

mply to educational administrators a need to monitor curriculum and student numbers, to intensify continuing education programs, and to encourage international exchanges of young people. University-level administrators will find the author's analysis of the "double-headed monster" of value: the employee/managerial ambivalence of the militant unions of university professors, and the failure of university faculty to perform community functions. Lastly, it is worthwhile for administrators at all levels of the educational system to reflect on the muscle, fat, and cancer in organizations of which Drucker speaks.

Overall, Managing in Turbulent Times is valuable reading. Dr. Drucker's discussion is interdisciplinary and cross-cultural. He consolidates complex thinking about the management world in short space and very readable form. In the final analysis, he is encouraging managers to have hope, to view turbulence as a situation of opportunity, to manage for change, to be self-confident, and definitely to be action-oriented.

Translating much of what is said, one could very well come up with the idea that effective leaders of the future must have a "low tolerance for nonsense" and apply a great deal of common sense in dealing with "their people." Some of the harder, specific decisions which Drucker really only alludes to pertain to the outright releasing of incompetent staff for the betterment of the organization, keeping the size of one's organization manageable, and recognizing dangerous "executive stress" levels. Perhaps these will be topics in one of his future works.

Whether managers can discard the dysfunctional shibboleths which have fed their egos for decades, and whether soon, structurally, "we will see organizations as concentric, overlapping, coordinated rings, rather than as pyramids," remain to be seen. What we do know is that creative, salient thinking about new directions for managing in new times is alive and well, and MTT may yet become as famous an acronym as MBO.

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Frances FitzGerald.  
AMERICA REVISED.  
Boston: Little Brown & Company, 1979.  
240 pp. \$8.95.

The history of school history texts would seem to offer pretty humdrum prospects to both author and publisher. In such subject matter one might expect not only a high dullness quotient but also a low profit margin. But preapprehensions of this sort would be well off the mark, at least if we are to judge from the success of America Revised.

## Reviews

This book has already had an ebullient history of its own. Initially serialized in The New Yorker, printed a second time within months of its appearance in book form, published post haste as a paperback and reviewed by academic, professional, and popular journals of all kinds, it is something of a phenomenon. It is hard to imagine a Boston or San Francisco cocktail party in the last eighteen months where kir and Perrier drinkers have not paid it tribute.

Ms. FitzGerald has written a very readable book. America Revised derives from the salient proposition that history texts are documents which can be carefully culled for their store of cultural and social history. She alerts us to the potential of the school text as a reflection of a nation's concerns, in much the same way as some social scientists have proposed that children's literature has significant impact on the whole social order. Her descriptions of the struggles for and against freedom of textbook expression are fascinating. They highlight the passions which texts have aroused during the twentieth century. Into the public arena came - still come, if sometimes in altered guises - such stalwarts of political interest as the D.A.R., the K.K.K., the American Legion, the American Manufacturer's Association, the N.A.A.C.P., and the B'nai B'rith. The contentions are testimony both to the vibrancy of public debate on educational issues in the United States and to Arnold Toynbee's dictum that "history books not only tell history, they make it."

This book is more than a survey of battles for the hearts and minds of young Americans. It is a description and analysis of the publishing business and of the public and professional pressures on an industry which FitzGerald condemns for its mealy-mouthed submission to critics and fadists of all hues. The book is probably at its best when it portrays the ebb and flow of recent educational history in the U.S. Its forthright criticism of such exponents and manifestations of "pedagogical liberalism" as Jerome Bruner and Edwin Fenton, MACOS and the New Social Studies, does not suffer from a lack of righteous indignation.

It requires no clairvoyance to observe that much of the appeal of America Revised is to a sophisticated readership which long ago gave up on public schooling. The absence of an index, in a book which could have benefitted from one, indicates that Atlantic-Little Brown had well targeted its market before going to print. The book has unquestioned allure for eager consumers of nostalgia, and one is tempted to construe Frances FitzGerald's bluff criticisms as occasionally having a ring of dilettantism about them.

