

B.C. TEACHER

September-October 1981

Volume 61 Number 1

VISUAL AND PERFORMING ARTS



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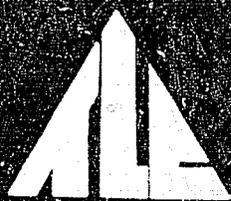
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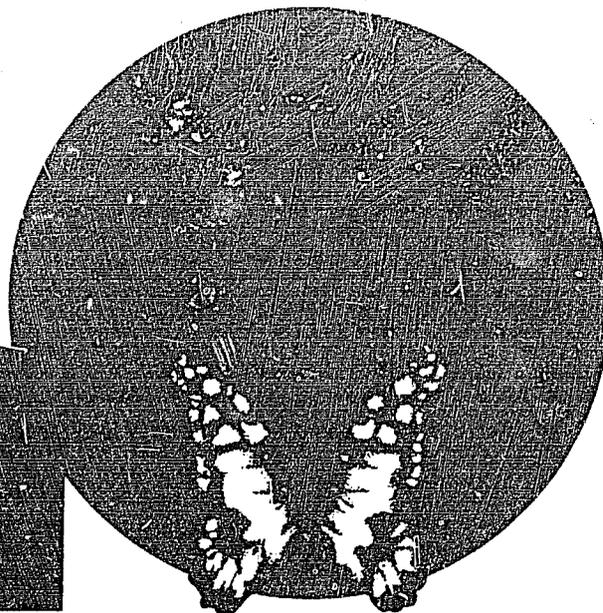
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COVER STORY

Our cover exemplifies our theme for this issue — the visual and performing arts. The cover artwork was done by Laura McCreery, a 1931 graduate of Sir Winston Churchill Secondary School in Vancouver. Laura served as a student art aide at Vancouver's Summer Centre for the Arts (see photo story on pages 20-21), and is now an education student at UBC. We are also indebted to Denis Tupman, Performing Arts Co-ordinator for the Vancouver School Board, and to Pete Siggings, of Magee Secondary School in Vancouver, for their assistance with this special issue.

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From Our Readers

POWER VS. PROFESSIONALISM

● It was with considerable disappointment that I read Larry Kuehn's "Power is the Essence of Professionalism" in the March-April issue. I am aware that *The B.C. Teacher* has long resisted attempts by members of the executive to use our professional magazine as a political weapon, but I fear that Larry's article is evidence of a change in the color of editorial policy of recent years.

Larry's fascination with "power" and his assertion that "classroom uniformity with an all-for-one and one curriculum-for-all mentality" has resulted from the work done by district administrators over the past several years indicates to me that Larry has been too long away from B.C. classrooms. The classrooms I visit every day do not evidence this assumption and, I think, teachers might resent the implication that they would accept it.

Dr. Common's thesis on curriculum implementation, which Larry has somehow managed to translate into a blueprint for teacher politics, simply discusses power as a fundamental concept in the social sciences — somewhat alien to the concept of energy in physics. It is a serious misrepresentation of what Dr. Common has written to suggest that her central thesis rests on the gleeful proposition that "administrators are rendered powerless by teachers who refuse to consent to change."

Perhaps were Larry to read the article again, or even right to the end, he would discover that Dr. Common's assertion is, in fact, that ONLY teachers have the power to implement curricular change in classrooms, and that the assumption of antagonistic purpose between teachers and administrators can only be counter-productive to the development of better schools.

I worry when I hear anybody espousing the acquisition of political power as an end in itself. As Marx and Engels pointed out in their Manifesto, "Political power is merely the organized power of one class to oppress another." I worry more when I see an apparent inability to discern between the professional aspirations and interests of teachers and a political interest in the "power" espoused by teacher-politicians. Up until now *The B.C. Teacher* has been

notably successful in maintaining that distinction, that's why teachers read *The B.C. Teacher*.

Geoff Johnson,
New Westminster

MORE ON PROFESSIONALISM

● Please allow me to make some comments on your article "In Search of a Professional Future" (March-April) from a background of 20 years secondary teaching and two years retirement.

Teacher renewal, creativity, change or whatever you call it requires an open, curious mind and a positive attitude to life. Unfortunately, laid-on workshops, etc. do not stimulate people who do not want to be stimulated.

What you do with yourself as a professional teacher is very much what you decide to do with yourself. (There is a parallel here with what students do that should not be lost.) That is why some of the best teachers I have ever known did a terrific job with the cheapest audio-visual aid ever created — the blackboard!

And now that they are retirees I see them and work with them, and they are still stimulated people, as we try to promote community understanding of the Cholo sub-culture here and get state ratification of the Equal Rights Amendment.

Fran Toms, (retired from Oak Bay Secondary School),
Yuma Branch President,
American Association of University Women

A GREAT EXPERIENCE

● I wish to express my deep appreciation to the BCTF for the opportunity to travel to Anguilla in the West Indies with Project Overseas this summer.

With two other Canadian teachers I participated in a language arts/mathematics workshop for teachers on the island. The vast majority of the teachers have had no opportunity to do any teacher training or university programs. They were delighted to have us with them and were co-operative and enthusiastic. They joined us in being grateful for the assistance of the Canadian Teachers' Federation.

I was proud of many things pointed out to us on our tours of the island and the schools — for example, "Canadian" school buses, water stations and books. They are impressed with our generosity and how sensible our participation has been.

Our B.C. government gave me slides, books and many dogwood pins for distribution. The pins were given to children leaving the pre-schools and for all children advancing to the secondary school. They were received with great enthusiasm.

In my classes were teachers with two months to 39 years of experience. Some were 17 years old, having taught up to one year, with no training, and earning \$150 a month. The project was a learning experience for us as well as for them. Never again will I take water, paper, chart paper and all other supplies for granted.

We received enthusiastic co-operation from all, and I am very grateful I was chosen to participate.

Joy Littler,
Victoria

MEDIA STUDIES PSA?

● I know many fine things are being done and many good courses developed in media studies at all school levels and throughout B.C.

Nevertheless, I have felt in the people who teach these courses a sense of isolation. I know they can get help from the BCTF if they want to form a PSA, and I think it would be greatly to their professional advantage to do so.

The fact that they come from all sorts of different backgrounds (English, social studies, physics, industrial education, etc.) is perhaps a complication, but should not be an inhibiting factor.

Margaret Andrew,
Vancouver

GUIDE APPEAL

● On behalf of the Girl Guides of B.C. I am requesting assistance from teachers, especially those who are in contact with students isolated from extra-curricular activities.

Guiding offers a varied program tailored to suit four different age groups. The Lones branch makes it possible for girls to partici-

Continued on page 38

THE CHALLENGE TO B.C.'S SCHOOLS

DENNIS TUPMAN



Not to know through the arts is to be intellectually crippled. The time has come for schools to give the arts the attention they should have had all along.

●As I finish my first quarter century in the B.C. teaching profession, I must express quiet amazement at the degree to which the arts in this province's schools are officially relegated to the back of the shelf.

This absurd notion of the arts as a little-used spice in the education of children has gone on long enough.

Why the arts philosophies and aspirations of people like Aristotle, Plato, Tolstoy, Maslow and Eisner have not been translated into our education system is one of the great triumphs of utilitarianism over imagination, of pragmatism over idealism, of hindsight over foresight, of political expediency over sound educational principles.

True, we arts educators are partly to blame because we have so often been seduced by the charisma of arts activity itself and have not realized that the arts, as



Although educators have given lip service to developing "the whole child," we in B.C. have ignored or given minimal attention to the part played by the arts in giving a child a high quality education. The notion that residents of our province can hew wood, draw water and be aesthetically literate seems to have escaped many of our educational planners.

Eisner has pointed out, are a way of knowing. Not to know through the arts is to be partly intellectually crippled.

B.C. is a young region in global terms and I suppose our education system is engineered to a large measure by a "hewer of wood and drawer of water" societal expectation. The notion that we can draw and hew and be aesthetically literate seems to have escaped many of our educational planners.

Just look at what has happened in the curriculum in the recent past. When the elementary music curriculum was finally revised in 1971, it replaced a document and materials that were prescribed in the late thirties. The visual arts at that time fared as badly. The recent appearance of enriched secondary drama curricula was 25 years behind Alberta and Ontario. Despite the emphasis for decades on movement education in leading countries of the world, B.C. has only just come up with a decent dance curriculum as part of the physical education curriculum. Elementary drama hardly exists at all in the language arts curriculum. And to cap it off, it took 10 years to get the new secondary fine arts curriculum off the drawing board!

While we applaud recent positive curriculum moves from the ministry in support of the arts, then, let us not forget we are behind other areas in Canada. In addition to curriculum problems, look at the official ministry documents that have suppressed the arts, notably the Chant Report and the core curriculum. Furthermore, the recent appearance of the Consumer Fundamentals 9/10 course is going to deplete further secondary arts enrolments. The arts are the only subjects in the secondary school organization that exist solely as electives.

To compound the problem further, prin-

cipals in the majority of our elementary schools have insisted that all teachers can teach everything. As a result school art and school music in many of our elementary schools is a joke — or worse, non-existent. How can we honestly point to the status quo to find a justification for school arts programs? We must rebuild. It is time that school districts demanded elementary arts specialists. It is time elementary principals demanded good arts programs in their schools. If this occurs, the teacher training institutions will be encouraged to respond by providing adequate teacher training in the arts.

UBC REQUIREMENTS

To complete this bleak picture of official non-support of the arts one can allude to the UBC entrance requirements, which list required subjects, none of which are in the arts. Even if one is entering an education or a fine arts faculty at UBC he or she does not need to have public school education or experience in the arts.

The end result of all this, if we do not act, will be to eliminate the arts at the secondary level and to weaken and make even less credible the arts at the elementary level.

To address these problems an Arts Education Committee was established recently in B.C., made up of interested arts educators and other concerned members of the arts community. This committee has solicited the aid of the B.C. Community Arts Councils. It has requested and received BCTF support. The May 1981 Representative Assembly passed a resolution stating that "a basic education includes experiences in the arts, namely dance, drama, visual art and music." As a result of spin-offs from the work of this committee numerous districts have had arts assessment task

forces in order to implement the recommendations of the Canadian Conference of the Arts Task Force on Education.

There are other positive signs. The universities report a great demand in music. The number of district arts administrators is increasing in B.C. UBC is making plans for upgrading its dance program. The college arts programs cannot keep up with the demand for their courses. The UBC music faculty has twice as many music applicants as it can enrol.

Parents, with increasing frequency, are demanding excellent arts programs for their children. The demand on the B.C. Touring Council to provide funds for travelling performing arts groups around the province has quadrupled in three years. Community attendance at arts events and interest in arts activity has never been greater. All this evidence points to a potential rapid growth and an interest in and demand for quality arts experience in our schools in B.C. in the future.

The prospect for the arts taking their rightful place in the provision of a quality, balanced education for children looks bright. If we educators are not dazzled by new educational bandwagons, are not confused by the rapidity of future shock change, are not frustrated in our scheduling by the appearance of redundant courses, we shall support at all levels the inclusion of quality arts programs that have historically contributed so much to our development as human beings. ○



As this boy shows, an interest in the arts does not preclude interests or abilities in the "practical" aspects of life.

Dennis Tupman is Performing Arts Co-ordinator for the Vancouver School District.

THE B.C. TEACHER, SEPTEMBER-OCTOBER 1981



The arts are essential to human development. They are therefore an equal part in a complete education.

Why the arts?

GARY RUPERT

●Despite the efforts and good intentions of teachers and principals in B.C., most of our children do not receive a sound arts education in the majority of cases — in fact, they are denied this aspect of their education.

It is important for all teachers to be aware of and work toward correcting this iniquitous situation, because it is wrong for its own sake, and because another area of knowledge could be the next victim of a short-sighted ministry.

The fine arts are essential to human development: "the functioning individual must have developed three things: identity, energy, and skills."* The arts are a vehicle for the development of the identity, because the question of identity — both of the individual, and of society — forms the subject matter of the arts.

Moreover, rather than defining identity, as is the case with one's relationship to work or social place, the arts demand exploration of the relationship between one identity and another. It is only in context that an identity has meaning.

Another aspect of the identity question has to do with our cultural heritage, our history. Taking a simplistic view of history, one could say that history is a record of war and artistic achievement. My choice of subject matter with which to inform children whence they came would certainly be the arts rather than the negativism of war.

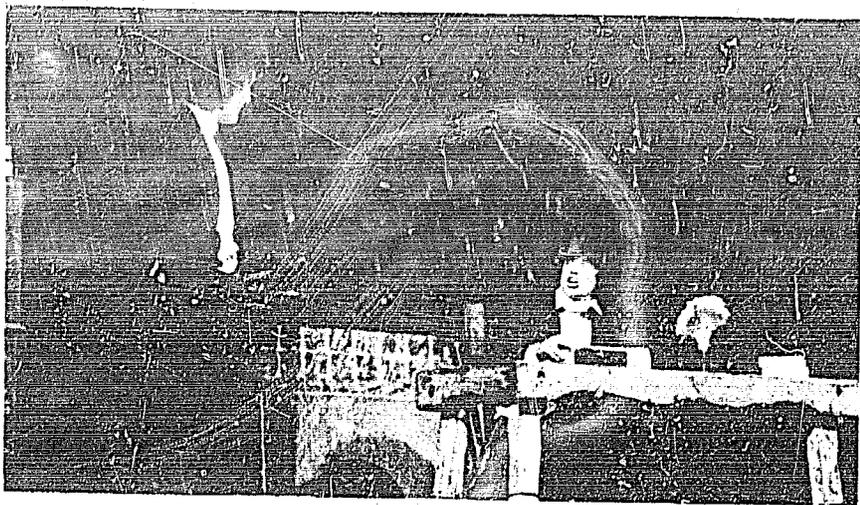
The arts provide both a source of energy and a positive outlet for energy. They benefit the developing individual in that they are success oriented, and the success they provide originates from within the individual child; it is not laid on him or her. We learn from what we do, and we learn faster if what we do is positive and creative. Torrence has stated that humans prefer to learn in creative ways, yet our school system has continued to deny one of the primary outlets for creativity.

Let us consider now the quest for skills. Our enlightened leaders in the ministry would have us believe that job skills are not just desirable, but are a religion. Although there is no official philosophy of education

in B.C., the ministry has a de facto one, which is: "train workers for the barons of industry." I believe that the teachers of this province disagree with that view of education's purpose, and that the view is a stupid one.

We have seen recent research that suggests that an individual can learn the actual skills for most jobs in North America in three weeks, and that the industry involved can do a far superior job of identifying the needed skills and of teaching them. And it is obviously a fallacy to believe that the school system can keep up with the pace of the technological revolution currently under way. What is needed instead — and what schools can best do — is to provide the important "core" skills: perception, communication, self-discipline, and problem-solving.

The arts spring from these four skill areas, for without at least some degree of mastery of these skills, there is no success in the arts. People strive for success as long as they perceive there is a chance of achieving it.



Who can deny that young people benefit from participating in dramatic productions? This scene is from a University Hill Secondary School's production of *Scrooge*.

There is always a chance in the arts, particularly in the arts-in-education.

The arts are systems of communication; they demand creativity that, once fostered, is transferable to other areas; they challenge our perceptions of ourselves and our society; they bring us pleasure — the pleasure of making and the pleasure of observing beauty; they employ metaphor and help us to draw relationships; they lead us toward individualism; they engender self-

discipline. These things are what education is really about, not learning to be a consumer — whatever that is.

A brief word about Consumer Fundamentals (surely more notice than it deserves): how sad it is that the vision of our leaders is so limited that consumerism is the centre of their perception. Where is the nobility of thought that holds that an educated, enlightened person in our society is free to make and capable of making his or her

own choice? What kind of society has as an ideal that all citizens are trained to spend? What respect can we have for a government whose ideals are so bankrupt that the limits of their goals are consumerism?

We do not claim that we are training tomorrow's artists and performers, although some of our students will become active in the arts as a life's work. Rather, we want every child in B.C. to have an equal chance to know him or herself and to grow into a complete, sensitive person able to fully appreciate all aspects of the cultural environment in which he or she lives and understand the relationship of that environment to the work life, and to the non-work life.

Every child in elementary school must have the help from trained teachers and the scheduled time in the week to learn in drama, dance, music and visual arts; every secondary child must have the opportunity to explore these forms of knowing and to challenge him or herself to the limit of his or her potential.

