

**Gresham Riley, ed.
VALUES, OBJECTIVITY AND
THE SOCIAL SCIENCES.**

**Don Mills:
Addison-Wesley, 1974.
152 pp. \$3.95.**

This little paperback, one volume in the publisher's series of *Dialogues in the Social Sciences*, is intended as an introduction to some fundamental questions in the philosophy of social science. It is a collection of eight articles and excerpts from lengthy writings in the field, all recent contributions with the exception of a piece from Max Weber's work. The aim is to demonstrate the practical and theoretical significance of the present debate over values and objectivity in the social sciences. The papers are grouped together in four sections each presenting two fundamentally opposed viewpoints. There is a brief introduction to every section together with suggestions for further readings. There is, in addition, a good bibliography and a general introduction that places the controversial issues in historical and philosophical perspectives.

It is obvious that an attempt has been made, through the selection and organization of the content, to give equal exposure to opposing views on these issues. The attempt has been successful, yet a certain lack of balance in the introductory section has not been altogether avoided. Robert Nisbet's defence of objectivity, expressed in an essay taken from the *New York Times Book Review*, may match Marvin Surkin's attack in clarity and vehemence, but its comparative brevity and the nature of its original purpose do little to equate it to the latter's thoroughness in the consideration of matters of social policy. The selections by Richard Rudner and Alvin Gouldner present two clear and well-argued opposing viewpoints on objectivity. These, together with the well-chosen excerpts on values from the work of Abraham Kaplan and Max Weber, provide the main substance of this book.

The concluding section consists of an essay by Howard Becker and a critique by Gresham Riley along with their respective "replies." They dis-

cuss the question of objectivity with reference to the sociology of knowledge and the structure of society. One may question the advisability of including these two selections in an introductory book of this nature since the arguments and counter-arguments may appear rather narrow and involved to a beginner. Nevertheless, this is a useful little book that will certainly encourage the reader to undertake further studies in the subject.

N. Cocalis
McGill University

**Lois Birkenshaw.
MUSIC FOR FUN,
MUSIC FOR LEARNING.**

**Toronto:
Holt, Rinehart and Winston,
1974.
243 pp. \$6.50.**

Music for Fun, Music for Learning is a valuable addition to the literature for teachers of young children. Lois Birkenshaw combines wisdom and musical taste with an understanding of children. Her emphasis is on the correlation between learning processes and various aspects of musical development, especially movement. Throughout, different learning concepts are tied to specific musical activities or games.

Birkenshaw is at her best in the sections dealing with movement and singing. Also fine are the rhythm notation games, the suggested bibliography and discography. Discussions on auditory discrimination and sequencing, and the section on instruments for classroom use are superb. Other sections have weaknesses which will, hopefully, be eliminated or corrected in future editions.

In the section on Rounds, inadequate attention is given to introducing canon with movement, speech, clapping and body sounds. Melodic canon is also glossed over and more use might have been made of movement and rhythmic content in the introduction of new songs. Frequently, but not nearly often enough, the reader is cautioned that certain activities or coordinations are difficult or impossible for children with learning disabilities.

I personally dislike some of the games because they are apt to make young children feel panicky. Music chairs and similar elimination games are destructive in that an undesirable effect (being "out") is obtained through no controllable cause. The eliminated children are not constructively employed during the remainder of the game. Neither are they happy, idle or quiet. As a music teacher, I have not found helpful games with balls, scarves or glasses filled with water. Some of these activities might, however, be useful to teachers who have access to a gym. And a mop!

More direction is needed on how to create the framework within which young children can improvise. In the section on Rondos, Birkenshaw suggests an entire song as the basis of experience for improvisation. However, until the children have had a great deal of experience handling short phrases, this is too long. In "Questions and Answers," we are not told how to deliberately make a phrase sound incomplete (the "question") nor how children can best be led to an understanding of what a balanced phrase is. Further, it is dangerous to suggest accompanying initial improvisations. There should be nothing to disrupt the child's concentration until he has acquired a certain facility and confidence. Nor would I heed the suggestion to use a pentatonic scale for the first pure melodic improvisations. No more notes should be used than the number which virtually guarantees a musical result: two or three at first.

It would have been very valuable to find here a discussion on the emotional climate necessary for a child to be creative — and the emotional benefits from such a climate. Kids have to feel absolutely certain a teacher thinks they're terrific before risking anything so highly personal as on-the-spot improvisations. A music teacher has to handle young egos very gently if she is ever going to hear good improvisations from her students.

Birkenshaw must be read carefully. Little nuggets of great value are tucked away here and there. The greatest asset of *Music for Fun*, *Music for Learning* is the emphasis

on music as a means rather than as an end in itself. It is so fine a book, one wishes it were perfect.

Sally Ranti

Dorval Community Centre

Dennis M. Adams.
SIMULATION GAMES:
AN APPROACH TO LEARNING.
 Worthington:
 Charles A. Jones, 1975.
 120 pp. \$6.60.

As teachers consider a more human classroom experience where children have choices, discuss freely, and demonstrate sensitivity to others rather than working at dull dittos to acquire pre-determined skills, then Adams' book, *Simulation Games: An Approach to Learning*, offers a gaming strategy where children play while thinking, problem-solving, and using language. So many curricula of the 60's reflect a strong cognitive thrust where children's learning is fragmented into skill groups and levels with each segment of instruction designed by a distant expert that Adams' succinct work is a pleasant departure.

In a lucid, persuasive style Adams describes how simulation games relate to learning by justifying play as a vehicle for children building concepts, for vicariously experiencing real or imaginary situations and developing sensitivity to feelings of others in group dynamics. While simulation games resemble role-playing and creative dramatics, they allow teacher and students to add the dimension of rules and conditions relative to the solution of a problem. Games are thus models of the real world with controlled variables.

Adams reviews many commercial educational games for their applicability to elementary and secondary classrooms: *Crisis*, a game of international relations, *Legislature*, a game in which students argue and maneuver, and *Ghetto Game* and *Blacks and Whites* which allow students to encounter problems of poverty and discrimination. He describes a group of teacher-made communication games, which, while not actual simulations, provide children with