familial abuses occur, many educators and storytellers focus on the happy ending these tales give children, encouraging the children to accept the way things are. Zipes's programme speaks out against this silence and silencing. Unlike neo-Jungian champions of storytelling such as Carlissa Pinkola Estes and Robert Bly, Zipes takes a clear view of story as neither bringing about utopia nor maintaining the status quo. For him, story is only as productive as the community from which it derives, a community willing to grow and change and question and constantly manoeuvre its individuals into positions in which they can expose the contradictions inherent within social institutions.

I have concentrated on Zipes's overall concerns and in doing so I have slighted both the stories he tells and the methods he gives for generating stories in classroom settings. The bulk of this book, however consists of practical suggestions for putting storytelling into use in the classroom and of a variety of stories told with grace and wit. Zipes agrees with Kieran Egan: storytelling is a powerful method for teachers to use in teaching children not only about themselves, but also about such things a science, history, math, and geography. In other words, storytelling has relevance across the curriculum Children are empowered to take learning into their own hands, so to speak. They discover their own ability to articulate concepts and ideas, which at the same time they learn to share with others their own personality. Zipes keeps returning to the notion of community, and the community created by storytellers is an open, honest, reciprocal community. The idea is a community without competition, violence, or exploitation. Such a community is devoutly to be wished, and Zipes's book keeps such a wish alive and strong.

Roderick McGillis
Department of English
The University of Calgary
Calgary, Alberta, Canada

Paley, N. (1995). *Finding art's place: Experiments in contemporary art and culture.* New York: Routledge, 185 pp. (Softcover).

One of the most important questions raised by Nicholas Paley's book is "where does art education take place?" According to Paley, it happens in the

streets, homeless shelters, community centres, and in the private places where child and young people go to be safe from the world, and none of those places are schools. Paley's book documents his investigation of the "educational forces that engage children with the arts outside the academy" (p. 175). The role of the individual in creating her or his own artistic identity, and the freedom of all young people to have that identity validated, is the theme of the work. It is a critical-reflective stance that provides urgently needed understanding of the social purpose and context of art education.

In recent years, I have encouraged art education students to widen their concept of the character and identity of art education, including the venues where it takes place. They carry to the study of art curriculum and instruction an image of themselves behind a desk in a public school art room, and for many that is not a realistic expectation. Their deep commitment to their art is seldom in question: however, the appropriate avenue for transmitting their skills and knowledge may be a setting beyond school – in a museum, an after-school centre, a young offenders' centre, a senior citizen's centre, or as an artist-in-residence, a tutor, or a project coordinator. For reasons that are associated with their own abilities, interests, and the statistics of school system hiring, few of them will ever hold full-time, traditional art specialist teaching positions. Some of them will find in their practica, and in their struggles to establish themselves as members of a school teaching community, that they are better suited to other means and venues for transmitting their joy in art. However, there are few portrayals of how those nonschool situations can result in meaningful, artistically valuable experiences. It is very difficult for prospective teachers to see beyond that classroom vision without real examples. Much work must be done to relay to prospective art educators the possibilities and significance of the informal teaching of art outside the known institutions.

A struggle is occurring in the field of art education to determine whose picture of art knowledge will predominate to shape the curriculum. Instrumental values ascribe developmental, intellectual, and expressive advantages to the study of art. Their proponents claim that art has the power to address and resolve urgent social and educational problems. These purposes vie with the essentialist concept of cultural and disciplinary art literacy that supports the inherent value of an art study. Paley's book touches both these views by contending that art, for some children, *is* education. He acknowledges the important role of community in shaping young people's world views, and he depicts their art activities as essential to their lives. In describing and analysing the work of three different youth art initiatives, Paley presents children's artistic activity as a legitimate cultural contribution, not as incomplete adult art marking time until maturity.

Paley says his book's purposes are to analyse the role of the community and art in teaching and to create a "broader understanding of what constitutes educational practice" (p. 173). How he proposes to accomplish this analysis is not initially clear. The book is hard to categorize, by design, and a reader accustomed to academic anthologies will be confused at first by the hybrid of art catalogue, journal, case study, and scholarly thesis that is *Finding Art's Place*.

Visually, the book is unusual. It is shaped like a logbook or diary, in a horizontal format. The design, layout, and graphics are unique, diverse, and particularly suited to the poetic style of documentation employed by Paley. The separate visual character of each section supports the portrayal of the artists he presents there with unified images, graphics, headings, and page layouts. Paley explains that the imaginative visual design of his book is an actual element of his research method. He applies the artistic strategy of *bricolage*, or juxtaposing "unrelated, incongruous elements in order to liberate understanding from the mystifications of straight-line thinking" (p. 8), to his process of investigation, reporting, and writing about the artists, their situations, and purposes. In developing his method, Paley scrutinizes the values issues that underlay both art education and educational research. Elements of ethnography, critical theory, aesthetic criticism, and the sociology of knowledge are woven into his analysis.

Paley presents an absorbing description of three dramatic examples of nonmainstream art education. He makes a case for the influence that art can have on the lives of marginalized youth. The cases he has studied, while dramatic, cannot in my view be extended to the wider purposes of art in general education or public institutions. All three stories are told about artists whose work has been recognized and incorporated into the mainstream of American contemporary art: although these artists are children, their work has been legitimated and supported by the art establishment, exhibited in major galleries and festivals, commissioned by public patrons. While Paley terms these instances "experiments in contemporary education," it is unlikely that such support and promotion will be replicable for other young artists working on the fringes of society.

As a curriculum theorist who considers the most effective ways of interpreting the findings of other art education scholars into meaningful learning experiences for students, I regret that Paley neglects to show how these cases were intended as educational events. I am seeking the connections to other educational goals and initiatives that could be made from his studies. The implications of his subjects' stories for other children in art have yet to be drawn. The book will be recommended reading for my senior students, however, because of its contrast with organized curriculum in art. Nicholas

Paley investigated events of art education that most people in our field would not acknowledge as such – ones framed by goals, taxonomies, outcomes, assessments, or categorical systems. His book is itself an art work in the sense of "thinking against the grain," of criticism and documentation that proposes the idea of art (education) as redemption.

Ann E. Calvert
Department of Art
The University of Calgary
Calgary, Alberta, Canada

Corcoran, B., Hayhoe, M., & Pradl, G.M. (Eds.). (1994). *Knowledge in the making: Challenging the text in the classroom.* Portsmouth, NH: Heinemann Boynton-Cook, 303 pp. (Hardcover).

Situated broadly in the transformative orientation to curriculum, *Knowledge in the Making* overcomes a charge often levelled at critical theorists: it not only finds fault with the ways schooling replicates society but it offers a good deal of practical classroom advice on how to resist it. More narrowly, the editors' aim is to challenge English teachers to reexamine their goals for teaching literature:

> The teacher's purpose is to help foster a critical literacy. She wants students to develop an ability to challenge a text's ideology when appropriate, to see that texts arrive with socially constructed values, even biases and prejudices, some of which may not be supportive of the reader's best interests. (p. x)

The most provocative chapters in *Knowledge in the Making* explore ways in which literature perpetuates cultural hegemony and how students can be taught to challenge and resist manipulative aspects of texts. Some of these essays are based on textual analysis: Ray Mission demonstrates how teenage magazines "very powerfully construct a specific view of what it is to be a girl, and especially what it is to be a girl in a relationship with a boy" (p. 82); Judith Parker presents strategies to help students explore the ideologies of romance novels (e.g., unpacking gender stereotypes); J. Yellowlees Douglas analyses the concept of the author's intention, illustrating with problematic texts and interactive narratives.