Every person has a right to a full and complete education, and the arts are an equal part in that complete education. ○

* AEA Newsletter, Vol. 1 No. 2

Gary Rupert is a fine arts consultant in the Greater Victoria School District.

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Arts . Blessing Integration or Curse?

KIT GRAUER

Is integration of the arts just another way of pushing the arts out of a central place in the curriculum?

●A new movement in education has sprung up throughout North America and is strongly exemplified here in British Columbia. Educators from many separate disciplines are pulling together to pool the commonalities of their subject areas and reaching out to the community for support for their cause.

I am referring, of course, to the arts in education movement. That *The B.C. Teacher* would devote an entire issue to the arts is indicative of the impact that this movement is having on the educational scene.

It is possible to view this new emphasis on the arts from many differing perspectives. Obviously, the historical and political perspectives would shed a great deal of light on the reasons why concerned teachers and citizens are banding together to support and emphasize the place of the arts in the school curriculum. Suffice it to say here that "back to the basics," core curriculum, accountability, declining enrolment, university entrance requirements and general conservative trends have all contributed to

forcing arts groups to come together to ensure their survival as functioning aspects of a child's education.

A much more pertinent issue concerns the educational perspective on arts education. Is arts integration a justifiable educational decision? Let us first consider some of the reasons for inclusion of the arts within the school program and then some of the issues that are raised by the arts joining together as a special interest group.

Although the arts are separate disciplines, they share many common goals. The arts, in the context of this article, refer to the areas of both visual and performing arts — the school curriculum subjects of art, music, drama and dance. Poetry, literature, and expressive writing might also be included in the educational perspective because they share many of the common elements that make the arts integral to the school program. However, in the organizations of arts groups, these subject areas are often not represented and school boards, the Ministry of Education and the BCTF also appear to define "arts" as including

only art, music, drama, and sometimes dance. Therefore, that definition will be the one used here.

The arts are universal to all cultures. Children cannot be denied a basic education in an area of human expression that goes from pre-history to contemporary times and across cultural and racial boundaries. Human beings have always needed, and will always need, to express themselves through the various arts media. This means of communication and expression is not only for the talented few but should be open to all children. The arts allow individuals to form and interpret ideas, feelings, values and needs; to explore all aspects of human feeling; and to gain a greater understanding about both themselves and their world.

Within the school setting, quality arts programs capitalize on those characteristics that provide children with greater avenues into expanding their positive human capacities. Because the arts are often experiences that result in products or performances that can be shared, they lead to greater co-

operation between those who are actively participating, and involve a wide range of possible audiences.

This interaction can provide a focal point for public relations between the school and the community at large and among students and teachers at all grade levels. For some students this is their only chance for positive recognition within the school system. There is no doubt that an improvement in self concept and self image leads to increased achievement in many areas. The arts cannot take credit for the cultivation of positive self images for all students, but they do offer one very important and often neglected vehicle for many who would otherwise find failure the norm.

The arts can become a part of all aspects of the school program. They provide a springboard into many subject areas by capitalizing on the joy associated with participation. By experiencing a subject through many different media, the student achieves a more comprehensive understanding of that subject. The arts can fulfill, reinforce and breathe life into the total curriculum from science and social studies to language arts and math.

OTHER WAYS OF LEARNING

Children learn and understand through many different modes besides verbal communication. It is imperative that we teachers challenge and expand a child's visual, auditory, and kinesthetic vocabularies. Discussion that is initiated by arts activities or responding to various arts forms, has been shown to increase verbal abilities and enhance perceptual skills. In fact, the arts can be a major source for helping children move from literal to metaphoric meaning.

By providing meaning through a variety of different modes, we are encouraging multiple forms of literacy. If human beings by nature seek knowledge, as Aristotle suggests, it is crucial to seek and express that knowing in as many ways as possible.

In a school system that is highly rule governed and places a great deal of emphasis on subject areas that are also highly rule governed (math, science, language), the arts provide an opportunity for students to experience more diverse solutions to problems. Allowing for exploration and invention, independent judgment, and open ended and figurative analysis encourages the education of the whole child.

A great deal has been written on the right brain/left brain controversy. Facts can be presented that support and repudiate that the functions of the two hemispheres of the brain are different. What everyone does agree on, however, is that it is vast disservice to children to develop the rational and logical aspects of the mind without also

WE SHALL MISS THESE TEACHERS

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Died

June 21, 1981
April 7, 1981
April 23, 1981
July 2, 1981
May 13, 1981
April 27, 1981
May 27, 1981
May 24, 1981
July 6, 1981
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April 30, 1981
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April 12, 1981
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April 12, 1981
April 28, 1981
April 1, 1981
March 23, 1981
August 10, 1981
May 17, 1981
July 29, 1981
April 28, 1981
April 21, 1981
April 3, 1981
June 4, 1981
May 27, 1981
April 5, 1981
October 30, 1980

developing the intuitive, emotional and creative aspects.

With the preceding information as background to the importance of arts education, what are the inherent joys and sorrows associated with combining art, music, dance and drama under one banner. Let us start first with that big bug-a-boo "integration." We have already established that the arts are separate disciplines that are linked by commonalities and that students may be able to transfer learning from and about one art form to another. There is a great fear that these commonalities will overshadow the differences and somehow the arts will become fused into one body of knowl-

edge that does a disservice to each of its component parts.

The combined, comprehensive or integrated approach to the arts is already making steady headway in British Columbia. The revision of the elementary art curriculum and the elementary music curriculum, at the provincial level, became a revision of fine arts curriculum, which includes drama as well. It has yet to be seen just how much integration is an integral part of this new document or if each of the disciplines will still be separate entities within the new curriculum.

Several school boards have also moved toward developing fine arts curriculums



If we focus on the contributions that each of the arts can make to a child's education, and if we approach the arts with the educational interests of the child first, the arts education movement will be of

immense benefit to our students. However, if integration means just another way to push the arts out of a central place in the curriculum, children will have lost.

and creating fine arts administrative positions. That there is no historical theoretical basis for integration of the arts appears to be of little concern. There is a saving in time, personnel, and money by combining the arts. No longer do you have to deal with three or four separate disciplines. They have all been amassed under the new catch all "the arts."

If the arts are combined, will the time allotments also be combined and less time devoted to art, music, dance and drama within the school? Will teachers be so overwhelmed with trying to relate one art form to another that they will stop relating the arts to other aspects of the curriculum, stop teaching each of the arts separately at times for their own unique qualities, stop using the participatory nature and joy of the arts to motivate children — in fact, stop teaching any of the arts? Can fine arts administrators adequately deal with the uniqueness of each art form and help teachers and students in each separate area? These and other questions must be answered if the goals of arts education are not to be watered down by superficial integration.

The problem of integration raises other serious educational issues. Despite the use of the term "arts specialist," which is being bandied about in the literature, there has been little practical experience in combined arts process teaching by teachers within our schools. Certainly all good teachers relate one subject to another but the emphasis on forced integration of the arts does not appear to be a functioning occurrence in our classrooms.

Arts education and arts specialists simply do not exist in British Columbia to any degree. Where an individual teacher might take a concentration in two arts areas, none of our teacher training institutions has established programs that are training the elusive arts specialist. In fact, at the elementary level arts education is being thrown into the lap of the poor unsuspecting classroom teacher who often has no specialist training in any of the arts.

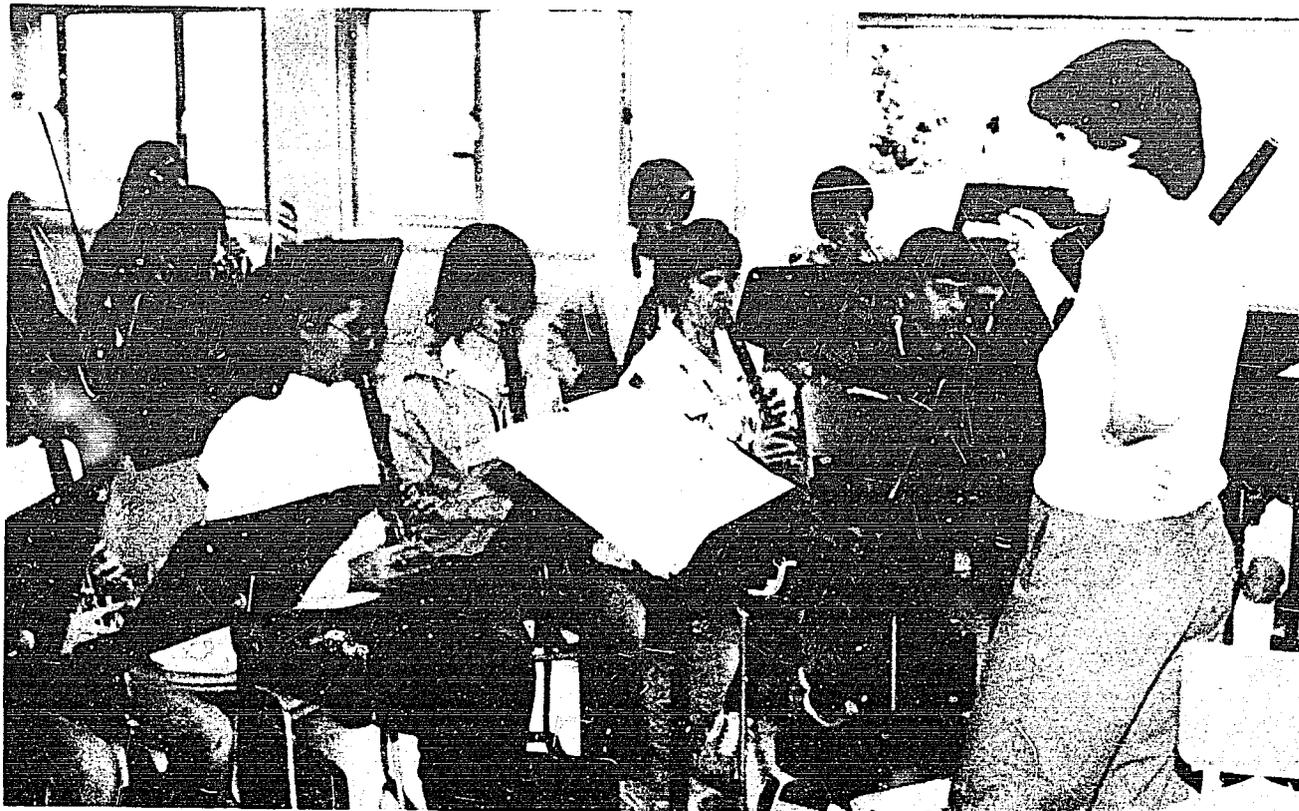
One would hate to hinge educational decisions on semantical distinctions but it appears that the word "integration" itself has had a good deal to do with the confusion over arts education. Integration is often seen to mean combining the arts rather

than relating the connections between the various art forms and other aspects of the child's education. It is only by capitalizing on the unique qualities of each art form, by allowing children to experience and interpret these qualities and then relating that to their life and other experiences, that the arts can make a deep and vital contribution. Shallow attempts at searching for similarities rather than the natural growth of relationships will do the value of the arts more harm than good.

If we focus on the contributions that each of the arts can make to a child's total education and if we sensitively approach the arts with the educational interests of the child first, the arts education movement will be of immense benefit to our students. However, if integration means just another way to effectively push the arts away from a central place in the curriculum, children have lost.

As professional educators, the decision is ours. ○

Kit Grauer is supervisor of art in the Richmond School District.



Children need the arts

The brain has two hemispheres, but schools have traditionally had students use only one of them. The arts offer unique channels for developing processing skills that are untouched by other subject areas.

ROBERTA SCOTTHORNE

●Our children need the arts. Arts are basic to life.

Such statements as these are made by arts-oriented teachers to promote their belief in the intrinsic worth of the arts as an important part of the educational experience of every child.

They *know* they are right; they *feel* strongly about their position. Colleagues ask them to justify, to rationalize this position and they do so, citing valid points regarding productive use of leisure time in the urbanized, highly technological society we are developing, or acceptable forms of social interaction through arts-centred activities, or development of future marketable skills with career potential.

These goals are society-oriented and indisputably valuable, but are they the reasons for an elementary arts program?

Not likely! So why do children need the arts? And, how are the arts basic to life?

Children — in fact, all people — need the arts for three basic reasons — one, the expression of their unique internal perceptions of the world; two, the freeing of the multi-sensory metaphoric mind; three, the opening of new learning channels using all methods with transfer potential to all subject areas. All these and more are available from the arts!

By now most educators are familiar with and informed about recent findings in brain/mind research. We now know that each hemisphere of the brain is specialized for a different cognitive style; the left side for a logical, analytic mode, the right for a holistic, intuitive mode. Words are an excellent tool for the left hemisphere; images and spatial relations, for the right. The brain is

holographic, however, centres for specific types of processing are known. Figure 1 outlines these areas.

If one is to cultivate creativity, first both the rational-analytic and the holistic-intuitive modes of information processing must be developed, then the ability to inhibit the mode inappropriate to the task at hand must be strengthened, and, finally, both modes must be able to operate as complements.

Arts education is a natural vehicle for the development of the intuitive-holistic mode through visual/spatial thinking, pattern recognition, parallel processing and image-making. This type of synthetic thinking balances the analytic thinking of the left hemisphere reinforced by the three Rs. It is essential to give equal time for each hemisphere. Enrichment is not the issue, but

rather the development of cognitive potential as important as language skills for high-level problem solving. Elementary school is the logical place for the training of information processing of every kind.

Our first contact with the world is sensual. Our first few months are spent responding to our senses and our basic needs. We not only learn to trust our senses, we revel in them! Small children function holistically without the restriction of labels and definitions until they are eight to ten years old. They expect to experience new objects totally — expecting to hear what they have seen, and touch what they have heard, as well as tasting everything in sight.

New parents delight in their offspring's explorations and discoveries. They are anxious to provide varied experiences for their children at the earliest opportunities, as is witnessed by full classes in pre-school offerings of music, art, gym and swimming. Through intuition or information these parents realize the needs of their children for the nurture of and exposure to the many ways of "knowing" the world.

These needs should be priorities for educators. Education is not the regurgitation of information, as found in many

classrooms and encouraged by many curricula, but the nurture of the attitudes, values, habits and tendencies made possible by the full co-operation of all mental faculties. And, since education is truly effective insofar as it affects the working of the brain/mind system, it is obvious that an elementary school program narrowly restricted to the three Rs will educate mainly one hemisphere, leaving half of an individual's high-level potential unschooled.

Arts education offers unique channels for developing processing skills that are relatively untouched by other subject areas. Many children who are weak in verbal skills or who favor cognitive styles of a right-hemisphere nature are lost in the predominantly left-hemisphere teaching styles of today. The verbal-analytic teaching mode is expedient, or so it is believed, however, its results are often short-term verbal learning with little retention. It is frightening to note the cyclical nature of this system.

Discovery and exploration learning takes more class time, more teacher preparation and more disruption than the lecture method. Some control must be relinquished by the teacher so that individuals have room to investigate matters in their

own style. Often teachers find this difficult, and the pressures of time prevail, so — back to the contained, controlled, verbal method. We were taught this way and we perpetuate this style, even though each of us probably harbors a fond memory of at least one teacher who caught us forever with a new approach!

TEACHERS PERPETUATE CYCLE

Our standardized testing system — revered sufficiently still to have confirmations of our left-brain functions recorded for posterity — perpetuates the cycle. The obvious impression is that intelligence tests indicate future expectations — future life decisions — and they are all based on half of the potential to be developed. The results preclude much creativity and divergent thought as that takes longer than the prescribed testing time, questions the infallibility of the "right" answers and diminishes the proficiency of the marketing system.

