

weave a multitude of voices together in sometimes masterful, sometimes breathtaking ways. This book is full of the words of Native elders, teachers, storytellers, and children, and sometimes, wonderfully, it is hard to tell who is who, because the weave is on behalf of something stronger and more necessary than such isolating, literally self-satisfying identification.

But there is another set of voices here that needs noting.

Here there are bears and moose and coyotes. There are rivers here, and patient, longstanding trees and soils, and these are all invoked as familiars that help keep honest the human voice, that help remind the human voice of its humus, its humiliating shit-and-piss ordinariness. The human voice and its stories are placed back into the embrace of an earth that prevents their psycho-pathetic self-isolation.

What a relief! Breathing room beyond the asphyxia of the personal.

One final point that seems to invert totally the whole logic of this review but in fact does nothing of the kind: part of the hermeneutic tradition suggests that understanding begins only when something addresses me, calls me squarely and by name into some claim I cannot avoid. A story becomes telling and not simply told only when it has your name on it, only when, as elders teach us, this story, boy, is not *mine* but *for you*. You are the reason Coyote showed up, you are the reason these soils have patiently waited all these years with their tellings. But here the personal arrives as the point of the telling(ness) of the story rather than as its "authorial" origin. The power of the story lies not in its teller, but in its telling(ness).

This book has arrived, as do all gifts, in a spookily timely fashion in my own life. It is just the medicine I needed. Ian, how did you know? And, of course, you didn't. Who knew was that hilarious storyteller Moose in his blue-hide rocker that makes up this book's colorful frontispiece. And just listen to the citation below it, remembering the dark and bone-cracking Alberta winter: "The best storyteller is the one who lets you live if the weather is bad and you are hungry."

Buy this book, but watch out! It just might already have your name in it.

#### References

- Gadamer, H.-G. (1989). *Truth and method*. New York: Continuum Books.  
 Hillman, J., & Ventura, M. (1993). *We've had a hundred years of psychotherapy and the world's getting worse*. New York: HarperCollins.

#### *A Visual Narrative Concerning Curriculum, Girls, Photography Etc.*

Hedy Bach. Edmonton, AB: Qual Institute Press, 1998, 247 pages.

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Hedy Bach combines photography, conversation, and story in her study of the intersections of experience and the evaded in the (curricular) lives of four schoolgirls. *A Visual Narrative Concerning Curriculum, Girls, Photography Etc.* is a

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book based on Bach's doctoral research at the University of Alberta. As she "actively seeks space to talk about the evaded" (p. 219), Bach asks: "What is evaded for girls when we teach and structure curriculum? What is left silent? What realities from their lives are institutionally dismissed as lesser, inconsequential, or not worth noticing?" (p. 39). In her attempts to answer these questions, Bach invites four girls to take part in her research project.

Each of the four girls participating in this study, Maeve, Beth, Morgan, and Thya, created "field texts": approximately 100 photographs of people, objects, and places from their everyday living. The girls were invited to share their field texts with Bach, and she describes the conversations they had about the photographs as "research text" or "visual narrative." Both field text and research text are included in Bach's book.

Based on approaches used by Weiser in phototherapy interpretation, Bach invited the girls to focus on four categories of photographs, or four "cameraworks," as they captured images from their everyday living. "Cameraworks I" consisted of "projective photos," which were photographs chosen by the girls to share with Bach because of particular feelings, moods, or qualities the girls believed were projected in these selected photos. Examples of field text within this category are a bedroom, a piano, Calling Lake at sunset, friends partying, and people in public places.

"Making metaphor" was a second cameraworks, and in this category Bach invited the girls to photograph their favorite place, activity, person, and objects that were special for them. "Cameraworks III," "collecting culture," was a series of photos taken of the girls by a significant other. Half of the culture photographs were to be taken while the girls were off-guard, and the other half at the request of the girls as they posed. This category was included as a deliberate form of self-portrait created by the girls themselves and with the help of someone they trusted.

In "Cameraworks IV" the girls were invited to share selected photographs from their family albums. This was the only category of cameraworks wherein the photographs did not appear in the book. Bach notes that in this cameraworks she was shown and heard about "those affected by social taboos, divorce, illness and death, those whose daily lives were undervalued, stories of child care, schooling, housework, and of visiting friends" (p. 41).

Reading and (re)viewing the visual narrative created by Hedy, Maeve, Beth, Morgan, and Thya is an aesthetic as well as informative reading and viewing event. Black and white photographs, conversations placed in two-column text with reflective thoughts running alongside as commentary, expository text, story, and poetry placed on the pages of this book all serve to engage the reader and to evoke feelings, embodied knowings, and rememberings of adolescent life. One of the most prominent images throughout the cameraworks is the body and/or body parts: legs, arms, breasts, hands, toes, a body in the bath, a body in the snow, bodies hugging other bodies, bodies in the light, and bodies creating shadows. As I (re)viewed this book, I found the photographs intriguing. Maeve, Beth, Morgan, and Thya all contribute a measure of creativity and courage to this research project. Their stories are told with openness and hope, and I wish them all the best in their not already interpreted lives. As I read their stories and encountered their images and hopes and desires, I connected with

the insightful words of poet Crozier (1995), who says of the photograph, "the most beautiful is the woman behind the camera" (p. 46).