For FitzGerald's is a single minded, straight-shooting history, "history reduced" almost to that of frontier America, an America so sure of itself that its past needed but one explication. One can understand, therefore, the attraction of David Muzzey's all-time best-selling text, An American History, published first in 1911. "Return to Normalcy," Warren Harding's entreaty of sixty years ago, might well be FitzGerald's theme. Reject education's caprices, problem-centred textbooks, and attempts to encourage debate in

history classes. American history needs no more revision. Texts should show more certainty, keep heroes intact, and promote a homogeneous national consciousness. Frances FitzGerald's *History* is history as fable convenue.

Historians would readily admit that "histories" which evoke the past (especially if they point up a moral) are immensely attractive to the well-educated reading public. Witness the success of Pierre Berton's histories in this country, or the triumphs of the literate Barbara Tuchman. But such history, "history as a museum of held reverberations," history writ large, is a far cry from that being written by academic historians today. Their research is, for the most part, small scale. It eschews grandiose generalizations, and its conceptual framework is increasingly that of the social scientist and its methodology and technology frequently those of the physical scientist. The old pretension of historians to present history as totality diminishes as societies become more complex. Geoffrey Barraclough's superb Main Trends in History (1979) postulates,

In the long run the historian will be judged - and history will be judged with him - by the contribution he makes, in co-operation with other related disciplines, in the using of his knowledge of the past for the shaping of the future.

Nothing static about that history. History is, above all, a mental discipline, the value of which lies in the respect it teaches for balanced judgment and regard for all mankind.

If it is true that in recent times American history texts have helped bring those who were previously dispossessed to the attention of young learners, then the texts the mercurial Ms. FitzGerald denigrates are only doing what the professionals have been advocating for a couple of decades. Where there were once only two slave rebellions in the anti-bellum South, there are now many; America is indeed revised. If the "new history" is unappetizing, one can only urge the more careful study of the history of history, which is, if nothing else, the story of controversy and of change. Those who would opt for Longfellow, as FitzGerald does, when Blacks, women, native Americans, Chicanos, and the labouring men and women insist on their places on the pages of school texts, risk being regarded as antediluvian.

Ken Osborne in a recent article observed that Canadian school history texts have been committed to a view of the past which is both conservative and complacent. This judgment is not new. For the last fifteen years (recall the Bi and Bi Commission's work, and A.B. Hodgetts' What Culture? What Heritage?) Canadian history teachers have been aware that we have been inflicting on students a bland, unrealistic consensus version of our past. As Professor Osborne put it, "If texts have very little to say about working people, they have a good deal to say to them." While Osborne, and this reviewer, would deplore the use of history as homily, America Revised may be construed as rejoicing in it. In today's conservative America, it may

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well be that FitzGerald's view will hold sway, and that therefore, as Canadian history teachers attempt to move toward a "new history," our American counterparts will move away from it. Can it be that, in rushing backwards, American pedagogical practice at least in the history domain will make us in Canada look good?

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**Richard Courtney.**  
**THE DRAMATIC CURRICULUM.**  
New York: Drama Book Specialists, 1980.  
124 pp. \$5.95, paper, \$8.95, case.

The Dramatic Curriculum stresses the point that learning takes place in a natural and dramatic way during all stages of human growth. Following this line of thought, the author takes the reader through the preschool dramatic stage and expands the idea as the child progresses through formal education from nursery school through university level.

Professor Courtney develops the theory that a well-planned curriculum should take into account the use of dramatic responses all along the stages of the educational process. He indicates that for a long time we have stressed the importance of role-playing, but we have not emphasized role playing and other forms of dramatic activity often enough for the school curriculum to include a planned progression along the stages of school development. We have thought of "special classes" of dramatic activity, and have not paid attention to the requirement that there be a definite correlation of drama with many subject-matter areas of the curriculum.

The book has a series of Figures, which give statistical information on many ideas in compact form. As an example, on page 82 one gets at a glance some thoughts relating to age and grade levels which would help in planning drama activities for all grades through the first twelve years of school. In addition to the quality of these figures and the rich ideas included in these charts, there is a bibliography showing depth in research and a listing of authors who have added ideas of high quality for dramatic activity in many areas of learning.

We should have done more of this earlier. Professor Courtney's book demonstrates how it all may become a classroom reality.

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