

THE BC TEACHER / APRIL 1973
VOLUME 52 NUMBER 7

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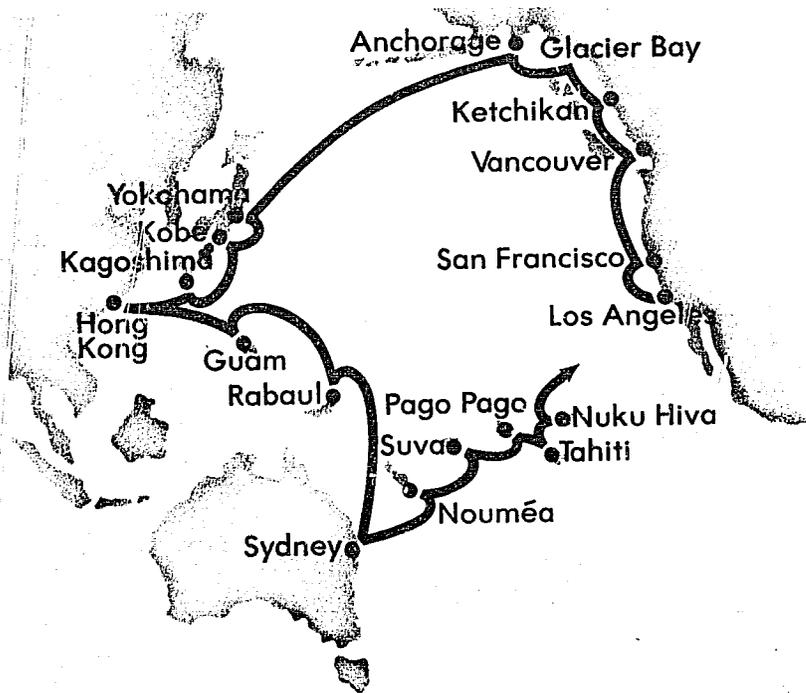
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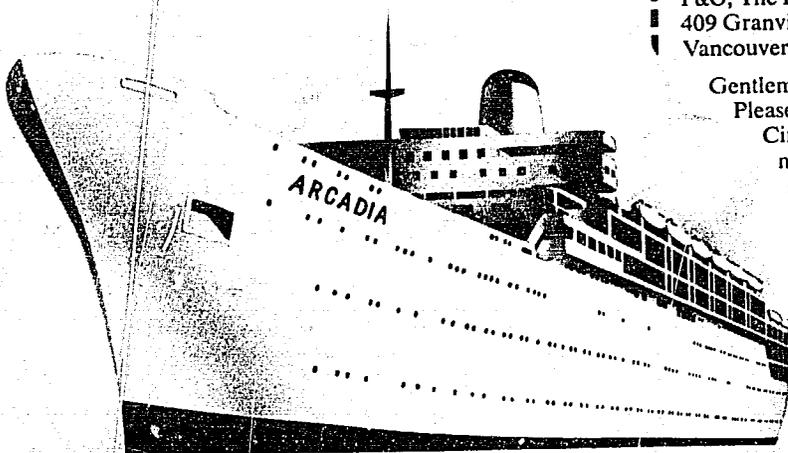
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212 From Our Readers

214 The Many Faces of Music

N. V. Scarfe / Music has so many functions, so many values and is so much part of all cultures. Why, then, is it not much more part of education in school?

218 School With Seven League Boots

F. M. Reder / Taking groups of students on tours is not a new idea in Canada, but taking them on specially-designed cruises is just in its infancy. Here's how the idea works.

222 ABCs of Nonverbal

R. Vance Peavy and Judith Koltal / We may say one thing when we communicate, but what we do when we say it may tell our hearers something different.

226 The Messages in Elementary Reading Textbooks

Sara Goodman Zimet / Reading textbooks still offer many kinds of stereotypes as models for children. How can they be made more suitable? The author suggests some answers.

229 Students, Cosmos and Change

Terry M. Mullen / Teaching, says the writer, cannot begin until the teacher understands the psycho-sociological background of today's student, what determines his attitudes to education.

232 Ditto, Ditto, Ditto . . . Especially in Arithmetic Lessons

J. V. Trivett / Some suggestions for making better use of worksheets so that children will really learn from the exercises.

239 New Books

C. D. Nelson

244 Comment / A New Role for Teachers

J. D. MacFarlan

COVER PICTURE

Thinking is serious business and these youngsters have 'think tanks' to do it in. Photo courtesy of the Audio-Visual Services Branch of the Department of Education.

PHOTO CREDITS

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From our readers

On Lafferty's Formula

Sir,

I hope you will permit me to refer back to an article in the January issue. Like everybody else in the paper war, I am way behind on my reading.

Arthur Lafferty is right on with his article 'A Formula for Tomorrow.' If there is one universal observation we can make about education, it is that there are no universals.

Just as important as diversity is the question of entitlement. I can hardly contain my impatience for the day when the elites learn that they are not entitled to any more educational goodies than are the masses.

Having extended my compliments, let me now administer a slap on the wrist.

Mr. Lafferty's economy of language has led him to pass lightly over two critical factors and neglect entirely one other.

The first — in his terms — is that of accreditation. Would he permit me, for instance, to style my specialty as a non-specialty? If not, would he suggest we continue the worn-out discipline categories we now use?

His second requirement is even more worrisome. Why a required course curriculum at all? Surely that would be no more than tinkering with the old order.

The part he misses out on entirely in his efforts at parsimony is that of who will govern and how will we enter the sacred territory of regional political control. How could an existing board of trustees countenance erosion of their political and economic responsibilities?

Perhaps the answer lies in two innocuous words lurking in his brief article: 'Joining forces.'

Would we be able to cope with the

To be considered for publication, letters should be approximately 250 words long and must be accompanied by the name and address of the correspondent. Pseudonyms will be used if requested. Letters may be edited for clarity and length.

transformation through the mechanism of self-regulating 'communities of scholars'?

Would the quality of instruction — as the learner defines it in attendance — be a sufficient measure of success?

No doubt Mr. Lafferty intends to work up his proposal for presentation to the new commission. I hope so at least.

John Olsen,
Co-ordinator, Communications
Vancouver and Information, ERIBC

We Travel Afar

Sir,

I am enclosing a letter received recently from a teacher who must have read your magazine, as I thought you might be interested to see how far copies of it go. I have answered all the questions already and have sent some other material to Mr. Stuck.

Vernon (Mrs.) H. Lattey

February 25, 1973

Dear Mrs. Lattey,

I have just read your article 'Okanagan Trustee's View of One German School System' in *The B.C. Teacher* (May-June 1972).

This report contains a few interesting

passages which might seem worth discussing.

You mention special advantages of the Canadian system of Education, e.g. 'streaming'. Would you please explain to me what you understand by 'streaming' and how it works in your educational practice? Moreover you point to the fact that there are no 'special classes' hereover. Please, what do you understand by 'special classes' and how are they carried out in your schools?

In the middle of your article there is the passage 'whereas others have cut all "frills"'. What do you mean by 'frills'?

Well, these are a few questions concerning your report. I should be very much interested in learning about further aspects concerning your educational system as compared with the German one...

I should be grateful to you if you would answer my letter in detail as I myself as well as my colleagues hereover are interested in knowing what a Canadian thinks about the two systems after comparing the advantages and disadvantages. A critical view (as published in *The B.C. Teacher*) is always the best way of evaluating things in the world.

Flensburg, W. Germany
Walter Stuck,
Teacher

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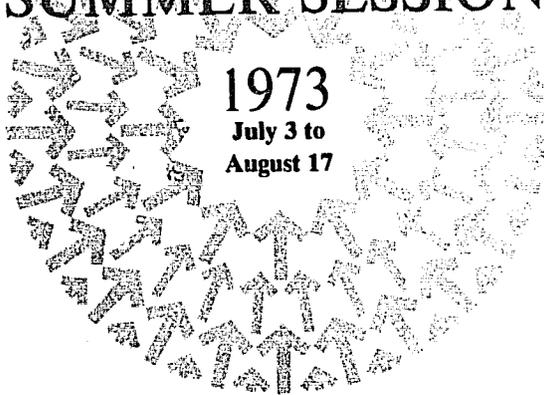
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September 1
July 5
March 20, 1972
June 8

Died

January 12
January 22
December 19
January 26
November 15
September 8
February 7
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January 21

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1973

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- Archaeology of British Columbia
- Advanced Programming and Data Processing
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- Earth and Space Science
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- The Economics of Natural Resources
- Canadian Literature
- Renaissance and Mannerist Art
- Contemporary French: Language and Literature
- Human Geography
- Research Techniques in Geography
- Physical and Historical Geology
- History of the Canadian West
- Trends and Problems in European and American Criticism
- Introduction to Mathematical Logic
- Sociological Aspects of Sport
- The Government of Canada
- History of Modern Theatre

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Beginning Japanese Workshop
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The Calendar of all Summer Session offerings with full course descriptions may be obtained from the Office of The Registrar.

DATES AND REGISTRATION REGULATIONS

Students applying for the first time in the Summer Session must present ALL documents concerning their previous education. A person educated overseas who wishes to register in the Faculty of Education must present official evidence of marks obtained on his school Leaving and/or Matriculation examinations (or G.C.E. "O" and "A" Levels) as well as a statement from his Teacher Training College showing the courses taken, marks obtained, the number of hours per week devoted to each subject, and (if necessary) a syllabus of the programme followed. Unless all these documents are submitted along with the application form a student will be refused admission to the 1973 Summer Session.

The last day for registration in courses without late penalty is May 1. The late registration fee is \$20.00. No registration will be accepted after JUNE 1.

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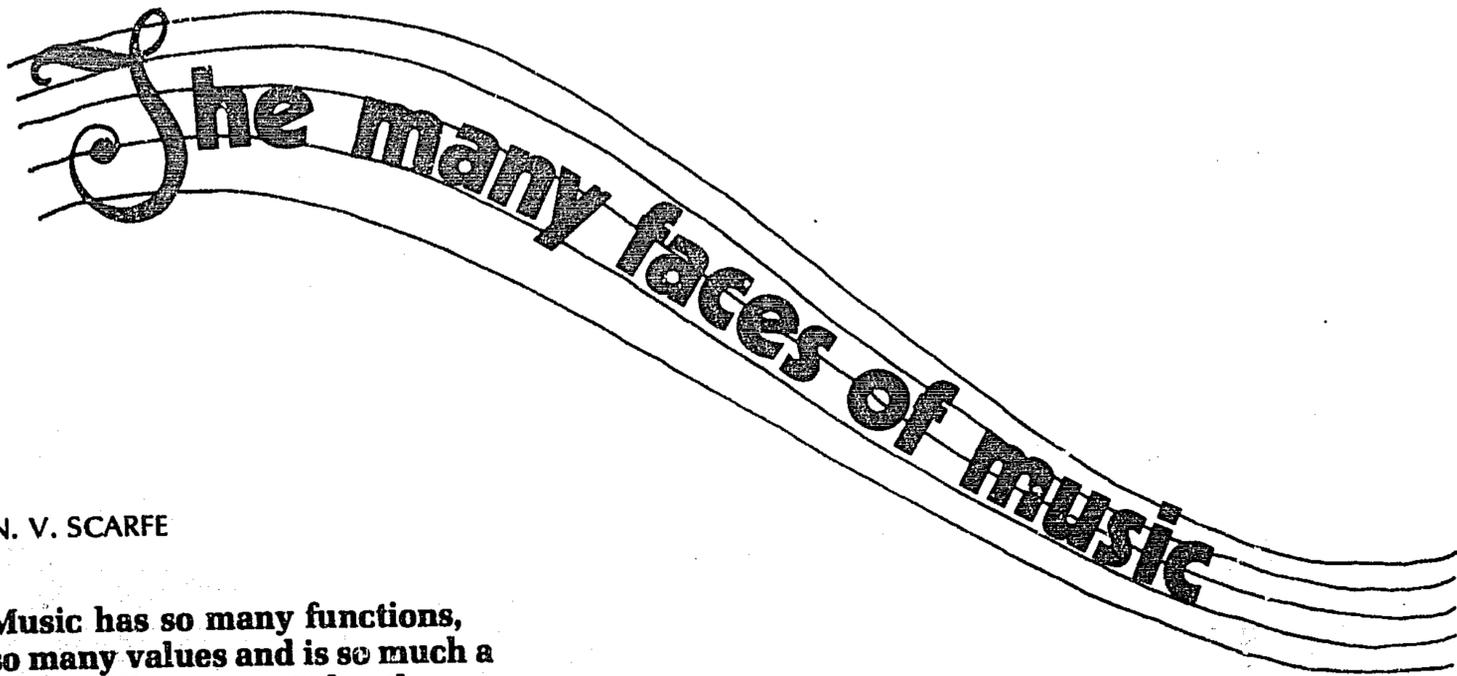
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The many faces of music

N. V. SCARFE

Music has so many functions, so many values and is so much a part of all cultures. Why, then, is it not much more part of education in school?

Music can make us smile or frown; it can make us feel happy or sad; it can soothe, encourage, support, depress or even irritate, depending on our own moods and the circumstances under which we hear it.

Music can be used or abused for many purposes. It has been used many times in the past to recruit an army, to stir up religious emotions, to lend dignity to ceremonials or even to start a football game. It was said that Orpheus with his lyre could make trees bow down. I have seen many people in India charm snakes with music.

Music is at the base of what I would call the hippie or youth culture. It is certainly the most primitive of all our instinctive actions. Children, at very early ages, respond more readily to music than to words. And it was learned long since that babies sleep if a lullaby is sung.

If music has so many faces, so many functions, so many values and is so

much the part of the life of all cultures, why is it not much more part of education in school? Why are there more private teachers of music than of any other subject?

It seems we have always had to combat the idea that music is a pretty and enjoyable frill. I have heard many people say we do not send our children to school to do what they can do at home, i.e., sing. It has, of course, been traditional for songs and folk-lore to be passed on with music from parent to child. Folk-lore and folk-songs have been perpetuated in the home and in community settings rather than in schools.

Even though, in the elementary school to which I went, the teacher was very enthusiastic about music and singing, I still think I learned more songs at home and at church than I did in school.

At home and in the community we sang just for fun, on occasions when it was appropriate to sing, when we wanted to sing. No one bothered us with techniques or notation, with drills or with practice. At school we were forced to sing at a prescribed hour and we were required to do a good deal of tech-

nical learning. We had little choice of what we were to sing or how we were to sing it.

There is a primitive, primordial spontaneity about music and singing that is instinctive to the human soul and therefore doesn't lend itself very readily to any form of regimentation or drill or compulsion. A family sings what it likes when it likes.

Let me not complain about my teacher in school, for his enthusiasm and his love of music compensated for all the adverse elements of regimentation. I have always loved music because our teacher allowed us to sing in happy unison from a very early age.

But things have changed a great deal since those days. The values of our material world are changing. A decade or so ago, when earning a living, getting on and acquiring material things was the essence of success, the arts had little chance. But now people are looking for human things, things that enrich life, develop personality, change behavior, encourage feelings for others. People rather than things matter very much more than they did.

We have discovered that music can encourage corporate good will; it can

The author is UBC's Dean of Education. The article is adapted from an address to the Pacific Northwest Regional Conference of Music Educators' National Conference, Portland, in February.





The highly polished performance is one that gains approval and is defended because it satisfies parents and other spectators.

develop common feelings of sympathy and even international understanding. In 1969, I happened to be in Kampala in Uganda and to attend the campus church where the former Archbishop of Canterbury, Dr. Geoffrey Fisher, conducted the services and preached at the evening service. I can remember looking round at the congregation on that lovely, warm, tropical evening to see how heterogeneous we were all feeling — equal in the sight of God.