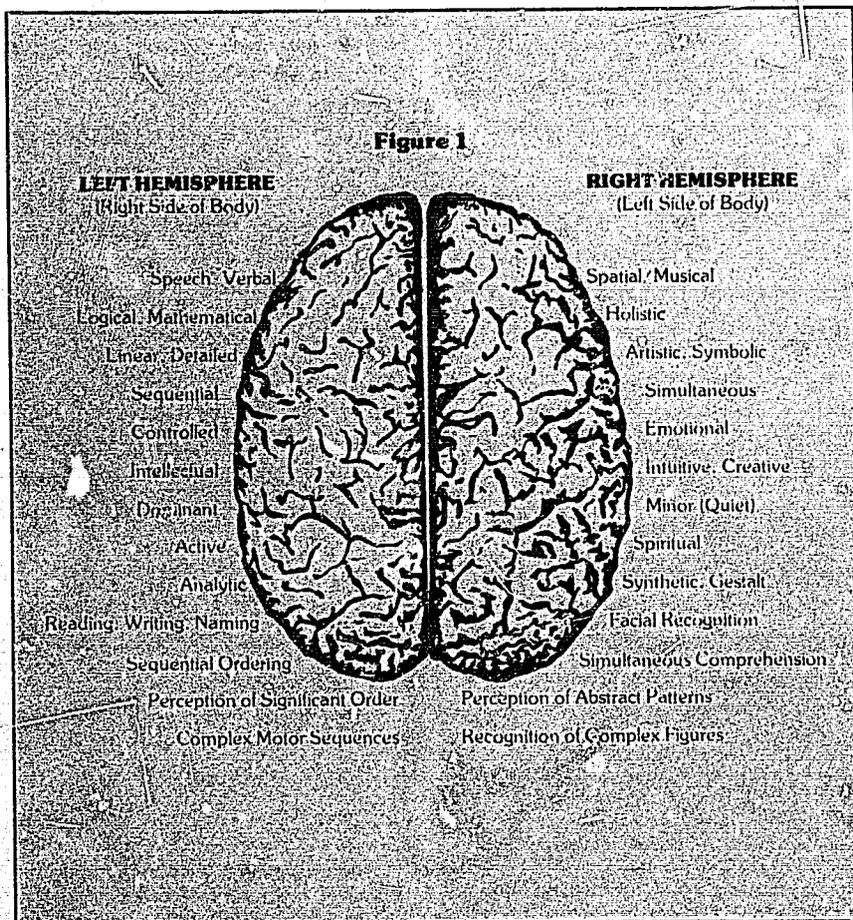
These same results establish criteria for future university programming, which produces teachers prepared to perpetuate the cycle. When shall we value and encourage the right-hemisphere oriented student? When shall we develop curriculum strategies and evaluative skills for non-verbal problem-solving and information-processing? How shall we encourage the true maximization of the full potential of our students? Arts education is a strong, intelligent beginning.

We have the resources to educate our children fully. We already have half the work done — our reading, writing and arithmetic methods are constantly under review with much progress evident. Our next task is to equal these areas with strategies to reflect the expressive needs of our students, to open and free their metaphoric minds, and to help them connect and synthesize their sensory input. These can be found in arts education.

"Synergy exists when all the parts of a system work together so that their effect is greater than the sum effect of the parts working independently," says Bob Samples in his book, *The Metaphoric Mind: A Celebration of Creative Consciousness*. So, let's give our students the input necessary for them to reach toward their fully, synergized potential.

The arts are available and appropriate. Let's use all our resources to lead our students to become informed, productive, creative problem-solvers, able to process and synthesize *all* types of information — not complacent consumers but productive participants in life!

Roberta Scotthorne teaches at Duncan Elementary School.



AS A WAY OF LEARNING

D R A M A

Drama is fun, but it is also a very effective way to learn.

RENEE NORMAN

After school on Friday Ian wanted to talk about the pirate drama that had transpired in class earlier. Ian, 10 going on 12, intense, absorbed in history, particularly British, chose to role play Bonnie Prince Charlie, a precious royal prisoner in our classroom pirate drama.

Today in the drama I commented, "If a pirate shouts 'stop or I'll shoot,' means it and shoots, the logical follow through in the drama is that someone may get wounded or killed." Ian, getting carried away, wanted to discuss that statement more.



The author, in-role as the woman on the island, listens to a tune played on the "flute." Using the technique of teacher-in-role, she can guide the role drama and challenge student thinking.



An example of role-playing to test attitudes or beliefs. One student takes a stance and is challenged by another.



An intense moment in the role drama. The action has been slowed down, and the students move carefully with one another.

As we talked, I was conscious once again of the powerful learning inherent in drama education. My students function in our drama as role players, trying out many attitudes and beliefs. Sometimes they are playwrights, deciding on the next direction that the drama could take. At other times, the students are like sociologists, discussing group human behavior and social interaction. Sometimes my students are poets and wise men. The language of poetry and wisdom seems to form on their tongues like crystalline icicles. Sometimes my students

become philosophers, debating about justice, power, good or evil.

At this point in our pirate drama, the students think typically that weapons and physical power are the ingredients of strength. Somewhere at the backs of their minds they know that this is not the whole picture. I work with them to extend their thinking beyond the mere stereotype. I want to take them on a journey beyond the use of weapons, to where they discover that there is also strength in compassion and co-operation.

In our drama I also play a role, a mysterious woman on an island where the pirates have been shipwrecked. The students chose the concept of a shipwreck, and I checked with them about the role I wanted to adopt. During the drama, they wash up on my island, and I request that they relinquish their weapons in return for food and shelter. They agree, but only temporarily, for these pirates feel insecure without their weapons. Later in the drama, they follow me at night, and take the weapons back. (I, of course, "let this happen," since I



Drama provides many listening and observing experiences. These students are reflecting on some of the drama work.



Many shapes, levels and groups emerge as the drama progresses. A great deal of discussion occurs along the way.



Drama work enhances group co-operation through social interaction.

All the students work in-role.



This student is involved in and committed to the drama work. She suspends disbelief.



have determined from discussion and observation that this is very important to them.) I see that perhaps the return of the weapons in the drama might be the very tool for exploring the dimensions of power and prejudice.

Through the drama, we can explore whether:

- weapons and force are necessary to explore the island;
- confrontation and antagonism are justifiable;
- this woman has done them any harm to warrant their show of force;
- that which is different or alien is always to be mistrusted or misconstrued;
- the ways and beliefs of others are sometimes misunderstood, and how we can deal with this in our own multi-cultural society.

The possibilities are endless. Throughout this exploration, the students are using language (both written and spoken) to express their thoughts and feelings. Sometimes the language is functional, such as when the captain issues commands to her crew. The language is also idiomatic, formal, informal, and characterized to fit the century and its people.

The students have written logbooks and diaries. They will draw the island and its many mysteries. Some of them are reading



"Now I'm going to be late for my drama class."

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books about pirates or ships. We have learned, for example, that there were women pirates in history, and the captain in our own drama is a female student. I have shown them a set of art prints depicting various ships.

There are no real weapons in our drama, of course, just an occasional metre stick or

plastic toy that lends symbolic meaning to what we do. The students mime and imagine as we progress, working within the real environment to create spaces and movements with particular meanings.

There have been many occasions when we have stopped the drama to discuss, reflect, listen, or work out differences of opinion!

Ian says the drama is fun, because as a 10-year old he knows the satisfaction of playing. But this drama is more than playing for fun. It is a disciplined and controlled method of learning skills and understanding concepts. When my students discuss violence in current events or when they write about a chapter in a novel, they can draw upon the many experiences they have had in our dramas. When they encounter a word or phrase or saying that we used in a drama it will have meaning for them.

Drama for them is fun, but it is also a deep and powerful way of learning. ○

Renee Norman, formerly a teacher at Shaughnessy Elementary School in Vancouver, is now a part-time drama consultant for the Vancouver school system.

THESE TEACHERS HAVE RETIRED

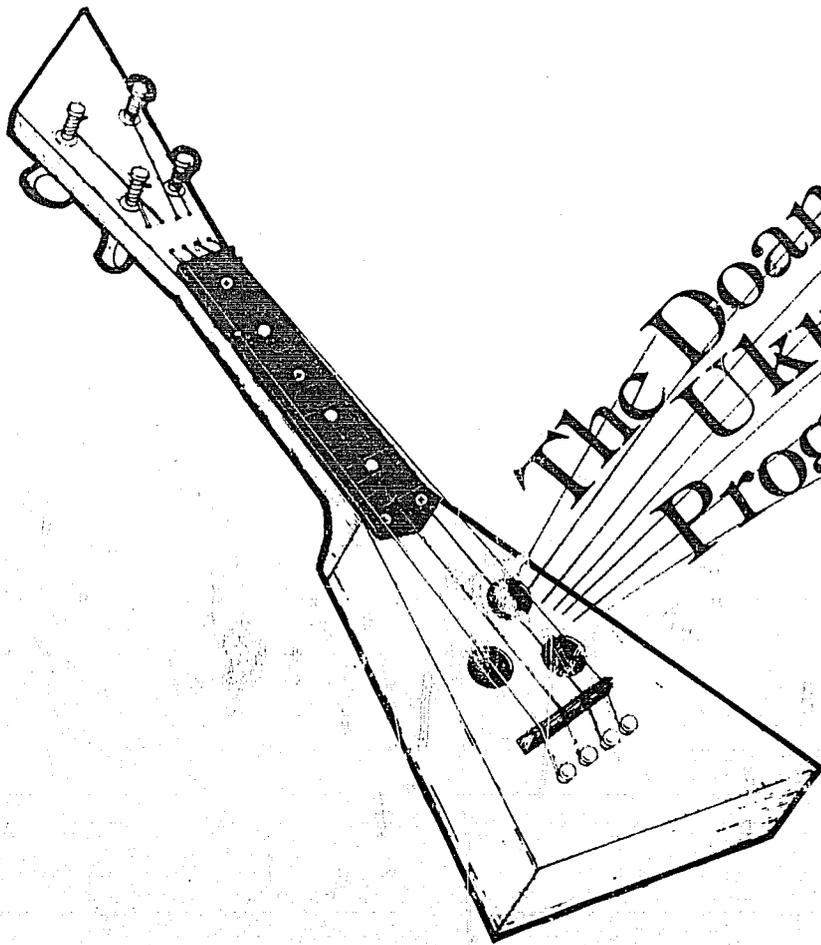
Most of the teachers listed below retired earlier this year. A few had left teaching before this year but were granted deferred allowances. The federation extends to them all best wishes for the future.

Ernest M. Addicott, Vancouver
 Frances L. Albo, Rossland
 Elizabeth Alt, Victoria
 Veta G. Anderson, Hope
 Jean Ashdown, Vancouver
 Fred S. Bell, Kamloops
 George J. Bevan, Edmonton
 Joseph Bianco, Coquitlam
 Gilbert G. Brown, Winnipeg
 Harold Bryant, West Vancouver
 Daniel Campbell, Mynona Landing
 Dana F. Carter, Vancouver
 Irene Chapman, Nanaimo
 James W. F. Chin, Vancouver
 Helen I. Coroon, Langley
 Ronald G. Cox, Nanaimo
 Edith M. Currie, Princeton
 Romela DeJager, Coquitlam
 Thelma O. Erlendson, Vancouver
 A. Eugene Frederick, Greater Victoria

Frederick Gale, Maple Ridge
 Reginald R. Gates, Mount Arrowsmith
 Roy H. Graham, Vancouver
 Levi Greenhalgh, Alberni
 Margaret Griffin, North Vancouver
 Mary Helen, Nanaimo
 Edna M. G. Hoskins, Vancouver
 Stephen B. Inglis, Armstrong
 Diana Knowles, Cowichan
 Jacob F. Kope, Chilliwack
 Margaret Kovalick, Enderby-Shuswap
 Helen A. S. Krueger, Victoria
 William G. Lamb, Comox
 Barbara Landauer, Vancouver
 Fredrick Lipsack, Keremeos
 Margaret L. Lundquist, North Thompson
 Joseph D. Macadam, Richmond
 Beverly D. MacDonald, Surrey
 Jeffery MacRae, Maple Ridge
 Robert Malcolmson, Surrey

Roberta Martin, Trail
 Frederick Meester, Vancouver
 Robert P. McBay, Coquitlam
 Mabel P. McNamara, Vancouver
 Elizabeth F. Morrison, Central Coast
 Norah K. Morrow, Vancouver
 Christina M. Murphy, Coquitlam
 Marjorie E. Palmer, Kamloops
 Frances I. Peacock, Saanich
 Kathleen E. Pearson, New Westminster
 Paul V. Phillips, West Vancouver
 Johann Phillipson, Victoria
 Frederick Price, Central Coast
 Margaret Prior, Burnaby
 Victor E. Rickard, Victoria
 Robert R. Ring, Nanaimo
 Norman Sallis, Sunshine Coast
 Charlie F. Sanderson, Coquitlam
 Clara E. Schaller, Vancouver
 Allen R. Schmidt, Hope

Wendelin J. Schwab, Nechako
 Francis Seymour, Mount Arrowsmith
 Florence Sinclair, Agassiz Harrison
 Adeline T. Smith, Saanich
 Marjorie Sturgeon, Greater Victoria
 Hector Sutherland, Peace River North
 Dusan Taday, Cranbrook
 Margaret Talenco, Grand Forks
 Mary J. Thompson, Vancouver
 Stuart Todd, North Vancouver
 Rose M. Tucker, Burnaby
 Gundelinde Tuemp, Lillooet
 Evelyn Uhman, Langley
 Robert V. Urwin, Vancouver
 Charles P. Ward, Armstrong
 Elizabeth Wilford, Vancouver
 Dolores R. Wilkins, Vancouver
 William Wintonyk, Australia
 Margaret Young, Greater Victoria



The Doane Ukulele Program

LORNA MacPHEE

Here is a music program for elementary schools that is a proven winner. Both students and teachers are enthusiastic about it.

It had its beginnings in Portugal, a fuller flowering in Hawaii, its modest heyday from time to time in the U.S.A. and now it has come to us in Canada.

The instrument is the erstwhile humble ukulele, and its current popularity in Canada is the direct result of the work of a man named Chalmers Doane, supervisor of music education in Halifax.

More than a decade ago, Doane began making the ukulele an instrumental focus at the elementary school level, developing repertoire, playing techniques and pedagogy in the classroom. Having a substantial background with musical instruments of all kinds, he was struck by the facility with which students developed musically on the ideally child-sized ukulele. He proceeded to formalize and document his approach, and as his success made its musical impact on the Halifax schools and community, word began to spread.

In the past ten years, the Doane Ukulele Program has become a recognized approach to music education in every province in Canada. British Columbia is no exception. An annual provincial ukulele workshop, held in Langley and spearheaded by Doane himself, allows any teacher in the province to obtain schooling in the method. The essentials of the pro-

gram provide a blend of skills in ear training and music literacy, organized for sequential development throughout the intermediate grades, and ultimately concerned with enabling students to experience the enjoyment of informed music-making. Costs are minimal since the program is rooted in the concept of continuation, thereby providing a long-term focus for students with a one-time financial outlay.

The implementation of classroom ukulele in B.C. ranges from that of an interested teacher operating single-handedly in one school to that of a curriculum-centred, district-wide focus overseen by the music supervisor. Major involvement with the instrument is occurring in such places as Victoria, Sooke, Saanich, Vancouver, Kamloops, Nanaimo, Kelowna and Langley. These are districts in which regular in-service classes augment and support the teachers' own work, providing a broad base for communication and furthering the prospects for consistency of approach throughout a single school district.

Other areas in which individual teachers are using the program include Port McNeil, Salmon Arm, Port Alberni, North Vancouver, Abbotsford, Courtenay, Sorrento and Maple Ridge.

In the past few years both UBC and the

University of Victoria have offered education courses in Doane Ukulele, and their field development programs in music education have carried the approach all the way to Whitehorse. Obviously as the university graduates move into the teaching field, we are going to see an increase in the use of the ukulele in the elementary grades, but at the present time there is still more demand for teachers with the skills than there are trained graduates available. In-service training, where offered, is still the mainstay for teachers interested in the Doane Program.

The enthusiasm of participating teachers is most immediately evident among those who came to the ukulele after earlier years of teaching music to intermediate students by other methods. The ukulele's similarity to the guitar, but in a more manageable size, offers instant appeal to our children of the Rock era, and teachers respond favorably to the fact that the ukulele encourages singing in addition to playing and reading skills.

