NOTES

1. Pimm, D. (1987). *Speaking mathematically: Communication in mathematics classrooms*. London: Routledge and Keegan Paul.

2. See, for example, Anghileri, J. (1995). Language, arithmetic and the negotiation of meaning. *For the Learning of Mathematics, 15*(3), 10-14.

3. Hoban, R. (1982). *Riddley Walker*. London: Picador, quoted in Pimm, p. 60.

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MARY BEATTIE. *Constructing Professional Knowledge in Teaching:*
A narrative of change and development.
New York: Teachers College Press (1995).
168 pp. $16.95 paper. ISBN 0-8077-3395-4.
$34.00 cloth. ISBN 0-8077-3396-2.

Constructing Professional Knowledge in Teaching: A narrative of change and development, as described on the back-cover of the book, "tells the story of a collaboration between an educational consultant and a classroom teacher. The two were participants in a teachers' in-service program for implementation of a school board curriculum that focused on the learner as inquirer. Within this context, consultant and teacher worked together over a two-year period to describe teaching, learning, and collaborating as holistic, integrated, relational, and artistic endeavours embedded within narrative unities of lives". Composed of eight chapters along with a foreword written by Elliot W. Eisner, Beattie desribes her work with Anne, who, after twenty-six years as a physical education teacher, embarks upon teaching a core eighth grade classroom in the years just prior to retirement. In its focus on narrative and autobiography this book joins a growing body of literature in teacher education that acknowledges the significance of coming to understand the role of curriculum change in teachers' work by focusing on teachers' stories and teachers' lives.

Beattie's book is very much informed by the work of such researchers in teacher education as D.J. Clandinin, M.F. Connelly, and Freema Elbaz whose area of concern is on the significance of teachers' personal practical knowledge. Her book is part of an emerging body of scholarship on classroom-based narrative in teacher education, and sits nicely alongside other recent publications such as D.J. Clandinin's *Learning to Teach, Teaching to Learn: Stories of collaboration in teacher education* or Andy Hargreaves' *Changing Teachers, Changing Times: Teachers' work and culture in the postmodern age*. By drawing from the fields of biography

and literary study, as well as from the body of literature on personal practical knowledge and narrative in teacher education, Beattie's book evokes a number of questions about collaborative biographical/autobiographical studies in teacher education. For example, where should the researcher – consultant locate her own narrative? When and how should the voice of the teacher-participant be represented? Indeed, perhaps the most important contribution of Beattie's work in this field is in the way it offers the reader insight into representation and the process of telling **about** such stories, or "how to" story experiences of change and development in someone else's classroom. This is not easy, and many scholars working within a teacher-as-researcher and collaborator framework struggle with how to write about such experiences: in whose voice? whose agenda? whose professional knowledge? What gets represented? How are issues of inequalities in power and experience handled in such co-authored or co-researched projects?

While Beattie only obliquely addresses such questions, and her text raises many more, the self-consciousness of her writing serves as an invitation to the reader to initiate such questions, not just about this particular researcher – consultant and teacher, but about the enterprise of representation in teacher education generally. In this respect her self-conscious text is not unlike Anne-Louise Brooke's book *Feminist Pedagogy: An autobiographical approach*. And where Lynley Hood, author of a biography of Sylvia Ashton-Warner, was obliged to write two texts, the biography and later the behind-the-scenes autobiography in *Who Is Sylvia? The diary of a biography*, Mary Beattie explores narrative as both phenomenon and method. This blending of phenomenon and method is an important one, again because of the way it can serve to inform the work of other researchers who may be attempting to apply narrative approaches or cultural studies approaches to classroom research in classrooms. At the same time, this notion of narrative as both phenomenon and method itself raises more questions about the degree to which any one story can be about the telling of the tale, the tale told, or about the teller of the tale? There can be no one satisfactory answer: a reader whose primary interest is in the methodology would want to see more about the telling of the tale; a reader interested in teachers' lives and classroom practice, particularly those practices associated with a learner-centred pedaogogy would want to see much more evidence and testimony of the ways in which the teacher experienced the project as a collaborator, or how she came to develop particular units on mythology; and a reader interested in the significance of autobiography in educational change would want to insist on even more of Beattie-as-

Beattie, acknolwedging, then, the ways in which "all biography is a form of autobiography" (Winston Rhodes, cited in Hood, 1990). This last statement might sound as though this book is somehow deficient because it doesn't satisfy any one of these special interests, but that would not be the case. While Beattie does not address in direct ways many of the issues raised above that might be organized along the lines of "the politics of the personal", her text nonetheless can be read as a "meta-story" and in so doing is of particular relevance to scholars who are interested in examining procedural issues in doing collaborative biographical studies that of necessity are about both phenomenon and method.

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NICHOLAS PALEY. *Finding Art's Place:*
Experiments in contemporary education and culture.
New York & London: Routledge (1995).
185 pp. $19.95. ISBN 0-415-90607-5.

This is a book no doubt intended for art education specialists; but it should be of interest to anyone involved in helping children, especially adolescents, who grapple with meaningful learning. Paley's text is a somewhat experimental investigation of three different settings in which "at-risk" children address their learning and social challenges directly, and with positive actions, through artistic means. Although the children have their own singular aims and characteristics, their problems have a familiar ring, applicable to a multitude of settings.

A disquieting feature of Paley's book is the not-too-subtle message that these children achieve their results in spite of traditional schooling, rather than because of it. Thus any reader who is a regular classroom teacher is likely to ask, "Can I adopt some of these ideas?" The question is well worth asking, if one can achieve anything akin to the evolution in learning described by Paley. While prompting the question, Paley also provides a view of art education as an instrument for political