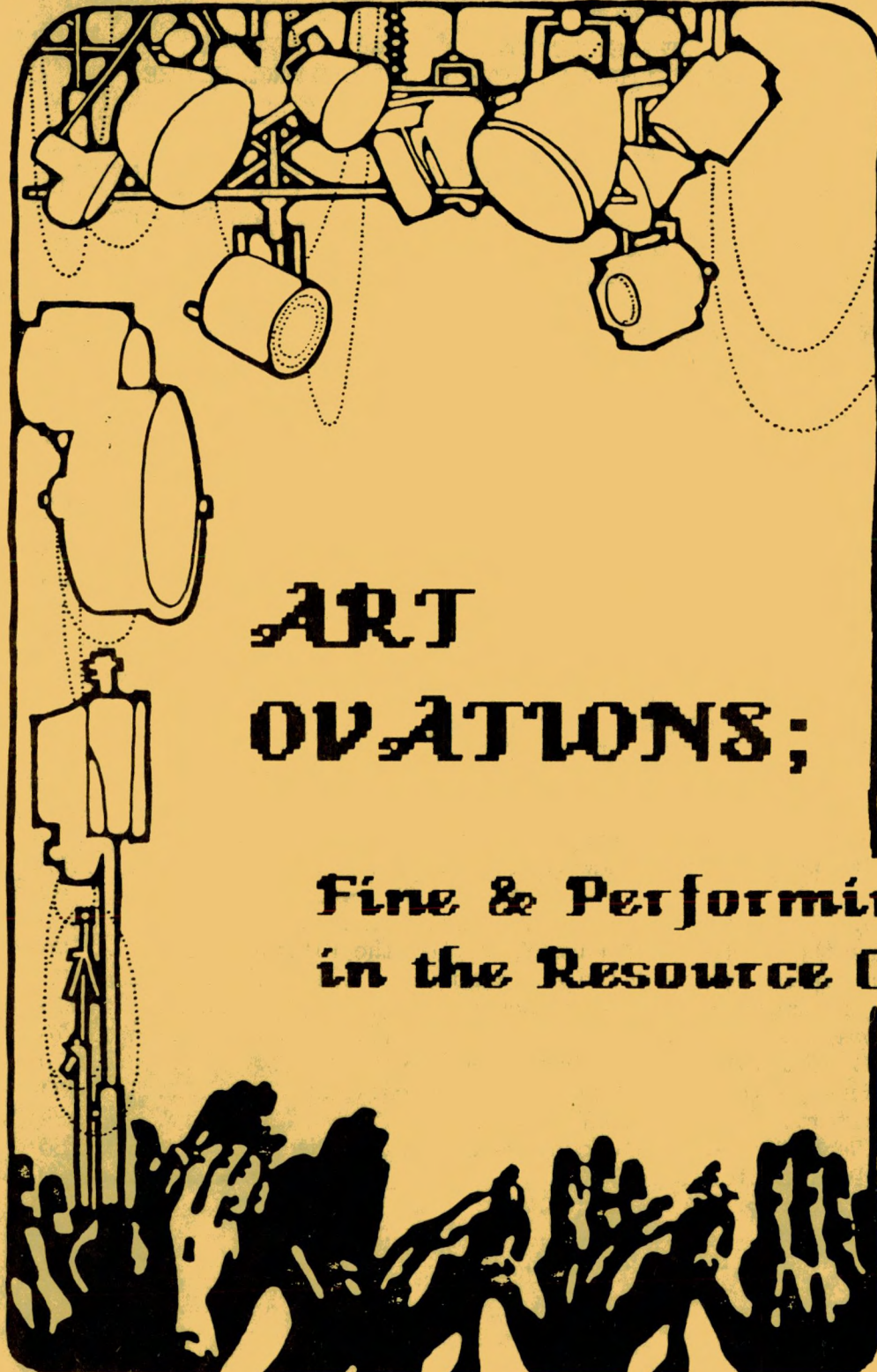


SEPTEMBER 1985
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BCTLA

THE BOOKMARK



**ART
OVATIONS;**

**Fine & Performing Arts
in the Resource Centre.**

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IN CIRCULATION

LIZ AUSTROM, BCTLA President

Summer has brought a lull to the affairs of our Association, so this message is somewhat briefer than usual. As I write this at the end of July, I am ready for a holiday. Attending summer school has made my brain go "blotto" so I am not really in the right head space for writing anything more!

This issue has a summary of ideas on what makes an effective library program. It is the result of a brainstorming session held at the Spring Council meeting in April. I was impressed with the terrific ideas that chapter councilors had and know that you will be also.

In July, I met with Don Hartwig, Peter Northover and Robin Syme from the Ministry and representatives of the Association of Book Publishers of British Columbia about the Book Purchase Plan. They were pleased with the manner with which the revised plan operated in its first year. Don Hartwig commented that the "ability to make appropriate selections improved immensely" utilizing this process. One major concern of the Ministry was that there was no response from approximately 140 schools in the province. These 140 schools will receive no books from the Plan. The pattern of selection by the approximately 1100 participating schools was very interesting. Fourteen books had been offered as suitable to both elementary and secondary schools. Selection of these titles by the entire group ranged from 195 copies to 613 copies. The nine

elementary titles were selected within a 319 to 753 copy range, while the fourteen secondary titles were in the 24 to 294 range. Comparing these to a possible 900 elementary and 350 secondary schools, it is obvious that the BCTLA position that it is not possible to select titles that are suitable for all library resource centres is indeed a realistic position. The results have demonstrated that fact well. The process will operate in the same way next year, with some adaptations at the Ministry level to computerize their operations. Next year teacher-librarians will be able to choose from all items on the lists, whether they are elementary or secondary. This change is in response to a number of comments from teacher-librarians made this year.

There will soon be a call for one additional person to serve on the selection committee with Pat Adlem, Geraldine Kovach, and Margaret Montgomery. Watch for information and apply to the BCTF. The committee work involves three days of work in Victoria once during the year and should be both interesting and enjoyable. One bonus is that participants get to see a lot of new books well in advance of other teacher-librarians. Consider applying!

The Social Studies 9 annotated bibliography which was developed this past spring by a committee of Vancouver and West Vancouver teacher-librarians underwent its final edit in July and was scheduled for printing by the Ministry in August. Schools should receive copies early in the fall. Arlene Racicot, Curriculum Coordinator with the Ministry of Education, has requested that the BCTLA set up committees this year to produce bibliographies for the new grade 10 and 11 curricula. The executive will be seeking participants this fall.

I attended the Canadian Library Association conference in Calgary and attended a meeting on BCTLA's behalf with representatives of the other provincial organizations. It was extremely interesting to hear about the situation in other provinces, many of which have fewer members in their whole provincial organization than do our largest chapters. An examination of goals revealed that all the associations have identified roughly the same goals, although the BCTLA has put more emphasis on maintaining membership. John Tooth, the new editor of SLIC, told us of his plans for the journal. He intends to make it larger, to still have four or five national professional articles, but to include more information on what is going on in Canada in school libraries, with provincial news featured. We have been asked to take a role in regularly submitting items from our Association. The corresponding secretary will likely take on this added function. Attending this meeting and also talking to some of the other representatives later was an unlifting experience for me. It made me feel that in spite of restraint, B.C. school libraries are still at the forefront of action. Warren Grabinsky, who chaired this meeting, said that he expected the meeting would be depressing, but found himself impressed with the positive outlook that the associations were taking and their plans for positive actions and programs.