An Asian lady and her little son sat on our left. Directly in front was somebody who seemed to have Semitic features; on our right, a native Kikuyu. There were old and young distributed in no pattern at all throughout the congregation. Geoffrey Fisher in his kind, understanding, humane way gave us all comfort, encouragement and support; moreover, he gave it all equally.

Furthermore, we all sang together, with great sincerity, the same hymn. I remember feeling how much the universal language of music bound us all together even though some were not as well able to understand the English language in which the Archbishop spoke.

I tend to liken music to a many-faceted diamond that reflects light in all directions, and is of shining value to all mankind. It is clear that I am prejudiced in favor of music. I am, equally clearly, not sufficiently critical or objective in my statements. So I have tried to seek the support of those who are competent to make judgments about the values, purposes and functions of music, particularly in our lives, because I believe it is important to take the larger and more comprehensive view before

dwelling a little more closely on the problems of music education in schools.

I have read somewhere, that 'a man who has a taste for music is like one that has another sense when compared with those who have no relish for that art.' While this may transgress what we know scientifically about human physiology, the statement expresses an important insight into the value of music. I might even go as far as Sir Thomas Brown did when he wrote, in *Religio Medici*, 'there is music wherever there is harmony, order or proportion.' I imagine he thought of art as music to the eyes, and harmonious sounds as music to the ears.

Robert Browning in *Paracelsus* writes, 'for music (which is earnest of a heaven) is like a voice, a low voice calling fancy as a friend to the green woods in the gay summer time,' and Carlyle, in *The Opera* states that 'music is well said to be the speech of the angels.'

There are, of course, a great many who have associated music with love. The idea of serenading a young lady has been evident from prehistoric time. Many a bird has used musical song to attract the attention of the opposite sex. Someone has said that music is love in search of a word and, of course, Shakespeare, in *Twelfth Night* adds, 'if music be the food of love, play on.'

Without music, life would be a mistake for music is the past within us agitated to magical depths. Is it not true, as Congreve says, that 'music has charms to soothe the savage beast, to soften rocks, and bend a knotted oak?' That is why Plato claims that rhythm and harmony find their way into the 'inward places of the soul,' and Daniel Hickey that 'there is no friend like music when

the heart is broken to mend its wings and give it flight again.'

Music enshrines forever the deepest knowledge of the human heart. It is able to transmit feelings to others and yet it is the most illusive of all the arts, even as it is the most ancient. The true origins of music are, I imagine, lost to us, but it seems quite certain that to primitive people music was essentially functional and ceremonial and not used for its own sake.

Probably not until Greek times was music thought of as the culture of the soul or closely linked to moral education as a civilizing influence.

One of the reasons why the academics or the intellectuals of this century have tended to keep music out of the school or even university is, I suggest, that they feel that music appeals only to the emotions and does not demand rigorous analytical thought. It is, of course, true that sound is the principal medium by which most of the higher animals both express and excite emotion. It is used as a warning in self-preservation. For this purpose sound is produced instantly and instinctively for those who are under threat. From that point of view, of course, musical expression or sound is pre-human in its origin.

Primitive music can mysteriously reawaken instincts more elemental than any other art. In many ways, too, the powers of music are magical and unintelligible. We could interpret the term 'Many Faces of Music' by saying the 'Many Paradoxes of Music.' One of the problems that philosophers of music have had to reconcile are these divergent possibilities of music.

If music, on one hand, can stir the belligerent to war-like activities and, on the other, can caress us to loving sympathy, how do teachers encourage the more desirable aspects? If musical desires are inborn and instinctive and very primitive, how should we educate them toward the more cultural and classical? Is there some balance between the primitive and the classical? Do we retain both, each for its own proper occasion, or do we divide people into separate groups and dub each with its own music so that there is no intercommunication?

Of course, I wouldn't agree with that, since I want to stress that music is the great universal language. A dreary dirge in a minor key can convey sadness to

all the world's people. A Scottish dancing reel in a major key can bring smiles and happy feet to all.

Obviously, the problems of musical techniques, skills and notations are very different from the problems of music enjoyment and appreciation. There are many aspects of music ranging from composition through interpretation to analysis, to participation, to listening enrichment, to emotional transcendence and so to inspiration. All are in a sense the multifarious faces of music. They are not, however, linear, as I have listed them; they are a completed circle. Inspiration leads to composition.

The many aspects of musicianship are very closely related to music education, but somewhat different from the appeal music makes to the human spirit, for there is 'no passion in the human soul but finds its food in music.' As Shakespeare was wont to say, 'in sweet music is such art killing care and grief of heart,' or as Congreve says, 'music alone with sudden charms can bind the wandering sense, and calm the troubled mind.'

Of course, we can get the sour note of George Bernard Shaw when he says, in *Man and Superman*, 'hell is full of musical amateurs: music is the brandy of the damned.' Dryden, too, it was who wrote, 'what passion cannot music raise and quell,' and also 'the trumpet's loud clangour excites us to arms.' Fanny Burney rails against all the delusive seduction of martial music.

You may well ask, so what if those from the past do support your view? Can they say anything about modern music, modern times and recent innovation? What do they know about the

Manhattanville technique or the Orff method? How would they rate Suzuki or Kodaly? Their comments do not help us decide whether it is better to encourage freedom and creative music-making as a method of teaching or whether it is better to use the more rigidly structured method, even if done with the kindness of a Suzuki.

I have, of course, expressed the view only of the listeners, not of the performers and certainly not of the composers.

One of the major problems afflicting music teaching in school is still the conflict between having a few talented students involved in a very highly polished display and the desire of every child to have music for the pure joy and appreciation of it. Unfortunately, the highly polished performance is one that gains approval and is defended because it satisfies parents and other spectators. The public seem not to be offended by the highly competitive element of the public performance where there are only two types of musical performers, the winners and the losers. Whenever a school has to concentrate on the concert pitch performers, it must inevitably neglect the less talented.

This is, in my view, a distortion of education, for in school surely the individual's personality and feelings are very important, and a growth in music appreciation should be available to all. So it comes about that the do-your-own-thing concept is completely at odds with the school band or choir where authoritarian structure seems to be necessary.

Although I am not a total believer in the laissez faire, do-your-own-thing type of freedom, because I do not think

it leads to growth and development, I am certainly not one who wants to impose rigid structures, drill and persistent monotonous toil on music. I hope that young people enjoy their music, but I have a suspicion that they enjoy the kindly guided developmental music program more than they do the totally unstructured, vague and untutored approach.

Real Music Is Outside School

As I have already said, the youth culture is based upon music. A mixture of words and music, always changing, is at the heart of their outlook. Because music is many-faced, it can and must embrace the redevelopment of society toward progressive growth and toward a higher civilization. The youth culture that has found its expression in a good deal of music must be recognized as a true revolutionary force. So much is this so that much of the real music is happening outside the school. It is important for us to bring it inside and to articulate what goes on inside the school with what is going on in society, particularly with young people.

What they are looking for is direction. They need guiding toward an enrichment in their musical education not a denial of what they enjoy or what they can create. They need to see a path along which they can grow toward higher and better things in the future of music. As a student put it, not long ago, music is not a subject to be studied but a feeling to be enjoyed.

This may not be entirely true, but there is a sufficient element of truth in it to make us think. I believe that a desire for formal musical skills will follow once a groundwork of enthusiasm and confidence has been developed.

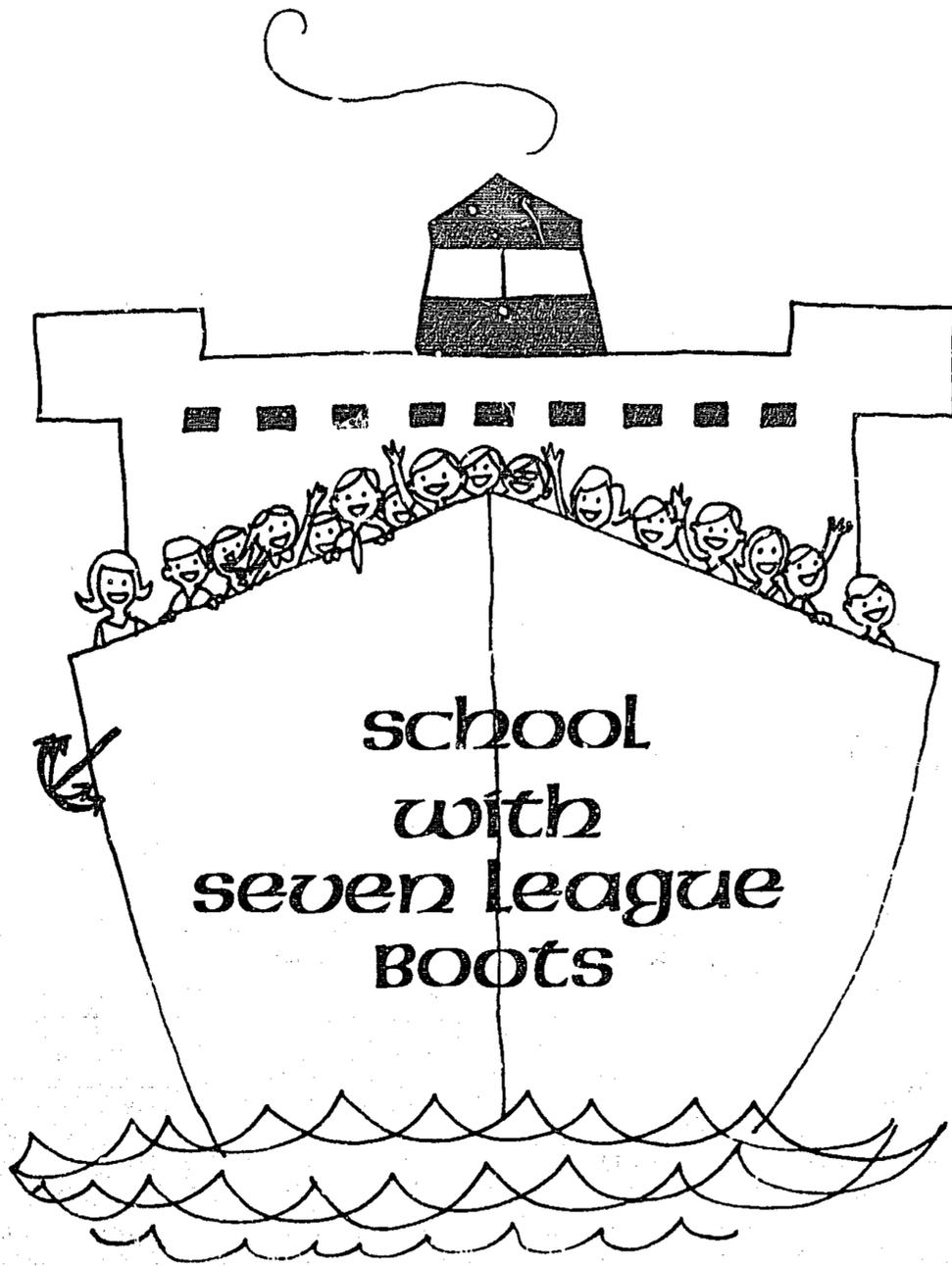
Plato said that a civilization can be judged and is influenced by the music that people listen to. If this is true, some of the music that blankets our homes, our dance halls and even our schools at present seems open to question. Certainly it is music and certainly it is innovative, because electronics make it so; but equally certainly it is fundamentally primitive and simplistic and it is considerably easier to master than the music of the masters. It is almost totally emotional, and instinctual in its appeal and effects. If it represents the best of our civilization, what are we to say about our civilization? This is where music education comes in. Can we use and then improve on the primitive and so lead our adolescents to seek and enjoy the better things?

The optimum ages for developing the

Continued on page 236

Learning by the Kodaly method helps children to enjoy and appreciate music they make for themselves.





F. M. REDER

Taking groups of students on tours is not a new idea in Canada, but taking them on specially-designed cruises is just in its infancy. Here's how the idea works.

If you and your students want a unique educational experience, try educational cruising.

And just what is educational cruising?

It is a journey for students to the crossroads of the world, embodying the excitement of shipboard life and land excursions to contemporary and historical centers in Europe, Eurasia, Scan-

The author served the school boards for many years as chief staff officer of the BCSTA. He is now executive director for both the B.C. and Amalgamated Construction Associations.

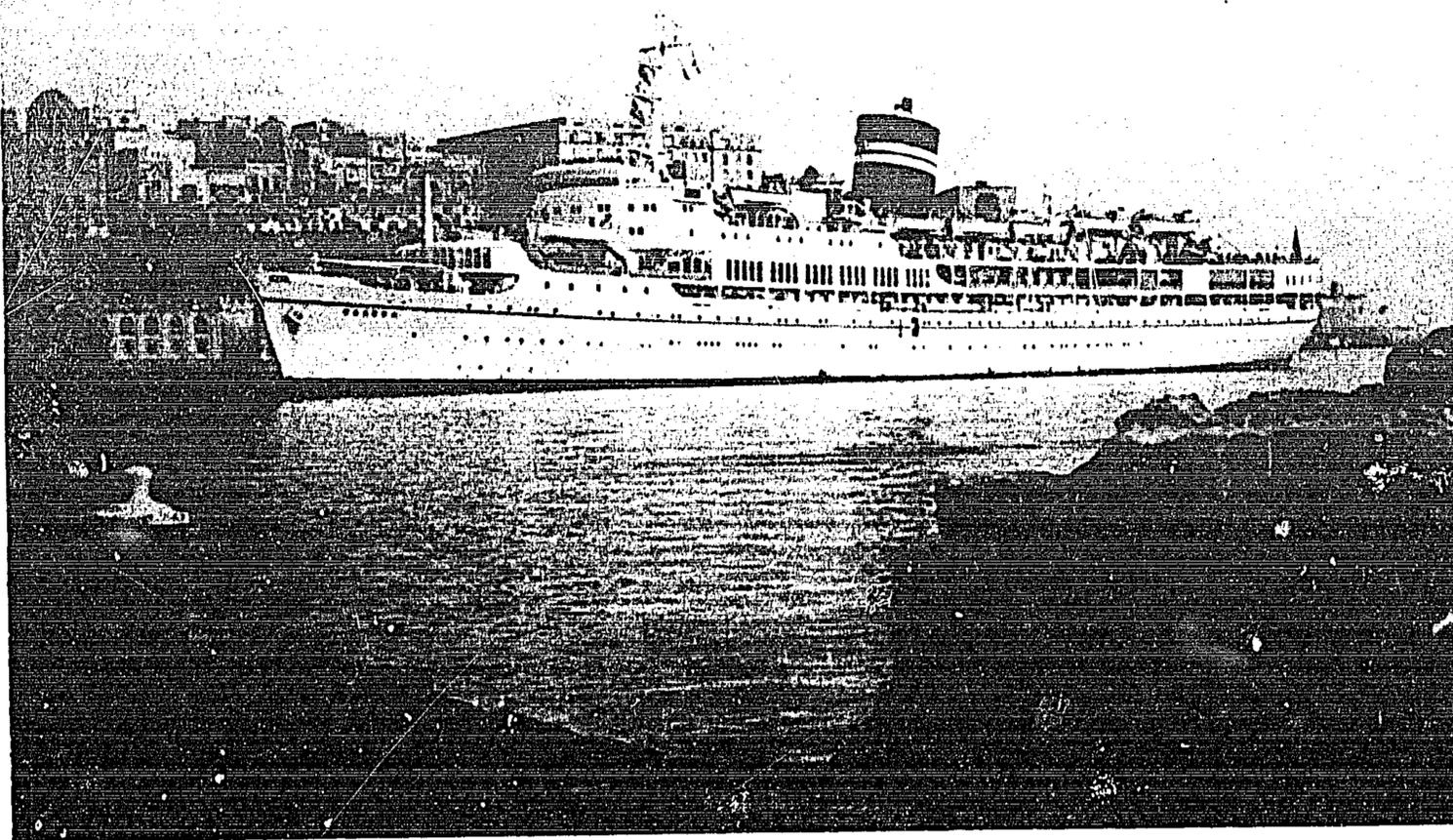
dinavia, the Middle East and parts of North and West Africa.