Bach's study has implications in several areas related to curriculum and research. First, the visual narrative format is one that holds possibilities for further research regarding curriculum and inclusion. Bach's research is informed by her vision of curriculum as "reflecting diverse lives lived inside and outside of the classroom" (p. 25). She tells us that "curriculum means inviting the diversity of students' lives and teachers' lives and cultures" (p. 25), and she desires a curriculum that attends to and includes the evaded: those experiences "central to the lives of students and teachers but touched upon briefly, if at all, in most schools. These matters include the functioning of bodies, the expression and valuing of feelings, and the dynamics of power" (*Style*, cited in Bach, p. 11). The field text of this study includes photographs that would probably not be included in our notions of formal school curriculum. The images collected and shared by the girls would not be those found in textbooks or in hallway displays along school corridors. In many instances the images were personal and private. Bach's project thus highlights the way visual narrative formats open possibilities for including the public/private space of lived experience within curricular matters. On another level, Bach's project serves to remind us of the evaded: those aspects of structured curriculum that are there/not there; those aspects often overlooked, yet present in the space of the "negative" in our curricular deliberations.

Regarding practical inclusive curriculum considerations, one approach to acknowledging and including the evaded and the diverse lives of students might be through some form of visual narrative work done by students in classrooms, and here I am going to trouble both the narrative approach taken by Bach in her project and her notion of diversity. Bach warns us at the beginning of her book: "warning warning warning/we're in the master's house/but not using the master's tools" (p. ix). Bach indicates that she wants to mess up the master's house, using tools that do not belong to the master. She refers to photographs and conversations (which combine to form a visual narrative) as her tools. Although photographs and conversations are a non-standard approach to research and perhaps narrative, I did not see these tools used in any way that was inconsistent with traditional narrative formats. Narrative in the western sense has been constructed around patriarchal, hierarchical formats: linearity, heroes, conflict, beginnings, middles, climaxes (*ah-hhhh*), and the end. I noticed this same format in Bach's construction of the visual narrative (her last chapter is titled "And Then Some"). She invited the girls to work in tidy categories (the cameraworks) rather than acknowledge and celebrate the montage of everyday living. Fragmented pieces of this and that are always glued together in our living. Separating images we collect from our montage lives into tidy categories might feel more like tidying up a life into neat categories (cataloguing) rather than "messing up a house." Collage or montage arrangements of photographs, artifacts, and words, and disrupting the development process of photographs are further possible approaches that might mess up the master's house/narrative.

The inclusion of "Cameraworks IV" (family photo albums) was the most troubling regarding the adherence to, or acceptance of, traditional, patriarchal

narrative frameworks. Family photo albums are perhaps the epitome of western, middle-class, popular culture tradition, and probably their construction is a gendered activity. Women construct these family albums (these *petites histoires*) in traditional grand narrative fashion: happy functioning families intent along linear pathways, growing up, accumulating material wealth, moving up, moving out, and so on. Deconstructing the family album as a cultural artifact rather than exploring where they each fitted in with these albums might have been more instructive for the girls.

Concerning curriculum and diversity, although Bach focuses on the (curricular) lives of adolescent girls (she admits she is purposely focusing on gender and her intent is not to downplay class or race), theirs is not the only experience evaded by formal curriculum. Adolescent boys are also living in the "master's house," and possibilities for messing up the house become present if we create a space for acknowledging the evaded in the lives of all students or teachers. In fact, if this visual narrative is (re)viewed in the light of gender roles and hierarchies, we are left with questions: How does an adolescent boy turn into a father who searches through a daughter's room and reads her letters? How does an adolescent boy turn into a man who leaves a partner and daughter and evades contact for several years? How does a study of the evaded evade instructive stories about girls and boys growing up together? Bach notes that "studying girls is not just about girls, but about the culture and ideological schemata that sustains a regime of power in the world" (p. 7). I agree with this point, and through Bach's research I see possibilities for study that will inquire into evaded experiences of all students. Boys are gendered bodies too.

Perhaps the most celebratory aspect of Hedy Bach's work is the story told within this visual narrative about alternative research approaches and the possibilities she opens up for further research along visual narrative lines. I applaud her attempts to tell a multilayered story and to highlight an aspect of curriculum that we overlook. Through her visual narrative and with the help of Maeve, Beth, Morgan, and Thya, she reminds us of the evaded, of the negative space that is there/not there within curriculum and lives. In her attention to the space of negativity, Bach calls up the silent stories in curriculum. She reminds us as curriculum scholars of the "book we do not write" (Cixous, 1997, p. 140).

And now I want to end this (re)viewing with a photograph:

This is a photograph of me in bed,  
blankets rumpled, hair disheveled,  
our dog Minnie curled up and  
sleeping along the curve of my  
back. I am (re)viewing Hedy Bach's  
book about visual narrative and the  
evaded curriculum within the lives  
of four schoolgirls.

*I want this photo to be included in this  
review. I am thinking about the evaded  
in our institutionalized lives. I want  
people to know that book reviewers  
sometimes (re)view in bed.*

#### References

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