

Judy warns the teacher not to let the system conquer and gives a "three-step procedure for analyzing any situation, a procedure that should help to sort out the variables and lead you toward successive approximations of the ideal." (p. 250)

Stephen Judy's book is not only thought provoking but leads a teacher into action.

Marjorie Gawley
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**R. Wigle, P. Dowling and
P. Jennings.**

**MATHEMATICAL
PURSUITS ONE.**

Toronto:

Macmillan of Canada, 1973.

356 pp. \$6.95.

For many years certain established texts were used in the high schools of each province. Then came the "new" mathematics and a plethora of texts with "modern" or "new" in the title and sometimes little else than a chapter on set theory to justify the title. Teachers can hardly be blamed if they look with a jaundiced eye on any new text book. Nevertheless, here is one which justifies its existence.

The authors tell us that this text is to be student-oriented, accompanying the student along the path of his own mathematical experience, speaking to him at his own level, encouraging innovation, and stimulating inquiry into different mathematical phenomena.

Let us consider first those chapters in which the aims of the authors are, in great part, realized. The first three sections of the opening chapter on coordinates and relations use the discovery approach and are excellent. "Angles and Polygons" (Chap. 3) continues the "learning by doing" approach. "Areas and Volumes" (Ch. 8) bids fair to use the student-oriented exploratory method even if it slips a little at the volume of a prism. "Similar Figures" fulfills the promise of the preface. There is a novel introduction of vectors via translations in Ch. 10, but examples from our everyday scienti-

fic environment are in short supply. "Presenting Data" is worthwhile with an excellent variety of examples and the section on the misuse of statistics is most commendable. The final chapter on "Probability" stimulates the student to draw his own conclusions through experiencing many thought-provoking examples.

On the minus side, the so-called review of fractions, decimals and percentage is nothing more than a test of the student's mastery of the basics of these topics and is an anomaly in a text of this type. The presentation of ratio and proportion reverts to the "definition-example-exercise" method which is not in character with the avowed aims of the text. Surds are not "explored," the writers seem to assume that a gentle hint and one example gives mastery of a concept in this area.

In conclusion, one should mention that answers to all exercises in a chapter are given at the end of the chapter. This is a commendable feature in a student-oriented text. Further, review exercises and answers are provided at the end of the book.

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**Miriam Freedman and
Teri Perl.**

**A SOURCEBOOK FOR
SUBSTITUTES AND
OTHER TEACHERS.**

Don Mills:

Addison Wesley, 1974.

160 pp. \$6.00.

It's dawn and the telephone is ringing. Suddenly we are in front of a new class. There are no lesson plans, or we can't find them. The class is getting noisy. This is the start of a day that often seems endlessly long and chaotic.

These lines from the preface describe a real situation for substitute teachers. For these tense moments which any substitute must face, the authors, Freedman and Perl (once substitutes themselves),

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have combined a series of games, puzzles, discoveries and other activities to form **A SOURCEBOOK FOR SUBSTITUTES AND OTHER TEACHERS**. The materials in this book have been tested and proven to enrich the students' view of "It can be fun to learn." The materials can be used by the regular teachers as well as by substitutes and may even be fitted into the students' regular curriculum.

Lina Bonomo
Substitute Teacher

Jack Weiner and
John Lidstone.
**CREATIVE MOVEMENT
FOR CHILDREN:
A DANCE PROGRAM FOR
THE CLASSROOM.**
New York:
Van Nostrand Reinhold, 1969.
111 pp. \$8.95.

Joyce Boorman.
**DANCE AND LANGUAGE
EXPERIENCES WITH
CHILDREN.**
Don Mills:
Longman Canada, 1973.
64 pp. \$4.25.

Until comparatively recently, female authors appeared to dominate the field of writing about children's dance. Indeed the teaching of dance itself has, unfortunately, been almost exclusively undertaken by women. It is, therefore, encouraging to find this book, written as the result of Jack Weiner's experimental dance program "sponsored by the Queens Youth Center for the Arts at a public school in New York City."

Weiner presents the stimuli that he has found successful in his work with children. It is by no means an exhaustive list of possibilities; indeed it appears somewhat limiting in nature to me. Some readers may also find the nouns used, "piano," "clay," unrelated to the movement qualities and actions described. If one can overcome this problem, the text provides information on the wide range of movement — varied use of the

body, qualitative changes, use of space — that children are capable of experiencing and understanding. Weiner also gives some insight into his philosophy of teaching and his general understanding of the developing child.

Lidstone's accompanying photographs are superb, many of them showing the sensitive work of boys. In several instances the photographs convey more than the text and it really is for Lidstone's contribution that I recommend the book to anyone interested in children's involvement in creative activity generally and movement in particular.

Boorman's first two books, *Creative Dance in the First Three Grades*, and *Creative Dance in Grades Four to Six*, are very practical in nature, showing the teacher specific ways in which children can explore movement in an expressive way. This third book is, in contrast, a "sharing" book — Miss Boorman writes very personally of experiences she had with groups of children when she was working in the States. She tells of "happenings" that occurred when the relationship between language and movement was explored. She illustrates her text with a wealth of examples of the excitement arising from the sensitive selection of words and poems as stimuli for creative dance. Her concern, however, is not only with the movement resulting from the stimuli, but also the concurrent "use and exploration of words. Words which serve not only as the verbal tool of teaching and learning, but also the rich heritage of expression and communication which should belong to all children." (p. xiii)

The book has four chapters, each one exploring words in a different way. The first chapter is concerned with "the imaginative use of language in both creative dance and creative writing." Examples are given of the children's creative writing done following each dance session. Chapter Two uses "jingles" — short rhymes concerned with pure movement experiences, they do not tell stories