The British India Steam Navigation Company (now part of the P & O Group) pioneered summer cruises (for boys only) as far back as the mid-1930s. The post-war advancement and expansion of the transportation systems led to a major change in the company's passenger service and in the early 1960s the company committed itself to an unproven and speculative belief that the students in our schools could enjoy a whole range of visits to various countries through a co-ordinated plan of

voyages originating out of U.K. ports, or, as was subsequently demonstrated, in conjunction with charter airflights out of the U.K. to ports in the Mediterranean.

Since then several hundred thousand young people have participated in the cruises. Ever increasing popularity indicates the interest, support and endorsement given by educational authorities in Britain, Western Europe and now — in the past 12 months — Ontario, Quebec and the Maritime provinces.

Two ships are especially fitted for full-



Uganda at Malta on a cruise.

time cruising; one can accommodate 920 students in dormitories and 304 adult passengers, including the party leaders, in cabins; the other has dormitory berths for 1,090 students and cabin accommodation for 308 passengers. Both ships have classrooms, common rooms, libraries, assembly halls, dining halls, games decks and swimming pools. Equipment aboard includes the latest in audio-visual aids, night binoculars for the study of astro-navigation and planetary patterns, photographic dark rooms and information and reading rooms.

Catering is cafeteria style. There is the very latest in medical dispensary and hospital ward services. Heated swimming pools, a canteen, launderettes and even a hair-drying room for the girls round out the amenities.

Organization behind the cruises is under the guidance and direction of an Advisory Committee made up from representatives of numerous educational departments, associations and societies in the U.K., with the more recent addition of representatives from Canada.

As a permanent teaching nucleus, the company employs a team of specialized teachers as resident faculty aboard each ship. Their duties are to administer the school while at sea, to organize all activities on board and ashore, to allocate facilities and to determine the daily

class timetables and schedules so that party leaders (the teachers accompanying school groups) know precisely what their contingent of students is supposed to be doing, when, where and how. The combined facilities are under the administration of a senior education officer and each ship has its own headmaster.

While the resident shipboard faculty is very competent and experienced, success and fulfillment of an educational cruise concept would never be achieved without a major contribution from the party leaders.

The cruises have been designed primarily for young people between the ages of 13 and 18 years. The 1973 cruise itinerary, however, is also providing junior cruises for 10- to 12-year-old students and specially designed cruises for those seniors especially interested in Common Market affairs, Egyptian antiquities, the Classics and the developing West African nations.

It is interesting to note that the Prince Edward Island education authorities have reserved a Baltic cruise in mid-July, including a stopover in Leningrad, and that 800 students from Ontario, Quebec and Nova Scotia will be taking a spring cruise. A small contingent from Edmonton will also be cruising 'over there' in 1973.

The local teacher's role in making a

cruise a success for his group is an important one. The rule of thumb is that no more than 15 students shall be allocated to a party leader, but, of course, as far as shipboard administration is concerned, there are no restrictions on how many students from a school may enroll for a cruise. This is a policy decision that rests with the local educational authorities.

Apart from the leadership role with their groups during the cruise itself, the party leaders must undertake pre-trip preparatory work both in regard to essential travel documents and administration and to the particular academic aspects of the cruise and the work the students would normally be doing if they were not absent from class for the two to two-and-a-half week period of the cruise.

The company has qualified teachers on its field staff who are familiar with the educational systems of the different countries represented by the student groups participating in a given cruise; and a representative visits with the principal and selected staff of a school once confirmation of an intended cruise is received.

The field representative spends a good deal of time 'on site' during the early stages of local planning to ensure that everyone — teachers, students and parents — acquire a full grasp of what



Six periods of work are scheduled each day; four are required.



One required class is deck games; among those provided is deck hockey.

The students are accommodated in supervised dormitories.



is involved in preparing for this kind of adventure.

Daily work in the ship's classrooms is conducted by the teachers accompanying each school party, and a wide choice of materials relating to the specific cruise is readily available while at sea. Many and varied are the studies and discussions undertaken while en route from place to place on each voyage.

Party leaders enjoy all the facilities and services provided in the cabin accommodation. They have the opportunity for personal relaxation and entertainment during the cruise program with 200 private fare-paying cabin passengers, who also travel on each ship for the benefit and pleasure of an educational experience.

Cost per student is in accordance with a published tariff rate, but party leaders are guests of the company and no cost is incurred for travel from the main point of embarkation (in British Columbia this would be Vancouver International Airport), passage aboard the cruise ship and the return journey home to the original main point of departure — Vancouver. Cost of optional tours ashore, as noted in the official program, and personal purchases during the voyage would be a direct expense to each party leader.

Cruise fares for those students living in Canada include cost of jet flight to the U.K. or, in some cases to a Mediterranean port, stayover time in the U.K. outward bound if required, cruising on the ship and jet flight return to the original main point of departure.

It is my understanding that students from British Columbia would fly the polar route from Vancouver International Airport to London (Gatwick or Heathrow) and be given a resting period in the London vicinity for up to 48 hours to see some of the most significant sights. They would then proceed to the ship by surface transportation if the vessel was sailing from a U.K. port or fly by charter aircraft to a Mediterranean port if the cruise originated in that locality.

This understanding is quite conditional at the present time, as no trial cruise flights have been organized from the West Coast yet. It is to be hoped that a pilot contingent of B.C. students could be confirmed for a cruise in the latter part of 1973 or early in 1974.

All shore excursions listed at each port of call are included in the total fare, except where otherwise indicated in the official program. Some excursions are half-day periods, while others are full-day trips. The land tours are by modern

air-conditioned buses, equipped with radio (and even television in Naples!!) and have qualified English/French-speaking guides. Each land journey is carefully planned to take in places of the greatest historical, geographical and contemporary interest.

In addition to the inclusive tours, optional excursions are arranged when convenient in certain ports, at an extra charge. Ample time is made available, whenever possible, in the various ports, for students to explore on their own, under the guidance and supervision of their own party leaders.

To ensure that the land tours provide a maximum benefit and learning experience, the permanent education staff give lectures in the main assembly hall before each port of call, illustrated with slides and films and further amplified by their own intimate knowledge of the places to be visited. From time to time, distinguished guest lecturers travel on the cruises and provide their special experience, viewpoint and contribution to what will be highlight points during the shore trips.

My family and I were privileged to take The Holy Land cruise on the *Uganda*, which left Venice on December 20 last and returned to Naples on January 2. We started from Vancouver on December 16, but, because of traffic demands at Christmas time, had to travel via Montreal and Heathrow rather than take the polar route. We had two days in London for rest and sightseeing and were to be at Gatwick at 1000 hours on December 19 for the flight to Venice.

Organization at the airport went smoothly at first, but weather conditions caused cancellation of the flights that day and all were re-scheduled for the next morning. This meant that hundreds of students and cabin passengers had to be accommodated at very short notice. This mammoth task was accomplished within an hour of the announcement of the cancellation!

The next day all went well and we arrived at Marco Polo Airport and Venice two hours after leaving England. The balance of the day was set aside for guided walking tours in this most photographic and painted city and by mid-evening we were at sea.

School started at 0900 hours next morning, and from then on the students followed a timetable of six periods a day, four required — two classroom, one private study and one deck games. Each evening there were endless extra-curricular activities, even rehearsals for a full-scale school concert to be given later in the voyage.

The first stop was to be Cyprus, and

as we moved through the channels separating the historical islands — the Ionian Islands, the Peloponnisos, Crete — bridge and shipboard educational staff provided running commentaries over the public address system. There were also three special lectures during this period, dealing with Cyprus in its many aspects, modern Israel and the Holy Places to be seen and visited in Israel.

A whole day was spent by the students exploring the sights of Cyprus. First to be explored was the old port of Famagusta, with Othello's Tower and the winged lion of St. Mark that reminds the visitor of the Venetian domination and the Red Crescent of the modern Turkish community. Then came the ruined city of Salamis, where Brutus once raised a loan for the city of Rome and where the ancient theater still provides remarkable acoustics for modern performances.

The students were made abundantly aware of the razor's edge of the political situation on the island, where Greek and Turk live at arms-length most of the time and where the United Nations maintain a peace-keeping force.

Christmas In The Holy Land

Overnight we sailed to Haifa, skirting the coastline of Syria, the Lebanon ports of Tripoli and Beirut, and at 0600 hours on Christmas morning we reached the 'promised land,' cool but bathed in brilliant sunshine. As the faces of 850 students turned to the east on this special anniversary, what did they see? Soldiers with sub-machine guns, posted at every conceivable point of the dock installations. We had arrived in a country equipped with all the devices for war and yet earnestly praying for peace.

We were in Israel for two full days, with a million and one things to do, see, think about and listen to. We visited many places — on the first day we toured the northern part: Mt. Carmel, a kibbutz, Cana, Tiberias, Capernaum, the Sea of Galilee, the Golan Heights, old and new Nazareth and, as a reminder of today, we stopped for a brief but highly interesting tour of a diamond factory that produces gems the equal of the best from Amsterdam.

The second day we went southward — Jerusalem, with all its Biblical sites, took most of the time. Throughout the total series of shore excursions, in Israel and elsewhere, each visit is directed and supported by highly qualified guides, selected for their knowledge and ability to communicate with students. Our guides in Israel were a remarkable example, enthusiastic, well

informed and articulate. They stayed with the same student groups for the full two days.

From Israel we sailed past the Island of Rhodes, through the Dodecanese and Kikladhes for Piraeus, our next stop. The regular classes and the special lectures were continued while we sailed. The lectures now concerned the Eastern Mediterranean area and Athenian history.

The evening of our arrival was devoted to walking tours of Piraeus, the port for Athens, and the next morning we spent on a guided tour of the Acropolis, the ancient 'city on a hill,' dominated by the Parthenon standing out in stern contrast over the modern city at its feet. And, of course, many other ruins were on our tour. What splendid structures these buildings were in their day!

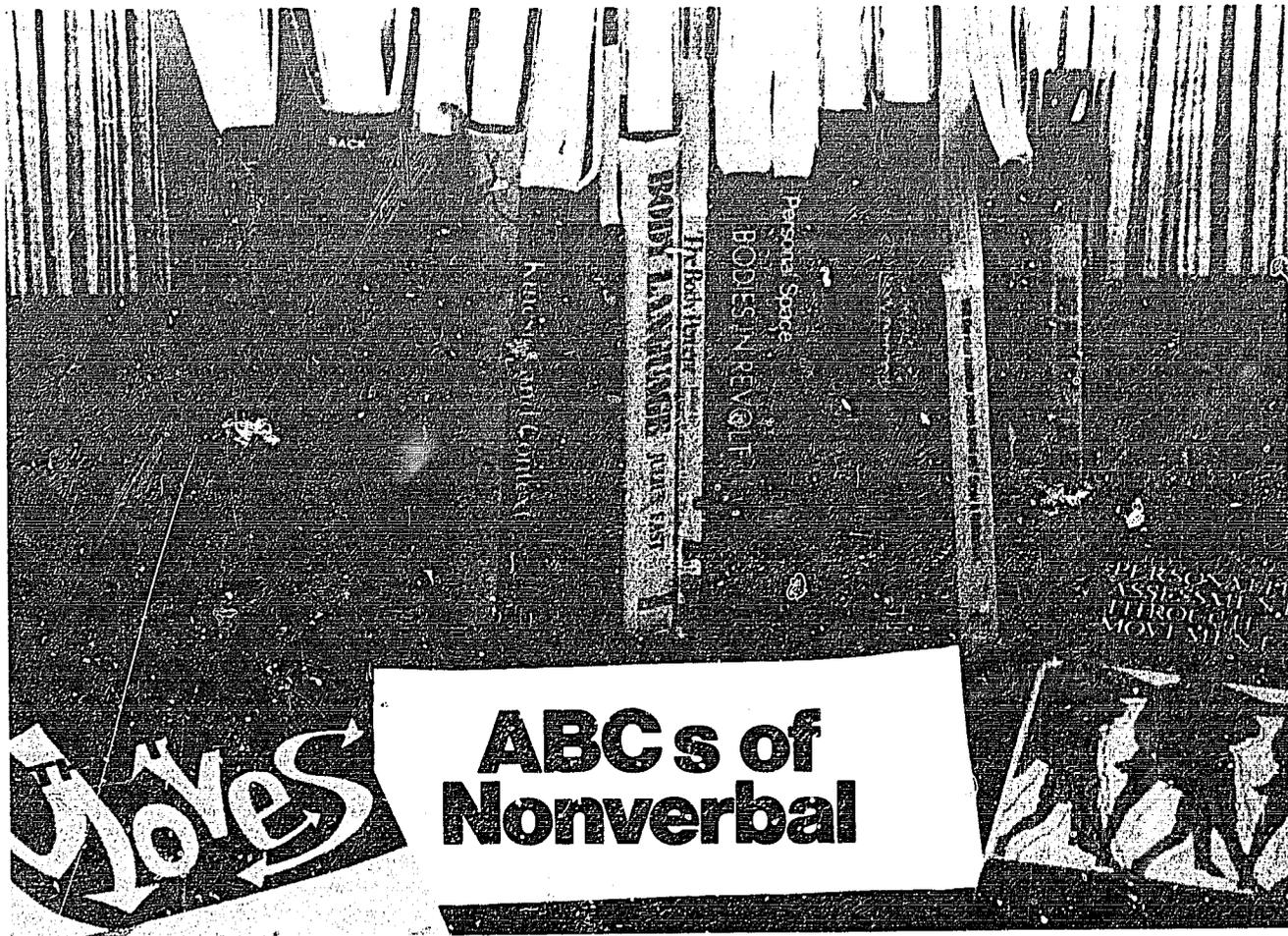
In the afternoon we went by coach along the coast road of the Saronic Gulf to Sounion, a well-known summer resort at the tip of the Attic Peninsula. Here is the Temple of Poseidon, built in the fifth century B.C. on a high promontory looking out over the blue Aegean Sea and distant islands. Then came Corinth, Argos, Nauplia and Mycenae, to see the Lion Gate, the Palace and Tombs of Agamemnon and Clytemnestra.

Then, in the evening, we were off again, on the way to Syracuse and the Island of Sicily. But a gale that blew up overnight prevented our docking at Syracuse and we had to go on to Naples, where we arrived ahead of schedule.

This was almost the end of the cruise for everybody aboard, with the exception of a couple of days to take in both ancient and contemporary scenes. The ruins of Pompeii, short though our time there was, provided a breathtaking and enduring experience at the close of an incredible cruise. We had one more excursion before disembarking — to Pozzuoli and a look at Solfatara, a small active volcano, and back to Naples via Bagnoli, Santa Lucia and Sorrento, which gave everyone a chance to wave to the Isle of Capri.

A brief, but vivid, introduction to other lands and other people in their own countries was an experience long to remain in the memories of the youngsters. Here was a window on the world, opened by the School with Seven League Boots.

Teachers, principals or school boards wishing further information about educational cruising should write Mr. Paul Simoneau, General Manager, Newworld Educational Cruises Inc., 5890 Monkland Ave., Montreal 261, P.Q.



**We may say one thing when we
communicate, but what we do when we say it
may tell our hearers something different.**

**R. VANCE PEAVY
and JUDITH KOLTAI**

Dr. Peavy is an Associate Professor of Education and Judith Koltai is a graduate research assistant in Education, both at the University of Victoria.

Nearly all learning and teaching occurs through the process of communication. There is no other factor in the classroom as important as the communicative relationship between pupil and teacher.

