

Both texts seem appropriate for use in refresher courses for mature students or for basic literacy courses of the night-school variety, but only in the hands of able teachers. Other uses suggested for the program are to be questioned, particularly in the case of bilingual students, because the authors tend to rely on the students' intuitive manipulation of the language.

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Michael A. Gilbert.
HOW TO WIN AN ARGUMENT.
Toronto: McGraw-Hill, 1979.
173 pp. \$5.98.

Courses in reasoning or critical thinking are beginning to appear in departments of educational foundations and in high school English and social studies; and these are, of course, the cousins of the philosophy department's non-symbolic, or informal, logic courses, which traditionally examine the logical structure of arguments and the common forms of error or fallacy within poor arguments. Among the new texts for a general readership, and not a bad one at that, is Michael Gilbert's *How to Win an Argument*. Says Gilbert: "...when I...began teaching I was shocked to learn that very few people really knew how to listen and respond to an argument. Finally I had a mission: to make the world more critical..."

To this end, he sections the book into "The Art of Argument," "The Ways of Argument," and "The Arguments." The first part of this triad seeks to explain the nature of argument and how one ought to engage in it. Centrally, it is an attempt to *persuade* by the giving of reasons; crucial is one's attitude and certain rules of thumb. One must be aggressive, though not obnoxious, and heed a range of admonishments such as "Always know what you are arguing about," "Always attack the reasons for a conclusion, not the conclusion itself" and so on.

In the second part of the book, "The Ways of Argument," Gilbert takes the reader through a series of fallacies, or improper ways of arguing. He imagines conversations between the fictitious character "Our Hero" and a coterie of adversaries who would lead him astray in arguments. Through dialogues and commentary on them, Gilbert shows how and when arguments fail. Readers are instructed on the manoeuvres that "Our Hero" should have made and are given further rules of thumb on the basis of which to deal with similar problems.

Part Three consists of seven extended arguments. In each case two different characters argue with one another on topics such as the legalization of marijuana, homosexuality, equal rights, marriage and so on. Alongside each of

the arguments is a running commentary by Gilbert on the flow of the argument, the strategy being employed, and the strategy that should have been employed. The object is, of course, to provide the reader with additional illustration and tuition.

By way of critical comment, one must surely note the clarity, verve and good humour of Gilbert's presentation. As well, it is suitably brief, and comprehensive in its listing of fallacies in argument, and the points have an adequate number of examples, which are topical and amusing. However, too much emphasis is placed on *winning* and appearing to have the upper hand. He cynically represents arguments as inevitably combative and advises students to act accordingly. Frequent statements, such as "Never Admit Defeat unless you are absolutely convinced, and even then keep your mouth shut and wait till Monday," lead the reader away from seeing that arguments can, and indeed should, be collective attempts to get to the bottom of matters — to find out what is true.

Advice is given throughout. Most of it is very sound, but some bits are not correct. The reader is not provided with a sufficiently detailed analysis of, or methodological approach to, each of the fallacies — something which could enable one to recognize them in other contexts. I take this to be the most important criticism of the book.

How to Win An Argument is not the best text on the market for high school or undergraduate courses in reasoning, critical thinking, or whatever. Still, it would make for a marvelous *introduction* to such courses; its cheerful and positive exhortation to students to defend their own beliefs and to challenge the views held by others would encourage students, and cynicism or flippancy could be neutralized by the teacher.

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Patricia Hackett,Carolynn A. Lindeman, James M. Harris.
**THE MUSICAL CLASSROOM: Models, Skills, and Background for
Elementary Teaching.**
Prentice-Hall Inc.
354 pp. \$12.95.

Many who teach college courses are constantly looking for adequate books and resources to meet the needs of students. This apparently was the motivation for *The Musical Classroom* as its three authors pooled their ideas in an effort to develop a text usable for elementary education majors and in-service teachers.

Designed for use in a one-semester music course, this resource book is intended to enable students to develop skills in music teaching as well as to provide introductory experiences in playing and reading music. To achieve this goal the