Lest you hold your head at the thought of thousands of Tiny Tims out there tiptoeing through the tulips, rest assured that there's more to playing the instrument than he knew! A student experiencing music edu-

Continued on page 28

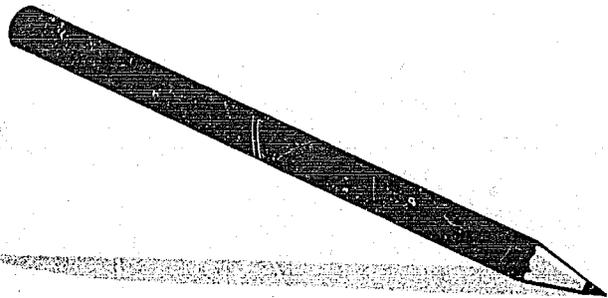
WELCOME TO THE SUMMER CENTRE OF THE ARTS

●The Vancouver School Board's Summer Centre of the Arts had its sixth successful run this summer, enrolling 1,500 students ranging in age from six to 70. The centre offers 20 days of instruction in the various arts each July. Teachers are recruited mainly from the public school system, but some professionals in the arts are used as well. Here are some scenes from this year's activities.○



1. Students received a welcome the moment they stepped into Eric Hamber Secondary School, site of the summer program.
2. Members of the junior string class, directed by Ona Cropper, work diligently on their first day.
3. These boys are acting out a mime exercise in a class taught by an Axis Mime Troupe member. Mime was offered for the first time this year.
4. Summer Centre principal Ken Annandale teaches at Gladstone Secondary School during the regular school year.
5. These six-year-olds were registered in Art Experiences I.
6. Mauryne Allan, professional dancer, leads the senior jazz dance division.
7. The ages of students enrolling in the same course vary greatly.
8. Brian Daniel, teacher at Gladstone Secondary School, gets a beginning guitar student started. Two levels of guitar-playing are taught.
9. and 10. Young students in the puppetry class learn to make and use their own puppets and theatres.
11. These students are mastering the basics in the popular photography course.





RUTH KIRWAN

Here are some practical suggestions for teaching art in the intermediate grades.

Drawing and Painting in

●The first step in becoming a good art teacher is acquiring a sound philosophy on the subject.

If you are a practising artist you are likely to be one of the lucky few who, knowing the life, also know the doctrine. That is not to say that all artists are good art teachers in the same way not all musicians are good music teachers, but obviously if one does no art it would be extremely difficult to understand a good philosophy and next to impossible to make one functional in a classroom.

Art is something that is done. In a real sense there is no such thing as art; there are artists who make statements with media in a specialized format and procedure involving certain principles and elements commonly agreed to be the language of the artist. The purpose of this work is communication. The artist may attempt to communicate with his or her present society or gamble on communicating with a future society.

There is a joy in this communication. There is a reward in this work that touches the deepest chords in our human nature.

And that is why art is included as a subject in our schools.

An artist applies media with a method designed to work through a problem of expression or inspiration to its ultimate conclusion. He or she may work with a limited or a wide range of media, principles, elements and formats according to the needs of the intended statement. To be able to do this he or she must have acquired some specific skills and knowledge; without these the artist must stand by inarticulate as the glory of an inner vision fades.

It is the occupation of the art teacher to provide students with skills and knowledge as they need them so that they might communicate their visions without an impossible hindrance. And that is not to say they will communicate without working at it.

It is the responsibility of the art teacher to continue to work and produce his or her own art statements in order to maintain insight into the students' work and to retain a practical knowledge of media and skills.

Art is a subject best taught by a specialist

in the same way that music is best taught by a specialist. That does not mean that it cannot be taught by a non-specialist. It does mean that a non-specialist has to work extremely hard to teach it well because there are no short cuts. The first step is to do art oneself, and that requires the learning of certain skills and the exploration of media so that one will understand concepts and principles. If one does not take this step he or she will be running from book to book, and from gimmick to gimmick and will be judging art lessons on how busy and happy the students seem. And he or she will be unable to demonstrate when it is obvious he or she should.

Fortunately, there is no age limit for beginning to do art. That is the wonderful thing about it. In fact, the older one is the more one has to express, and it is the rare person who has not learned some skills he or she can incorporate into art work.

Yes, almost anyone can learn to do art to his or her satisfaction, and to the satisfaction of what might be called a general public. To put it another way, almost anyone can learn



Art is something that is done, the purpose of which is communication. There is joy in this communication, and that is why art is

included as a subject in schools. Almost anyone can learn to do art to his or her satisfaction; there is nothing really magical about it.

the Intermediate Years

to write a satisfactory story or play or poem; in the same way a person can learn to create a satisfactory work of art. There is nothing really magical about it. As a matter of fact there have been periods in history when it was assumed that any educated person could draw and paint as well as write and produce music.

THE APPROACH

One could simply keep working without direction in what is known as the discovery approach. This is not to be confused with an approach that leads to discoveries and enlightenments through intelligent and inspired guidance. The so-called discovery approach in the classroom is at best useless and at worst harmful. Only the gifted or the students receiving outside instruction benefit in any artistic way.

Creative work involves the application of certain skills and concepts for a specified purpose. The skills and concepts must be so much a part of the person doing the work that he or she is hardly aware he or she is

using them in the same way authors or athletes use the skills they must to achieve their purposes.

It follows, then, that considerable time must be spent to develop skills and understanding and that creative work should require those skills. It should be obvious, too, that individuals progress at different rates and that some will have skills others will not have. Grouping is therefore an important part of art teaching; the gifted must be challenged as well as the slower student. Fortunately, this is easily done simply by arranging the progression of a skill lesson from the simple to the complex and by grouping the subsequent assignments. A class skill lesson does not, of course, obviate the need for individual instruction.

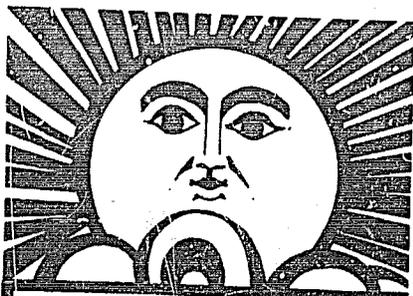
The working vocabulary of painting and drawing is line, tone, color and texture communicated through a medium by means of a tool. The vocabulary is used to construct a specific artistic statement, which might be either representational or non-

representational. If a representational statement is sought, illustrative skills are involved in addition to composition and design skills.

It would, of course, be bad teaching to try to teach too much at one time. It is much better to introduce one element at a time. As a matter of fact, many artists work in this manner, and for many years it was the only method used - line . . . then tone . . . then texture . . . then color. It is not the only method or even the best one for all circumstances, but it is the easiest to teach and to learn and it is based on sound art principles.

MEDIA EXPLORATION

An intelligent exploration of a medium is a basic requirement. One has to know what a medium can or cannot do — and that takes more than five minutes of an art lesson. It is as important as to know when to use a small or large brush or roller or spray can. An effect extremely difficult to do in one medium is simple to achieve in another. Expense is, of course, an important



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When skills are not taught as needed, a student will soon become frustrated. The lack of skill and concept teaching is the fundamental weakness of our art education program.

consideration, but do try to avoid asking students to work with materials to gain an impossible effect.

For example: A true water color effect depends primarily on the quality of paper used as well as the paint, and on a good set of sable brushes. After some skill lessons do try to give them one experience with the proper materials.

Don't show a picture made by an old master such as Rembrandt without telling the children modern materials could not duplicate the effect. Rembrandt used round brushes and added his painting medium as he worked with his own ground-up pigments; his panels were also specially prepared for each planned painting — and he often took six months to prepare a panel. Van Gogh, for example, achieved his effects primarily through his use of wax (not the same as our wax crayons) — and there has not been an artist that so studied the theory of paint and painting as did Van Gogh.

And don't forget many modern artists use plastic paints, sprays and photographic techniques as well as mixing media to achieve their effects.

In short, before you introduce a medium to your students, do your homework and explore it thoroughly so YOU can demonstrate effects. A photograph of a painting or drawing really tells us almost nothing from an "I want to do something like it" point of view.

One of the reasons powdered "tempera" is and has been in schools for years is that it can be used to achieve a "professional effect" when it is used properly. It is pigment

mixed with a glue binder. It is to be used thickly or with glazes because its effect depends on a building of color. It can be used to simulate a water color effect only if a thick layer of white is underpainted first and if rhoplex or varnish binder is used to preserve the effect.

REPRESENTATIONAL SKILLS

Students at the intermediate level are interested in being able to draw and paint the world around them in a representational manner. It is reasonable that such skills should be taught. In fact these are the easiest skills to teach and to learn. These skills are also often mistaken for artistic ability, which is why some schools of art teaching make a point of not teaching them. I feel, however, that as long as it is pointed out to a gifted child what is good art and bad drawing and what is bad art and good drawing there is little danger in making a happy excursion to the "how to draw and paint" garden.

I should point out that there isn't much merit in laboring over a drawing when a photograph or projected slide solves a problem — about as much merit as there would be if one cleaned a battleship with a toothbrush. Of course, I mean when only an accurate likeness is required as a starting or finishing point. A portrait or a landscape is a good deal more than accuracy whether pencil, paint or a camera is used.

With the above in mind I've found the following skill lessons to be helpful vehicles to my art teaching.

- How to paint a basic scene-pastel, tempera.
- How to draw and paint a face-pastel, tempera.
- How to draw and paint witches and things — pastel, tempera, spray.
- How to draw and paint animals — pastel, tempera.

These skill lessons are ideal for exploration in media and for calling attention to the elements of line, tone, texture and color. On that basis alone I recommend you try them. They are great first lessons.

CREATIVE LESSONS

I have not included creative lessons in this article, not because they are not important — they are in fact what might be called the true art lessons — but because when skills are not taught as needed a student is soon frustrated and then is likely to give up trying. Also, in my opinion the lack of skill and concept teaching is the fundamental weakness of our art education program today. ○

Ruth Kirwan teaches at Westmount Elementary School in Kamloops.

THE B.C. TEACHER, SEPTEMBER-OCTOBER 1981

DANCE

is a Basic Element of Education

SUSAN INMAN

Although often overlooked, dance can help any student to realize his or her creative potential, adding significantly to the quality of the student's education.

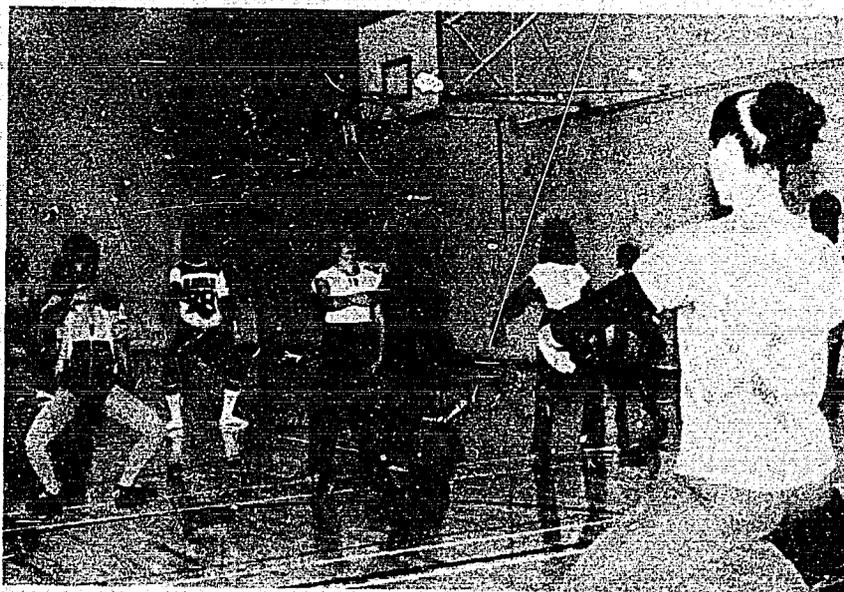
● Creative dance, in our culture, has often been thought of as an activity for a select few. These highly talented specialists, trained from an early age, are privy not only to the magic of performance but also to the mysterious meaning of art itself.

This elite view of dance, although often dominant, is not the only element in our cultural heritage. Many North American immigrant groups emerge from backgrounds where dance has functioned as a vital means for individuals to feel increased harmony and awareness within themselves and increased communication with others. Our own vibrant and rapidly changing 20th century social dance forms attest to the needs people have to express themselves and their relation to others through movement.

Educational institutions, however, generally have not been cognizant of the tremendous contribution dance can make to their curriculums. Dance has not been extensively dealt with either in terms of art appreciation or in relation to its role of helping all students realize their creative potentials. These functions have been well blended in many of the existing theories and methods of creative dance education (see bibliography) but at this point these methods are not widely utilized in the school systems.

CONTRIBUTIONS OF DANCE

What are some of the ways dance can contribute to the quality of education a student receives? Dance has the potential to



Our vibrant and rapidly changing 20th century dance forms attest to the needs people have to express themselves and their relations to others through movement.

affect an individual on a multitude of levels, including the following:

● **physical** — Dance can offer many of the benefits, such as improved strength and cardiovascular functioning, that are contained in physical education programs. Dance also complements these programs by focussing on developing greater flexibility and co-ordination, increasing body awareness, and enlarging movement vocabularies.

● **social** — Dance can provide opportunities for students to participate in the feeling of belonging that is generated from shared rhythmic experiences. Problem solving in movement terms offers the chance to work with others in fresh and inspiring ways. Viewing the creative movement activities of others increases knowledge about the options available through movement and encourages respect for the abilities and choices of others.

● **cognitive** — Dance offers a special way of learning about the movement capabilities of the human body. It also is a means to explore a variety of aesthetic, historic and cultural issues.

● **emotional** — Through dance, students can safely structure the expression of emotions that are often difficult to express elsewhere. Their creative experiences enhance their knowledge of and respect for themselves.

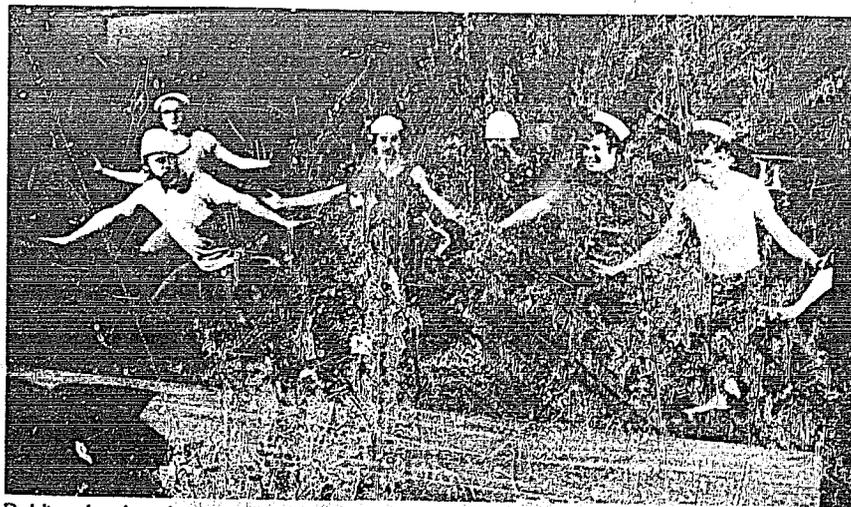
A SAMPLE LESSON

Perhaps the best way to understand how these levels can operate in a dance class is to examine the kind of material that might be used in a session. This sample class, although relying on certain traditions in dance education, is not intended to negate the enormous contributions that are made through the teaching of set patterns in folk, square and social dance and through rhythmic. It is intended to demonstrate one of many ways dance can be presented; the possibilities for providing meaningful movement experiences in all areas of the curriculum are as vast as the interests and imaginations of the teachers who use them.

Lesson: Exploring Locomotor Movement
Music: any strongly rhythmic music such as country/rock

1. *Activity:* warm-up in a circle. After teacher leads several different repetitive, rhythmic actions (e.g., swinging arms from side to side), each student takes a turn leading the group through a repetitive rhythmic movement of his/her choice.

Objectives: general warm-up of the body; increase knowledge of the movement possibilities of body parts; improve musical skills; allow for individual creativity and leadership.



Public school students are not the only ones who can benefit from dance instruction. These Vancouver City College students (Langara) are rehearsing a number for a production of "South Pacific."

2. *Activity:* practise the basic locomotor actions of walking, running, hopping, leaping, jumping, skipping, galloping and sliding in time to music.

Objectives: increase cardiovascular functioning; improve co-ordination; develop rhythm; participate in a shared group experience.

3. *Activity:* explore the ways a walk (or any other locomotor action) may be changed by altering the use of time, weight, space, and shape of the body parts.

Objectives: increase the knowledge about the basic components of the dynamics of dance; enlarge movement vocabulary.

4. *Activity:* students select a locomotor movement and create a composition by finding three ways to vary it.

