

Courtney over the last 25 years. He covers various types of program evaluations, research projects not tied to evaluation, arts and culture research, and research in creative art therapies. Each example includes country, type of research, funding agency, methodology, results, and degree of success. Courtney's concise style requires the reader to flip back and forth to the first section to reconnect with many of the references given in these examples. Courtney's honest reflection on these various projects supports his claims that research in the area of Arts Education is often underfunded and therefore limited in depth, quality, and results.

Courtney's conclusion is a call for researchers to embrace the exciting challenges of the underdeveloped field of arts education with rigour and respect. The concise energetic quality of Courtney's own "Quest" is a challenge and an inspiration to anyone interested in supporting Arts Education through research. This volume has particular value for those students, supervisors, and scholars beginning research in this field. Courtney's quest is our gift.

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Giroux, H. (1997). *Channel surfing: Race talk and the destruction of today's youth*. Toronto: Canadian Scholars' Press, 248 pp. (Hardcover).

Henry Giroux's thesis in *Channel Surfing*, that young blacks and Hispanics are demonized in right wing films, advertisements, and talk shows, comes at an important juncture in the history of education in North America. In an era when several Canadian and American political leaders have been systematically slashing education funding, it is necessary for critical pedagogues to resist this neoconservative political and economic move. Giroux contends that the current attack upon social services, education funding, and affirmative action in the United States has in part been fueled by the media's manipulation of adult's fears over the emergence of cultural mobility and racial mixing in the younger

generation. This book makes an important contribution to our understanding of how conservative media representations of teens have served to turn public opinion against youth by depicting them as dangerous, slothful, and nihilistic individuals who need to be controlled rather than nurtured and empowered in schools. In preparing teens to oppose negative media portrayals of them Giroux advocates teaching young people not only how to read the media critically, but also how to produce their own radio and television shows, magazines and films in order to develop counter-media spheres through which they can be viewed with respect and dignity.

At the beginning of the book Giroux situates himself within the terrains of racial and class politics. He accomplishes this by presenting his readers with an autobiographical account of his teenage experiences as a racial border crosser. In the lower class neighbourhood where he grew up, in order to show that he belonged to the white community, he was expected to exhibit pride in hating blacks. The young Giroux chose, instead, to play basketball, drink, and go to parties with his black friends. He notes, however, that, while it was possible for him to cross over into the black neighbourhood it was impossible for his black friends to enter his neighbourhood without being met with racial epithets and violence. Giroux eventually came to reject the hatred that shaped the identity of his white friends, and he realized, then, that racism was a learned activity in a society that was anxious to teach it.

In the chapter titled "Something Comes Between Kids and Their Calvins" Giroux attempts to understand how constructions of youth and race function in the media as educational and political discourses. Here he is not only concerned with providing a critical reading of different cultural texts. Instead he wants to explain how such texts contribute to our understanding of the educational and political role of cultural spheres which are perceived by an uncritical public simply to be sources of entertainment. For instance, in his deconstruction of Calvin Klein advertisements he argues that the adolescent sexuality which they present privileges market values over human values. Thus, he advocates that artists and other cultural workers attempt to develop pedagogical practices for media literacy which enable young people to have a personal stake in bringing about social justice in their world.

In his longest and perhaps most significant chapter, "White Noise: Racial Politics and the Pedagogy of Whiteness," Giroux observes that conservative ideologues have recently been using "whiteness" as a badge

of self-identity and a rallying point for claiming that they are victims of reverse racism. He contends that such individuals feel besieged by subordinate groups such as multiculturalists, feminists, gays, and lesbians. In this movement which he terms the "new racism" Giroux finds that some white students are convinced that any class they attend which addresses issues of race is necessarily antiwhite. But he recommends that educators who wish to resist this development should encourage their students to study how "whiteness" might be redefined within a radical democratic project where the politics of difference can work as a positive rather than a destructive force. To illustrate how this might be accomplished Giroux analyses a popular Hollywood film about a white teacher, a former marine, who maintains control over her students by threatening them with karate. In *Dangerous Minds* (1995) the teacher, played by Michelle Pfeiffer, is not interested in hearing her students' descriptions of their lives in the ghetto, but instead teaches them the Bob Dylan song, "Mr. Tamborine Man," in order to civilize them. As is typical of so many filmic portrayals of people of colour throughout Hollywood's history, her black and Hispanic students are depicted as lazy and dangerous while whites are constructed as noble, intelligent, and superior.

Giroux's goal in recommending that *Dangerous Minds* be shown to adolescent students is to help them to read representations of "whiteness" as sites of power. Nevertheless he cautions teachers that, when white students are asked to rethink their racial identity, their new understanding of the politics of privilege can cause them to become fearful and angry. Rather than causing white teens to feel personally responsible for historic evils such as slavery, therefore, he suggests that educators should help students of all colors to understand how oppressive practices that began in the distant past are continuing to affect contemporary society.

As Giroux points out in the book's preface, "channel surfing", or moving quickly among modes of communication, has become a primary method through which young people are now educated. If this is true, then teachers at all levels of the education system need to pay closer attention to the ways in which the media either educate citizens to understand and counteract racial injustice or reinforce racism through misrepresentations of people of colour. Whether he is interrogating the racial politics involved in what he terms a pedagogy of "whiteness", the media politics behind the O.J. Simpson verdict, or the capitalist politics

driving the rejection of multiculturalists by right wing public intellectuals such as Rush Limbaugh, each of Giroux's deconstructions of cultural texts can provide models for teachers of media studies in high schools, colleges, and universities who wish to enable their students to investigate how barriers to multicultural understanding are being formed in the minds of the viewing public.

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Olson, D.R. & Torrance, N. (Eds.). (1996). *Modes of thought: Explorations in culture and cognition*. New York: Cambridge University Press, 305 pp. (Softcover).

This book is comprised of 17 papers that were written in conjunction with a workshop held in Toronto in 1993. The writers are anthropologists, historians, and psychologists who raise questions about the nature of diversity in modes of thought. Throughout the book the postmodern influence makes the exploration of diversity in thinking compelling but also makes questionable the possibility of knowing that diversity through a discourse that ultimately reduces other forms of thinking into the terms of its own.

Many of the papers deal with the nature of scientific thinking. Geoffrey Lloyd compares and contrasts scientific inquiry across various disciplines in Ancient Greece and Ancient China, but throughout his discussion also emphasizes important differences within the various disciplines and the two cultures discussed. His paper is valuable because it reminds one of the multiple ways in which a mode of thinking might come to be considered scientific although, by his own admission, his focus on explicit knowledge is an important limitation to his discussion. Scott Atran's paper explores ordinary people's beliefs about biology in cultures as different as the Itzaj Maya and Michigan university students. He argues that there are more cross-cultural similarities in this thinking about biology than researchers tend to recognize. However, the credibility of his argument is weakened by his selection of evidence and