Art Forgay also addressed the group on the Oral History Project, stressing how a lack of funds made it imperative that provincial associations get their members to participate. If you are asked to interview or be interviewed as someone important to the history of school library services in B.C., please participate.

Our newly-acclaimed treasurer, Marjorie Buckham, has resigned because of problems in obtaining release time. The BCTF has advised that the executive board appoint someone to a one-year term. At the September meeting, therefore, the executive board will be appointing a new treasurer. The board regrets this necessity, particularly since we were looking forward to having an executive member like Marjorie, who has an excellent reputation as a teacher-librarian and who represents that part of our membership who work in smaller communities in rather hard-to-reach locales. If you are interested in serving as treasurer, please telephone me at home (263-3987) as soon as possible.

I was distressed recently to receive notification from the BCTF that there will be no Special Grant monies allotted to specialist associations this year. In the past the BCTLA has used these grants to finance the publication of such things as Young Relationships, The Administrator and the School Library brief, Periodicals for B. C. School Libraries, and, still in process, a booklet on cooperative planning and teaching. The executive board had three proposals to make this year, and we were certain that we could secure substantial funding for at least two of them. The R. A. decision not to fund this area of support to PSA's will have quite a negative impact on the services we are able to offer to our members. Currently we are considering some alternative methods for carrying out some of the objectives that these projects were designed to meet. More information will be sent out to members as it becomes available.

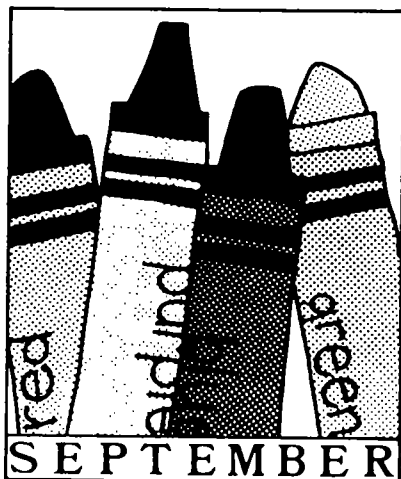
Watch for a new working and learning conditions survey in September. If you do not get a copy, ask your chapter councilor for a copy. It is important that our response rate be

very high this fall so that we can assess the situation accurately and pass on our information to the BCTF. Once again, chapter councilors will be asked to bring their district summaries to the Fall Council Meeting.

This is the first issue of The Bookmark under the editorship of Gerald Soon. The first issue is always the most difficult to get together and I know it produces feelings of "Why did I get into this?" when articles do not arrive as promised, the word processor has a glitch, and the other editors do not agree. I hope that the members will get solidly behind Gerald and the other editors and will submit articles, bibliographies, etc. without too much prompting.

Best wishes for a productive school year!

Liz Austrom



A QUESTION OF OWNERSHIP

Who is responsible for ensuring that the students in our schools are taught research and study skills? Perhaps many among us feel that it is our responsibility, since we are the teacher-librarian, the person amidst all of the materials. Perhaps some administrators feel that we are the experts in the area of information skills. Certainly many classroom teachers feel that the teaching of these vital lifelong skills are the domain of the teacher-librarian. The settlement of this question of ownership of responsibility would lead to a clarification of the role of the teacher-librarian.

From the perspective of an elementary school teacher-librarian, the primary responsibility for a student's education rests with his or her classroom teacher. To consider the teacher-librarian solely responsible for this part of a child's education hints at isolated skill lessons taught at the convenience of the teacher's "spare" period.

Teacher - librarians should strive to convince other teachers and their administrators of their role in cooperatively planned and taught lessons incorporating research and study skills. In cooperative program planning and teaching, the ownership of responsibility is shared.

Indeed the question of ownership and the answer we find in our own school will have a great bearing on the role that we have to offer our students and staffs.

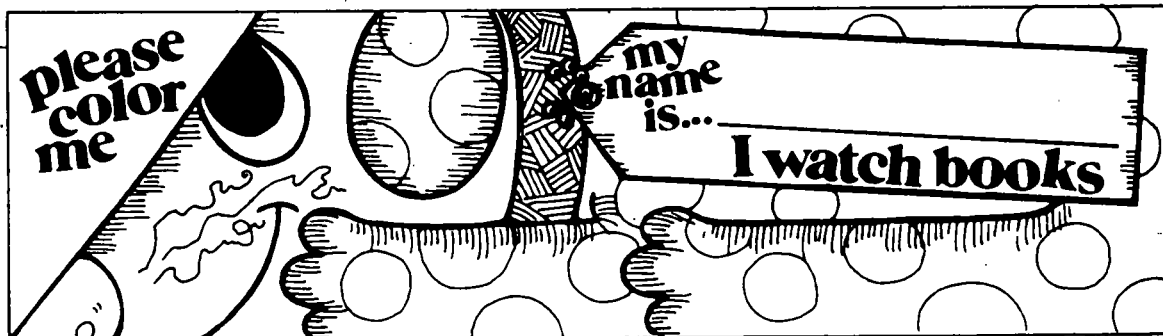
Gerald Soon

PUBLICATIONS SCHEDULE FOR 1985 - 1986

Theme	To Editor	To BCTF	BCTF Mailing
Volume 27, Number 1 <u>Art-Ovations</u>	July 15	August 15	September 1
Volume 27, Number 2 <u>British Columbia</u>	October 19	November 18	December 1
Volume 27, Number 3 <u>Public Relations</u>	January 15	February 17	March 1
Volume 27, Number 4 <u>Challenges</u>	April 26	May 26	June 1

* Nomination Form will appear in Volume 27, Number 2 and must be received by the nominations chairperson by February 1, 1986.

* Elections 1986 will appear in Volume 27, Number 3.



PEOPLE PERSPECTIVE: ART 8

By LIZ AUSTROM, Teacher-Librarian and NEIL PRINSEN, Art Teacher.
Developed at Killarney Secondary School, Vancouver.

This segment of the grade 8 art program is designed to change students' attitudes toward drawing and image making. Many students come to a class feeling that they cannot draw because they always compare their work to other people's work and find their own inadequate. If students' abilities are to develop, then a primary goal must be to assist them to gain more assurance and to feel more comfortable with drawing as self-expression. Students must be willing to take risks in their drawings. Risk-taking is where all the exciting things happen.

When students say they cannot draw, they are really saying that they are not satisfied with their drawings. To help them become more satisfied, we can do two things. First we can teach them a technique which will give them a method of approaching the task. The contour line drawing is one such method. It becomes a seeing tool for students to use. Secondly we must emphasize the individual nature of any art experience: we are all different; we are all important, unique and special; our unique experiences and perceptions affect the way we see and feel about things, therefore our drawings should reflect that uniqueness. Students' drawings must be accepted as a personal individual expression.

GOALS: -to give students a method of approach and a skill which will enable them to draw a portrait.
-to build students' confidence and an acceptance of their own work as valuable.
-to broaden students' view of portraits by establishing a context of the variety and uniqueness of expression found in portraits.

LEARNING OBJECTIVES:

- the student will make several contour line drawings.
- the student will complete a contour line drawn portrait from life.
- the student will examine and react to six portraits drawn from a representative list of portraits.
- the student will utilize the card catalogue, tables of contents, indexes and list of illustrations to find the selected portraits.
- the student will evaluate his own portrait.