The words, the silences, the gestures, the postures, the facial expressions, and the motions which flow back and forth between teacher and pupil are the 'building blocks' of the communicative relationship. The relationship is a living one, constantly being built, maintained or neglected. In fact, whatever else teacher and student may do, they cannot NOT communicate.

Interpersonal communication is a two-way, reciprocating process made up of two major ingredients: verbal and nonverbal. Our purpose here is to amplify the importance of classroom nonverbal communication and to indicate how classroom teachers can develop their own nonverbal potentials.

There is little doubt that the majority of classrooms from kindergarten to graduate school are dominated by 'teacher talk,' and rarely does the proportion of teacher-talk fall below 50% of the total speech flow. In many secondary classrooms this ratio increases to 80% and above. In university classrooms the proportion of teacher talk is frequently over 90% and a 99% domination is not unheard of.

One way to combat the verbal domination of students by teachers — a condition Ivan Illich has named 'narration sickness' — is to recognize that human meaning rests on much more than words. Often it is the nonverbal that carries the real message impact and shows the truth (or lack of it) in what we say.

What we say is certainly important; and how we speak may be even more important. The tone, rate, volume and pitch of our voice, the pauses, and the non-speech signs that accompany our words may say a great deal more, including the truth, than words alone say. When we learn to listen to how a person speaks as well as hearing what he says, we are tuning in to the subtle language of the nonverbal. This is the language of the 'pointing' finger, the 'loving' glance, the 'strutting' walk, the 'furious' smile, and the 'thoughtful' silence; it is also the 'touch' of the hand, the 'look' of the face, the 'movement' of the body.

Consider the following brief teaching sequence that illustrates the language of nonverbal in action.

The teacher: *walked from the desk toward the children; opened a book; looked down at a question in the plan-book; placed his left hand on top of the page; looked up at the children;*

turned and walked to the board; looked up at the children; closed the book on finger; raised hand to write on board; wrote 'Describe the cloud formation you see today,'; turned toward the class; looked and pointed to a boy near the window.

This sequence was done nonverbally, effectively and with good control.

Movements and Expressions Are of Two Kinds

Many of the bodily movements and facial expressions used by teachers fall in one of two classes: instructional or personal. Instructional motions are an integral part of the teaching process and may be performed either consciously or unconsciously. When a teacher *points* to an area on a map she is using an instructional motion. Such a motion communicates essential meanings which are directly related to the teaching task. A skilled teacher has learned that instructional motions used correctly are economical, and effective, and put her more 'in touch' with the children's meaning level.

In contrast to deliberate instructional motions, we can observe a teacher scratching her ear, adjusting jewelry or clothing, walking with a stiff gait, folding her arms across her chest, or rising from a chair in a graceful, centered movement. These motions are *personal* and not deliberately used by a teacher to supplement instructional speech.

Personal motions are signs of what one consciously or subconsciously has learned as important self-presenting gestures; they indicate efforts to gain balance, reduce tension and achieve bodily comfort; and they may indicate such inner states as preoccupations, tension, headaches and other pains, moods, etc.

Informal research suggests that about 25% of teacher motions can be classed as personal and about 75% as instructional. Ironically, it is often the personal motions that carry the most powerful messages in classroom interaction just as in other aspects of daily living.

Actions and Feelings Are Inseparable

The impact of our actions is especially significant with regard to feelings since action is inseparable from the feelings we either knowingly or unwittingly express in our daily interactions. It is just these feelings that determine the effectiveness of our actual relationships on the intimate, social and working levels.

With feelings, others will often rely more on what we *do* — that is, rely on our gestures, posture, movements, and

facial expressions — than upon what we say. This is especially true where feelings are masked or contradictory.

Consider the following example of intercommunication between a principal and group of students. A number of intervening comments by both principal and students have been omitted.

Principal: (Walking behind desk and sitting back in chair.) 'Come in and sit down. I'm sure you know that my door is always open. We need to keep all the issues out in the open. Communication is important. We had our misunderstandings last time — let's clear the deck today.'

Student: 'I'd like to find out why I was told to report to the office and given a lecture by Mr. ... All I was doing was holding hands with my boyfriend out in front of the building.'

Principal: (Smiling and leaning forward.) 'I'm sure you're aware of the school rules about that. I'm not prepared to discuss that whole matter again.'

In the first instance the principal's words appear to invite openness and frankness, while his physical actions *distance* him from the students. In the second, while the facial expression and body movement suggest friendliness, the principal's words denote distance and closedness.

Persons who have a keen awareness of nonverbal can accurately communicate their own feelings and intentions. They are more successful in working relationships where persuasion, leadership and organizing of others is involved than are individuals with limited awareness of nonverbal.

The teacher with high nonverbal awareness is able to arrange the environment of the classroom so as to enhance learning, communication and interaction. The physical space people work in acts as a background for their communicative interactions and can either foster or deter effective and lively ways of learning and relating. Habitual and rigid schemes of arranging classroom furniture can go a long way toward 'deadening' the classroom atmosphere.

Teachers Transmit Attitudes To Children

Some teachers have developed a fatalistic (there is nothing I can do; I don't have enough space) and insensitive attitude toward nonverbal (children are here to learn, we don't have time for moving around and 'playing' with the furniture).

One can hardly fail to be profoundly impressed with the insensitivity that is shown by many university students to the communicative aspects of classroom learning. It is as though they have learned that the classroom is a place where one comes to die for 50 minutes and this event should preferably take place as far from the instructor as possible. Further, many exhibit strong resistance to new and experimental patterns of communication that would engage them as active participants.

Unless teachers at all levels of schooling are turned on to the nonverbal in their own classroom behavior and environment, they indirectly foster fatalistic and insensitive attitudes in their pupils.

The range and total number of nonverbal behaviors is enormous. A careful analysis suggests that most nonverbal behavior expresses one of three feelings: like-dislike, status, or responsiveness. Each of these is important in teaching. When we like something — whether it is a person, an object or an idea — we *approach*. Whatever we dislike, we *avoid*.

Consider the following example from a second-grader on nonverbal and liking: 'Guess what, Mom? My teacher likes me!' 'Why, Jimmy, what did she say?' 'She didn't say nothing, but I know she likes me, 'cause when I was reading she put her arm around me and smiled at me. She's nice, I like school!'

There is probably no human arrangement on earth where status does not play some part. Certainly, an important dimension in classroom interaction is status. Status-actions communicate a controlling or dominance-submissive attitude. A teacher may send status messages through speech: 'No one gets away with that in my room!' or 'When you are older, you will know the answer to that.'

However, other status messages are sent through the nonverbal. The arrangement of furniture, standing 'tall in the saddle' behind the lectern, making a child stand while being reprimanded, or, conversely, standing while the child is cowering in a chair, are all means of conferring status.

A great deal of classroom conflict revolves around issues of status. Consider the following comments by a ninth-grader:

'I just can't stand the way Mr. X "puffs" out his chest and marches up and down in front of the class. He spouts off like no one else knew anything. You'd think he'd realize how he looks — like a toad or something.' It is a pretty safe bet that the status message



A teacher demonstrates liking just by a friendly touch; no word is said.

this teacher presents in his manner of walking, posture and sound of voice have a powerful impact on students.

Responsiveness refers to the degree of one person's awareness of, and reaction to, another. A highly responsive teacher has a stimulating effect upon students — he is alive, active and aware of 'what's going on here.' On the other hand, a teacher who is tired, indifferent, and apathetic is only vaguely aware of pupils and has a deadening effect. Much lively responsiveness is shown through such nonverbals as posture, facial expression, tone of voice and eye contact.

Training Is Needed

Sensitive teachers have some awareness of the nonverbal. For example, one teacher commented, 'When I see a child starting to distract other children, I seldom say anything. Instead I may just look at him quietly and firmly; other times I nod my head slightly and give a smile that recognizes but does not encourage or I may even walk towards him or beckon him to where

I am and then give him some new task.'

Another experienced teacher observed: 'When I look at work which a pupil is doing at his seat, I often put my hand on his shoulder — then he knows that for this moment, I am really paying attention to him.' These remarks show a sensitivity to the influence of nonverbal in the classroom.

For the most part, though, teachers remain ignorant of their nonverbal influence. And why wouldn't they be? Although nonverbal is a powerful and pervasive influence in learning, it remains unnoticed in most teacher education programs. In one of the more extensive studies of nonverbal in teaching, Barbara Grant and Dorothy Hennings conclude that teaching effectiveness can be improved by:

- training to increase a teachers' awareness of nonverbal in the classroom, especially one's own behaviors;
- experimenting with, and practising, new nonverbal options, and
- deliberate selection by the teacher of those options that more efficiently meet

the teaching/learning needs of a classroom.

How is the teacher to increase his range of nonverbal options? In formal training, such as a teacher education program at a university, there is little possibility for the development and practice of nonverbal awareness and options until the importance of nonverbal is 'unofficially' recognized by the governing bodies of faculties of education. While such writers as Aldous Huxley have emphasized the importance of the 'nonverbal humanities' for many years, serious attention to nonverbal within education is just now beginning.

At present, informal methods, such as workshops and self-study, are feasible means of bringing the ABCs of nonverbal to classroom teachers. These ABCs of nonverbal are: Awareness, Behavior and Communication.

A teacher who has increased his nonverbal awareness, has developed more conscious control over his own nonverbal behaviors, and has incorporated his awareness and conscious behavior into patterns of effective interpersonal communication has begun to master the

ABCs of nonverbal. We will now examine two informal methods for seeking these goals.

For the teacher who has no access to formal courses on nonverbal and who wishes to actualize his nonverbal potential, we have worked out a program of self-activated nonverbal development (SAND). It requires a learning partner, a set of reading materials, several observation inventories, and a fair degree of self-motivation. Here is a brief description of SAND, which consists of seven steps that can be carried out in any school setting.

1. *Partner.* The first step is to choose one or several partners who teach in the same building as you and who share your interest in nonverbal communication.

2. *Read and share.* The second step is to read and then discuss with your partners a set of resource materials on nonverbal.* Reading and discussing the

* Lists of SAND reading materials, copies of the nonverbal inventory, and a more complete description of SAND are available from Dr. R.V. Peavy, Faculty of Education, University of Victoria.

materials starts the process of awareness.

3. *Self-observation.* The third step is to complete a nonverbal behavior inventory for yourself. This will help you focus on your own behaviors. After each partner has completed an inventory, meet, discuss and share reactions with each other. At this point you should try to identify those behaviors most typical of yourself.

4. *Mutual observation.* The fourth step is to visit each other's classrooms for several brief (20-30 minutes) periods for the express purpose of noting each other's nonverbals and how pupils react to them.

5. *Options.* After each has observed the other partner 'in action,' meet for the purpose of comparing self-observations with observations by another, and deciding on some 'options' to replace, improve or further develop typical verbal and nonverbal behavior. It is very important to remember that options include substituting a nonverbal behavior for a verbal; replacing one nonverbal with another; further developing or modifying an already existing nonverbal or replacing a nonverbal with a verbal. Check out your decisions with your partner and listen to his reactions.

6. *Experiment.* Now try out, play with, and experiment with options in your classroom. Remember that a teacher who has increased nonverbal awareness and a greater range of physical actions has also increased his mental awareness. Everything we try doesn't work. If something doesn't work, don't use it. If it does, develop it further.

7. *Review.* After having completed the six steps outlined above, meet with your partner(s) and share your reactions to what you have discovered about yourself and others in the subtle world of the nonverbal. You may even decide to initiate a second cycle of SAND.

The workshop method for developing nonverbal potential permits concentrated attention, awareness and practice on an individual basis. A typical workshop includes practical exercises and discussion on such topics as:

- focusing on nonverbal behavior and expression
- nonverbal behaviors in teaching
- individual analysis ('my' nonverbal behaviors)
- developing options
- building a nonverbal vocabulary
- nonverbal research

A workshop can vary in time from six hours to several days. At least 50% of the workshop time is devoted to

Continued on page 235

Different degrees of interest seem to be indicated by these hands.



THE MESSAGES IN ELEMENTARY READING TEXTS

Reading textbooks still offer many kinds of stereotypes as models for children. How can they be made more suitable? The author suggests a few answers.

SAKA GOODMAN ZIMET

The author is assistant professor in psychiatry and director, Reading Research Project, University of Colorado Medical Center, Denver. The article is reprinted with permission from Today's Education.

Recently, researchers have begun to systematically scrutinize elementary reading textbooks for the messages inherent in their illustrations and stories. Researchers have asked: Who are Dick and Jane, mother and father, friends and neighbors? What are their racial identities, sex roles, life-styles? Where and how do they live and work? How do they relate to each other? How do they feel and what do they think? And how appropriate are they as models for identification?

After all, schools give a top priority to reading instruction, and the reading textbook is the traditional means through which reading skills are taught. Is it any wonder, then, that in addition to seeing the reading text as a teacher of reading skills, some view it as a motivator to learning to read and a socializer to the world outside the school?

Researchers have documented the contention that these texts contain socioeconomic, racial, and sex-role stereotypes; stilted syntax and a plethora of neutral words; falsely idealized relationships among siblings, parents, peers and other adults; and dependent, dull characters who act out themes lacking in information, ingenuity and interest.

Under pressure from the Civil Rights movement, several publishers have tried to create urban multiethnic readers. In my opinion, their efforts on the whole have been unsuccessful. A study of several readers published in 1965 and 1966 concluded that most of them ex-

pressed a subtle racial bias and contained the same inappropriate cultural, developmental, and learning models as the earlier texts.

Thus, despite the cry for textbooks about people from various ethnic, religious and social groups, publishers still appear to be reluctant, with rare exceptions, to drop the traditional characterizations of middle-class, affluent, suburban, white, Christian, middle Americans.

Yet, in reality, here is an excellent opportunity to present stories which acknowledge and depict people who are alike and different from the reader — alike in feeling anxiety and joy though different in cultural identity. People, both adults and children — whatever may be their ethnic, national, religious or social-class identity — need to be humanized and identifiable; need to display a familiar range of emotions, both negative and positive; and need to behave in recognizable ways.

The finding that boys were experiencing more difficulty in learning to read than were girls caused publishers of reading texts to try to make the books more appealing to boys. The publishers' solution: books with more boy characters and significantly fewer girl characters who continued to be shown in stereotyped roles. Consequently, this solution took a narrow view of solving the boys' learning problems and exacerbated an old one — that of sex-role stereotyping, which perpetuates the



culturally conditioned separateness that leads both boys and girls to devalue that which is feminine and to strive for that which is masculine. Stereotypes, whether they be national, ethnic, religious, social or sexual, are inadequate to capture the fullness and richness that is or can be.

Why not alter the themes of textbook stories to make them more appealing to both boys and girls? Themes dealing with realistic issues of concern to both belong in reading textbooks.

Families are not always intact, nor is family life exclusively child-centered. Parents punish, and children display a range of affects. Bridging the discontinuities between home and school, sibling rivalry, parent-child conflicts, birth and death, fears, accomplishments and failures — all are part of the life-space of the child. These can provide vital story material that can reassure children that others experience what they experience or may help children understand that circumstances are different for other children. In either case, in story form, emotional distance is possible (i.e., this is not me; it is like me), and thereby lends a perspective to problems and situations that directly concern the reader.

Elementary reading textbooks need a more balanced distribution of characters of different ages and of both sexes who are involved in a variety of age-appropriate activities. For example, stories concerning the functions of

adults (other than being parents) need to be present in far greater numbers than currently exist. Occupational, recreational and social adult models outside the family setting have been virtually absent from these texts. By presenting sex-disassociated career possibilities and role functions to children, textbooks can reflect both *what is* as well as *what should be*. For example, women characters could be engineers, doctors, reporters, scientists, taxi drivers and teachers, as well as mothers, maiden aunts, sisters and daughters. Men could be nurses, teachers, secretaries, cooks, lawyers and carpenters, as well as fathers, bachelor uncles, brothers and sons.

