeles County Museum/April 1-June 10

*5,000 Years of Korean Art*/William Rockhill Nelson Gallery of Art, Kansas City, MO/April 17-June 14

*Afro-American Arts from the Suriname Rain Forest*/Walters Art Gallery, Baltimore, MD/April 26-June 21

Photograph courtesy of Museum of the American Indian, Heye Foundation



The Slate Totem Pole, one of the artifacts from the first major cultural exhibit the United States is sending to the People's Republic of China. Its first stop will be Peking.



## About the authors . . .

**Howard Dodson**, a specialist in Afro-American history, is a consultant to the chairman of the National Endowment for the Humanities. Since 1974 he has served as executive director of the Institute for the Black World in Atlanta. He received his graduate and undergraduate training at Westchester College, Villanova University, and the University of California at Berkeley, and taught at Emory University, Shaw University and California State College at Haywood. **Page 1.**



**Sara Lawrence Lightfoot** is a professor in the Graduate School of Education at Harvard University. She received her graduate training at Harvard and Bank Street College, and her undergraduate degree from Swarthmore College.



She is the author of *Worlds Apart: Relationships Between Families and Schools*, Basic Books, 1978; and, with Jean V. Carew, *Beyond Bias: Perspectives on Classrooms*, Harvard University Press, 1979. She is a member of the Board of Directors of the Institute for Educational Leadership, and serves on the boards of several additional scholarly committees, including the National Academy of Sciences, the National Institute of Education, and the editorial board of the *American Journal of Orthopsychiatry*. **Page 8.**

**Steven Marcus** is George Delacorte Professor of the Humanities and chairman of the Department of English and Comparative Literature at Columbia University. He studied with Lionel Trilling at Columbia where he received his



undergraduate and graduate degrees, and collaborated with Trilling in editing and abridging Ernest Jones' *The Life and Work of Sigmund Freud*, Basic Books, 1961. Associate editor of *Partisan Review*, Professor Marcus is the author of *Dickens: from Pickwick to Dombey*, *The Other Victorians*, and *Representations: Essays on Literature and Society*. **Page 9.**

**Alston Chase**, the son of an army officer, attended fourteen primary and secondary schools in the United States and abroad and received degrees from Harvard, Oxford, the University of Vienna, the University of Grenoble, and Princeton. He taught philosophy at Princeton, Ohio State, and Macalester. In 1973, he and his wife Diana started a summer environmental program for teenagers on a ranch in Montana. He is now a rancher, a Montana and Yellowstone National Park guide and outfitter, a teacher of wilderness skills, and a consultant on higher education. **Page 10.**



**Barbara Haber**, Curator of Printed Books at the Schlesinger Library since 1968, is also Radcliffe Scholar at that institution. Ms. Haber, educated at the University of Wisconsin, The University of Chicago and at Simmons College, has guided the development of the Library's printed collection which has doubled in size during her tenure. She is the author of *Women in America: A Guide to Books, 1963-1975, with an appendix on Books Published 1976-1979*, recently revised and reissued in paperback by the University of Illinois Press. **Page 18.**



## In the next issue . . .

A portrait of **GERALD HOLTON** emphasizing the relationship between **SCIENCE, TECHNOLOGY, and HUMAN VALUES.**

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. . . a Dialogue between **WILLIAM F. MAY**, professor of Christian ethics, Kennedy Institute of Ethics, Georgetown University and **ANNETTE BAIER**, professor of philosophy, University of Pittsburgh.

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