UNIT PLAN:

Periods 1 & 2: Art classroom

1. Teacher introduces drawing, with an emphasis on contour line drawing.
2. Students complete a minimum of 4 blind contour line drawings per period.

Periods 3 & 4: Art classroom

1. Student complete several contour line drawings, looking at the drawing for reference points not more than half of the time.

Period 5: Art classroom

1. Students complete a figure, drawing from a live model, and using contour line drawing.
2. Drawing must fill a paper 24 inches by 18 inches, lines running off at least 3 sides of the paper.

Period 6: Art classroom

1. Students complete the drawing, including background, and transfer to black paper.

Periods 7-10

1. Students complete pastel of the portrait on black paper; colour choice to be determined solely by the students.

Period 11: Art classroom

1. Teacher critique of work, emphasizing the individuality of expression and uniqueness of interpretation of each portrait. (All portraits to be hung on the wall for display.)

Period 12: Art classroom

1. Teacher discusses work of Maxwell Bates, using slides. Teacher emphasizes the communicative skill of the artist in spite of a technique which students might perceive to be crude.
2. Teacher introduces sheet for library assignment, People Hunt. Emphasis is put on looking and interpreting.

Periods 13 & 14: Library Resource Centre

1. Teacher reminds students of discussion of assignment previously done in class, stressing the individual, thoughtful response required.
2. Teacher-librarian introduces the Resource List, emphasizing:
 - use of subject side of card catalogue.
 - difficulty of last names with "Van" or "De" and suggesting that if a two part name is not found under one of the parts that the student should try the other part.
 - process of not looking for the title of the painting until they find the book, then they use the index and list of illustrations.
3. Students complete the worksheets, with assistance as necessary from both the art teacher and the teacher-librarian.

EVALUATION:

1. Students evaluate their own pastel, assigning letter grades according to established criteria (eg. anyone who has made a genuine effort should not get below a C.)
2. Teacher marks the original drawing on which the pastel was based, assigning letter grades. Both teacher and student letter grades are recorded.
3. Library assignment is marked either "acceptable" or "not acceptable", depending upon the thoughtfulness of the work done.

PEOPLE HUNT - ART 8

1. Select 6 portraits from the list you will find in this package of materials.
2. Using the Resource List and the Subject Catalogue, locate books or pamphlets which have pictures of your selected portraits.
3. Use the Index or List of Illustrations in the book to help you in your search.

Note: a. You should find a colour picture, not a black and white one.
b. Make sure that what you have is not a "detail" study of only a part of the whole portrait.

4. Fill in one section of the attached worksheet for each portrait you have selected. Base your answers on what you observe and feel about the person shown in the portrait.

NOTE: The above student assignment sheet is accompanied by a three page worksheet with the following form repeated six times, the only differences being the painting number, which goes from one to six.

Painting #1: _____

Artist	Title of Painting
1. What kind of person is this?	_____
2. What does this person do for a living?	_____
3. What did the artist think of this person?	_____
4. Would you like to meet this person?	_____

Why? _____

NOTE: The portrait list which follows is the one used by students to make their selections of 6 portraits to find and comment upon. Another Teachers' Reference List, which students do not have access to, gives the name of the painting, the name of the artist, the complete call number of the book, and the title of the book. If we run into difficulties during a class we can always consult the list. Also if there has been heavy circulation of art books just prior to the assignment the list can be used for a quick check to ensure that needed titles are indeed on the shelves.

Of course, all portraits were originally checked to make certain that they did appear in books, and that there was relatively easy access to them via the subject catalogue. Many additional subject cards for the painters had to be added to our subject file the first time we did the assignment.

PEOPLE HUNT

PORTRAIT LIST

Name of Painting	Name of Artist
A. Durer's Self Portrait	A. Durer
Absinthe	Degas
Anna Christina	Wyeth
Bacchus	Caravaggio
Battista Sforza	Piero Della Francesca
Cafe Singer	Degas
Cardinal Leger	Lemieux
Clown Rouault Comtesse D'Haussonville	Ingres
Don Fernando Nino De Guevara	El Greco
Dr. Gachet	Van Gogh
Farm Girl	Soutine
Federigo Da Montefetro	Piero Della Francesca
Genivra Di Benci	Leonardo Da Vinci
Gertrude Stein	Picasso
Girl with Braids	Modigliani
Girl with Veil	Vermeer
Half Past Three (or "The Poet")	Chagall
In a Private Room at the Rat Mort	Toulouse-Lautrec
Jew in Green	Chagall
La Goulue Entering the Moulin Rouge	Toulouse-Lautrec
La Muta	Raphael
Lacemaker	Vermeer
Le Beau Major (Dr. Devariagne)	Modigliani
The Loge	Renoir
Madam Matisse	Matisse
The Madwoman	Soutine
Malle Babbe	Frans Hals
Man in Armour	Rembrandt
The Man with a Pink	Van Eyck
Margaretha Van Eyck	Van Eyck
Marilyn Monroe	De Kooning
Marilyn Monroe	Warhol
Mme. Ines Moitessier	Ingres
Mme. Rene De Gas	Degas
Miss Olson and a Kitten	Wyeth
The Old King	Rouault
Old Peasant	Van Gogh
Ortukaryoak the Inlander	Winifred Marsh
Oscar Wilde	Toulouse-Lautrec
Page Boy at Maxims	Soutine
Pere Tanguy	Van Gogh
Portrait of a Man	Antonello Da Messina
Portrait of a Man 1512	Titian
Portrait of a Man with a Medal of Cosino	Botticelli
Portrait of a Nurse	Soutine

Name of Painting	Name of Artist
Portrait of a Woman (c1900)	Bonnard
Portrait of a Woman (La Schiavone)	Titian
Portrait of Cardinal Nicholas Albergati	Van Eyck
Portrait of Jean Cocteau	Modigliani
Portrait of Jules De Jouy	Monet
Portrait of Sculpture Miestchaninoff	Soutine
Portrait of Vava	Chagall
Queen of Hearts	De Kooning
St. Jerome as a Cardinal	El Greco
Self Portrait	Degas
Self Portrait	Gauguin
Self Portrait 1895	Munch
Self Portriat in Blue Jacket	Beckmann
Self Portrait 1901	Picasso
Self Portrait 1656	Rembrandt
Self Portrait 1629	Rembrandt
Self Portrait with Palette	Cezanne
Self Portrait with Palette	Gauguin
The Topsy Woman	Manet
Weeping Woman	Picasso
Woman Ironing 1904	Picasso
Woman I	De Kooning
Woman with Fish Hat	Picasso
Young Canadian	Charles Comfort

The resource list which follows is meant to be folded like a greeting card and looks very attractive if printed in colour. The subject heading PORTRAITS is included on the list but students are advised that it is the least useful of the headings, in spite of the fact that it might seem like the best heading. Having students strike this heading off the list reinforces the fact.

From the teacher-librarian's point of view this assignment reinforces the use of the card catalogue very well, without much "talking to" on the part of the teacher-librarian. It also emphasizes to grade eight students that search skills are necessary in subject areas other than those termed "academic".

The best part is that while working with the students you are able to see their reactions to some wonderful portraits. Almost as exciting is working with a teacher on a simple project that is fully integrated into the classroom activity and hence has full value and meaning for all participants. John Denver sings about "Rocky Mountain high"! This is just as great a feeling!