In many of the texts researchers have examined, only animals display negative feelings. Animals need to be characterized as animals — not primarily as anthropomorphized humans. Furthermore, pets need to assume the stature they deserve by presenting them in other than primarily nuisance and disruptive roles. They are attached to people, and people to them. All animals have a life-style of their own. They give birth; they die. They are at times dependent. They have likes and dislikes — all within the context of being animal. For example, dogs are companions, watchdogs, herders, and objects of love and fear. There is a place for a variety of animal species and characterizations in elementary stories.

Many story preference studies have

found that schoolchildren as young as first graders seek informational content. They want to know the what, where, how and why of their world. This knowledge helps them to order and make manageable much that is confusing and mysterious and to satisfy their curiosities as well.

Young children also prefer fantasy-promoting and adventure books. If tradebooks and other media can capitalize successfully on the child's need to escape, to live vicariously, to take risks, to gain revenge, to conquer the unconquerable, why not reading textbooks? For most children, there are realistic limits to where one can go and what one can do. Fantasy makes it possible to go and to do what is not possible under any other circumstances.

Children also enjoy reading material with riddles, jokes, jingles, nonsense rhymes, cartoons and comics. Reading texts should supply these, too, thereby creating positive and joyful associations with the learning-to-read process.

The content of stories has importance regardless of the method of instruction. It would seem advisable that talented storytellers, artists and specialists in child development join together with experienced teachers and reading specialists in writing stories for reading texts. This approach would take us a long way toward providing elementary school children with instructional materials that are aesthetically appealing and developmentally, culturally and educationally sound.



STUDENTS, COSMOS and CHANGE

TERRY M. MULLEN

Teaching, says the writer, cannot begin until the teacher understands the psycho-sociological background of today's student, what determines his attitudes to education.

Most comment directed at the problem of making an education system more effective focuses on the learning process rather than the nature of the learner.

Limited as is this approach, it would present few lasting problems if educators were able to maintain the distinction between the how and what of learning. As it is, however, curriculum concerns encroach upon most discussions of education whether or not the intended starting point was an essentially clinical description of how humans learn.

The purpose of this article is to provide a perspective in which to examine the contemporary world of education using as the point of departure the notion of cosmology: one's definition of the meaning of life; of how man relates to the universe, both small and large; and of why man is. The justification for it is my conviction that teaching cannot begin until the teacher understands the

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psycho-sociological background of the student.

To comprehend this it is necessary first to recognize that the world of contemporary youth is unique. If you insist that what is happening out there is nothing but the most recent reenactment of an old drama — generation gap or identity crisis or whatever label you prefer — if you insist that the same process was reported on old Babylonian tablets or Elizabethan horn books; if you think in terms of historical cycles or swings of the pendulum; if you resort to any of the determinist models for denying the reality of social evolution — then you have missed participating in the movements that are transforming human relationships and consciousness. You are saying that significance is in what one knows, not in how one lives.

Contemporary man is the direct intellectual heir of those few aristocrats who brought renown to Classical Greece. They had a program for perfecting man: it began by ascribing all reality to the physical world, then it moved on to as-

suming that man's powers of reasoning — particularly in the analytic, systematic form that came to be known as mathematics — was sufficient to comprehend that reality.

Using reason, the Greeks intended to reduce all reality — politics, ethics, religion, the tangible natural world — to axiomatic structures. Their equation was too powerful to be ignored, too simple to be lost: reality is material, material is measurable, measures are mathematical abstractions, abstractions are comprehended by our capacity to reason. Hence, reality is subsumed in man's rationality.

Internal conflict within the Attic world, combined with the ascendancy of the more practical Romans, brought to a halt the development of the Greek intellectual system. The centuries following Rome were even less conducive to Greek thought. Where the Greeks believed that nature was mathematically designed, and that this design could be discovered by man and used to control his environment, the Church Fathers rejected reason as a useful attri-

bute. The things of the world had a teleological purpose — man, made in the image of God but fallen from grace, was on earth only temporarily and as a preparation for an after life. (Whether or not we view the theology of the Dark and Middle Ages as valid is not, of course, important. The Church was uniquely responsible for preserving a thin veneer of civilization and for providing the stability, through its spiritual cum temporal authority, necessary to raise Western man from barbarity and chaos.)

Modern man may be said to have emerged in the humanism, the movement which restored the sense of the importance of man and his earthly works, of the 14th and 15th century Renaissance. In intellectual terms, we may conveniently date the beginning of the modern era at 1543, the date of publication of Copernicus's *On the Revolutions of the Heavenly Spheres*. For the second historical time man's capacity to reason was seen as of paramount importance. A new cosmology emerged, a cosmology in which, by reducing the universe to matter and motion, man was relegated to the status of a piece in a mechanical game.

The 18th century marked the high water mark of determinism and materialism; in the 19th and 20th centuries to this dominant way of thinking was added ameliorism — the belief that man's knowledge, his understanding of his physical environment, should be used in making life easier and more secure.

Contemporary North American society represents the logical culmination of this development; it is an industrial society marked by advanced technology, a tendency to see issues in terms of problems, a tendency to seek solutions in engineering terms (in the manipulation of physical properties), a tendency to place one's faith in experts.

This development, while it has in no way been exhausted, is now seen by more and more people as bankrupt. Those who do are mostly young (though most of the young do not behave as if they knew it), and many adults, in their discomfort have fobbed it off as youthful rebellion. That is a dangerous assumption and an unwarranted put-down. The young and their authentic allies are part of a new awareness. They have become aware of an idea as extraordinary and simple as that earlier one concerning the essential equality of man. This new idea is simply that we must initiate a new stage in man's relatedness to nature and the natural.

How did this awareness come about and why at this time? Why are most of

us so sure it is foolishness?

Young people are heir to an unsound belief that crested some decades ago: that more production and more growth, accompanied by more efficient exploitation of our natural resources, would carry us toward an economy of abundance and toward greater individual security. The reality is different.

The world we now live in cannot get any better merely by changing its managers or improving some of its circumstances. It exists as it does because of the way that we think about one another and because of our incapacity, so far, to think differently.

Only when the adult world begins to think of itself as strange, as having a shape that is not entirely lovely, only when it begins to see that the world, in its visible forms and institutions, isn't all there, only then can we begin to respond to the anguish of the sensitive young.

It does nothing for our credibility to chastise the young with that hollow cliché that they have no program. One can be ill and want to be well, fettered and want to be free, hungry and want to be fed without a program. For what radical youth do want is to expose the mere contingency of facts that have been considered essential. That is a marvelous thing to do, the necessary prelude to our being able, any of us, to think of a program which is more than merely the patching up of social systems that were never adequate to the people they were meant to serve.

Integrate Or Perish Is The Lesson

The movement that seeks this goal is not, however, political. Though it is often found in alliance with political radicalism, it is a much purer form of dissent as it does not intend to exchange one set of masters for another. As even that arch-radical, Daniel Cohn-Bendit, said in 1969, the year of worldwide student disorder, what was needed was the establishment of '...an active minority acting as a permanent ferment, pushing forward without trying to control events.'

What the young hope initially to achieve through confrontations is a casting aside of that exploitive and crippling concept of 'youth' that society foists on people who want to consider themselves 'adults.' They instinctively understand that the clear lesson of history is: integrate or perish. They respond with indifference or pity, rarely anger, to the timeworn put-downs: the modern state is too complex for the individual; human problems are for the experts; man is corrupted — by original

sin, if you will — and so attempts to improve his state are bound to fail; it has always been this way and with maturity youth will learn to tolerate man's inhumanity to man.

As with any elite, they constitute a living object lesson (and a rebuke if you have nagging doubts about your own integrity) that the force of a moral position cannot be measured by counting its adherents, but must be judged by the view of man and the human condition which it expresses.

To re-emphasize, that moral position flows out of the realization that man is a single species, not a collection of individuals. The immense social disturbances that so trouble the world signify that mankind has reached the stage, common to every species, when (to quote Pierre Teilhard de Chardin) '...it must of biological necessity undergo the condensation of its elements. In our time Mankind is approaching its critical point of social organization.' The survival of our species is dependent upon the recognition and acceptance of commonality, the willingness to have our multiplicity forged into one.

This is a realization that is meant to free, not frighten. It is necessary, but only in the sense of Hegel, who said '...freedom is the recognition of necessities.' If it is something most readily learned from the young, why not? The young sense more keenly than adults that our society has divisions. Perhaps the most deeply rooted of these is that between young and old. Its power structure has come down through history unchanged, grounded in the fact that the younger were largely dependent on the older for their learning.

Now our condition changes. Margaret Mead has termed it 'prefigurative learning' — the process of older learning from younger basic lessons in adaptation to changing conditions of material and human reality. In sum, the young are at the cutting edge of the emergence of a new cosmology, an altered state of consciousness.

The new consciousness is built upon the paradox of two competing and closely related images — that of the extinction of history by technology and that of man's evolving awareness of himself as a single species. To seek new beginnings man must be haunted by an image of the end of the old. When we look over our shoulder we see Auschwitz and Hiroshima, and we know that the old order can provide no solace. We have lost, to paraphrase the psychologist Robert Jay Lifton, our sense of immortality.

We cannot rely on biological perma-

The B.C. TEACHER

nence whether as an individual (though two recent movements suggest some tentative qualification of this: the revival of intense, often eccentric, Christianity particularly among the disestablished young; the development of laboratory techniques for prolonging, perhaps even creating, life), a family, or even a species.

Man's works are equally threatened. Not even the natural environment, which until now man had always assumed would outlast him, seems safe. The interest in ecology and the widespread use of it as a metaphor for a variety of forms of integration must be seen as more than an overdue reaction to our increasing efficiency in abusing the physical world.

In response to all these threats man has reacted by seeking immortality through a sort of experiential transcendence, the entering into a state of mind in which time is irrelevant, only the here and now is real. Such things as the drug revolution and the general stress upon intense experience — whether in politics, art or life style — are symptomatic of a quest for immortality intensified by the impairment of other modes of immortality brought about by such unique challenges as nuclear weapons.

The young have thus given each of us a priceless opportunity to re-examine our own life styles and life goals. They have not done this as a service, but in response to their scarcely conscious recognition of the uniqueness of the contemporary world. As adults we would presumably have done the same had we also enjoyed the advantage of being closer to innocence.

But we have in common, or can have, the realization that there is such a thing as ultimate technological violence and existence rendered absurd. The young sense the inadequacy of existing forms; we sense imprisonment within them. For neither of us is that statement an excuse for acquiescence. It falls to each of us to discover our own relationship to unprecedented experience. The young have no fathers; we in our turn cannot find a way out through an uncritical identification with the young.

Integration in a time of accelerated socio-cultural change includes the acceptance of the permanency of transformation, but not of seeking models for imitation. This is one reason why the social and biological engineers, men like the geneticist Dobzhansky, the behaviorist Skinner, the experience manipulator Toffler, are not reliable prophets. They have sensed some of the important conditions that have

made the contemporary world unique but, in response, they have developed strategies for coping that require more and more sophisticated tinkering with the physical environment. These strategies are, however, self-defeating for it is a fundamental loss of confidence in attempts to fiddle with the environment that created the imperative for change in the first place.

We Must Change Our 'Diet'

The way out, then, is not to be found by taking larger and larger doses of the same poison. We need to change our diet and, in this metaphor, the diet is our way of knowing. We must place in more appropriate perspective our intellectual heritage from the Classical Greeks. Our equation of abstract logical thinking with knowing, with truth, and with reality itself is based on a series of fallacies built into the epistemological foundations of modern Western philosophy.

This kind of thinking, which Andrew Weil has termed 'straight' thinking, is ordinary thinking, the kind that traditional education systems have always rewarded exclusively. Weil contrasts 'straight' thinking with 'stoned' or 'heightened' thinking. It is in the development of this latter form of perceiving that the mental phase of man's next evolutionary stage will take place.

Theodore Roszak, in his perceptive tract *The Making of a Counter-Culture*, writes that '...if there is to be an alternative to technocracy, there must be an appeal from reductive rationality which objective consciousness dictates.' This is the primary project of the counter-culture. Such development leads to a capacity for sensing the essential unity of life and is closely related to our curiosity, our intuition, and our highest aspirations.

'Stoned' thinking can be better understood by contrasting it with 'straight' thinking. Weil identifies four characteristics of 'straight' thinking. First, in 'straight' thinking knowing is equated with intellectual understanding, the mind is equated to the intellect. In contrast, 'stoned' thinking relies upon direct experience.

Second, in 'straight' thinking there is an overattachment to immediate sensations from the external environment. But the senses are notoriously limited. They respond to only some of the available information (in terms of electromagnetic radiation alone our senses 'see' through a narrow window one octave wide with thirty more on either side to which we are 'blind'), find it necessa-

ry to ignore most of even that little information in order that our nervous system not be overloaded, and subject the information that does reach our conscious mind to interpretation and appraisal.

The third characteristic of 'straight' thinking is the tendency to perceive outward forms rather than inner contents — to lapse into materialism.

Fourth is the tendency to perceive differences rather than similarities. Now stress on differences is by definition an aspect of ego — and ego leads to isolation, a sense of living in a hostile universe in which human relations are necessarily unsatisfactory. Pursued without relief, 'straight' thinking leads to negative thinking, pessimism and despair.

Yet reality is neither good nor bad. Reality is. It is man who perceives and values. Thus, if one engages exclusively in 'straight' thinking, the resulting perceptions are ones of isolation or separation, the resulting values are those of despair.

Not, of course, that 'straight' thinking does not have a place. We must, however, learn first to tolerate, second to understand, third to participate in non-ordinary experience. This does not mean becoming Eastern mystics, for they err on the other side by denying the reality of the physical world.

But if many of us are locked into ordinary consciousness, it is not because we lack the key to our own freedom. The essence of what is needed is already present: an acceptance of and participation in, the pervasive nonrational. A society that subordinates or degrades the non-ordinary conspires to diminish the existence of its citizens.

As long as our schools continue to be places designed to fashion technology's children — and iconoclasts like Ivan Illich suggest that any established school system must necessarily do so — it will make no difference how sophisticated is our curriculum, our techniques and resources, or our learning theory. Any school system that fails to recognize this is open to charges both of irrelevancy and inauthenticity. If the alternative is the demise of institutionalized education, so be it.

The young are dimly aware of the uniqueness of their time. If we permit it, we too can share the experience of becoming new people, larger than the limits we were taught bound us, and thus creating an unknown yet just community and, ultimately, refiguring our way in the cosmos. There is no stage of human evolution that is more natural, exciting or necessary.

Ditto, Ditto,

Some suggestions for making better use of worksheets so that children will really learn from the exercises.

A worksheet is a sheet of paper that either is plain or has been written on by the teacher, probably in dittoed form, so that every child in the class has an exact copy of the same paper.

During the last ten years, there has been an acceleration of the use of such dittoed sheets because of the availability of ditto machines to every teacher. Millions of sheets are run off every week to be used by students. Indeed, one wonders at times if there are not hundreds of teachers who believe that, in addition to the traditional baby-sitting ability, all that a modern learning facilitator needs is the skill to mass-produce worksheets!

Of all the possible forms of dittoed sheets, there is one that needs careful re-examination. I refer to the kind used when, in arithmetic or other subjects, the teacher requires from each child

only the insertion of a word, a phrase or a numeral into an assigned position in an open sentence printed ahead of time.

In arithmetic one sees: $\square + 4 = 7$ and the classroom task is to insert a numeral in the box. This is quaintly called 'the answer.'

For English studies, the variation can be:

Mary had a little , or perhaps:
Mary had a little (lam) (lamb),
when a choice of two insertions is requested. 'Mary had a little pimple' would be wrong.

Let us consider the effect on the learning/teaching system when such sheets are excessively used.

