

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

text is divided into three sections: Model Experiences for Teaching Music; Skills in Playing and Reading Music; and Backgrounds for Teaching Music. All have appropriate annotated bibliographies. A glossary and appendix of music theory complete the book, providing a very comprehensive overview of the kinds of musical experiences suitable in the elementary classroom and for the elementary teacher.

Based on the philosophy that "it is possible for a teacher to develop understandings about music while teaching others," *The Musical Classroom* begins with sixty-three model lessons which may be understood and taught by college students or in-service teachers with no musical background. Each experience focuses on a single learning about music, using a specific musical selection and based on stated behavioral objectives. Although the lessons are well organized and clearly defined, and provide sound musical learnings, the detail and specificity of the prescribed materials and methods restrict the usefulness and adaptability of this text.

Little written music is actually included in this first section. The user is required to follow abbreviations in order to locate the requisite music in one of nine different sources — the leading basal music series for elementary grades. This not only assumes the teacher has access to all these books, but requires memorization of the codes in order to locate the music to be taught. The model lessons are further cluttered by "symbols" for singing, playing (recording or instrument), speaking and so forth. These "symbols" occur throughout as a space-saving device, but in this reviewer's eyes they only serve as an obstacle between the teacher and the lesson. Each lesson does provide an excellent list of additional music and an adequate bibliography. It should be noted, however, that the bibliography has few references dated after 1975.

Introductory experiences in reading and playing music, using the Autoharp, guitar, piano, and soprano recorder, constitutes Section Two. Although ample written music is provided here, some of which correlates with the model lessons, the experiences with each of the four instruments are very limited. The attempt to provide experiences on all these instruments in one short chapter serves little purpose beyond confusing and discouraging the beginner.

Almost as a postscript to the book is Section Three, a concise introduction to the teaching of music in the elementary classroom. Here a description of the musical elements and behavioral objectives as exemplified in the model lessons is presented. One understands the authors' hope that all three sections of the book will be used simultaneously. This reviewer wonders if in reality this is possible. One notable feature of this section, rarely found anywhere, is a succinct description of each of the basal music series. This compendium supplies needed and useful information for teachers (classroom or music) and curriculum consultants, and will be very helpful to anyone selecting music texts for the elementary school.

There is no doubt that *The Musical Classroom* is filled with good, usable material, and offers guidance and help to those who lack musical skills. It does not, however, take into consideration the fact that the development of an individual's own musical skill and of his ability to teach music to others are, of necessity, slow processes. To try to accomplish so many tasks in one book and one semester seems to defeat the purposes in hand. These well-intentioned authors fall into the same trap as do so many others, that is, "trying to get a quart into a pint pot."

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Evelyn L. Schurr.
MOVEMENT EXPERIENCES FOR CHILDREN.
Englewood Cliffs: Prentice Hall.
578 pp. \$15.95.

The title "Movement Experiences for Young Children" is misleading if one expects to find movement defined in terms of the movement principles developed and established by Rudolf Laban. Schurr does not use Laban's movement principles for curriculum content or for the movement analyses. Instead the term *movement* is used to describe basic motor patterns. *Movement* also refers to motor skills used in traditional games, dance, or gymnastics.

The beginning chapters focus upon how children develop and learn. Teaching methods, objectives, and organizational practices which help in meeting children's individual needs are discussed. The remaining chapters provide content material in the areas of games, dance, and gymnastics.

Although Schurr discusses the objectives of a humanistic approach to physical education, the major portion of her book describes games of low organization, relay games, and lead-up games. When the major emphasis is to develop predetermined game skills with children who have different abilities, it becomes difficult to see how the individual needs called for in the humanistic approach are satisfied. The reader must determine for himself how a humanistic approach can be applied to traditional games. The two areas of physical education which lend themselves naturally to a humanistic approach, creative dance and educational gymnastics, receive minimal attention.

There appears to be a discrepancy between the objectives described for physical education and the content suggested. The author supports conceptualized learning, but the content she provides for physical education classes leaves little hope that such an experience will happen.

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