* REMEMBER: 1. R above the call number means the book is in the Reference section.
 2. The Card Catalogue will tell you if there are pamphlets on your topic.
 Write the complete call numbers of useful books in the spaces above. Then - take your list to the shelves and look for the books.

SPECIAL REFERENCE SOURCE:

McGraw-Hill Encyclopedia of World Art.

- includes information on a wide variety of artists throughout history. As well, it has many colour plates of famous works of art.

* IMPORTANT:
 USE THE
INDEX,
 VOLUME XV

- Gogh, Vincent van (Dutch ptr., 1853-90) 14 694-700, pl. 286-292
- Les Alyscamps* 14 697
- and Anquetin 14 696
- Apples* 14 696
- L'Arlesienne* 14 697
- Back St. of Old Houses* 14 696
- Basket with Crocuses* 14 696
- La Berceuse* 14 697, 699, pl. 292
- and Bernard 14 696
- Cézanne's comment on 9 33, 34
- Les Chaumières* 14 698

pl. = plate

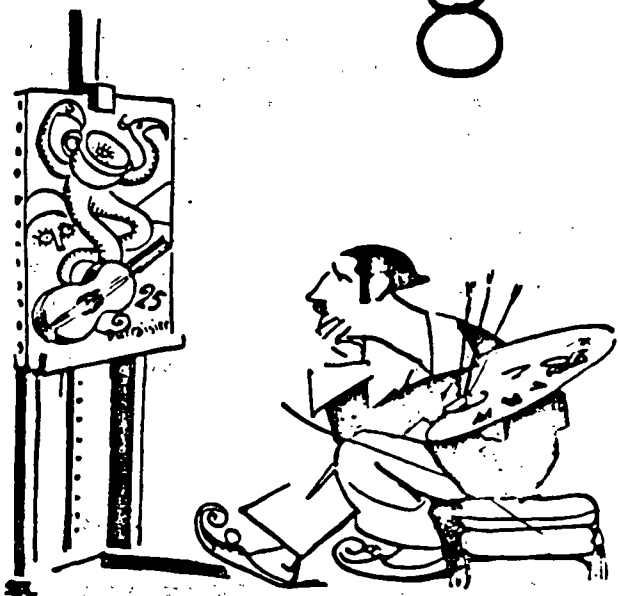
3. Other headings:
 ARTISTS
 PAINTERS
 PAINTING - HISTORY
 PORTRAITS

1. The name of the artist
 eg. GOGH, VINCENT VAN
2. PAINTERS, followed by the nationality of the artist
 eg. PAINTERS, DUTCH
3. Other headings:

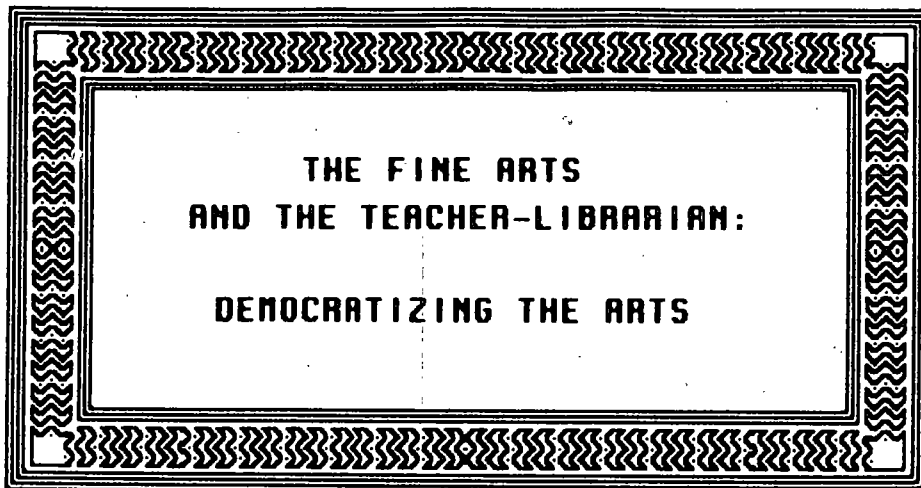
---SUBJECT FILE---

Look up headings in the

ART 8



12 PEOPLE HUNT



**THE FINE ARTS
AND THE TEACHER-LIBRARIAN:
DEMOCRATIZING THE ARTS**

By DENNIS TUPMAN, Performing Arts Coordinator, Vancouver School Board.

When Liz Austrom approached me to write an article for The Bookmark, I blanched a little. Libraries have always been a trifle sacrosanct to me and far from the hurly-burly of the music or drama space, or the organized chaos of the art studio. What can I say to those supremely poised and together guardians of our library resources?

Always willing to soapbox to other agencies, I jumped in. By way of assistance I call on the Canada Council (1965-66) Annual Report as my text:

The result of education in the arts - or lack of it - continually affects what we are trying to do. We do not mean formal professional training but rather the need to educate the sensibilities of the whole man. The Council's function is to help satisfy these sensibilities once they have been educated and once the person has become aware. But unless the school systems shape the awareness of the child and with new concepts give it new ways of seeing and hearing, much of what we can help to provide for the resulting adult will pass unheeded. Moreover, unless the schools provide children with an understanding of the means of communication which the artist uses, then what he has to say will remain foreign.

In today's information and technology strewn world we are increasingly sensitized to the importance of the arts to humanize the curriculum and to present alternate modes of perceiving and learning for students. All students, not just the select few. The need for competence has given rise to specialization. With specialization we have seen a concomitant rise in "territorialism". This territorialism the teacher-librarian must be

challenging all the time. But the point is that the arts and arts instruction must be shared among greater numbers of teachers in order that their impact will be felt.

A further concern at the secondary level in B.C. is that only half of our students beyond grade 8 take any arts course in drama, music, or visual art. At the grade 8 level the Ministry dictum states that all students take at least one arts course. This is not happening in too many of our schools.

At the elementary level in B.C. outside of the urban areas it is fairly common practice to find the self-contained classroom where all teachers are expected to teach all subjects. Experience has shown that in the vast majority of such classrooms the arts are either not taught or are taught badly. It is expected that all teachers at the elementary level can teach drama and dance in spite of having little training or resources.

Another problem arising out of specialization is the accompanying emphasis (particularly among music educators) on public performance or display. The whole dimension of a comprehensive arts education through the arts is often overlooked in the drive for public display - the dance sequence in the musical, the choir concert, the hall decoration with visual art, the Christmas concert, and so forth.

Here is where the teacher-librarian can play a vital role, and that is in fostering arts experiences for all arts students and in deepening and broadening experiences for students who are in the specialty programme. The assumption is that the teacher-librarian can have contact with and influence on a greater number of teachers and students in the school than the more parochial arts educator.

Below in point form are a number of suggestions which would greatly enhance arts programmes in the schools.

- Arrange displays of books and other materials featuring artists, past and present. Try to show that the arts are a vital part of living. Enlist the help of the arts teachers if you have them. Juxtapose for motivation the pop and classic arts.
- Work with the arts teachers to develop units of instruction which will broaden and deepen instruction to include historical and theoretical perspectives.
- Build up a teachers' resource library of reference materials: books, software, records, and so forth. Lists of these materials are available by writing me at the Vancouver School Board, 1595 West 10th Ave., Vancouver, V6J 1Z8.
- Arrange a display on "Careers and the Arts". Posters and display materials are available from the Arts in Education, 314 West Cordova Street, Vancouver, B.C. V6B 1E8. A book "Careers in the Arts" is also available from the Vancouver School Board Arts Department.
- Arrange library arts festivals. Show students' work, hold noon-hour concerts, feature talks, have poetry readings.

