

reading becomes a debate in one's head: "Perhaps *that's* why that experiment petered out." "But changes in that area could never be made unless societal attitudes changed." "True, but isn't societal change exactly what is going on apace?" Possibly we are now living in the first period since 1880 when the box could be given a really different shape.

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Kenneth J. Weber.
YES, THEY CAN!
A PRACTICAL GUIDE
FOR TEACHING
THE ADOLESCENT
SLOWER LEARNER.
Agincourt:
Methuen Publications, 1974.
195 pp. \$7.95.

Yes, They Can!, the title of Kenneth Weber's book, aptly expresses the attitude which the author would like to pass on to teachers of the adolescent slower learner. But there is little of evangelical fervor here; rather, Mr. Weber attempts to convince the reader of the validity of his title by presenting a great many practical approaches and activities which, apparently, he has developed from his own experience as a classroom teacher. The book, indeed, is a teacher's "practical guide" rather than a textbook on the adolescent slower learner. Three-quarters of the book, all of Part B, is devoted to practical classroom techniques. The first thirty pages, Part A, are devoted to a case study description of the students and to an attempt to dispel a few of the "myths" (for example, "train them for employment") sometimes surrounding these students. Part C contains brief discussions of such matters as the importance of measuring progress and the necessity of effective classroom management.

An important feature of this book is that Weber offers suggestions based on "the realism of the classroom, where weak budgets, overcrowding, lack of ma-

terials and other day to-day problems can make lofty objectives seem painfully remote" (p. 32). The case studies are real ones (p. 7); much of the advice is "based on practical experience" (p. 169). The advantage of this approach is that the reader is encouraged to follow the suggestions because he has Mr. Weber's testimony that they can work. The disadvantage — and major criticism of the book — is that the reader may be *limited* by Weber's rather special perception and personal grasp of the task of teaching the adolescent slower learner.

Weber's perspective is obviously that of the teacher of English. This is evident, for example, in the chapter on "Creative, Logical and Critical Thinking" where he responds to the possible objection, "But problem solving isn't English!" (p. 115). It is obvious also in the diagrammatic representation of curriculum with which he introduces Part B. There is little here that could be regarded as a program of activities (such as orienteering, art/design work, recreation activities) or as a program of guidance or counselling. Furthermore, for a book dealing with the *adolescent* slower learner, it contains very little information on the characteristics and needs of the adolescent, and less on common learning styles (with appropriate teaching styles) of adolescent slower learners. But even the teacher of English might be somewhat dismayed by Mr. Weber's rather cursory treatment of developmental drama and television and his lack of attention to non-verbal communication. Most of these criticisms occur because the sub-title of the book, "A Practical Guide for Teaching the Adolescent Slower Learner," misleads and, in misleading, diminishes the value of what Kenneth Weber has attempted in *Yes, They Can!* However, as a personal testimony, as a compilation of observations, and as a compendium of teaching ideas, Kenneth Weber's book is of value in that it can make the classroom situation not only more tolerable but also more stimulating for

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adolescent slower learners and their teachers.

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Leon Burton &
William Thomson, eds.
**THE COMPREHENSIVE
MUSICIANSHIP PROGRAM.**
Don Mills:
Addison-Wesley, 1973-1974.
11 parts.
Teachers' books, \$8.50.
Students' books, \$3.25 - \$8.00.

The Comprehensive Musicianship Program for grades K-12 developed at the University of Hawaii is a product of seven years' work by sixteen specialists in Music and Education. Some of its features include lessons organized around behavioral objectives; a discovery approach of learning, placing the emphasis on the reception of the student rather than the delivery of the instructor; and a spiral curriculum based on seven concepts of music: texture, tone, rhythm, melody, harmony, tonality, and form.

The program has been divided into five zones, roughly corresponding to the traditional K-12 divisions:

- Zone 1 — kindergarten,
grade 1
- Zone 2 — grades 2 and 3
- Zone 3 — grades 4, 5, and 6
- Zone 4 — junior high school
- Zone 5 — high school, college

The goal of the approach is that through interaction with the seven musical concepts the students will ultimately compose, improvise, perform, discuss, and respond. In short, the object of this program is to foster independent interest, values, and commitment through the development of comprehensive musicianship.

Much can be said in favor of zones 1, 2, and 3: the presentation is clear and concise, the table of contents is made up of detailed scope and sequence charts, and the children are actively involved in clapping, playing instruments, improvising, conducting, compos-

ing, performing, analyzing (visually and aurally), experimenting, reading, and accompanying. However, the books contain no poetry, no color of any kind, no seasonal songs, and no related arts or other materials; and the workbook format of the student books throughout the series may not appeal to present-day children.

The band, choral, and orchestra books are divided into units, each unit having as its core a study of a composition for that particular area. Each unit contains student objectives stated in behavioral terms, activities for developing comprehensive musicianship, and evaluation guides for assessing student musical growth as in the first three zones. Each book contains appendices which provide fundamentals, bibliography, discography and, in some cases, information on conducting, instrument care, and string instrument techniques.

Because the curriculum is sequentially planned so that primary understandings are revisited, expanded and reinforced, we contend that it would be necessary for students to have previous background in a program of this type prior to beginning zones 4 and 5 of the series. Many band, choral, and orchestral students at the secondary level lack sufficient preparation for improvising, composing, transcribing, and arranging music. The chance of students' achieving success at these skills without a considerable amount of background and practice is highly questionable.

This comprehensive approach demands a high proportion of the already limited amount of rehearsal time generally allotted to musical performing organizations. The program also suggests unrealistically that time be provided for both large and small ensembles.

The final book in zone 5, *Introduction to Music as Structure*, seems to have been included as an afterthought although it was one of the first of the publications of the series to become available. Advertised for grades 9-14, it is designed for students to gain a