

whether it is preparing students in particular ways to view films, remembering students' prior experience, or challenging students to deepen their reading of a film's history. In nearly all fields of history education, we need more books like this, books which move our thinking, in learning theorist Mariolina Salvatori's apt phrase, "beyond the anecdotal" and into the realm of pedagogical practice informed by effective research done in our own disciplinary ways of knowing.

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*The Information-Literate Historian: A Guide to Research for History Students*, by Jenny L. Presnell. New York: Oxford University Press, 2007. 242 pages. \$12.95, paper.

Presnell, Information Services Librarian and Bibliographer at Miami University of Ohio, presents current search strategies and paths to resources which will advance the research skills of historians at any level. The title of this handbook alone should attract attention. Who in the field could resist the promise of information literacy at a time when Internet access is ubiquitous but many of the scholarly contributions and primary sources are deeply buried in fee-based resources? This book is concise but impressively comprehensive, covering topics ranging from the philosophical ("What it means to be a Historian"), to fundamentals ("Historians and the Research Process"), to researching in the electronic age ("History and the Internet"). Throughout the book, Presnell weaves together theory, relevant tools, and search strategies. The layout is logical and clear, making good use of tables, inserts, screen shots, and footnotes, and it provides lists for further reading. Case studies using actual events and documents, bring history to life while at the same time developing skills needed in discovering and writing about history.

The chapter on reference materials provides a cross-section of standard print and web-based sources and describes the strengths of each. A useful insert compares *Wikipedia* and the *Encyclopedia Britannica*. Here Presnell refers to studies such as Jim Giles' 2005 article in *Nature* (p.23) on the benefits and drawbacks of these two tools. Subsequent chapters cover the use of catalogues, periodicals, maps, images, and multimedia. In chapter 5, significant emphasis is given to methods of evaluating sources. Here, Presnell considers various criteria against which students can scrutinize what they've found by considering "author authority," "audience and purpose," "accuracy and completeness," and "footnotes and documentation." As in other chapters, Presnell includes interesting examples to illustrate her points. For example, when discussing perspective and bias, she looks at the works of Holocaust historians Christopher Browning and Daniel Goldhagen, showing how different their interpretations of history are despite working with the same primary sources (p. 89).

Sure to please instructors and motivate students is the chapter entitled "The Thrill of Discovery: Primary Sources." There is much sound advice here about identifying types of sources (public and official records, newspapers, personal documents, literary texts, and images), choosing the best tools for targeting specific topics, and helpful tips such as being sure to use the terminology and language appropriate to the time and place. "History and the Internet" (chapter 7) focuses on key collections available through university and government sites and webliographies. Presnell points to specific repositories useful when searching for "cutting-edge" secondary sources such as the Center for History and the New Media, H-Net, and Google Scholar. She stresses the importance of getting to

the "deep web" in order to retrieve scholarly material located within fee-based databases such as Historical Abstracts, America: History and Life, and JSTOR. Instructors will appreciate the weight she gives these databases over search engines, meta-search engines, and directories.

The book closes with "Presenting your Research." Here Presnell discusses writing style, formulating an argument, paper construction, and the ebb and flow of paragraphs. She provides practical advice on giving oral presentations and using tools such as *PowerPoint*. She covers the creation and design of websites and ways to ensure their usability. Short descriptions of historiographic essays, book reviews, and annotated bibliographies will be valuable to students whether they want to gain an understanding of the discipline's forms of discourse or they are just trying to complete a specific assignment for a course. Unavoidably in a book where links to web resources are included, some dead links are present. A few sites have moved and others have disappeared, so readers will need to use their searching skills to find them or similar sites. But this does not take away from the overall impressive content of Presnell's work. This slim volume efficiently shares a vast amount of knowledge and experience. History students and academic libraries would do well to add this title to their reference shelves.

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*The Face of Evil*, directed by David Tosco, 52 minutes. New York: First Run/Icarus Films, 2006, video. Sale \$390. Rental \$100.

Evil fascinates. The image of the villain as representative of the dark side of human nature has continually both horrified and attracted us. From the early story of Cain and Abel to the horrors of twentieth century genocides, scholars are left to ponder the nature of evil, its power and its seductiveness. Is it psychological or social in its origin? Does the capacity to create evil reside in every human being, awaiting only a toxic combination of circumstances to activate it? How can one resist its temptations? Is it recognizable and therefore preventable? What is the face of evil? In his documentary film *The Face of Evil*, director David Tosco explores the history of the representation of evil as a recognizable physical type, from the paintings of Hieronymous Bosch to the sciences of physiognomics, phrenology, and criminal anthropology. His underlying premise is that we have always feared the "other," and that in seeing "others" we instinctively anticipate danger and prepare our defense. This explains our perceived need to detect quickly the character of a person from his physical characteristics. Throughout the film, in interviews with scholars and artists, he surveys the work of the pioneer criminologists (including François Joseph Gall, César Lombroso, Alphonse Bertillon, and Eugene François Vidocq) who "scientifically" investigated the relationship between the physical and the moral. He shows how these researchers have deeply influenced our conception of evil with their work on establishing a recognizable code of the good and bad face, and a theory of the natural born criminal.

To illustrate the doubtfulness of their enterprise, Tosco presents the specific case of Bruno Lüdke, a mentally impaired man who became known as the worst serial killer in German history. Arrested in Nazi Germany in 1943 and charged with the murder of a woman found strangled, "dumb Bruno" (as he was known in his town) had previously served jail time for petty theft, but had no murder evidence against him. According to Berlin police files, he aroused suspicion and was arrested because he had the physical appearance of a natural born killer (a monkey-like face, stocky build, and low, rambling gait). After his

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