Objectives: integrate and demonstrate the concepts of the session; promote individual creativity.

5. *Activity:* interested students show their compositions.

Objectives: increase confidence in performing; encourage respect for the choices and accomplishments of others.

Although the activities described here are only briefly sketched, they illustrate that leading a dance class does not require years of extensive movement training. In-service workshops in a number of Lower Mainland schools have helped teachers new to dance to develop basic skills and methods. The dance chapter of B.C.-CAHPER also offers a variety of workshops throughout the year that are helpful for teachers looking for ways to integrate the riches of dance into their curriculum.

OTHER RESOURCES

Films — Dance related films are available through the BCTF, local school boards, the

National Film Board and, for a small rental fee, through the Media Exchange Co-operative, a media co-operative of post-secondary institutions in British Columbia.

Supplies — A good source for dance music is: Dance Craft Glamour Ltd., 3584 E. Hastings Street, Vancouver and 10521 King George Hwy., Surrey.

Another good source for dance records and also for dance books is Can-Ed Media Ltd., 185 Spadina Ave., Suite 1, Toronto, Ont. M5T 2C6. Can-Ed sends out, on request, a catalogue of all its dance books and records.

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Also a number of useful lesson aides are available through the BCTF. ○

Susan Inman is an instructor at Vancouver City College — Langara and a dance critic for the CBC.

THE B.C. TEACHER, SEPTEMBER-OCTOBER 1981

Orff-Schulwerk

it's for every elementary school child

DONNA OTTO

This creative teaching technique uses the performing arts to guide children through the process of becoming whole, balanced, self-assured individuals.

Children love the experience of an Orff-Schulwerk lesson. A phrase they often spontaneously say in such a lesson is: "Let's do it again!" Orff-Schulwerk is an experience of joyful music making and unique belonging for every elementary school child.

TEACHING APPROACH

Orff-Schulwerk is a creative teaching approach that combines elemental music, drama, and movement education. Play and active music making occur through the child's total involvement in rhythm, movement, speech play, chant, dance, vocal technique, mime, drama, instrumental ensemble and improvisation.

Carl Orff continues to emphasize that in the Orff-Schulwerk approach, much more is involved than music making alone. Rather, Orff-Schulwerk is the complete interweaving of all the performing arts, and creates a social setting in which each child's creativity is nurtured and self-esteem is built up. This is music education for the whole person and is related to every area of the elementary school child's experiences.

There are several characteristics uniquely combined in the Orff approach. First, the foundation of the learning sequence is in speech play and rhythm. The language arts experiences in an Orff program are numerous. Second, a special group of pitched and non/pitched percussion instruments designed for children and called Orff instruments are used to give quality ensemble experience to the child at a very early stage. The look of wonder and surprise on the children's faces occurs repeatedly in Orff classes as they discover their own personal creative expressions with these hauntingly beautiful instruments.

Third, the entire process is permeated with emphasis on improvisation, which is sequentially developed so that improvisation whether in movement, mime, speech, song, or on instruments is very natural and non-threatening. Fourth, vital importance is placed on movement. Folk dance, modern dance, mime, body awareness, and motor co-ordination skills are important elements of an Orff approach. Fifth, the use of indigenous folk material is an obvious characteristic of Orff lessons. Cultural story



The Orff program offers opportunities for children to explore musical sound.

legends are explored in sound, instruments, mime, drama, song and dance.

Sixth, the elemental style of Orff music means it is within the range of everyone to learn it, and to actively experience it. It is appropriate for every child and indeed creates a place of belonging for each individual.

The "Orff process" is the teaching procedure that a Schulwerk instructor uses to guide students into a complete and total performing arts experience. It sets up a partnership of teacher and students actively making music.

DEVELOPMENT IN B.C.

Carl Orff's Schulwerk was first introduced to North America in 1956-57 at the Royal Conservatory of Music in Toronto, Ontario. Shortly after this successful introduction, inquiries about training became abundant, and in 1962 the first two-week intensive teacher training took place in Toronto. Each summer teachers travelled from all parts of North America to receive proper instruction. Several B.C. teachers took this initial training and began to do workshops and short courses.

The first children's classes in Orff-Schulwerk began at the Vancouver Community Music School. Several teachers from Coquitlam and other Lower Mainland districts sought more extensive training.

The first two-week Orff teachers' course was held at UBC in 1973 and was followed with another in 1974. By 1975 the need for a national organization of Orff teachers became apparent and the association "Music For Children" Carl Orff — "Musique Pour Enfants" was formed. British Columbia already had a small chapter of teachers as part of this national organization. Enthusiasm and interest in Orff-Schulwerk steadily grew in the Lower Mainland.

In the summer of 1975, UBC offered a two-level training in "Orff Music and Movement," and that fall a special conference was held. Early in 1976 the membership of the B.C. chapter had increased to 54 and progressed until in 1978 the chapter was confident enough to jointly host the National Orff Conference with UBC's Centre for Continuing Education Department and the Music Education Department. Well over 300 participants from all parts of Canada and United States attended that conference. Areas of public school music teaching, community arts programs, music therapy, university faculty members, musicians, classroom teachers and the music publishing industry were represented. Orff-Schulwerk now was known throughout the province.

It soon became apparent that the recognized Three Level Certification Orff courses

should be established in western Canada. B.C. could become a training centre for Orff-Schulwerk teachers. In the summer of 1980, Level I of the certification courses was offered at UBC. Forty teachers attended from Nelson, Powell River, Prince Rupert, Kelowna, Vancouver Island and the Lower Mainland. In July 1981, both Level I and Level II were offered, with 80-90 participants from Alberta, British Columbia, Washington, Oregon and Idaho. The B.C. Orff Chapter has offered numerous excellent workshops in the past year and now has an active membership of 100 teachers.

IMPLICATIONS FOR EDUCATION

As more B.C. teachers receive intensive quality training in Orff-Schulwerk it is becoming evident that the Orff process is not just a fad in education. Its influence can be recognized in all areas of education. Classroom teachers are able to use the Orff process to teach mathematics concepts. Speech chants and games are used for geography and social studies facts. Poetry becomes an exciting improvisation session as the Orff instruments are used for sound effects. Mime and drama with Orff settings are used in literature classes.

The movement and rhythmic training of an Orff program reinforces the coordination needed in athletics and sports activities. Listening skills are stressed and creativity is nurtured. The experience of community and "belongingness" becomes very strong for children and instructor. Therapeutic uses of the Orff process are occurring with learning disabled and handicapped students. Enrichment and gifted programs recognize the high level of multifaceted challenges that are part of an Orff program.

Indeed, Orff-Schulwerk is for every elementary school child. It is a valuable contribution to a child's general education and above all to a child's level of self-esteem, worth, and self-confidence. This gives the Schulwerk instructor a tremendous reward, and the satisfaction of being a part of such a creative teaching process.

Orff-Schulwerk is about guiding a child through the process of becoming a whole, balanced, self-assured individual, and it uses the media of the performing arts to do so. Should this guidance not be the primary goal of education?○

Donna Otto teaches at Viscount Alexander Elementary School in Coquitlam.

Continued from page 19

tion through the Doane Ukulele Program is capable of demonstrating a significant variety of skills in performance: picking a melodic line on the instrument; picking an harmonic line; singing either one of those while strumming an accompaniment — which he or she is able to work out by ear in several keys; reading music; improvising on a blues scale; incorporating sophisticated rhythmic accents into the strum; offering you your choice of Bach, Abba or traditional folk music; even playing for you his or her own compositions!

Learning in a group situation is a large part of the reason for students' enthusiasm and success. Playing and singing with others provides the student with the age-old pleasures of community music-making coupled with the friendly competition that so often stimulates achievement. With Doane Ukulele being intentionally structured for class instruction only, teachers find themselves in the happy position of being able to offer an instrumental and vocal program that is geared to reaching 100 per cent of a class population. In the majority of B.C. schools using the approach, ukulele functions as the main component of in-school music time, and in many instances the students buy their own instruments to benefit from home practice.

TEACHERS ENJOY IT

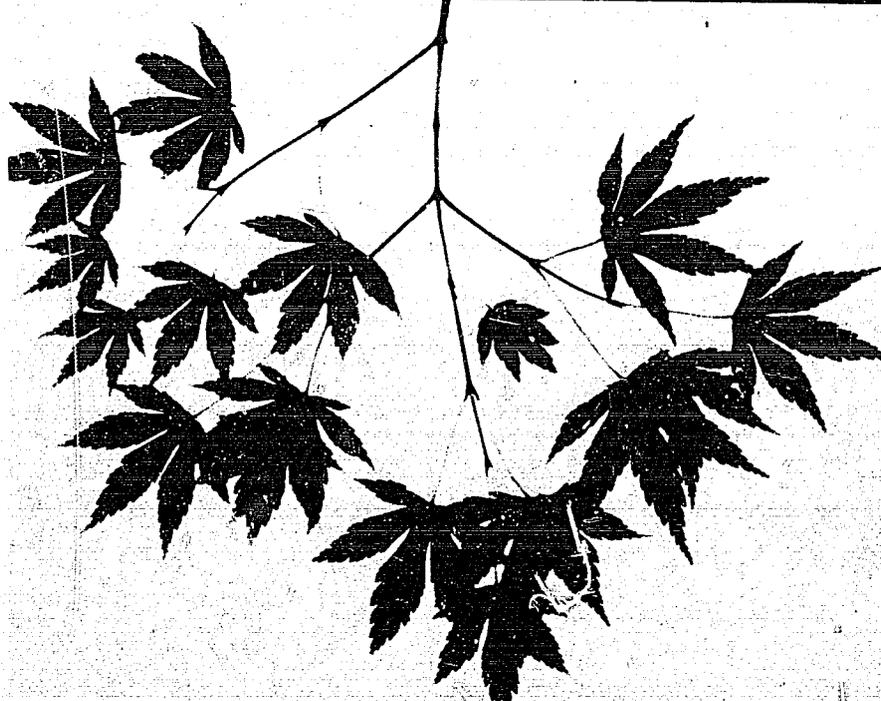
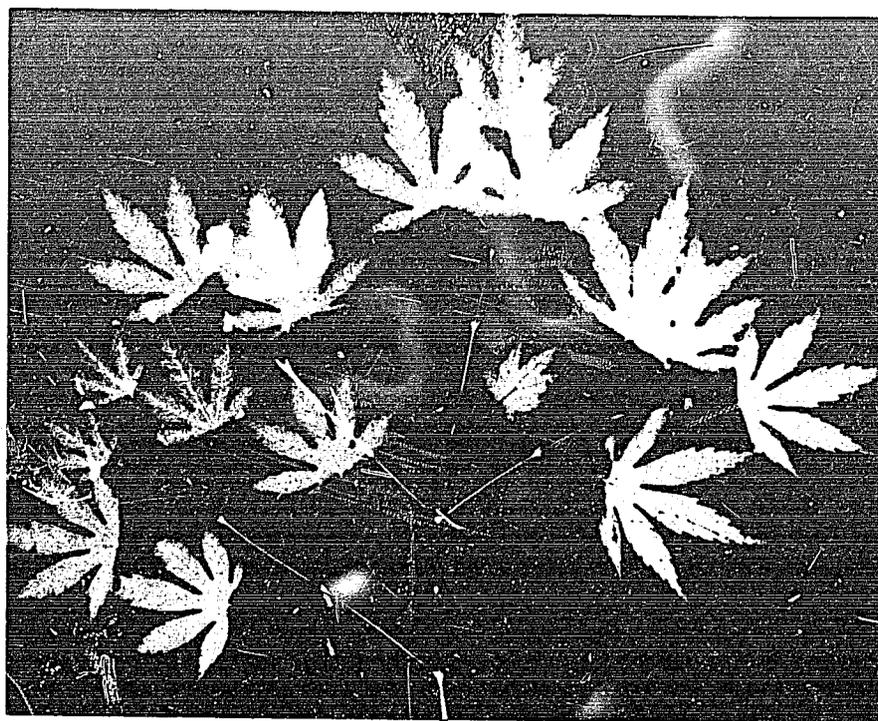
Worth mentioning is the fact that ukulele teachers tend to be fervent in their praise of the enjoyment received. Many attain a high degree of proficiency on the instrument and gain satisfaction from their own solo playing as well as from the group experience, whether it be with their students or with other teachers. Given the Doane recommendation of adding a rhythm section to a ukulele group to foster a feeling for ensemble playing, many of these teachers are becoming involved with playing double bass and percussion as well. As one B.C. teacher was overheard remarking not long ago, "When I went to my first ukulele lesson, little did I know I was going to wind up playing a whole other raft of instruments, let alone teaching them!"

So, whether you knew it before or not, the ukulele is alive and well and living in our B.C. schools. It's fast outpacing its former underestimated status and is giving a lot of children a solid link to the big wide world of music.○

Ed. The BCTF Lesson Aids Service offers an aid entitled "Ukulele — first year," which has been designed to supplement the books published by J. Chalmers Doane. Price 91c.

Lorna MacPhee is a ukulele itinerant teacher in the Langley School District.

THE B.C. TEACHER, SEPTEMBER-OCTOBER 1981



The top picture is a photogram made with translucent leaves. Notice the whitest parts formed by overlapping leaves. The lower picture is a positive print of the photogram.

PRINTERS AT WORK Do not disturb

RICHARD ECKERT

Making photograms is not only enjoyable, it's also an exciting learning activity.

●For a two-week period in March 1980, during my final semester of practice teaching at Hillview Elementary School in Vernon, I spent the first three hours of nearly every school day locked in the janitor's supply room with 14 very enthusiastic Grade 7 students.

"Aha," you might think, "he was being punished for shirking his student-teacher duties." But this was not at all the case, for in this darkened room, these students and I were engaged in the exciting, learning activity of making photograms.

Before I go on to tell you about our photogram work and how easy and rewarding working with photograms could be in your classroom, let me briefly explain what a photogram is.

Basically, a photogram is a photographic print that is made without the use of a negative. The print is made by placing an object or objects on a piece of photographic paper, exposing the paper to light for a short time, then developing the paper in photographic chemicals. The prints are made in a darkened room with some basic photo printing materials.

In a minute, I'll give you a list of the materials and a procedure for using them, but before I do, let's turn our attention again to that janitor's room-turned-darkroom.

Because the janitor's room had no windows and enough space for my 14 prospective printers, I decided that it was the easiest available school room to darken and to print in. All I did to darken the room was tape the cracks around the door with black tape (once all my kids were inside) and cover the crack along the door/floor with an old towel.

You could turn an ordinary classroom into a darkroom just as effectively by simply taping heavy black paper over the windows as well as taping the cracks around the doors. You could also use black curtains instead of paper and tape. Just remember that your objective is to have the room as dark as possible when the lights are turned out.

Now I'll list the materials that you'll need,

then turn to the procedure for making photograms.

Materials: Photographic paper, photographic chemicals (paper developer, stop and fixer), three plastic trays, three pairs of tongs, paper cutter, beaker, thermometer, paper towels, sink (if there is no sink a large container of water), clothes pegs and line, safelight (weak red bulb), darkroom guide book.

Procedure: (A) Getting Ready

When you buy your chemicals, they will likely be in a powder or concentrate form. Following the directions on the packages, mix your chemicals well in advance of usage so that they will be at room temperature when you are ready to use them. This is a good activity for students. You could have them take turns mixing chemicals as the need arises or have those who finish other work early do the mixing.

When you are ready to use your chemicals, check your chemical package or darkroom guide to see if any of the chemicals need to be diluted with water. The Kodak, Dektol developer I used in the spring had to be diluted one part developer to two parts water. I also used undiluted Kodak stop and fixer. You should dilute only enough solution to be used in one session.

Now line up your trays so that the sink or your water bucket is last in line. Into the first

tray, pour your developer bath; into the second tray, your stop bath; into the third, your fixer. Use enough solution in each tray so that the amount will easily cover a piece of photographic paper. Have lots of water in your sink or bucket. Place a pair of tongs beside each tray, put your clothesline up, and hang your safelight high on the wall or ceiling.

Having prepared our janitor's room in such a painstaking, scientific fashion, my Grade 7 students and I, feeling quite professional, decided that the final touch our darkroom needed was a sign on the door identifying the activity within, photogram printing!

Procedure: (B) Printers at Work. Do Not Disturb!