-Look to the aesthetic environment of all library displays. Your medium can be the message.

-Show the film for staffs and students called "Honoring the Arts". This film is available from the Arts in Education Council. No charge. Also available from the Council are display panels which attractively picture the arts.

-Install a bank of computer labs with accompanying software which is plentiful for particularly music and art. The Koala Pad (\$70.00) and the Sequential Keyboard (\$100.00) are useful supplements and they are inexpensive.

-Assist other non-arts educators to incorporate more aesthetic study and experiences in their programmes.

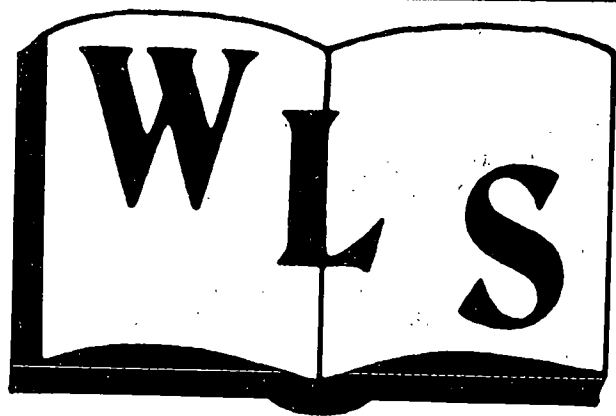
-Have an "Arts Month" in the library.

Yes, there is a lot you as teacher-librarians can do to bolster the arts in your school. Your efforts will be appreciated by the arts educators although you can expect a little territorial protection from some at first.

Given that the arts are all around us in magazines, in television and radio broadcasting, in our proliferating theatre/concert halls and galleries, in our whole "design"-conscious age, it is therefore incumbent that we as educators reflect this world and live up to what the Canada Council statement asked of us. Add to this the fact that the arts and arts related jobs are sixth in rank and eleventh in revenue in Canada.

Thanks for helping, teacher-librarians. Please write to me if I can be of any assistance. In the meantime we appreciate your support.





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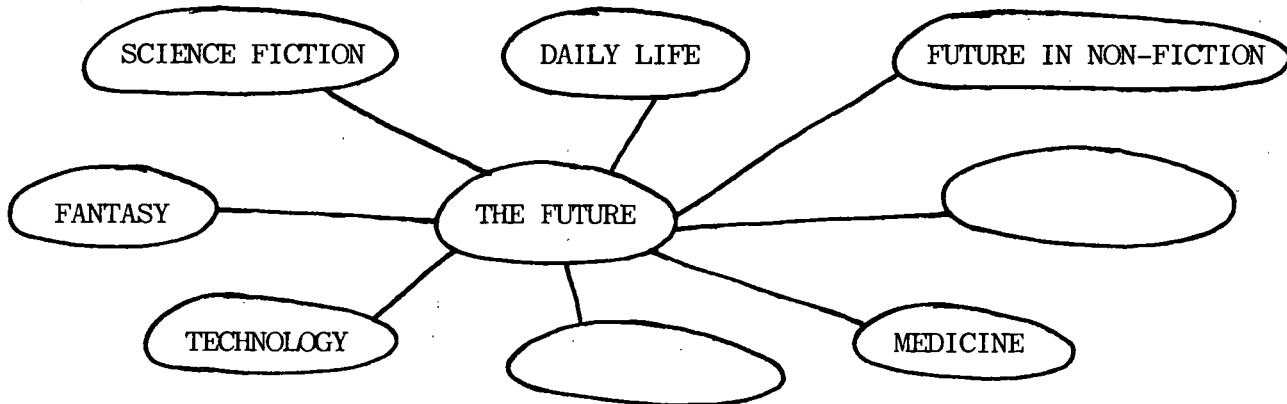
Phone 763-7328

Telex 048-5249

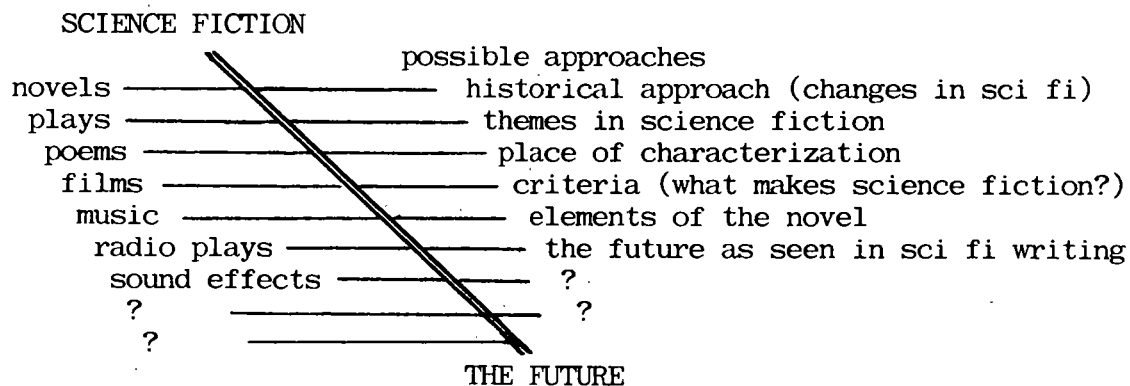
INTEGRATING THE FINE ARTS & LANGUAGE ARTS IN THE JUNIOR HIGH SCHOOL; A COOPERATIVE PLANNING APPROACH

Reported by Alan Knight, West Vancouver.

MARY FRAMPTON, consultant with the Language Arts team of the Calgary Board of Education, and MARY FORD, a teacher-librarian in a Calgary junior high school, presented an interesting discussion of the curriculum development process in integrating the fine and language arts disciplines at the junior high level. Starting with the topic, "The Future", the team brainstormed using the "webbing" process. The first step looked like this:



Because of the breadth of this topic, it then became necessary to take one branch from this webbing and they expanded it in greater detail.



The workshop leaders noted that the classroom teacher as content specialist has knowledge of the curriculum area, processes, skills and the students and identifies the content objectives. The teacher-librarian as the specialist in resource-based learning has knowledge of the resources,

information skills and strategies and appreciations and identifies the resource centre objectives. Together they develop integrated instructional objectives by determining the potential resources, pre-requisite learnings, sequence, responsibilities, groupings, time and location and then develop the instructional activities.

To brainstorm these activities, the planning team used a blank grid that identified the six activity areas (writing, reading, viewing, speaking, presenting and listening). Among the items initially recorded on this grid, without being selective, were the following:

WRITING

- radio play scripts (some aspect of the future)
- poems (patterned after Genesis)
- computer flow chart
- future brochure (advertising a personal Utopia)
- written comparisons of short stories
- script based on a short story
- Readers' Theatre scripts from novels studied

READING

- science fiction poetry
- "Seagulls were Dying"
- "Death of Tomorrow"
- short stories, including "Twilight"
- sci fi computer chart
- non-fiction on high tech
- biographies on writers or scientists
- novel study - choice of Asimov, Heinlein, Hughes.

