

Once he has established a case for the primacy of the imagination in the thinking of young children, it follows that the Story Form Model is the ideal teaching method and *The Great True Stories of the World* the most appropriate content of an ideal Early Childhood curriculum.

Several new and interesting issues are raised. By highlighting the differences between the ways of thinking of oral and literate cultures, Egan gives some insights into some children's failure to become literate: "at about age seven children who are going to be successful in the educational system begin to go through a significant restructuring of thought" (127). This transition only takes place when children adopt a decontextualized style of thinking. Developing oracy to the full by encouraging young children's delight in rhyme, rhythm, and story is the best preparation for literacy.

As Egan says, some of his scholarly background material is unusual in educational publications but I strongly disagree when he apologizes for its inclusion. It is not the inclusion of scholarly material but the rambling style of writing which may discourage readers. I feel that with a tighter framework the central argument about the nature of early childhood thought would come through with much more impact.

These arguments about the nature of thought spring from Egan's belief that a literate individual's development recapitulates four different ways of making sense of the world which were available to mankind at various stages of cultural evolution. In fact, this is but the first of a series in which he plans to outline the entire K-12 curriculum. When completed, this curriculum proceeding "from fantasy to the extreme limits of reality" will certainly help in the fight against the dehumanizing of education through mechanistic means-ends models. Meanwhile, unfortunately, "Builders of clockwork oranges continue to thrive in education" (257).

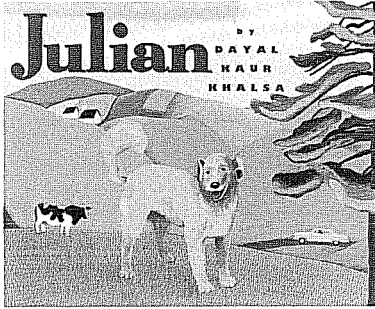
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KHALSA'S LAST BOOK

Julian. Dayal Kaur Khalsa. Illus. author. Tundra Books, 1989. Unpag., \$17.95 cloth. ISBN 0-88776-237-9.

Julian, published posthumously, was the last completed work and the second last manuscript produced by Dayal Kaur Khalsa before her death last July. *Julian*, while even more beautiful than its predecessors (can that be possible?), is a slight departure from her earlier works.

Julian is a large boisterous yellow dog that the owner of the farm acquires



to chase groundhogs. The story is not told in the third person from the dog's point of view, nor by her familiar character May, but, rather, the narrative is told in the first person by the owner of Julian and the farm. Even though the story is told in an adult voice, a first for Khalsa, the text is eminently suitable for group reading to youngsters. There is a sense of rhythm, appropriate for a storyteller, not often seen in the author's previous

books.

Well, Julian certainly was a good chaser. He chased the cows in the next pasture. . . . And he chased and he chased and he chased the cats all over the place.

Once again, Dayal Kaur Khalsa's illustrations are visually stunning. The rich vibrant colours clashing riotously across the pages are offset by the flat untextured quality of the figures. These two normally opposing elements, highly reminiscent of the Japanese block prints that influenced the Impressionists, work well in harmony under the illustrator's talented vision. Khalsa, in her short working life-time, perfected this technique to create a unique personal trademark.

Another of the author's trademarks was the strong sense of humour evident in the touches of whimsy in her illustrations. Adults and children alike will have great fun in poring over the paintings looking at each successive layer of detail. The chief game in *Julian* is to find Ricky Rainbow, the very small kitten of the story, in the pictures. He is indicated by only a couple of unrelieved black touches of the brush and is often hidden and dwarfed by some other element. Yet his charm is somehow emphasized by his visually and physically diminutive stature.

The last recurring element of the author's that I will only mention here was her growing tendency to illustrate the endpapers.

All of these trademarks evident in Dayal Kaur Khalsa's body of work will form the basis for an article in a future issue of *CCL*. This article will be an evaluation and discussion of the growth demonstrated by the author throughout her six completed books.

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