Make sure that all of your students have their silhouette forming objects and a spot to work at, then turn the safelight on and the room lights out. It will take your eyes a few minutes to adjust to the weak illumination provided by the safelight. When you can see again, open up your package of photographic paper and pass one sheet to each student. (Never open up the paper package with the room lights on!) If you have large sheets of paper and you are just starting to make photograms, you may want to cut these pieces in half until you have the technique mastered.

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Students should place their papers on a flat surface with the shiny side up (very important) and arrange their objects on the paper. When their papers are developed, the photograms will be silhouettes of the objects that were on the papers. Now flick on the overhead lights for just a split second and shut them off again. If the papers get too much light, they will turn all or nearly all black when developed; if they receive too little light, they will not darken enough. You'll need to experiment with the light time.

Your students are now ready to develop their papers. One by one have them immerse and gently agitate their papers in each successive bath. Use the tongs for picking up, immersing and moving your paper but take care to use each pair of tongs only with one solution so that you minimize the mixing of chemicals.

Here are the paper immersion times for the Kodak chemicals that I used at 68° F.: developer — 90 seconds; stop bath — 30 seconds; fixer — five minutes. Check your chemical packages and darkroom guide for chemical temperatures and corresponding immersion times. To begin with, you can keep track of these times with a darkroom

clock or wristwatch, but you'll soon find that you're able to estimate the times accurately enough.

Transfer your prints from the fixer to your water bath next. When the last print is in the water bath you can turn the overhead lights on. Make sure that the prints stay in the water bath for at least five minutes, then hang them on your line to dry. It's a good idea to keep the water in your sink or bucket fresh, ideally with a constant, gentle flow of water.

Even though your printing is finished, your darkroom work is not quite over yet: a very important part of darkroom work is cleanup. We flushed the Kodak developer that we used down the drain with plenty of water; the Kodak stop and fixer we poured back into their containers for re-use.

(Check your chemical information.)

EXPERIMENT

As you may have guessed by now, your imagination is the only limit to the number of experiments that you can try while making photograms. Let's consider for a minute what we could use for our silhouette forming objects:

Flat objects — These will form the most defined silhouettes because no light can

creep in under rounded corners. (See illustration A.)

Rounded objects — If an object is too round, light will get under it and your silhouette might not be what you expect. (See illustration C.)

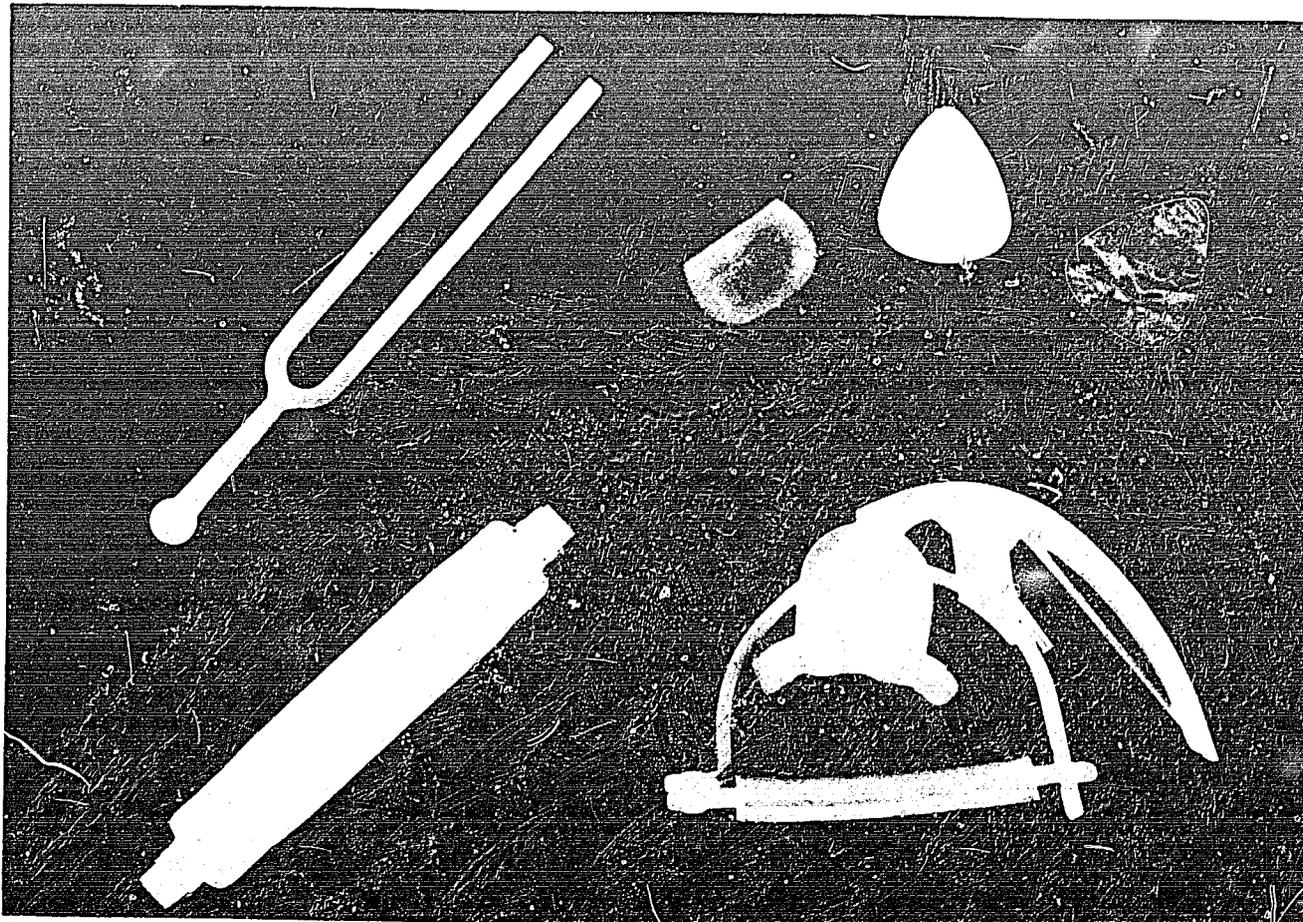
Hands (and feet) — These were favorites in our darkroom.

Translucent objects — Interesting and varied effects.

Cutouts — Cut out a favorite scene or make your own. Just be sure that your cutout paper is thick enough that light won't pass through it.

Try using different lights and light times: fluorescent lights, flashlights, incandescent lights, etc. (You can conserve your darkroom funds and use smaller pieces of paper while experimenting.)

And how about this one! Take one of your dried, finished photograms and lay it face down on a fresh piece of photographic paper (shiny side to shiny side). Now place a clean plate of glass over the photograms and turn on the lights (a little longer light time for this). Develop. You will have a positive print of the original photogram! The glass plate ensures that no light creeps in under curled edges. It also keeps other



This photogram has a musical theme. Two of the guitar picks are translucent. The tuning fork, capo and harmonica all have rounded edges.

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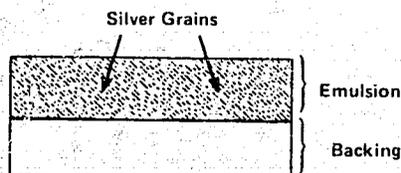
objects with unruly edges, such as leaves, flat on your paper while printing. (See illustrations A and B.)

ABOUT PHOTOGRAPHIC PAPER

When buying photographic paper, look on the package for the indicated weight and finish of the paper. The weight indicates the thickness of the paper. Of the three common weights, I prefer the medium (sometimes called double) weight paper for making photograms. The finish indicates the surface texture of the paper. Paper with a glossy finish is the easiest to use in the darkroom because the shiny surface shows up well under a safelight. Kids prefer its bright appearance to such more subdued finishes as matte and silk.

HOW THE CHEMICALS WORK

Here is a cross section of photographic paper:



Here is how the chemicals work with the paper to make a print:

The developer darkens all of the silver grains that have been exposed to light. This is why the paper will remain white where your objects were situated when the paper was exposed to light.

The stop bath stops the developing process.

The fixer bath washes away all of the silver grains that have not been developed.

The water bath washes away all chemical traces.

If you consider the wide range of skills that students develop while printing photograms, I'm sure you'll agree that a photogram unit would be an enjoyable, learning experience in any subject area. While printing photograms, students develop scientific skills, such as following precise procedures and experimenting with variables; mathematical skills, such as measuring and mixing, to a ratio, volumes of chemicals and water; artistic skills such as designing and arranging; or any combination of curriculum, subject area skills.

The best thing about photograms, however, is that they are great fun to make. My Grade 7 students and I enjoyed every minute of our time printing photograms. Your students and you will too! O

Richard Eckert teaches at Stewart Elementary School.

New Books...

GRACE E. FUNK



Opinions expressed in these reviews are those of the reviewers, and not necessarily those of the B.C. Teachers' Federation, the editor or the new books editor. Reviews are edited for clarity and length.

Addresses are given for publishers not listed in Books in Print, Canadian Publishers' Directory, or Books from British Columbia.

ACROSS THE DESK

● In an issue devoted to "visual and performing arts" I am pleased to be able to note that Chief Dan George has co-authored with Hilda Mortimer *You call me Chief: impressions of the life of Chief Dan George* (Toronto, Doubleday, 1981. 224 pp. \$14.95). I have not seen a copy of the book, merely the publisher's news release. Watch for it.

For the TV age, to help parents and teachers to "use what they can't turn off," two professors of psychology, founders of the Family Television Research and Consultation centre at Yale have written *Teaching television: how to use TV to your child's advantage* by Dorothy G. Singer, Jerome L. Singer and Diana M. Zuckerman. (New York, Dial, 1981. \$10.95)

Kits, tests, French modules, vandalism, research reports, teacher evaluation, Canadian studies, classroom learning materials for all subjects at all levels — are all in *Publications '81*, the catalogue of the Ontario Institute for Studies in Education (252 Bloor St. West, Toronto, Ont. M5S 1V6). You have seen reviews of many of the publications; now write for the catalogue and choose your professional reading to answer your own needs.

The University of Western Ontario, Faculty of Education offers professional reading also, books on teaching drama and Canadian literature and *Curriculum: a personal view* by Robin Barrow. (Publications Office 1137 Western Road, London, Ont. N6G 1G7. \$4.94. 0-920345-04-1.)

A manual of Canadian resources for teaching *Children with special needs* has been compiled by Gary Woodill of the Early Childhood Education Dept. of Georgian College in Barrie, Ont. (Pitman Publishing, Box 866 Orillia, Ont. L3V 6K8 \$7.50. 09690349-0-3)

In this issue I have combined under the appropriate headings reviews of books and listings of books I have received since the last issue. Reviews are usually longer than the listings, and include the names of the reviewer at the end of each review. Books of particular interest to teachers are marked

with asterisks. Readers interested in reviewing any of the books listed but not reviewed are invited to write me % Harwood Elementary School, 2206 45th Avenue, Vernon V1T 3M8.

My thanks to the "willing reviewers" who wrote to me before the postal strike, and, perforce, still lack a reply.

BIOGRAPHY

Endicott, Stephen, *James G. Endicott, Rebel out of China*. Toronto, University of Toronto Press, 1980. 421 pp. hard. \$18.95. 0-8020-2377-0 and 0-8020-6409-4 paper.

It is good to get another book about a Canadian who is anything but stodgy, a man who lived up to his early religious teaching. We have had Grace MacInnis' biography of her father, J. S. Woodsworth, *A Man to Remember*; Candace Savage's biography of Nellie McClung, *Our Nell*; Doris Shackleton's *Tommy Douglas* and the books on Norman Bethune, all of which provide rich reading proving that Canadians can be as innovative, courageous and stimulating as folk of any nation.

Stephen Endicott's narration of the "Pilgrim's Progress" of his father from the outstanding, but rather conventional missionary to the "Rebel out of China" makes fascinating reading. Endicott's courage to support unpopular causes is more than equalled by his courage to adjust his frames of reference when the causes he espoused turned to blind alleys. This is specially revealed by his switch away from support of Chiang and Madame Kai Chek when he became aware of their failure to conduct effective war against Japan.

The fact that Jim Endicott was a socialist never blinded him to the weakness of actions by so-called socialist states any more than his devotion to Christian faith blinded him or prevented him from criticizing Christian departures from the faith. This well-researched and documented biography is an excellent addition to any library.

— Frank Snowsall, Kelowna

Kilian, Crawford. *Go Do Some Great Thing: The Black Pioneers of British Columbia*. Vancouver, Douglas & McIntyre, 1978. 188 pp. paper, \$6.95. 0-88894-267-2 (paper)

Go Do Some Great Thing comes from the bestselling author, Crawford Kilian, known for his novels *Empire of Time* and *Icequake*. "I learned only by chance that black people had been living in the province since the gold rush of 1858. Surprised and interested, I pursued the subject". What has resulted is a well-written addition to

the slowly growing historiography of the blacks in Canada.

Kilian's book is intended for general readership and is written in that genre rather than the academic style of Robin Winks *The Blacks in Canada: a history*, or the sociological framework utilized by Don Clairmont and Dennis Magill in *Africville, the life and death of a Canadian black community*.

Kilian's research is liberally spiced with authorities such as James Pilton's thesis "Negro settlement in B.C., 1858-1871" and other findings from the Provincial Archives, Capilano College, UBC, Vancouver Public Library and Vancouver city archives. Kilian tapped Oberlin College in Ohio and the Arkansas Historical Commission. He interviewed many people, including Leon Bibb, Rosemary Brown, Jesse Dillard, and includes a special note of thanks to Jack Wasserman. Kilian describes his effort as an "informal and incomplete history" and one he hopes "will encourage professional historians to re-examine the role of the Blacks in the province."

The book begins in San Francisco in the 1850s with an incident involving two successful black merchants and a very "brutal kind of joke" being played by white purchasers regarding the sale of boots. The incident is related to show that "under California law, no Black could testify in court against a white man." Kilian argues that "beatings, insults and legalized injustice" led to migrations by blacks. As the legal walls built themselves higher in the States, other areas outside began to look more attractive. One of those held the enticement of gold — British Columbia.

James Douglas' role in the initial black settlement is most interesting. He regarded the blacks not only as a group of industrious workers, but as a group who would stand in the way of an American takeover of the colony. Kilian suggests that Douglas was, indeed, the person who issued the invitation for black emigration to British Columbia.

The early Victoria in which this group settled welcomed hard workers and soon all were employed in some way or other. The slavery issue in the States overflowed to Canada and though blacks had had early government support they knew by the 1860s "that justice and equal treatment would have to be fought for here with as much determination as in the United States."

Kilian's initial focus is on Victoria but he moves into Barkerville and Saltspring to contrast black experience. He suggests that frontier life of any sort saw less prejudice. In Barkerville and Saltspring, neighbors shared common hazards of frontier life that could be overcome only by banding together. "Prejudice was a luxury of Victoria's comfortable bourgeoisie."

That "prejudice" increased during the American Civil War. Kilian cites incidents that reflect this feeling, such as blacks being barred from jury duty. This was reversed in 1872. Kilian also feels that prosperity of many blacks contributed to tension in Victoria. Again reflecting the atmosphere south of the border, tensions dropped at the end of the Civil war. "To many Blacks as well, the U.S. was now even more attractive than Vancouver Island had been seven years earlier. Slavery was abolished and the Republican government was encouraging Black advancement."

There were few blacks coming into the province by the turn of the century. Those who did come were "so thinly scattered across the province that they rarely came to public notice." But they were there and Kilian

recounts the 1907 Vancouver riot. He tells of a white man in serious trouble on Pender Street. "Before the white could be killed, one person went into the mob in Canton Alley and rescued him. She was a Black woman."

Kilian's book is historically tantalizing. It just really begins a story. Names are scattered throughout the text — Samuel Booth, Mr. and Mrs. Peter Lester, Joe Fortes Fielding William, Spotts and Fielding Spotts, Jr. They need attention as individuals and in-depth study to meet Kilian's challenge to historians to "re-examine the role of the Blacks in the province."

Kilian's work has a useful bibliography. The book is about "black pioneers" and is, in itself, a pioneer effort to identify yet another component of British Columbia's rich and varied social heritage.

— Heather Harris, Vancouver

CAREERS

Cosgrove, Gerald. *Get the job*. Toronto, Guidance Centre, 1981. 146 pp., paper, \$5.30. 0-7713-0102-2. (Career planning 4) Broad range of search and presentation methods useful to young people. Also useful as a classroom text.

