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Clark, P. and Sears, A., *The Arts and the Teaching of History: Historical F(r)ictions*, Cham: Palgrave McMillan.

Anna Olsson

As a UK-based teacher educator of novice history teachers, the premise of this publication was very appealing to me, and this comprehensive and convincingly argued book did not disappoint. The scope covered is impressive, and there is an in-depth engagement with the wider debates of history education and historical thinking. Additionally, the place of history within the wider curriculum and citizenship education is also considered, with the authors emphasising the convergence of the two disciplines. For example, in Chapter 5 (p.183) it is emphasised how: '[O]ne recent international report describes globally competent citizens as those who can "examine local, global and intercultural issues, to understand and appreciate the perspectives and world views of others, to engage in open, appropriate and effective interactions with people from different cultures, and to act for collective well-being and sustainable development". Engagement around public commemorative art provides substantial opportunity for achieving these outcomes.' These debates are framed effectively by the discussion about the role that the arts can play in both history and citizenship education. This amounts to a very rigorous and nuanced case for the use of arts in the teaching of history, and some of the arguments were novel to me, which was very refreshing, and this will undoubtedly result in some readjusting of my own teaching in university come September.

Chapters 1 and 2 provide a general yet thorough justification for the use of arts in the history classroom, and a very comprehensive overview of relevant and current academic debates. The emphasis on collective memory and historical consciousness in Chapter 2 (also re-visited in later chapters) is something that I found particularly useful for developing my own thinking as a teacher educator. The authors' intention to 'draw on scholarship related to historical thinking and apply it to using the arts in the teaching of history' is very clear throughout Chapters Three, Four, and Five where the use of historical fiction as well as period novels, visual art, and public art are all explored in both depth and detail.

For me, reading this book from a relatively well-informed position in regards to using different interpretations (including art) in the history classroom, the most exciting discussions are those of the role of collective memory, cognitive schema, and the decolonising of the curriculum. The authors argue very convincingly for the role that the arts can play in providing pedagogical tools in aid of creating cognitive dissonance among pupils with a view to re-creating schemas – introducing visceral stimuli and counter narratives. It is also emphasised that the arts can facilitate a 'way in' for students to examine collective memory and historical consciousness. The authors go on to examine how this can facilitate critical engagement among students in relation to their own pre-conceptions, as well as developing their awareness of others' worldviews.

Finally, I also find the discussion of the role of the arts in history teaching particularly pertinent at a time when the decolonising of the history curriculum is very much on educators' minds. This links to my previous comment in regard to encouraging students to engage critically with existing, as well as counter, narratives. The authors also emphasise that history education can prepare students to become critical citizens: questioning and shaping public commemoration in their own contexts. At a time when the very pursuit of academic history as a discipline in the westernized tradition is being questioned, perhaps the arts can provide opportunities to explore other histories? The potential for widening the evidence in pursuit of other histories is discussed by the authors in Chapter 7, which

also feeds into their argument that history has an important role to play in citizenship education, encouraging students to understand both themselves and others within the diverse societies we all live in today.

This book is valuable for a range of reasons, some of which I have already discussed from my perspective as a teacher educator above. There are, however, very practical examples provided in Chapters 3 to 6 that would make this book useful for teachers of history who are interested in using the arts more purposefully in their teaching. Additionally, it can also provide citizenship educators further insights into how critical engagement with the arts as historical sources and interpretations can be a valuable in their teaching as well. In conclusion, not only does this book provide a timely in-depth academic discussion, but it also outlines practical strategies that would be useful for teachers who are looking to develop their practice further.

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