VIEWING

- filmstrips (Redesigning Man and Science Fiction and Fantasy.)
- Cosmic Zoom
- Planet for the Taking
- Future
- War of the Worlds
- political cartoons
- comic strips
- illustrations
- study prints (eg. Astronomy, Mariner)

SPEAKING

- taped radio plays
- small group discussions on various topics
- formal debate on issues
- panel discussion
- oral report on a research topic
- oral book report on sci fi
- commentary for futures ad

PRESENTING

- comic strips
- cartoons
- illustrations
- Readers' Theatre
- skits or dramatizations of novels
- advertisement for product of the future
- role playing (how roles will change in the future)
- mural for novel
- brochure

LISTENING

- radio plays
- Readers' Theatre
- skits/dramatizations
- debate
- panel discussion
- to a guest speaker (eg. city planner)
- to music (The Planets; Night on Bald Mountain)
- sound effects
- electronic music
- War of the Worlds radio play

The planning team then began to link the various items in each of the six strands together as suggestions may be developed through several student activities. Because such thematic units can so easily get out of control, both speakers cautioned the planners to use a LANGUAGE ARTS FOCUS document. This structured document allowed the planning team to outline their unit development. The headings in upper case provided the structure; all sections in lower case were completed by the planning team.

UNIT The future

FOCUS Expressed thought and values as portrayed in science fiction.
Think about and respond to ideas and values portrayed in
science fiction.

INITIATING ACTIVITY - Discuss and brainstorm - how do you see the future?

CULMINATING ACTIVITY - Make class anthology of stories, poems, pictures, cartoons, etc.

ACTIVITIES	MATERIALS	PURPOSE -CONCEPTS -OBJECTIVES -SKILLS	STRANDS						EVALUATION
			R	W	S	L	V		
1. Discuss and brainstorm ideas related to the question "How do you see the future?" and record on charts.	large sheets of paper and felt pens	establish context for the unit (prior knowledge is focused. Develop vocabulary.			✓	✓			
2. Show the film <u>Future</u> (22 min. Churchill Films, 1980) with three different views of the future.	Previewed film Projector Screen	Building background for unit and assignment			✓	✓	✓		
3. Discuss Utopia with class to build background for brochure assignment.	Teacher references on utopia	Building background. Understand Utopia concept.			✓	✓			
4. In pairs, decide on their view of Utopia for assignment; make a Utopia brochure and name their society.		Discussion skills. Coming to consensus.			✓	✓			Observation of group work, skills/process

To ensure that students have the necessary prerequisite experience and knowledge to complete each activity, the planning team examined each activity and completed the necessary FOCUS sheets.

FOCUS

ACTIVITY	PREREQUISITE EXPERIENCE	PREREQUISITE KNOWLEDGE
Making a personal Utopia brochure	Discuss and show examples of brochures.	What does a brochure contain? Things to consider: -clarity of message -use of space -purpose -audience, etc.
Writing a radio play	Listening to a radio play Sound effects	What does a radio play need? -sound effects -voice characterization -portrayal of action (description or sounds) How to tape record -music -sound effects -vocal effects

This process resulted in the following unit being developed and presented by the workshop leaders in Calgary.

THE FUTURE: A FINE ARTS - LANGUAGE ARTS INTEGRATED UNIT

GENERAL OBJECTIVES

1. to integrate Fine Arts (Music, Art, Drama) into Language Arts.
2. to provide students with an opportunity to read and respond to literature in a variety of forms.
3. to support and enrich the Language Arts program through cooperative planning by the teacher-librarian and the language arts teacher.
4. to provide students with opportunities to think about and discuss the future since ongoing change will be characteristic of their futures.
5. to provide students with an opportunity to learn about the science fiction collection in the library, both fiction and reference.
6. to provide students with an opportunity to do some group writing.
7. to provide students with an opportunity to practise their skills on the tape recorder and the word processor.

FOCUS Using literature as a basis for engaging in higher level thinking about the future, and producing a variety of forms of art, drama, and literature using some technology.

Fine Arts Integration

DRAMA - Radio Plays
- Readers' Theatre
- Skits

ART - Cartooning
- Illustrating
- Comic strips
- Editorial cartoons

PRE-REQUISITE LEARNINGS

TEACHER-LIBRARIAN RESPONSIBILITIES

1. teaching the use of the tape recorders (pause buttons, not speaking too closely to the mike, not passing the mike around because of static noise, noting counter when recording so as to relocate places)
2. finding and providing examples of brochures as demonstration models.
3. providing examples of political cartoons and comic strips.
4. giving a book talk on science fiction titles.
5. teaching the reference book component by giving out a question sheet with the following questions on it:
 - a. How is the book arranged?
 - b. Read the introduction and be prepared to present any special features of your book to the class.
 - c. When would you use your book?
 - d. Give several examples of the kinds of information found in your book.

TEACHER RESPONSIBILITIES

1. teaching of literature and non-fiction.
2. grouping of students
3. evaluating student achievement, except in the reference component, where the decision will be shared.

The unit will be evaluated and revised by both the teacher and the teacher-librarian.

----- LANGUAGE ARTS UNIT ON THE FUTURE GRADE 9 -----

1. Introduce the traditional views of the future by discussing Utopia and the Wasteland. Brainstorm titles of books read, ideas about each view, students' own ideas about the future - positive and negative. Keep ideas on chalkboard or large posters.

2. Show the film Future. Discuss three views of the future as presented in the film.

3. Utopian future.

What is the historical background of Utopia....Thomas More. What else is considered a Utopia? What are your ideas for a Utopia? In groups of two, discuss and decide on an ideal Utopia. Design a brochure that would encourage other people to join your society. The brochure must cover five aspects of your society. Use illustrations and text. Consider such

aspects as entertainment, leisure, transportation, homes and conveniences.

4. Examine parts of the sound filmstrip kit Redesigning Man, Science and Human Values, especially "Exploring Man's Mind".

5. The Wasteland

a. discuss some facts with students taken from Nuclear Arms Race. What happens in a nuclear blast? Terminology. Doomsday Clock.

b. Discuss the origin of the bomb, by reading "Original Child Bomb". Discuss title and contents from historical vantage point. Discuss emotionally laden language and anti-war literature. Introduce irony. Locate examples in the poem. Have students read poem orally after teaching about oral presentations (eye contact, voice inflection, proper pronunciation, mannerisms, handling of paper, voice projection).

c. Choose a section of the poem and reproduce it in another form. (eg. poem, illustration, skit, choral speech, play, interview, rewrite a different historical event showing historical bias).

d. Read "Genesis", Chapter One from the Bible. Discuss. Read "And the Seagulls Were Dying" and "The Death of Tomorrow". Discuss content and form. Write a poem on a future theme using a repeating refrain (some themes are: robots, computers, leisure time, transportation, overpopulation, famine, nuclear war, etc.)

6. Radio Plays. Prior teaching included analyzing how radio plays use music, use sound effects, develop characters, develop plot, signal scene changes, introduce and maintain setting, develop conflict, climax and resolution and how to use a tape recorder for best effect.

Groups were chosen by the teacher. The students completed a program on using the word processor before starting the play. Some students composed on paper while others composed at the computers. Switches allowed all groups access to the word processing. Evaluation: decide with the students which aspects of the play would be graded. Peer evaluation.