McCaity, Cressy A. M. *Physical education*. Toronto, Guidance Centre, 1980. 48 pp., paper, \$2.30. 0-7713-0039-1. (The student, subject and careers series). Ways for a high school student to think about careers in the physical education field.

Price, John. *Teachers without classrooms; a career planning guide for teachers leaving the profession* by John Price and Larry M. Cash. Toronto, Guidance Centre, 1979. 21 pp., paper, \$1.50. Self appraisal and job searching.

Thompson, Frank G. *Success is an inside job*. St. Catharines, Dillon Publications, 1981. 188 pp., paper, \$3.95. 0-920642-14-4. The president of Corporate Motivation Systems inspires enthusiasm with 33 brief pep talks on such subjects as attitude, self-image, planning, negotiations.

CHILDREN'S BOOKS

Thiele, Colin. *Storm Boy*, photography by David Kynoch, Adelaide, Rigby Ltd., 1976. 96 pp., paper, no price. 0-7270-0227-9. Teaching and study guide. Distributed by Pan-Canadian Film Distributors, 175 Bloor St. East, Toronto, Ont. M4W 1W1.

Storm Boy lives with his reclusive father. Hide-away, on the coast. His only other close companion is an aborigine, Fingerbone Bill, "a wiry, wizened man with a flash of white teeth and a jolly black face as screwed-up and wrinkled as an old boot. Fingerbone knew more about things than anyone Storm Boy had ever known."

The author, Colin Thiele, has written at least 19 other stories, and four anthologies for school use. He seems to

have Australian children's fiction down pat. There are geographic details that will provide a lesson in map skills. Australian terms and new descriptive words are introduced judiciously, never more than one to a page. Occasional lyrical descriptive passages set the scene:

"There, where the wide stretch of beach was shining and swishing with the backward wash, he would see the sea-things lying as if they'd been dropped on a sheet of glass — all kinds of weed and coloured kelp, frosty white cuttlefish, sea-urchins and star-fish, little dead sea-lorses as stiff as starch, and dozens of different shells

Everything is as well-programmed as in any standardized reader. The text is very well printed and each page of type faces a still photograph; altogether the book is easy reading for fourth graders. An enclosed leaflet indicates follow-up activities.

A film produced by the South Australian Film Corporation is based on the story, and the photos used in the text were taken on location during filming. The Canadian distributor suggests that the class see the film first and then read the book.

But why bother? The story is facile and sentimental. Storm Boy raises three orphan pelican chicks; one, Mr. Percival, becomes a hero by saving the crewmen on a floundering ship. But poor Mr. Percival is shot and killed by a hunter. Storm Boy gives into civilization then and goes to boarding school.

"And everything lives on in their hearts — the wind-talk and the wave-talk, and the scribbles on the sand, the Coccong, the salt smell of the beach; the humpy, and the long days of their happiness together. And always, above them, in their mind's eye, they can see the shape of two big wings of white with trailing black edges — spread across the sky.

"For birds like Mr. Percival do not really die." But why does Storm Boy go to learn to be a member of the modern world after the bird dies? The rescue of the sailors was possible because Mr. Percival had been laboriously trained to do a trick carrying a rope. Yet the pelican died following his own instinct to warn the ducks of hunters.

Does this book have value for British Columbia children? No.

—Elizabeth Pardey, Gabriola

Editor's note: Although the book form does not appeal to this reviewer, the film has been playing to enthusiastic audiences in schools and libraries.

Waterton, Betty. *Pettrane/la Illus*. by Ann Blades. Vancouver, Douglas and McIntyre, 1980. unpagged, hard \$8.95. 0-88894-237-0. By the prizewinning author and illustrator of *A Salmon for Simon*, a gem of a small story about a small immigrant. Authentic Canadian roots for third and fourth generation Canadian children.

CLASSROOM MATERIALS

Association for values education and research, The University of British Columbia. *Ecology*. Toronto, OISE, 1980. 34 pp., paper, \$3.00. 0-7744-0195-8. (Value reasoning series) — *Ecology Teacher's Manual*. 27 pp., paper, \$3.50. 0-7744-0194-X

The key word to these scribbler-format study booklets is *morality*. It's a word we shall definitely encounter more frequently in education now that the values of the "me" generation — the emphasis on rights more than on duties and responsibilities — finally seem to come under some scrutiny.

This particular booklet uses the method of value reasoning to achieve understanding of our moral choices as determinants of our actions, and to understand the logic inherent in value reasoning. Now how does this relate to ecology? The student ecology booklet offers 15 activities ranging from garbage as a pollutant, smoking, cars and air pollution, mercury pollution, oil spills, recycling, to noise pollution and lead pollution. Often a case history is given and through a series of quite probing questions the students are led to a conclusion or a consensus. Since some of the questions call for considerable "value reasoning" the booklet would probably be most useful in grades 9-12, although any bright class would benefit. Definitely worth-while and cheap at the price.

— Jen van der Have, Duncan

Carr, Wendy. *Fit for kids*. Don Mills, Addison-Wesley, 1981. 103 pp., spiral, no price given. 0-201-10200-5. For everybody's daily fitness period is this exercise-to-music program: warm up, aerobics, floorworks, stretch/cool down for daily workouts K-7. Every movement demonstrated by children in a Coquitlam school. Videotape being prepared.

Thomas, John W. *Making changes: a futures-oriented course in inventive problem solving Teacher's guide*. Palm Springs, ETC Publications, 1981. 168 pp., paper, \$19.95. 088280-082-5. Student lesson book, \$8.95. 088280-081-7. Order from ETC Publications, P.O. Drawer 1627-A, Palm Springs, Ca. 92263. Units in problem solving, futures studies, analogies and simulations designed to teach problem solving, inventing, futuring and working in groups to junior high students. Carefully organized and provocative.

CRAFTS

Toose, Sandra, Lounsbury. *Scrap saver's stitchery book*. Toronto, Doubleday, 1978. 128 pp., hard, \$12.95. 0-385-13437-1. (A Farm Journal Craft Book)

This is an excellent resource book for sewing classes or sewing enthusiasts who would like a good variety of projects using those odd pieces of fabric that accumulate. It gives good color illustrations showing the article, as well as complete instructions and patterns. The projects include quilts, pot holders, placemats, children's aprons and toys, pillows and wall hangings. The section on Christmas gifts, ornaments and decorations for the tree and home is excellent.

—Jean Cowley, Surrey

Ed. Note: A second edition is now available.

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ECONOMICS

Botting, Dwight. *The technology connection: the impact of technology on Canada*, by Dwight Botting, Dennis Gerrard and Ken Osborne. Vancouver, Comm. Cpt., 1980. 194 pp., paper, \$8.00. 0-88829-005-5

We all know we are in the midst of a technological age. But exactly what does that mean? Such things as computers, plastic money, video recorders, digital watches are mere symbols of our technology, but how much insight and understanding does the average person have of the effects of technology in our post-industrial age?

This book addresses itself to the question of how much technology influences our daily life. Written by Canadians, from a Canadian perspective and relating specifically to Canadian life, it makes illuminating reading. The topics it discusses lack nothing in relevancy: technology and work, the impact of technology, technology and values, mass production and the factory system, rise of unions, workers' lives, technology and health (asbestos). In addition, there is a series of case studies on technology and the car industry, horticulture (Okanagan), fisheries (Grand Banks) and the mass media.

I asked colleague Don Kinnee of the economics department for his opinion, and we both agree that, as a reference, the book is invaluable. Many libraries — and the one in our school is no exception — have a paucity of valid information on such topics as the value of work and the price we pay for our technology. This book provides that much needed insight, and in very readable format. Students from Grade 8 upward should have no difficulty with its content.

— Jan van der Have, Duncan

Ingram, David. *Cen-To guide to income tax in Canada* eighth edition revised and expanded for 1980 by Betty Scott. North Vancouver, Hancock House, 1981. 164 pp., paper, \$9.95. 0-88839-096-3. Advice given line-by-line through the tax form, valid to Dec. 31, 1981.

Marmorek, Jan. *Over a barrel: a guide to the Canadian energy crisis*. Toronto, Doubleday, 1981. 283 pp., paper, \$17.95. 0-385-17195-1 pa. 0-385-17192-7 hd. A careful look at nine kinds of energy supplies in Canada, from oil to wind power, including conservation, plus the costs, the decisions, and who makes them. An Energy Probe Project, with plenty of "find out how" suggestions.

Williams, Douglas. *Taking stock: world food security in the eighties* by Douglas Williams and Roger Young. Ottawa, North-South Institute, 1981. 76 pp., paper, \$3.00. 0-920494-17-X (North-South Papers No. 3) Order from North-South Institute, 185 Rideau St., Ottawa, Ont. K1N 5X8. The Institute conducts research on world development issues, specifically grain production, marketing and various proposals for food security. The economics of food-aid.

The WPIRG Reader: Case studies in underdevelopment. Waterloo, The Waterloo Public Interest Research Group, University of Waterloo, 1980. 63 pp., paper, \$2.50. 0-9690545-0-5. Order from Waterloo Public Interest Research Group, University of Waterloo, Waterloo, Ont. N2L 3G1. Four essays give examples of the phenomenon of underdevelopment, defined as unbalanced, exploited, or "colonial" economics — three Canadian and one in Africa.

FAMILY

*Kirk, H. David. *Adoptive kinship: a modern institution in need of reform*. Toronto, Butterworths, 1981. 173 pp., paper, \$11.95. 0-409-84280-X. A (highly) critical analysis of adoption law and practices in North America. Research findings, case studies, anecdotes, by a sociologist with four adopted children, whose thesis is the need for identity.

THE B.C. TEACHER, SEPTEMBER-OCTOBER 1981

Peters, John F. *Divorce*. Toronto, Guidance Centre, 1979, 47 pp., paper, \$2.90. (Social problems in Canada series 8). Demographic, psychological, and legal aspects of divorce.

GUIDE BOOK

Edis, Graham. *Vancouver Sketchbook*. Toronto, McGraw-Hill Ryerson, 1981. 54 pp., paper, \$5.95. 0-07-548061-1. Twenty-nine of Vancouver's sights and landmarks, described one per page with a sketch by Nelson Dewey facing.

LITERATURE

Davey, Frank. *Louis Dudek and Raymond Souster*. Vancouver, Douglas & McIntyre, 1981. 198 pp., paper, \$5.95. 0-88894-264-8. (Studies in Canadian Literature 14)

Frank Davey's study of Louis Dudek and Raymond Souster is a highly readable account of the two poets' contribution to Canadian literature over the past three decades. The first and last chapters of the book treat the poets jointly; each poet receives three chapters of individual analysis and comment. This arrangement, admirable in its simplicity, allows the reader to start with an overview of Dudek's and Souster's careers, and get a more detailed look over the next six chapters.

The author gets behind the scenes, revealing the struggle on the part of both men to establish themselves as literary activists at a time when Canadian poetry was desperately in need of renewal and aggressive innovation. Davey's frequent reference to the hundreds of letters exchanged between Dudek and Souster gives their struggle a human face. Although personality and charisma are not part of either writer's appeal, the candor, sincerity and faith in themselves so apparent in their letters certainly help the reader to appreciate their formidable undertaking.

The point of view throughout the book seems as objective as possible. Davey is excessive neither in his praise nor in his disapproval; any positive or negative comments are more than adequately supported by examples and quotations.

Davey's style is another plus; although he is writing for an essentially academic audience, he does not alienate the less sophisticated reader. Therefore, this book would be a useful resource in most high school English classes, especially considering how frequently Souster's poetry appears in secondary school anthologies. Davey's writing serves as a fine example of how to analyze poetry without destroying its vitality. The book also has considerable substance for readers at a post secondary level. Particularly good is Davey's treatment of Dudek's longer poems, and the political aspects of Souster's work. The book is well informed and well written.

There is enough here to satisfy anyone interested in the growth of Canadian literature during the 1950s and 1960s. This is literary criticism at its most relevant.

— Alan Millen, Fort St. John

Imagining ed. by Richard Davies and Glen Kirkland. Toronto, Gage, 1981. 249 pp., hard, \$9.50. 0-7715-1158-2 (Connections 1) First in a 3-volume anthology for reluctant readers in senior secondary school. Variety of illustrations, print, prose, poetry and drama grouped around themes such as "supernatural" and "famous people" that appeal to teenagers. Absolutely no "study" aspects visible; they are all in the accompanying teacher's guide. Strong Canadian emphasis in a book useful anywhere.

Thomas, Peter. *Robert Kroetsch*. Vancouver, Douglas and McIntyre, 1981. 139 pp., paper, \$5.95. 0-88894-263-X. (Studies in Canadian Literature 13)

Admirers of Robert Kroetsch's highly eclectic work will find this study enlightening, particularly in regard to

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Kroetsch's use of mythology. This book stands as a valuable reader's guide to unlocking some of the more elusive elements of Kroetsch's fiction.

The book is divided into five sections: the first approaches three volumes of Kroetsch's poetry as a way into the six novels, which are dealt with in chronological order over the next four chapters.

The author, professor of English at the University of New Brunswick, demonstrates a thorough knowledge of Kroetsch, both the author and the man. This is a well-researched, deliberately narrow analysis intended to "be true to Kroetsch's imagination." Thomas is primarily concerned with "how Kroetsch's imagination constructs its symbols" and "the obsessive motifs which control Kroetsch's sense of form."

The author's scholarly approach is apparently aimed at other literary critics; his style assumes that the reader is familiar with the language of literary analysis. The overall presentation, while well organized and logical, is rather more complex and demanding than the casual reader will bargain for. Nevertheless, the book enriches one's understanding and enjoyment of Kroetsch's writing.

The book's strongly academic tone restricts its value considerably. It might be of some benefit to students at the post secondary level, but it would serve rather limited purposes in most high schools. Only if a school offers a course in Canadian literature in which considerable attention is devoted to Kroetsch's work would Thomas's study be of any service. Better to have the library or English department obtain some of Kroetsch's novels first and worry about the analysis later.

— Alan Millen, Fort St. John

Tom Wayman, ed., *Going for Coffee: An Anthology of Contemporary North American Working Poems*. Madiera Park, B.C.; Harbour Publishing, 1981. 224 pp., paper, \$6.95. 0-920080-09-X.

It is sometimes amazing to me that the activity that dominates our waking adult lives — our work — is so neglected in our art and literature. British Columbia poet

Tom Wayman has assembled an anthology of 220 + poems by over 90 contemporary North American poets presenting experiences in various job situations: from the industrial assembly line to office work, from the outdoor work of the extractive industries to teaching, or to work in the home.

The poets are people who have worked on the jobs. There is a language of engagement and immediacy, not generally one of distant observation and reflection. The poems are as blunt, straight-forward, and down-to-earth as their subject matter. Few of the lines are polished; some are even clumsy. They deal with the satisfactions, frustrations and hazards of work.

Relationships with fellow workers, with bosses and forepersons, with clients, patients and students, are spilled starkly across the pages. Some are mundane and humdrum:

It is a day like any other day
a sweaty classroom struggling
with a pageful of abstracts
eyes flickering occasionally
from notebooks to clock
above the front chalkboard

Others shock:

That night, Slim Abernathy
pushed the wrong button and wrapped his best
friend three times around a drive-shaft in directions
the bones won't bend

Others are almost embarrassingly tender:

. . . Long live Surinderjeet!
You were the first whose life I ever saved.
Any long and tiring night I can go to the nursery
And have another hit

of what it can mean to be a doctor.

But there is in most poems the underlying bitterness of people not in control of the work they do, spending their time for someone else's ends.

Although a variety of jobs is presented, the sampling is less than representative of North American working people. Few deal with the problems of ethnic identity and conflict. Many contributors, like Wayman, live or have lived in B.C. Also like Wayman, although they have spent time at other jobs, many have worked in schools. Further, like Wayman, most were born within

two or three years of the end of World War II. As the appeal of their poems lies chiefly in their capacity to evoke recognition of shared experience, I suspect that the most receptive audience will be British Columbia teachers, in their early to mid-30s, who have spent some time at other jobs.

If these teachers will be the most enthusiastic about the anthology as a whole, there are many individual poems that will appeal to their students. The poems are simple, and should be accessible from the intermediate grades up. Imaginative social studies teachers dealing with the industrial revolution, B.C. studies, Canadian geography, history, or economics; English teachers looking for poems to help stimulate student writing; and guidance counsellors initiating discussion of alternatives in the world of work, will find this a valuable collection.