(a) The teacher has to spend considerable time devising what to write unless she has access to published packages or master copies of each sheet to be

Especially in

Ditto.....

used as the daily lesson. (In the 1971 concept of 'Xeroxed Human Beings,' the aim of producing dittoed human beings might well be assisted by excess dittoed conditioning — see page 41 of *Time Magazine*, April 19, 1971.)

(b) If the student relates immediately to what he sees and reads on a worksheet, it is completed very quickly.

(c) If the student does not relate immediately to what is written, he traditionally can do very little except ask the teacher at every point, 'Is this right?' 'Is this the answer?' 'I've finished. What do I do now?'

Experience has indicated that reactions (b) and (c) are common. The results are that when a worksheet is finished, the students have little else to do. That suggests an efficiency of something like, shall we say, one half-hour of work by the teacher to produce three

or four minutes of involvement by each child!

When the student reacts as in alternative (c), there is frequent worrying for teacher's help, especially in elementary grades; a persistence in showing the teacher every answer, with a lot of nagging — 'Teacher, see what I've done,' 'Is this what I have to do?' — as well as desire for praise from the teacher — 'Good,' 'That's right,' 'O.K.' Guesses are written, erased and erased again, and often a dirty mess on the paper is the only result.

Moreover, the sheets are invariably either thrown away or stuffed badly into an already filled folder and never referred to again. Can this not, also, be referred to as gross inefficiency, either from a 'busy work' point of view or from that of 'true learning'?

There are ways, however, of using such sheets of paper to assist in work

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arithmetic lessons

that *does* induce learning. If this type of worksheet has to be used, the involvement of the student can be extended by developing such habits as these:

- The teacher establishes the attitude of expecting that, should a student not relate to what is written, he discusses it quietly with other students.

- If the answer required (the insertion) is not immediately thought of, the student goes to a referent, easily available in the classroom. This may be an atlas for a place name; some pebbles or colored rods for a number name; a dictionary for correct spelling or meaning, and so on.

- The teacher does not mark the papers at all. Instead, doing so becomes the responsibility of the child. If it is wished, each child can write T when the answer is True and F when it is False and ? when he is not sure. It is in the latter cases only that individual reference to the teacher may be needed.

- After finishing a worksheet, every student is expected to continue in the same manner on the reverse side of the paper and on extra sheets, making up examples of his own. If students are not accustomed to this procedure, it may take weeks before every one realizes that this is what is automatically expected. But, if the teacher *does* expect it to happen, there will not be many who will for long ignore the pressure or expectancy of the other students' doing likewise.

- The worksheets are kept, so that frequently the exercise on a subsequent day is to continue with a worksheet already begun and to respond to it again, or more. This can always be done, for from the item above we see that *no worksheet is ever finished*.

Try these extensions of the dittoed worksheet: Keep the fatuous coloring-in of static and boring pictures to a minimum and make use of the mechanical aids of the machine to increase, with dignity, the involvement of the student in the supplement to that machine.

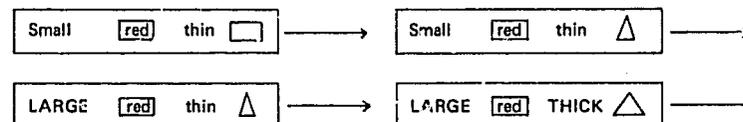
Moreover we can go further, and devise our worksheets creatively, so that what is dittoed on them encourages creativity and dynamic response even more.

Worksheets can be dittoed, using the examples the students created on other worksheets the day before. This truly aids the accomplishment of appropriate self-sufficiency, using what does hap-

pen within a particular group of learners rather than what 'should happen' according to some theoretical statement made out of context to the living and points of development of the particular group.

Variation can occur in the form of what is written:

- Sentences in arithmetic can be written in different scripts in formal parallel lines; or otherwise, in informal circles or at random over the paper.



Note: [Red] is a colored blob.

- Instead of the all-too-common box □, a blank or a line might be used. We hardly want children conditioned to feel they *have* to put a □ around every number they write.

$$\square + 3 = 9 \qquad M + 3 = 9$$

(M stands for My number that makes the sentence true or My number that makes the sentence false!)

$$- + 3 = 9 \qquad + 3 = 9$$

- Rather than give sentences for completion that do not relate to each other, we can suggest a sequence of related sentences:

$$\begin{array}{ll} - + 5 = 11 & 13 - \square = 9 \\ - + 4 = 11 & 14 - \square = 9 \\ - + 3 = 11 & 15 - \square = 9 \end{array}$$

Write many other related names for 11 and 9.

$$\frac{3}{4} \times 12 = 8 \rightarrow 2 \times 12 = 3 \times 8 \rightarrow 12 \times 2 = 8 \times 3$$

Write other related sentences beginning with $\frac{3}{4} \times 8 = 6 \rightarrow \dots$

What is the standard name for

- $\frac{1}{4} \times 5 \times 4?$
- $\frac{1}{4} \times 6 \times 4?$
- $\frac{1}{4} \times 7 \times 4?$
- $\frac{1}{4} \times 19 \times 4?$
- $\frac{1}{4} \times 1971 \times 4?$

Make up more of your own.

- The rubric can suggest a theoretically unlimited continuation:

'Write names for 8 using + or -, or both + and -.'

'Draw many triangles.'

'Begin with $6 + 3 = 9$. Make an arrow drawing showing other true sentences related to $6 + 3 = 9$. You must use, 6, 3 and 9. You may also use 0 if you wish.'

'Play a 1-difference game with the attribute blocks and write the name of each block like this:

A few final words —

If we ask only that one-word answers, words or numerals be inserted on a worksheet, the tendency will surely be to:

Involve the writer very superficially. Suggest that learning takes place in the confronting of a student with a sheet of paper, without the necessity of prior first-hand experience and discussion.

Create the impression that learning is a matter of being able to reply correctly and quickly. This is just not true. One has to learn *how* to get the answers. Seldom is there any clue whatever on the worksheet as to *how* the answer is obtained.

Establish a broken-up, staccato mode of working: 'I've finished' after two minutes; 'I can't do any more!' after three minutes.

Boredom of the students, at the sight of yet another of the same dull sheets that offer little challenge and invite better participation.

Approve of more pollution, of trash, of a waste of paper in a throw-away culture.

A cop-out by the teacher who substitutes excess busy work for professional learning facilitation.

It is not, therefore, a question of whether to use worksheets or not. It depends on *how* we use them and that is related to our objectives. What are yours? Please complete the open sentence:

My objective for the children in my class is .

Choose one word from: flexibility; sterility; individuality; ditto, ditto, ditto.....!

ABCs of Nonverbal

Continued from page 225

practice-exercises with all workshop members participating. Before a workshop begins, prospective participants can be given 'alerting' cues that bring their attention to specific nonverbal actions relating to:

- maintaining control and discipline
- initiating and terminating classroom activities
- focusing attention and dealing with distractions
- personal movements not directly related to instruction
- preferences for verbal or nonverbal in such activities as selecting a pupil, emphasizing meaning, etc.

One workshop goal is to teach participants to discriminate between personal motions (adjusting jewelry, scratching, etc.) and instructional motions (pointing to the blackboard, intentional gazing, etc.). Further discriminations are made on instructional movements: *conducting* movements, which are used to control student behaviors or get attention; *acting* motions, which are to emphasize, illustrate, or enact; and *wielding* motions, which are interactions with objects and materials rather than with students.

Participants are also introduced to the 'how' of movement and practise getting the 'feel' of movement *effort* (balance between tension and control), move-

ment *direction*, and *flow* of movement. Brief teaching tasks are introduced and discussed in terms of nonverbal.

Throughout the workshop attention is continuously directed toward the actual phenomenological experience of nonverbal by the participants and the relationship between individual 'experiencing' and formal nonverbal analysis using such concepts as 'flow,' 'effort,' 'conducting,' 'wielding,' etc.

For most individuals a three-hour session of nonverbal-enhancing awareness exercises followed by a full day of individual analysis and experimenting with options, is sufficient to gain an orientation to nonverbal to initiate purposeful optional behaviors, and to introduce basic movement vocabulary.

Typically, when an individual is first introduced to his own nonverbal self, he goes through a definable learning sequence. First, he is fascinated and somewhat fearful. He is suddenly seeing much more of himself than ever before.

Next, he experiences dissatisfaction with his own nonverbal behaviors and shows resistance and even hostility toward his workshop leader. His resistance takes the form of statements like, 'But this is artificial' or 'What practical value can this have?' or 'But, it won't work.' If the person's resistance is stronger than his dissatisfaction, he drops out of the learning experience and remains at a habitual, conditioned level of nonverbal operation.

If, however, his dissatisfaction is strong, and if the workshop leader is

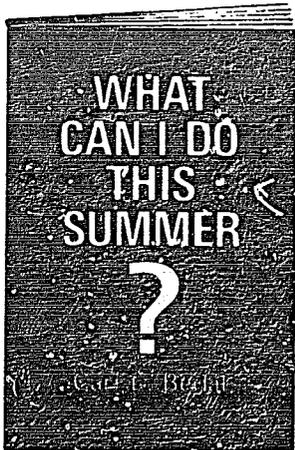
skilled in coping with resistance, the participant can move forward to the productive third phase — characterized by genuine nonverbal self-exploration, experimentation with optional behaviors and expanded awareness. In this phase the participant concretely actualizes portions of his nonverbal self which formerly were unused, hidden and unknown. Through experimentation, alertness begins to replace habit and options begin to replace rigidity.

In anthropology, psychiatry, drama, philosophy, medicine and in disciplines for self-cultivation, bodily actions and language have become increasingly important. The anthropologist Birúwhistell has given the name 'Kinesics' (bodily expression) to the 'language of body expression and motion which is as ordered and structured as the language we speak.'

To most of us the idea of studying our own bodily actions to discover how we send movement messages to others is a bit like the Zen dilemma of 'looking for the ox you ride.' In practical everyday interpersonal communication it is amazingly easy to ignore the most important fact of all — the 'fact' of our bodily person.

Yet a teacher who becomes truly aware of what he is doing physically and how his bodily actions are influencing others is enhanced in his mental awareness. A teacher who has well developed nonverbal awareness and options is able to respond flexibly, quickly and accurately to the demands of the teaching moment.





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The Many Faces of Music

Continued from page 217

musical interest, skills and attitudes of young children are now considered to be from three to eleven. Our music specialists, then, should be specialists in teaching music to children of those particular ages. The nature of music, the importance of arts experiences for all children, the significance of aesthetic education in the life of the individual and the variety of musical objectives that emanate from these concerns indicate that satisfactory instructional leadership can best be provided by specialists.

And by specialists I mean teachers of young children, and specialists in music education. I do not mean virtuosos. By specialist, I mean a person who has musical skills, knowledges, concepts and attitudes, but also has specialized abilities in helping students who do not possess skills in musical performance to understand the nature and structure of music.

In a society that is becoming increasingly standardized and mechanized, the individual needs a sense of personal self-realization more than ever before. This he can achieve to a considerable extent through the humanities, literature, language and the arts. It is quite certain that the fine arts will have a larger place in the school program in the future than they have at present.

The objectives of education in the arts include not only the development of skills as creators or producers and interest as consumers, but also the development of supplementary sources for expressing ideas and feelings, for finding aesthetic values and satisfactions, for exploring and enquiring into experiences and things that seem complex or baffling but are important. The arts can, in this way, become personal resources for living more vitally and questioning more deeply, rather than simply providing an escape from the world, some pleasurable sensations or a way of whiling away the hours that would otherwise be boring.

Let me now deal more particularly with music education in schools. Every child enters school with a considerable background in music. He comes with experience and often with well defined preferences. He knows a great deal about the way music sounds and feels. He has had many hours of hearing and responding to music of many forms and styles in many aural contexts.

The understanding of music is entirely different from the development of proficiencies in the mechanics of

musical symbols and systems. It is also different from learning the very precise kinesthetic skills related to musical performances.

To the child and to the teacher music is quite a different thing. They do not hear the same sounds; they do not perceive the same music in the same way. While both may find meaning in musical involvement, the differences in meaning are often very great.

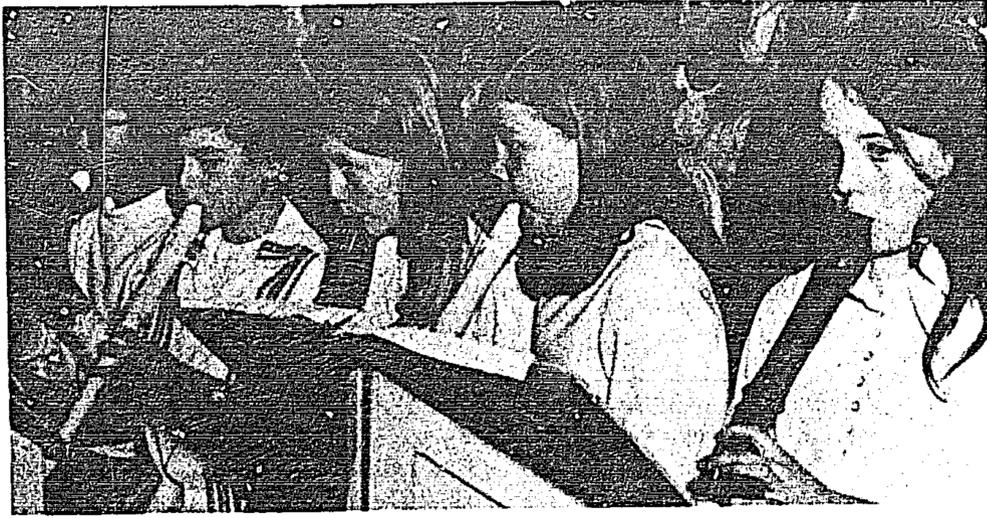
For the child music is not something separated from real life; it is a way of knowing, experiencing and communicating ideas and feelings that are real and pertinent. Music is not simply a subject, or an isolated fragment of the school day; it is something one does as an outgrowth of the way one feels and thinks. Since sound is the language of music, it is imperative that the educational program focus strongly on the exploration of sounds in a musical framework. It is essential that the child learn through experience not only to discriminate between various sounds, but also to see the manner in which sounds are arranged.

The outlook for music is very bright, particularly as an important and essential part of good liberal or civilizing education. Instead, therefore, of being a peripheral, isolated, separate specialist subject, music should become a necessary part of the unified core of a total education.

Start With Appreciation of Music

This is particularly true of elementary education, where it will start with an appreciation for music in general and then proceed toward such specifics as notation, sight-singing or instrumental interpretation; i.e., from the liberal to the technical. For years we followed the this-is-a-whole-note-it-gets-four-counts approach before pupils really saw a need for knowing what a whole note meant; the lucky, perceptive ones often related isolated specifics in notation drill to music in their songbooks (once they got songbooks, after singing through the primary grades by rote), but most of the pupils just didn't catch on. Superimposing sol-fa syllables to designate pitch only compounded the problems for all but the musically gifted. In short, going from the technical toward the liberal failed as far as the mass of students were concerned. Now that we are attempting to educate all children, we must adapt our methods to what will succeed with the majority rather than the gifted few.

There are three major aspects of the comprehensive elementary school music program. There are skills; there



For the child music is a way of knowing, experiencing and communicating ideas and feelings, in song or on an instrument.

are understandings; there are attitudes. The chief skills are in the following order: skill in listening to music; ability to sing; ability to express oneself on a musical instrument, and ability to interpret musical notation.

I believe we pay too little attention to the skill of listening intelligently to music, to understanding and appreciating it. Young people seem to develop this skill even without any skills in singing, playing musical instruments or understanding musical notation. This is the skill the general public needs if we are to raise the level of musical appreciation.

Understanding music is more complicated, more difficult and yet very important. We have to understand design in music and, in addition, the relation of music to man's historical development, the relationship between music and other areas of human endeavor and, finally, the place of music in contemporary society. These are very easy words to use, but the ideas behind them are very difficult to teach.