7. Short Story. "Twilight" by John W. Campbell. This is a long short story and quite difficult so the teacher might read it to the students. The oral approach works well with this story as it is set up as if it were told by someone who had heard it from someone who knew the man to whom the story had happened. In the middle of the story, the time-travellers voice takes over. It is a difficult technique, but one which lends a feeling of authenticity to the story. Discuss author's points-of-view and theme.

As an extension, design a political cartoon; design a comic strip with at least five frames; illustrate the novel by choosing one line to quote and illustrate it; extend the story by writing a new chapter.

8. Science Fiction Flow Chart. Discuss flow-chart plotting and hand out "Little Red Riding Hood" done in flow chart. (Nelson, Contexts). Students design their own flow charts and display them.

9. Novel Study. Discuss the science fiction genre by showing the film-

strips, Science Fiction and Fantasy, Part One and Two. Students take notes from the filmstrips and discuss from a historical view and a future view. Introduce novels to the class by reading aloud and allowing students to choose their books. Students read an entire novel. Students write out at least five questions to take with them to their discussion groups. The students then present the novel to the class using a dramatic mode: skit, Readers' Theatre, dramatic monologue.

10. LITERARY REFERENCE BOOKS. Have the students work in groups of two or three to examine a book according to the various questions on the overhead. About twenty to twenty-five minutes is sufficient time to allow for an adequate presentation to the rest of the class. The rest of the class may take notes, depending upon your objectives. Suggested questions and instructions may include : how is the book arranged? read the preface and be prepared to present any special features in the book; when would you use the book? give examples of information found in this book; read a selection of the book aloud to the class.

11. Unit Extension. Have all students edit one piece of writing or an illustration, or a radio play script for inclusion in a class anthology.

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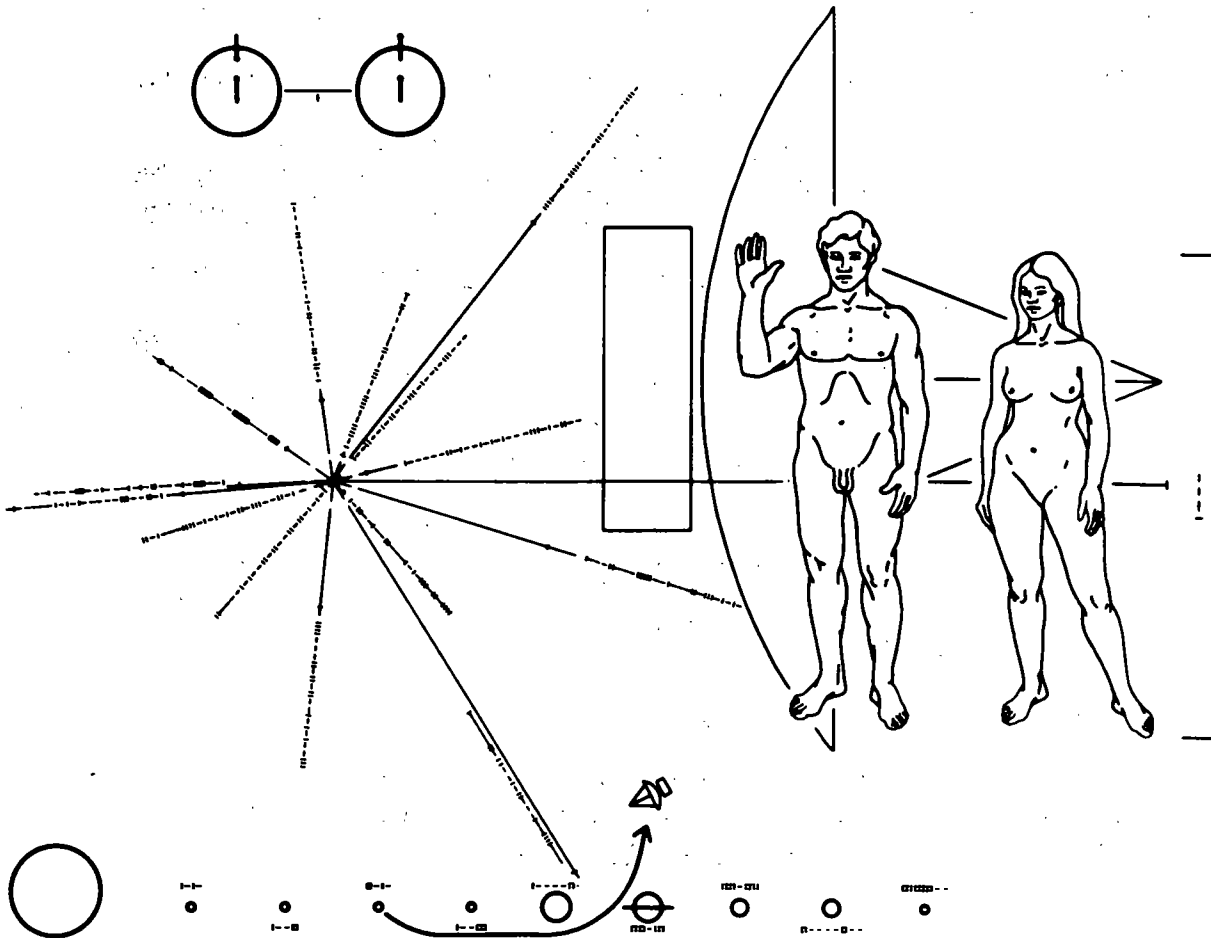
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SOME QUESTIONS FOR JAZZ MUSIC EDUCATORS

Fraser Macpherson

Repertoire

Paul Groaney is a Toronto trumpet player who is active in commercial music and jazz. A few years ago I was sitting with him at a table in the Bourbon St. jazz club. We were talking about the state of the music business. He said, "Considering the number of young musicians coming out of music schools, I thought my trumpet playing days would be pretty well over by the time I reached the age of fifty. Now I'm fifty-eight years old and I'm playing more than ever, by default. The young musicians coming up play their instruments well, can sight-read and know how to play in a section, but very few of them can stand up and play Embraceable You with any conviction." Does his statement describe any of your students?

There is a rich body of classic American popular songs; songs by master craftsmen such as Gershwin, Kern, Ellington, Porter, Arlen Van Heusen, Rodgers, Hammerstein and many others. When students leave your courses, how much of this material will they have been exposed to?

How much of the music in your stage band libraries is devoted to trendy music, -- short-lived pop material which you think students can "relate" to? Knowledge of the popular music idiom is, of course, important to the working musician, but the traditional music, which has survived all the music fads, should not be ignored. Scott Hamilton (tenor saxophone) and Warren Vache (cornet) are both in their twenties and each has several albums in his own name in the Concord Jazz Record Catalogue. The music they play and the style in which they play is from the swing-era of the late thirties and early forties.

Do you invite the band-leaders in your community to talk to your students? Since big-band work is rather thin on the ground these days, these leaders could give practical advice on what is required of musicians in a small-group situation; for example, the "bread and butter" tunes musicians are expected to know when no music is provided.

Some of your students will enter the professional field, some will be part-time players, some will be in the audience. Music needs listeners as well as players and the more knowledgeable the audience the better it is for music.