— Peter Seixas, Vancouver

MUSIC

Loney, Richard. *A Gift of Song* (Sound recording) Vancouver, Prelude Music, PRE006 12-in. disc, 33 $\frac{1}{3}$ rpm stereo. No price given. Order from: Prelude Music, 2356 West 20th Ave., Vancouver, B.C. V6L 1G5.

A record of Christmas music produced in British Columbia, recorded by a B.C. teacher (See *The B.C. Teacher*, Nov.-Dec. 1980) combines new, contemporary songs and arrangements, three by Loney himself, with both popular and traditional Christmas songs. Loney has a voice that is easy to listen to, well supported by a background vocal group of six voices and a variety of instrumental accompaniment. Credits are given for piano, guitar, percussion, bass, string and organ. The rendition is enjoyable for all ages, a welcome addition to anyone's library of Christmas music.

— Shirley Boesel with Grace E. Funk, Vernon



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Toth, Steven. *The Weasel Symphony*. Hamilton, Potlatch Publications, 1980. 95 pp., paper, \$4.95. 0-919676-25-1. A book of intended-to-be-humorous cartoons about a symphony orchestra. The personnel are all shaped vaguely like weasels, for some reason.

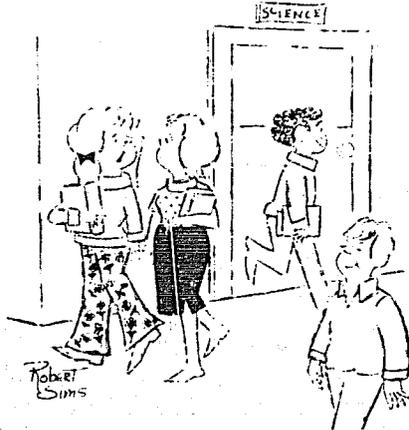
OUT OF DOORS

Dowd, John. *Sea Kayaking: a manual for long-distance touring*. Vancouver, Douglas and McIntyre, 1981. 240 pp., paper, \$9.95. 0-88894-305-9. Complete and detailed instructions for expeditions in a sea kayak, at sea — boat, paddling, navigation, storm, self-rescue, survival.

Emery, Alan. *The coral reef*. Toronto, Canadian Broadcasting Co., 1981. 112 pp., hard, \$14.95. 0-88794-093-5. Expanding on a program from *The Nature of Things*, a marine scientist explores origins, food webs, and the peculiar relationships in the delicate ecosystem of the coral reef. Numerous colored illustrations. Highly readable.

Huser, Veme. *River Camping: touring by canoe, mft. kayak and dory*. Vancouver, Douglas and McIntyre, 1981. 154 pp., paper, \$14.95. 0-88894-314-8. Guide to successful water travel and recreation, with minimal impact. Informative and comprehensive.

Rearden, Jim. *Alaska Mammals*. Anchorage, Alaska Geographical Society, 1981. 184 pp., paper, \$15.50.



"I'm madly in love with my art teacher. We'd be perfect together — if only he made more money."

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0-88240-155-6. (Alaska Geographic Vol. 8 No. 2) Order from Alaska Geographical Society, Box 4-EEE, Anchorage, Alaska, 99509. First person encounters, descriptions, range, food, life history and hunting status of 79 Alaskan mammals. Including 17 whales. Colored photographs. A real addition to the natural history shelf.

Stewart, Hilary. *Wild teas, coffees and cordials*. Vancouver, Douglas and McIntyre, 1981. 128 pp., paper, \$7.95. 0-88894-302-4. Illustration, description, range, preparation and folklore of 50 plants of the Pacific Northwest; drawing, text and testing with Hilary Stewart's crisp style and meticulous detail.

Wilson, Renate. *Inside Outward Bound: the success story of the International Wilderness School*. Vancouver, Douglas and McIntyre, 1981. 188 pp., paper, \$8.95. 0-88894-250-8. Illustrated study of Outward Bound schools all over the world, written by an enthusiastic journalist who has attended many of them.

SELF-HELP

Hope, Jane. *Weight control: a guide for teenagers* by Jane Hope and Elizabeth Bright-See. Toronto, Guidance Centre, 1980. 56 pp., paper, \$2.90. 0-7713-0096-4. Accompanying worksheets. Commonsense, practical guidance in the why, how, and techniques of weight control and good nutrition.

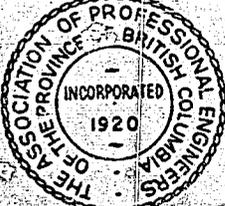
McKowen, Clark. *Get your A out of college: mastering the hidden rules of the game*. Los Altos, William Kaufmann, 1979. 166 pp., paper, \$5.95. 0-86576-012-8. Another book of good advice on memorizing, test taking, reading, class assignments, etc., presented in a brisk, no-nonsense manner.

SOCIOLOGY OF EDUCATION

Angell, George, ed. *Faculty and teacher bargaining: the impact of unions on education*. Lexington, D. C. Heath, 1981. 115 pp., hard, \$19.95. 0-669-04360-5. Current and timely essays on teacher bargaining in U.S.A., and its effect on student achievement.

Curriculum Implementation, a resource booklet. Toronto, Ontario Ministry of Education, 1981. 72 pp., paper, \$3.00. 0-7743-6222-7. Describes the main issues involved in implementing new or revised educational programs, with emphasis on Ontario.

Tanner, C. Kenneth. *Educational planning and decision making: a view through the organizational process* by C. Kenneth Tanner and Earl J. Williams. Lexington, D. C. Heath, 1981. 239 pp., hard, \$31.25. 0-669-04330-3. The sociology of organization, leadership, management, and decision-making in an educational context in U.S.A. Research-oriented and not very readable.



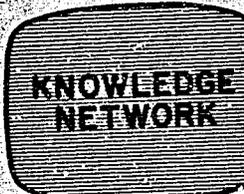
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Swap Shots...

GEOFF HARGREAVES



LIEBESTOD

● In Tod Mortimer's classroom, regardless of the time of day, it always seems like early evening. The blinds are dropped against the daylight and only half the fluorescent lights are burning, suggesting a drawing in of the days, an autumnal retreat from the glare of sunshine. On occasional June days stripes of dazzling sunlight slip between the slats of the blinds and onto the desks, but by June Tod's students are so attuned to somnolence and twilight that no menace is offered to the classroom's peace.

In the first weeks of September Tod is very forceful with his students; he plays the martinet, curtailing all forms of loose behavior. But it is his style of teaching that most decisively produces the tranquillity he aims for. He's an extremely painstaking teacher, plodding pedantically through *Macbeth* line by laborious line, leaving no stony phrase unturned in the search for a wriggling ambiguity or an etiolated impression.

By the time *Macbeth* has assassinated Duncan, Tod's students are already drowsy. Coma begins to set in as Banquo meets his gory doom. The savage murders of Lady *Macbeth* and her son pass almost unremarked by a now moribund attention. Before *Macbeth*'s head is hacked off from his shoulders, the students have slipped into a state of suspended animation. The play ends with *Macbeth*'s successor thanking God for his mercy and Tod contentedly observing rigor mortis petrify the student body.

He himself describes the effect in slightly different terms. "By the first week in October I usually have the students sitting at their desks with a Byzantine rigidity, until I have the gratifying sensation of addressing a mosaic that sometimes returns a muted echo."

I quizzed Tod about his unusual approach. "I think it all started with my family," he said. "The weakest member of my family always dictated its direction. We were seven kids, so there was a lot to go wrong. We were forever in retreat, it seemed. During his teens my eldest brother looked as if he might pick up a criminal

record, so we moved out of the city to a rural backwater. Then my sister developed a kidney complaint, so we moved again to get closer to a hospital. My father wanted to start breeding horses, but he couldn't because my mother was allergic to them.

"Sure, when I left home and first came to Duncan, I changed quite a bit. Went pretty wild, eh? But then it gradually dawned on me that underneath the shimmering surface of life in the Cowichan Valley, there was a basic boredom, a yearning to be finally at rest, to remain for good at one with rocks and stones and fallen trees. When I realized that, I knew at once that Duncan was home.

"And, luckily, the state of teaching these days is a reinforcement, too. Thank God we're spared raw, bleeding truths and can float gently along on a flux of ambiguous statistics, ad hoc objectives, dithering resolutions, and gestures of good intention that fall away into indifference before they're half-completed.

"And it's the nature of the profession, as well, don't you think? We spend so much time repressing energy in others, we eventually destroy it in ourselves."

I wasn't entirely convinced, because I'm sure that from time to time even Tod's sleepy progress through the working day must be jolted by the ghosts of his first enthusiasms.

And I know for a fact that one passion survives in him still — for his car. He drives a slinky, black Stingray and he identifies so strongly with it that when it received a dent to its offside fender, he suffered agonizing spasms in the muscles of his right forearm, until the fender was fixed. When the car goes in for an oil-change, gossip has it that Tod's classroom routines are unsettled by ugly threats of incontinence. A scratch on the shiny paintwork and Tod comes out in spots.

"Well, Tod, there's the bell," I said. "Let's get back to the classroom. By the way, do you have that Brinkley boy in your class — you know, the troublemaker?"

Tod's eyes went dreamy. "I may do," he said. "But when you've taught for 20 years,

the students lose their individual identities. Year after year they keep coming, the difficult students, the obedient students. One year the good student may be called Janice, the next year Josina. But really they are no different. Janice may have red hair and a large mouth and Josina be a blonde with contact lenses. But underneath they're quite identical. I sometimes think heaven must be like that, with all our petty differences smoothed away."

I turned to go, "Or maybe hell," I said.

But Tod didn't hear. He was sleepwalking his way over to the sink, to rinse out his coffee cup. ○

Geoff Hargreaves, our regular columnist, teaches at Cowichan Senior Secondary School.

Continued from page 6

pate by correspondence. Every Lone has the opportunity to camp and attend special events. There are Lone Brownies for the six to nine-year-olds, Guides for the nine to 12 girls, Pathfinders for the 12-15-year-olds, and Rangers for the seniors.

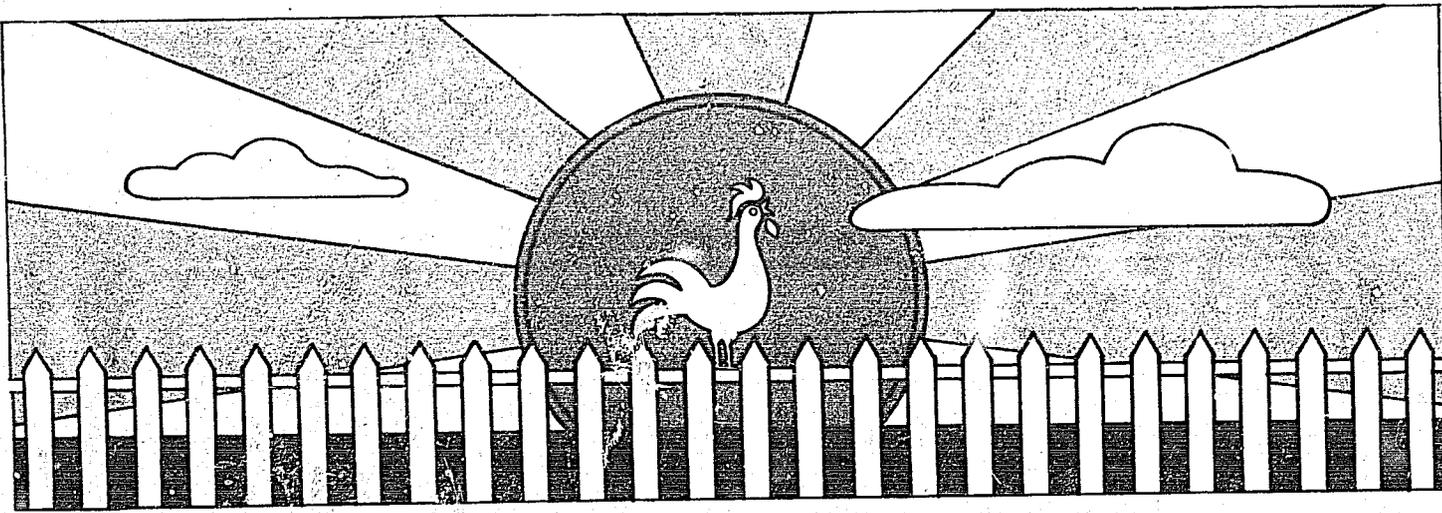
The monthly scrapbooks that circulate have been described as "magic in duotang," "fun for the whole family," and "letters that dispel loneliness."

Our members live on farms, cattle ranches, or in logging camps, where they travel long distances to school by bus or boat. We currently have 105 girls registered and feel that more would join if they were aware of this program.

Please tell those of your students who cannot participate in active Brownies, Guides, Pathfinders or Rangers that there is a welcome awaiting them in Lones. Fees are only \$10 for the year from October 1981 to September 1982. Make cheques or money orders payable to: Girl Guides of Canada — B.C. Lones. Send along with name, address, and birthdate to: Provincial Lones Adviser, Mrs. P. L. Miller, Box 1338, Golden, B.C. V0A 1H0. Please indicate which group the applicant wants to join. Thank you for your interest and cooperation.

Naomi Miller

THE B.C. TEACHER, SEPTEMBER-OCTOBER 1981



Energize through nutrition

6 aids to nutrition education from Kellogg's

Kellogg Salada Canada believes teaching nutrition is important. So to help you get the message across, Kellogg's has developed 6 great new teaching aids for the elementary school level, which take a fun approach to a serious subject - NUTRITION!

1. Energize At Sunrise: A complete nutrition curriculum designed for the classroom including Energy 365, a breakfast game. This program is aimed at grades K-6 and, quite simply, it makes good nutrition interesting. The teaching unit is composed of three sections: one for non readers, one for grades 1-3, and one for grades 4-6. Each is designed to teach the basics of sound breakfast nutrition in a one or two week period. Thirteen activity masters and a teacher's guide with more exciting nutrition-related activities are included. Energy 365, the breakfast game which accompanies this unit, is based on those same principles of good nutrition. By playing the game and scoring totals on a 22" x 33" poster, children are taught to eat a good breakfast 365 days a year. A separate teacher's guide thoroughly explains the rules of the game in an easy to follow manner.

2. Journey Through Nutritionland: An 18 minute animated colour film designed to communicate the role which some of the major nutrients play in our daily diet and to encourage good eating habits among children 6-12 yrs. of age. A teacher's guide provides a summary of the film, notes on the functions of major nutrients and suggested activities. A set of posters also accompanies the film. School boards purchasing this film may make video cassettes of the film for their schools with the written permission of Kellogg Salada Canada. Journey Through Nutritionland is also available on loan, free of charge, from Association Films, 333 Adelaide Street West, Toronto, Ontario M5V1R6.

3. Don't Be A Breakfast Skipper: A colour filmstrip created to encourage children to eat a good breakfast. Aimed at students 8-12 yrs. of age. Don't Be A Breakfast Skipper may be used effectively as an introduction or summary to teaching units. A narration guide and teacher's notes accompany the filmstrip.

4. Good Health Record: A booklet designed to encourage students to develop good health habits. The Day-to-Day Good Health Record chart enables the child to monitor his/her habits and, with a listing of signs of a well-nourished child on the back page, the Good Health Record is also of interest to parents.

5. Foods For Growing Boys And Girls: A leaflet for use by parents who want to learn more about planning meals for their children. The leaflet provides a listing of foods essential for a good basic diet, a suggested menu plan and notes on growth and development of children.

6. The Grains Are Great Foods: A brochure which provides an historical perspective on the use of cereals from the dawn of civilization until today. It is an excellent resource for student projects as it also describes modern manufacturing methods, the nutritional value of ready-to-eat cereals and how to use label information.

All materials have been classroom tested and validated. The students loved them. Incidentally, so did the teachers!

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	09 July 81		425.99
	13 July 81		975.99
	21 July 81		601.99
Shares	22 July 81		186.29
	29 July 81		436.99
	29 July 81		436.54
Plan 24	30 June 81		33.18
	15 July 81		375.43
	21 July 81		520.43
Social Savings	21 July 81		340.43
	29 July 81		590.43
	30 June 81		683.88
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