Even more difficult to teach by any direct method are attitudes to music. The most important seems to be a desire to continue music experiences. The ability to discriminate between one type of music and another and an appreciation of the value of music as a means of self-expression are also fundamental. The creative aspect is also basic, but may be reserved for the few rather than the many.

An enthusiastic teacher of music in the elementary school often has an unrealistic teaching load. All too often a music specialist is expected to shoulder a full teaching day of general classroom or music classroom work and, on top of it, maintain rehearsals for band, orchestra and chorus and show special interest in groups practising autoharp, recorders, and so on.

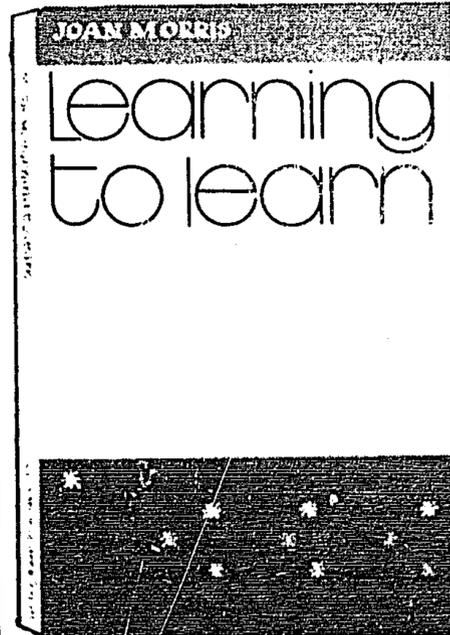
Furthermore, there are Christmas concerts, operettas and spring musicals, all of which require tremendous rehearsals before school, during the lunch hour and after school. Many music specialists have been so overwhelmed by all this additional work that they have gladly accepted a straight classroom teaching assignment, never to return to music again.

Of course, some administrators do eventually come to understand that music is one of the most demanding areas to teach, both physically and emotionally. There is very little seat work during which the teacher may get a break from continuous effort. The real enthusiast automatically overloads himself and can do nothing about it. On the other hand, some administrators take this fact into account and try to rearrange the program so that the overload is not excessive.

When a reasonable workload is provided, a high quality music teacher can plan a comprehensive and full music program that will include the many faces of music, particularly the creative and artistic.

In school while we emphasize the creative, we must also make sure we do not neglect the artistic. If we do, we are simply curtailing the possible development of the intellect. It is with the creative and the artistic that we find the greatest flowering of the intellect and the highest levels of emotional maturity. Creative art according to Hegel is the 'external and sensible appearance of an idea. What is expressed is not just emotion but insight.'

A very important aspect of music is that it reaches the innermost core of life. It stimulates, it consoles, it fortifies, it penetrates the deeper mysteries that lie behind appearances. It enters realms where reason cannot help and where practical skill is non-existent. As I have



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pointed out, long before children can understand the actual meaning of words, they can grasp the spirit and mood of music. Yet we must not think that music has an emotional face only.

What art really does through its unhindered communication is to permit mankind to remember. The memory of mankind is the product of creative genius, the creative imagination of man, and it is largely through art that this is so. It is through art and music that we know how man has thought as well as how man has felt.

It is, of course, important to remember that not all art is innovative or creative. There is a part of our being that loves to hear the same old tunes and jingles over and over again. That part of our nature that encourages us to sing in groups the songs and stories that recall the past is important, but perhaps not quite as important as the opportunity to sing the old tunes differently or to devise new songs. This requires thought.

If a teacher wishes to encourage and develop a creative imagination, she must do it in the protected atmosphere of the school. The advantage of the school is that it can free the child from the worries, fears, anxieties, prejudices, taboos and restrictions that are

characteristic of the outside world and permit him freedom to investigate, to question, to wonder and to express his own ideas.

Despite differences in culture, in social groupings and in early upbringing, people everywhere react favorably to certain aspects of art, balance, color, rhythm and melody. The universality of these feelings suggests that there are primitive and possibly innate factors determining responses to balance, color, rhythm and melody. It is possible that the natural rhythms of the body are part of the reason why we like rhythm in music.

For this reason the development of musicianship and aesthetic sensitivity can and must begin in early childhood. If aesthetic education is delayed past these early stages, the child may never fulfill his potential. Furthermore, there is evidence that this musicianship and aesthetic sensitivity occurs before the age of nine. It is important to differentiate between the casual pleasure gained from music for recreation and the significant achievement implicit in music for aesthetic education. The former is achieved in the home through the mass media but the school has the unique and crucial role in developing aesthetic education.

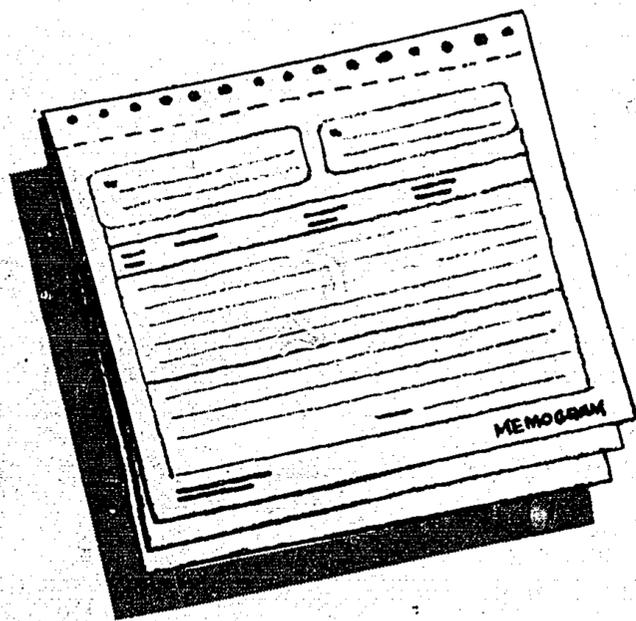
The music program must not only include the masters of the past, but also the masters of the present; not only the artist of the established musical culture, but also the artist of the new generation's musical culture because the new music reflects the desires, the ideals and the feelings of the new generation. Our problem is to help young people to make valid discriminations as to quality.

We must remember that musicianship and aesthetic responsiveness to music are taught by example and learned by contagion. Only to the extent that we are moved by the expressive import of music can we lead our students to aesthetic responsiveness. Each teacher must project an image of a sensitive intelligent person who believes in and values the power and beauty of music. Only then can we hope to touch the hearts, stir the feelings and kindle the imaginations of our students.

Music educators have tended to concentrate far too much on isolated skills. We must, in the future, place more emphasis on thought, insight and aesthetic response. We must help students to discover meaning and value in music. Then, we will be truly performing our primary function within the broad scope of education. od

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we take a spectacular leap into the rare field of *The Extended Review in Depth*. Yes, dear readers, we have discovered a remarkable reviewer who NEVER TURNS US DOWN when we meekly ask her to look at new books. This fact in itself is just short of cataclysmic, but there is more. Not only does she never say 'No,' but she really takes spectacular pains to do a first class job of evaluation. Without further ado, we invite you to enjoy the craftsmanship of Judi Shelbourn as displayed in her omnibus review below. I should add that Judi has suffered bouts of 'flu since Christmas, but still found the time to do a mass of reading and research.

—C.D. Nelson

CANADIAN LITERATURE

Listen! - Songs and Poems of Canada, Homer Hogan, Ed., Methuen, c1972. \$4.50 paperbound, \$8.95 hardback

Storm Warning: the New Canadian Poets, Selected by Al Purdy. McClelland & Stewart, c1971. \$2.95 paperbound

The Speaking Earth: Canadian Poetry, Selected by John Metcalf. Van Nostrand Reinhold, c1973. price not given

Canadian Vibrations Canadiennes, Notes by Edith Fowke. Macmillan of Canada, c1972. price not given

What started out to be a fairly brief review of several new Canadian books on the market seems to be expanding into an annotated essay on the joys and virtues of Canadian literature for Canadian schools. David Godfrey and James Lorimer in their essay, 'Publishing in Canada' (*Read Canadian*, ed. by Robert Fulford et al, James Lewis & Samuel, c1972, p.265) put the problem succinctly: 'It is perfectly clear that, for Canada, inter-

nationalism has in practice meant submerging our own reality, first in favour of British culture and more recently, American. Nowhere is this more clear than in the field of books. Writing and publishing is at the heart of every country's cultural and intellectual life, and book publishing is a key activity whose importance to national life is far greater than the small contribution it makes as an industry to a country's gross national product. Yet the best estimates available suggest that no more than five percent of the books bought every year in Canada are books written by Canadians and published by Canadian-owned firms.'

One can take issue with some of the implications of this statement. In a multi-media age, someone will argue, the writing and publishing heart may well be missing a couple of beats. And I'm not clear about that last statistic. Does the five percent include books written by Canadians but published elsewhere? But what really interests me is the phrase 'submerging our own reality.' Surely this must be the necessary concern of any teacher of literature in a Canadian school — to bring to the surface the reality that is ours.

Schools are our largest industry according to Ivan Illich: publishers, furniture makers, building contractors, statisticians, psychologists, politicians and administrators are all part of a vast machine that turns out people. If we are to turn out people-products, I'd like them to be part of the whole reality, which includes, for me, the more than competent and the often exciting work of our Canadian writers.

There are a number of books that I'd like to deal with, but four will suffice for this review. *Listen!* is one of the Methuen Canadian Literature Series. I've chosen it first because it was the book most immediately attractive to my students — not because of its slightly unusual square-shaped format, or its photographs of folk and rock stars, but for the fact of the songs that are the framework of the contents. There are 14 sections, each headed by a Canadian singer or group: Leonard Cohen, Lighthouse, Chilliwack, Bruce Cockburn, to name four. Clustered around the songs (two to four for each performer) are a handful of poems by an incredible span of poets: French-Canadian, Haida, Eskimo and English-Canadian; old and young; known and unknown.

What about the reality that is ours? Well, one of the realities is the absolute identification between the teenager and the songs.

More and more of my students write poems, but virtually all of them listen to records. Gordon Lightfoot is important to them and they are delighted to find him acknowledged in a classroom book. As a teacher, I am pleased to have ready access to lyrics that my students have had memorized since the records became popular. And I find the division of the songs and poems thematically as useful as such divisions usually are, but, in this case, more so.

For instance, Gordon Lightfoot's song, 'Canadian Railroad Trilogy' is a song that spans the distance of our landscape. When Birney's 'Transcontinental' or Bissett's 'The Canadian' or E.J. Pratt's 'The Precambrian Shield' are set in juxtaposition, the power of the word and image, the magnificent energy of the poetic spoken line stand out very clearly. What I am saying is that Lightfoot doesn't get put down as a poet, but rather he is acknowledged as a fine musician. I found the same dichotomy in every section; as polished and honed as the lyrics of a song may be, such as Joni Mitchell's 'Big Yellow Taxi,' without her voice the song, as a poem, fades beside something like Birney's 'Billboards Build Freedom of Choice.' I suppose that's another reality: poets are people who use the rhythms of the unaccompanied voice and the power of the image to work their magic.

My favorite book of poetry, however, is *Storm Warning*, probably because Al Purdy provides, along with the 150 pages of text, a small handbook of notes on the poems. The book itself has familiar names of the younger poets: bissett, Geddes, Helweg, McFadden, Suknaski. There are a number of academic poems, some are energetic sound poems, and all of them are vibrant expressions of the new poets. Here are some quotations from a few:

Sid Marty's 'Each Mountain' —
'Each mountain
its own country
in the way a country
must be
a state of mind.'

and Andrew Suknaski's 'Hitch-hiking' —

'that spring
I remember
how the cold nightwind
knifing the prairie
somewhere south
of north battlefield
poisoned me.'



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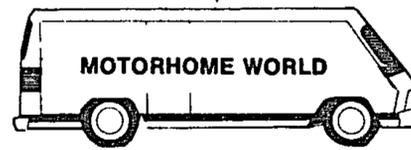
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Bernell Macdonald —

'it is you that makes the song
it is no bird that sings the note you hear
leave your ears to thunder
your fingers to thorns
your eyes to the stars
your nose to the rose or other things
that come by chance
a heart as delicate as a bird's very being
has power in the weather
through imitation it is you that makes
the song
(the bird only knows where his own heart
lies).

or bill bissett's 'mother earth' —

'both th prosecutor at th last sentencing
Louis Dudek at th Poets Conference in
sd if he's any good as a poet he'll write
as well inside jail as on th street:
i think this is a lousy pome
what do yu think, shit-head reader,
where do yu think yu are, heaven
oakalla prison farm
jan / 69

As a collection of the variety of new poets writing in Canada, I think this little book is first rate. There are pictures of poets and brief statements of how they define their poetry. Best of all, Al Purdy's notes provide a half-serious/half-mocking set of questions on the poems, or in his words, a 'series of speculations about intangibles.' Here is Purdy on criticism of poetry and teacher-student explication of poems:

'...I learned myself from reading. But some of the reading was criticism and reviews, and to read poems is like learning to talk: after you learn to talk you don't want anybody else telling you what to say.' Purdy provides good comments (i.e., on bissett's spelling and 'star-struck' logic), and a lot of intelligent, probing questions in non-academic language. The poems in this book are, for me at least, as important right now in a Canadian secondary school as '100 Immortal Poems of the English Language.'

The Speaking Earth is another of John Metcalf's anthologies. *Kaleidoscope* was his collection of Canadian short stories, in which I found the photographs somewhat intrusive; however, in this book of poetry, the illustrations seem more appropriate — the intensity of the pictures echoes that of the poems. The anthology is divided into four thematic sections: 'Boundaries' (Canadian geography); 'Landmarks' (human cyclical events — birth, death, etc.); 'Knowing I live in a dark age' (social, political comments); and 'Chance encounter' (a catch-all for fragments of impressions that become crystallized in words).

This is a more traditional anthology, less brash than *Storm Warning*, less radical but no less poetic. Many teachers would find it a more comfortable book to work with. If I had an unlimited budget or won a sweepstake, I'd buy a copy of *The Speaking Earth* and *Storm Warning* for every English teacher in B.C. and as many as possible for my classes.

Canadian Vibrations Canadiennes is a collection of Canadian music — English and French

— and I'm including it here because of *Listen*, the first book in this list.

Vibrations covers a wide span: 30 contemporary songs, French and English; 30 songs from the past, 15 of each (biculturalism and bilingualism are alive and well at Macmillan of Canada!); and nine songs of 'other peoples.' The last group seemed to be a sop to Cerebus: an Iroquois lullaby and an Eskimo weather chant I can understand, but 'Santa Lucia'? Maybe every Grade 5 class in Canada is still struggling for those high notes — 'Saaanta-loooo cheee-aa' without going flat.

This book makes a good shelf companion for *Listen*, not only because it contains the melodies and guitar chords, but also because it points out to young Canadians that Canadian music has been around for a while, and that folk music has not only to do with rock concerts and open air festivals, but also fishermen and homesteaders.

Canadian writers and singers should be available to our young people. We should encourage them to listen and judge — and enjoy. These books are all necessary. Canadian writers are writing about their perceptions, and although what influences they have had may be academically interesting, what they send out in the way of messages, vibrations, codes, pictures — these are the most important resource we have.

—Judi Shelbourn

ANTHROPOLOGY

The Hunting Peoples, by Carleton S. Coon. Little, Brown (Can. Agt. McClelland & Stewart), c1972. Paperback. \$4.75.

This book gives an in-depth study of the hunting peoples of the world — those whom, in the light of present day technology, we would label as primitive. The content ranges over a wide variety of topics, from the basic equipment and techniques involved in hunting through social organization to Shamans and the mystical rites of birth and death.

