

and other echelons of society. As Martin shows, education has also determined *who* has the power to create knowledge, whether through the legal exclusion of girls from schools or the invisible socioeconomic segregation of lower-class children. By centring class and gender in this discussion, Martin forefronts questions of accessibility and meritocracy that continue to plague educational systems in Britain today. While Martin attempts to engage with questions of race, this book could benefit from a more in-depth discussion of the intersections of race, class, and gender in relation to educational accessibility and experiences in England. Future studies could also interrogate how Martin's history of British education fits into the broader history of the British empire—for example, how curricula in Britain supported the imperial agenda or the relation between education in the metropole and the colonies. Sathnam Sanghera points to the importance of such an analysis in his recent publication *Empireland* (2021).<sup>1</sup>

*Gender and Education in England Since 1770* is an incredible contribution to histories of education, Britain, women and gender, children (particularly girls), the working class, and women's rights. It also offers significant insights into "current policy and practice" regarding British education, concluding with crucial contemporary policy changes (284) that "would benefit from a historicised, gender-sensitive and intersectional approach" (19). Most importantly, by engaging with personal accounts and government policies around gender and class, Martin elucidates the historical roots of elitism, inequality, and privilege that continue to overshadow education systems in Britain and around the globe today.

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Penney Clark and Alan Sears,

*The Arts and the Teaching of History. Historical F(r)ictions*

New York: Palgrave Macmillan, 2020. 297 pp.

In *Historical F(r)ictions*, Penney Clark and Alan Sears explore five urgent conversations that dominate debates amongst historians and history educators concerning the nature and significance of history. This is not a book that can be skimmed easily. These debates concern the nature of history and historical truths, what constitutes evidence, collective memory, and alternate perspectives. This discussion alone could easily provide material for a history education course. What is equally impressive is their argument that using the arts in the teaching of history is not merely an interesting supplement but can be instrumental in broadening how students approach the complexities of historical truths.

1 Sathnam Sanghera, *Empireland: How Imperialism Has Shaped Modern Britain* (London: Viking, an imprint of Penguin Books, 2021).

The authors start by arguing for the use of the arts in history education, which acknowledges Peter Seixas' observation that the use of fiction in history education can be a double-edged sword: the power of art may disrupt attempts to historicize (a reference to Seixas and Morton, 2013). However, Clark and Sears contend that this power should be harnessed in the classroom. Significantly, they argue that the use of the arts enables the interrogation of all representations. This is perhaps the most important argument in the book, as the notion of historical consciousness that underwrites much history education curricula often struggles with the deconstruction of truths in historical evidence.

Turning to five conversations related to history, the authors' discussion of historical consciousness is clear and provocative in its examination of Peter Seixas' influence in history education, particularly on the way history education is presented to teacher candidates and influences curriculum reform. The authors here are careful to present their critical overview as a conversation among academics, in this case, detailed by following multiple responses to Seixas's diagram of the history/memory matrix in *Public History Weekly* (2016), the German history blog. The benefit of following the subsequent dialogue with other historians such as Stéphane Lévesque and Jean-Phillipe Croteau is that in questioning the role of collective memory, the authors enable a deeper conversation about how individuals construct knowledge of self and place over time. Complex and compelling arguments are made for unfixing or undoing assumptions about universal knowledge. This focus creates room for prior knowledge to be recognized in the classroom, and, significantly, for knowledge gained through the arts to be understood as relevant to history education. The authors argue that this awareness is essential if there is to be any possibility of reconciliation with Indigenous knowledges.

The chapters detail examples of literature, visual art, and public art. They explore ways of knowing that acknowledge differences in intention, method, and imagination between period novels and historical fiction; visual art as source or account of historical moments; and public art as a vehicle for the convergence of history and heritage. Examples are drawn from a variety of contexts and eras, ranging from a British literary classic (Jane Austen's *Pride and Prejudice*) to a popular American novel (F. Scott Fitzgerald's *The Great Gatsby*); an Athenian sculpture (*The Tyannicides*) to Canadian commemorative art (*Evangeline*, Grand-Pre). The frictions between celebratory heritage and critical history, for example, are seen in the ongoing emphasis on national identity in history classrooms despite the contradictions present in the requirement for historical evidence that is embedded in history curricula.

The discussion of visual art examines three history paintings in order to foreground the need for history education to enable students to understand how "public art contributes to a sense of the collective past and shapes the contemporary context" (153). Clark and Sears integrate current academic perspectives on the relative truth and historical significance of paintings such as Hans Holbein, the younger's *The Ambassadors* (1533), Pablo Picasso's *Guernica* (1937), and Kent Monkman's *The Daddies* (2017). The authors resist the temptation to take a position on which views are correct; rather, they emphasize the pedagogical importance of teaching students

how to contextualize these debates about the teaching and learning of history—a skill that prepares them to engage with the complexities and contradictions of their lived histories.

The analysis of the public sculpture, *The Foot Soldier*, illustrates some of the tensions or f(r)ictions that arise when using the arts in the history classroom. The sculptor Ronald S. McDowell is quoted on how and why he modified the figures portrayed in a newspaper photograph taken in Birmingham in 1995 in order to achieve his larger goal to make an artwork about power. The authors explore how the act of representation may not literally re-present the actual moment but can present truths about historical realities.

Unfortunately, the authors did not also provide an illustration of the photograph that the author used as his reference. However, a teacher could access a 2017 article online, which illustrates both the sculpture and the photo.<sup>2</sup> This online article could then be used to draw students into the kind of anchored teaching instruction that the authors highlight in the following chapter, which focuses on how to prepare teachers and students for critical engagement with the past.

An apparently simple exercise—a critical audit of historical art in the community—is proposed as a means of engaging students in complex and nuanced discussions of significant issues present in their everyday experience. As the authors point out, the task then is for teachers to involve students in the critical examination of these issues and compare them to others elsewhere. The use of artworks as alternate sources of contestable evidence can expand students' understandings of differing perspectives and belief systems.

In conclusion, Clark and Sears remind history teachers—at any level—of the ongoing importance of understanding the past as permeating the present. Writing their conclusion in 2020, the authors emphasize the urgent need to foster more complex understandings of history and the nature of truth. Today, the evidence of ongoing war crimes and genocides calls upon all of us who teach that we must be willing to enter difficult and complex conversations if the fractious histories of the past can begin to disrupt and challenge our students' historical consciousness.

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2 Some teachers may also find the literal context for the online article to be worth examining further; that is, the Christian Century blog used by Mennonite pastor, Ryan Dueck (Lethbridge), is itself another framing device that informs how the article and image are interpreted. Ryan Dueck, "When the truth gets in the way of the story you want to tell," Ryan Dueck website, <https://ryandueck.com/2017/07/06/when-the-truth-gets-in-the-way-of-the-story-you-want-to-tell/>