I found the book easy to read, yet it was difficult to maintain the thread of the comparisons made because there were so many of them. It often seemed as if the author used all 30 or so tribes mentioned in his book to illustrate one aspect of a given topic. The maps and drawings by Aldren A. Watson are excellent and, to me, the high point of the book. There is a good bibliography listing a wide choice of material for those stimulated to do further reading in this field. The index is also a welcome friend. The book is a convenient size for handling and the cover is eye-catching, although I doubt that the binding is durable enough to withstand frequent usage.

I would recommend this book only to anthropological buffs and budding anthropologists for leisure reading; however, it would be a welcome addition to any library as a source book for specific research projects in this particular subject.—Peter Wilson

ART

History of Art for Young People, by H.W. Janson and S. Cauman. Van Nostrand Reinhold, Scarborough, c1971. \$9.95

This is a volume with many memories, for

it came out ten years ago as Janson's *History of Art* and is remembered as an ominous text prescribed in a brief summer course.

This version is redesigned, re-aimed and most accurately directed at our student group. It comes across beautifully. It is lively, witty and romps along with a sedate, yet charming and relevant pace. This is rare, considering the company of its brother tomes, all totally concerned with detail, profundity and pertinence... This effort does not turn off 95% of students who may be interested in the wild, hairy and ridiculous evolution of the arts of western man...my students have devoured it and, if my board was more enlightened, I'd recommend it as a text for senior art students. However...

Janson's book contains clear black and white illustrations, which are accompanied by lucid and informative commentaries. The color plates are superb and lend themselves to furtive 35mm copying by disenfranchised art teachers. There is also an excellent glossary of terms, a list of extended reading and a very full index.

Janson is at present a professor of fine art at NYU and, I hope, allowed the time and encouragement to continue to turn out books such as this one...books possessing quality, knowledge, value and pertinence.

From my small corner of the world, it is most highly recommended...a pure gem.
—W. Calder

FILMS

Discovering the Movies, by Cecille Starr. Van Nostrand Reinhold, c1972. \$9.95

A casual glance at any column in any newspaper advertising the current crop of movies will be bound to indicate a liberal dose of coarse language and violence, plus the statement that has now become a cliché — 'completely concerned with sex.' We then stop and ask ourselves whether it is really true that the films of our time, like literature, reflect the true nature of the age in which we live. What will the historians of the future say about us when they unearth some of the films currently showing in the almost empty movie houses?

The fact is, we cannot tell. We can only make a guess whether a certain film will become a masterpiece, regardless of its content in our eyes, or whether it will be lost forever. The contemporary scene always has to face the test of time before any lasting and reliable judgment can be made.

The motion picture had its beginnings toward the end of the 19th century. Since that time millions of feet of film have been exposed, many experiments have been made, and countless numbers of human beings have become involved with the medium in some way or another. The visual art form known as the 'Motion Picture' is now old enough to be examined from a historical point of view. Its many inventors and practitioners can be accurately assessed according to the visual evidence they have left in the films they have created in the past. A two-minute 'flicker' made in an attic in 1895 can now be regarded as an important link in the chain of events that has led to the finer motion pictures that are sometimes made today.

None of the early film pioneers like Reynaud, Méliès or Griffith set out to make masterpieces. They were interested only in perfecting a process with the tools they had to work with at the time. As Griffith said,

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FOR RENT — Two bedroom furnished house, July 1 to Aug. 15, \$150. Approx. 10 miles to UBC or SFU. Write or phone I. Scott at 6974 Raleigh St. Vancouver 16, B.C. — 434-6265.

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FOR RENT July & August, furnished home N. Vancouver; 3 bedroom and den; close to bus, beaches & shopping centres. \$200/mo. plus utilities. W. Hay, 3174 Morton Ave., N. Vancouver; 988-9579.

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FOR RENT — July & Aug; small furn. suite, self-contained, ground level; close UBC. Reasonable rent. Doris Standly, 2948 W. King Edward Ave., Vancouver 8.

SUMMER HOLIDAYS — July & Aug. furn. deluxe 3 br condominium; sauna, pool; excellent location near Gilford Town; reasonable rent. #26-10868 152 St, Surrey; 588-4267.

FOR RENT — 3 Bedroom, fully furnished, close to transportation, shopping, UBC. Avail July 6 - Aug. 4. Reference required: \$275. John Low, 2403 W 36th Ave., Vancouver 13, 261-3648.

FOR RENT — July 1-Aug 30, lg 1-bedroom furn. apart; two blks from beach; close to UBC & bus; \$135/mo. L. Henderson #101 - 1615 Trafalgar St., Van. 9; 732-6703.

FOR RENT — July/Aug. 2-bedrm house fully furnished, with fenced yard; child or dog welcome. Reasonable rent in return for care 2 dachshunds. Mike Lawler, 657-56th St., Tsawwassen; 943-9166.

FOR RENT — Furnished 2-bedrm house, West Point Grey; all or part of July & Aug. \$50 a week. 4223 W. 16th Ave., Vancouver 8; 224-0260.

Accommodation Wanted

TEACHING COUPLE with infant wish to rent house/duplex for 4-6 wks in any B.C. small city. Write John Gerlach, Box 32, Consort, Alta.

WANTED TO RENT — July 1 - Aug. 15. 2-4 b.r. home near UBC by couple with 2 pre-school children. Write J. McVicar, Box 1041, Castlegar, B.C.

DND? Responsible couple, no child/pets, want to rent 2/3 bdr. house with frpl. on 1 or 2 yr lease. Pref. within 15 min. downtown Van. Phone 684-6655 after 6 P.M. Cole, 872 Pacific St., Vancouver 1.

VISITING PROFESSOR and small family require fully furnished house near UBC. Whole July and August. Phone Victoria 477-6162.

WISH TO SUBLET — a 2-bedroom suite or house in Vancouver from (approx.) August 1 to 30, 1973. Excellent references. R.R. Couplier, 641 Lilac Avenue, Kamloops; 376-8753.

Miscellaneous

USED BOOKS SOLD BY MAIL: non-fiction, fiction. Paperbacks too! 10% off group orders. We pay mailing. Money-back guarantee. Send for free price lists: AINSLIE'S BOOKS, 1064 Bridgeport, Richmond, B.C.

CREATIVE DRAMA/THEATRE specialist (B.Ed./SFU) seeks position with progressive school district for 73-74 school year. Experienced with elementary and secondary levels. Will consider some media studies and/or senior English. For resumé and references, write Box one, Kootenay Bay, B.C.

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'The task I'm trying to achieve is above all to make you see.'

There have been many attempts to write the history of the motion picture, yet few have been successful because there has been a tendency to be influenced by personalities, the hearsay and the false glamor created by the publicity agents, rather than the pictorial evidence as it exists on the films that, almost by some divine miracle, have materially survived for our inspection.

We must therefore be most grateful to Cecille Starr for her book *Discovering the Movies*, described by the author as an illustrated introduction to the motion picture. This book is an exciting and inspiring document, richly illustrated and beautifully written in such a clear and concise way that it is impossible to read a single paragraph without finding some new idea that refocuses many of our own hazy images of past films. For those who are old enough to remember the days of the silent movies, the book is unadulterated nostalgia; for those who are young enough to remember only the color-sound films, the book is an ideal teaching document that entertains and teaches in the process.

If there are any shortcomings in this excellent book, one is the absence of some reference to Eisenstein, the German Weimar period and William Freise-Greene. Also, there is little information about that exciting period when sound was introduced to films. Technical minds will inevitably ask, 'How did it all happen?' Does Nathan Levison, a sound engineer at Warners, who invented a way to dub sound and do a sound-mix, deserve a place in the history of the motion picture alongside the now famous actors and directors of the pioneer days? This is in no way a criticism of Cecille Starr's book, but rather a hint that may result in a further volume at some time in the future.

The price is only \$9.95 and it is worth every cent. If you enjoy the movies, this book will inspire you. If you hate the movies, this book will be a revelation. Whichever way, you will be richer for having experienced the delight of its written and pictorial material and, in the true fashion of the old weekly serials, the book tells you where you can actually hire prints of these old movies — but you will have to buy the book to find out. I'm not going to give the end of the story away.—John Getgood

MORE FREEBIES (FRENCH DIVISION)...

Notre monde-vivant; un guide par connaître l'environnement. Published by Garden City Press, Toronto, c1972. Available from Wade Rowland, Public Service Dept., Canada Dry Corp.

If you are in the process of building a collection of French language materials for Grade 11 or 12 students, this book put out by Canada Dry might be a welcome addition to your shelves. It deals with various root causes of the environmental crisis with which we are threatened and thus offers the student a subject of immediate topical interest. It is well illustrated with photographs and diagrams.

The text necessarily contains much vocabulary that will be new to the senior secondary student, yet the large number of cognates in scientific and technical vocabulary can be fairly easily understood assuming that the student has some knowledge of

the subject. (If he doesn't know, for example, what the 'greenhouse effect' is in English, it is unlikely that he will grasp the concept from the French, without, at least, constant reference to the dictionary.)

According to the notice on the cover, this book represents the second part of a whole program on ecology. The first part consists of a film of the same name, which is available on loan free from Notre monde vivant, P.O. Box 519, Willowdale, Ontario.

Presumably the book is available from the same address, and since no price is given, perhaps it too is free. I have written for the film and hope to be able to give some information on it in these pages in the near future.

—Roger Coster

More Retirements

Since our last supplementary list, we have received the names of several more teachers who are now retired. They are:

Francis John Bower, Surrey
Miss Jean L.C. Laing, Vancouver
Mrs. Martha Agnes Skidmore, Sechelt
Charles Thomas Tait, Vancouver

MATERIALS RECEIVED IN THE BCTF RESOURCES CENTER
(You may borrow materials by phone, by mail or by dropping in.
Hours: Monday-Friday 9-5; Saturday 9-1)

BOOKS

FOSTER, JOHN
Creativity and the teacher. London, Macmillan, 1971, 184 p. LB 1082 F67

LEVIN, MALCOLM
Rights of youth. by M. Levin and G. Sylvester. Don Mills, Paperbacks (Ontario Institute for Studies in Education), 1972, 105p. (Canadian Critical Issues) LB 3605 L48

LOBWENDAHL, EVELYN
Exercises for the mentally retarded: how to develop physical functions in the growing child. Swarthmore, PA: A.C. Croft, 1967, 7p. illus. LC 4613 L64

MATLOCK, C. MARSHALL
Helpful hints for the journalism teacher and publication adviser. Muncie, Ind. Journalism Education Association, 1972, 95 p. illus. LB 3623 M39

NORTHWEST TERRITORIES
Elementary education in the Northwest Territories: a handbook for curriculum development. Yellowknife, Department of Education (Curriculum Division), 1972, 113 p. LB 1584 N6 N6

PASANTINO, RICHARD J.
Special space and talent for children: a summary report from the Special Ability Laboratory. Prepared for CCF by Richard Pasantino. New York: Educational Facilities Laboratory, 1972, 74 p. LB 321 P34

PERIODICAL ARTICLES

MASE, MADRIG
Evaluating instructional materials. *Audiovisual Instruction*, vol. 1, no. 10, December, 1972, p. 12-13

GALAGHER, PATRICIA
Problems in developing creativity in emotionally disturbed children. *Journal of Special Education*, vol. 4, no. 6, November, 1972, p. 15-17

COLEMAN, ADAM AND J. RYAN
Development of environment for young children: learning and play. *Journal of Special Education*, vol. 4, no. 6, November, 1972, p. 18-20

DATE

CANADIAN BROADCASTING CORPORATION
Interviews with children. Interview with Susan Knobel. *Child Magazine*, 1970, (Fall) Tape C-147

comment

A NEW ROLE FOR TEACHERS

J. D. MacFARLAN

The appointment of the new Commission on Education has raised widespread hopes that after 20 years of neglect we will begin to see some significant changes in the educational system in this province.

What expectations should teachers have of the Commission? Is there a need for radical changes in educational process, organization and administration? Or will changes that eliminate certain obvious deficiencies be sufficient?

Is B.C.'s educational system all that bad? After all, the traditional, conservative and pragmatic approach to education has produced a satisfactory number of skilled and semi-skilled workers and an abundance of professionals. Our people seem as well aware of social issues as other Canadians. The majority of our population is reasonably affluent. Our value system is far superior to that of our southern neighbors and our standards of morality are as high as anywhere else on the continent. In short, has not our educational system satisfied the needs of a rather sophisticated contemporary private enterprise society very well?

To be sure, there are problems that need attention. Class sizes are too large and services for children with special problems are inadequate. Our curriculum needs more flexibility and many of our school buildings require up-dating. Teachers lack some of the minimum guarantees of satisfactory working conditions other workers enjoy.

But these are relatively minor problems the Commission and the Minister can correct with a little more money and the introduction of some improved processes. Would not these changes satisfy most of our members? Therefore, should not our submission to the Commission be directed toward these issues? And should our assessment of the Commission's results not be based on a measurement of whether these problems have been corrected?

To the conservative, even the reform-minded conservative, the answer to these last two questions is a certain

'yes.' The conservative views the main aim of education as the perpetuation of the existing social order. He sees the need for a trained and disciplined work force inculcated with the spiritual and moral values of our private enterprise system. His faith in the society and the school system is reinforced because he himself has succeeded. Hence, his essential conservatism is reinforced by the pragmatic view 'that it's worked for me, so it can't be all that bad.'

Our attitude to the Commission must be determined not by our immediate desire to see certain problems rectified and therefore looking for a patchwork of solutions, but by our querying of the basic aims of education in our society — the preparation of a generation that accepts the value system of a highly technological private enterprise system and the preparation of a skilled work force able to meet the needs of employers.

Our submission of a set of alternative aims for education must recognize that the existing social structure with all of its branches, including education, can no longer meet the needs of the vast majority of people. Of course, we could put forward very noble, even Utopian, objectives for education and attempt to ignore, or even deny, the interconnection between education and the rest of the social structure.

Such an elitist view of education is at best futile romanticizing that stems from our 'professional' egotism. There are still those among us who vainly hope that more and better education will cure the profound political, social and economic ills of our society. It seems ironic that they can still hold this view when United States with its dedication to mass education based on the hopeful reformism of Dewey is barely able to prevent total internal collapse.

Massive doses of money and reform poured into American education in the post-Sputnik period have failed to solve a single significant social problem. A recent book, *Inequality* by Christopher Jenks and Mary-Jo Bane, clearly shows that educational reform must be accompanied by or even preceded by funda-

mental social change if it is to have any long-lasting and significant effect.

What meaningful educational reforms can we suggest that will alleviate the problems of our native Indian people? Will education alone increase the life expectancy of Canadian Indian women from the present 25 years to the national average of 70, or will it reduce Eskimo infant mortality, at present 10 times the national average? What will schooling by itself do to alter the fact that per capita income for Indians is one-quarter of the national average?

Can bigger, better, newer schools with a larger number of more highly trained teachers solve the problems of poverty in the core areas of our urban centers as well as in many rural areas? Remember that, depending upon your definition, between 4¼ million and 6¼ million Canadians live in poverty — 29 to 41% of the population. Can improved cultural programs in our schools make up for the lack of funds and facilities that governments provide for the arts?

Our major expectations for the Commission should be, first, that it will urge the Minister to solve some immediate problems, such as class-size, special education and education finance. Second, and more important, we should see the Commission as the means for opening up a vital dialog about the aims of education and the relationship between education and social change.

We cannot expect the Commission to construct a new society. But our recommendations must be for a revolutionary change in the educational system so that the system itself and its products may become catalysts in the struggle for social change.

If we teachers can accept this new role, we will find that we are no longer viewed as merely a special interest group representing the economic needs of our members. Rather, we will find ourselves as part of an emerging coalition of organizations and individuals that will be responsible for bringing about the restructuring of Canadian society on a democratic and social basis.

Only in such a society can education become the creative, constructive and yet critical process we hope for. 

The writer is BCTF First Vice-President.

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