Improvising

Over the last sixty years, jazz has produced a remarkable number of gifted improvising soloists. If a student shows talent as an improviser he should be exposed to the recordings of the great players of all styles on his instrument. Can you refer a trumpet student to the recorded work of Louis Armstrong, Bix Belderbecke, Roy Aldridge, Ruby Braff, Bobby Hackett, Bunny

Berigan, Buck Clayton; a clarinet student to Sidney Bechet, Jimmy Noone, Johnny Dodds, Benny Goodman, Edmund Hall, Artie Shaw, Bob Wilbur, Kenny Davern; a trombone student to Kid Dry, Jimmy Harrison, Jack Teagarden, Jack Jenny, Tommy Dorsey, Bill Harris; a saxophone student to Frankie Trumbauer, Adrian Rollini, Johnny Hodges, Lester Young, Ben Webster, Benny Carter? The jazz greats of today have listened to the early jazz greats; so should students of today.

A knowledge of basic harmony and chord sequences is essential in improvising. Do your students acquire this essential knowledge? The Dixieland repertoire is an excellent foundation for this.

Tradition

Jazz music has been played, in one form or another, since the beginning of this century. It has a rich and colorful tradition. As music educators you are fortunate in that recordings of all the great soloists and bands are available today. In addition, there is a growing body of literature on all aspects of the music which is available. Have you taken advantage of this wealth of recorded and written material by integrating it into your courses? Could you persuade your school or college library to devote part of their budget to stocking some of the classic recordings and books?

In even small communities you will have one or two jazz record collectors. Have you thought of asking them to prepare a program to present to your students?

If you can give to your students an appreciation for the classic popular song and jazz repertoire and open their ears to the creative soloists of the past, they will be the better for it - and so will music.

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DISCOGRAPHY

Space will not permit individual listing of the many important recordings available. Here are some of the players whose work should be listened to.

Trumpet, Trombone, Clarinet: See Article

Alto Saxophone:

Johnny Hodeges (Duke Ellington Orch.), Benny Carter, Charlie Parker, Paul Desmond, Art Pepper, Phil Woods

Tenor Saxophone:

Coleman Hawkins, Chu Berry, Lester Young, Dexter Gordon

Piano:

James P. Johnson, Fats Waller, Earl Hines, Teddy Wilson, Art Tatum, Errol Garner, Bud Powell, Dick Wellstood, Dave McKenna, Tommy Flanagan, Hank Jones

Drums:

Baby Dodds, Zutty Singleton, Gene Krupa, Joe Jones, Buddy Rich

Bands:

Count Basie (particularly, 1936-44); Duke Ellington (particularly, 1938-41)

For library purchase I can recommend the Time-Life Series currently available and the Smithsonian collections. Each has excellent pressing and packaging and excellent liner notes or booklet with each set. For Jazz musicians today who are playing the Classic Jazz Repertoire in the mainstream style I can recommend anything in the catalogues of Concord Jazz, Pablo Records, and Sackville Records.

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LISTENING IN:

A TEACHER-LIBRARIAN RESPONDS

PAT PARUNGAO, Killarney Secondary School (Vancouver)

In order to support the vocal jazz and band program, part of the Library Resource Centre budget has been allocated each year to purchasing records and cassettes directly from a record store. We now have a substantial number of sound recordings selected by the music teachers and teacher-librarian. Since the two music teachers have different teaching loads, one being primarily responsible for the band program, while the other has the vocal program, we have generally alternated the music teacher participating in the selection from year to year. Cassettes are circulated to students on overnight loan. This year music students were given a list of ten titles or artists with which they should become familiar. The students took the assignment seriously, borrowing many cassettes. They were pleasantly surprised to have an entertaining recorded quiz featuring the comedy of George Carlin as disc jockey. The long-range benefit from the music teachers' and students' point-of-view was that students began to recognize the music of famous artists on the radio. A problem for library staff was making sure that the cassettes were not scrambled through the security desensitizing machine. In spite of this small problem, however, we recommend this method of collection improvement as a way of getting music teachers more involved in working with the teacher-librarians.



*A Symphony of
Practical Ideas!*



BRINGING GREEK THEATRE TO LIFE

DELL CATHERALL, Teacher-Librarian, and Mrs. ROITMAN, Drama Teacher,
Delta Secondary School, Delta

Before her students became involved in interpreting a Greek play, Mrs. Roitman wanted them to have a 'feel' for the style of Greek theatre. Rather than teaching the history, staging and methodology of the Ancients, she chose to have them work on a unit that was cooperatively planned with the teacher-librarian.

As an introduction, the teacher-librarian showed her slides of Greece. Since the drama teacher had also been recently to Greece, the two led the class in a lively discussion of modern Greek life.

Students were then to divide into groups of four and choose one of these five topics:

- a) Costumes of the period (masks, shoes, etc.)
- b) Theatrical history of the Greek theatre
- c) Development of the physical structure of the Greek Theatre
(proscenium, skena, orchestra, etc.)
- d) Major Playwrights - Sophocles, Aeschylus, Euripides, Aristophanes
- e) The uses of the Chorus and its development

Each student was required to submit an individual two page summary of their findings and a bibliography of the resources consulted. A selective bibliography was prepared by the teacher-librarian. [An alternative would be a resource list providing the subject headings to cover playwrights, architecture, makeup, costumes, theatrical history, masks, the chorus, and classical literature. - Ed.]

Each group was responsible for an oral presentation to the rest of the class. The oral presentation could involve some theatrical device (ie. song, dance, play, etc.) Since this was an acting 11 course, an emphasis was placed on the group presentations, which ranged from dramatic re-enactments to the creating of a Greek theatre out of jellybeans, marshmallows, graham wafers, and smarties!

After the class presentations, the drama teacher with her students staged a passage from Antigone using the masks, togas, and props which were produced as a result of the assignment.



MUSIC 8 INSTRUMENT PROJECT

Developed by JUDY TOUZEAU, Music Teacher, and PAT PARUNGAO, Teacher - Librarian, Killarney Secondary School, Vancouver

This unit features a very structured question sheet which is easy to mark and which is designed to have students locate and take notes on information that will help them to understand the relationship between the four families of musical instruments. In advance of the unit students will have these prior experiences:

1. They will have listened to Leonard Bernstein's Guide to the Orchestra.
2. They will have completed an orientation to the library resource centre.

The teacher-librarian's responsibilities are relatively light:

1. The collection of materials is pulled and put on a reserve overnight loan trolley.
2. Additional materials are collected from other sources.
3. In the first period in the resource centre, the teacher-librarian instructs students in the use of indices and tables of contents, stresses the requirement to use several sources, and assists students to begin the search with an encyclopedia. There is no marking component for the teacher-librarian in this assignment, since in the fall months when this assignment is scheduled, the teacher-librarian is involved in many cooperative units. Judy Touzeau is also very willing to do all the marking, since the original assignment was revised to simplify the marking.

The music teacher's responsibility includes:

1. The evaluation of student projects.
2. The original introduction to the assignment while in the classroom.
3. Ensuring that all students select an instrument from each group for Part B.

The student assignment sheet follows: Part A - Identify the 4 families of instruments and list the members of those families. [The worksheet has four columns across and seven blank spaces down. - Editor]

PART B - Choose 1 instrument from each family and:

- a. Sketch the instrument and label.
- b. Write a description of the instrument.
- c. Tell how it produces a sound.
- d. Give the country it was invented in and, if possible, its inventor.
- e. Tell what ensemble it is part of: (band, orchestra, quartet) Or is it a solo instrument?
- f. BONUS: Define virtuoso and name a virtuoso player of the instrument.

NOTE*** A worksheet which gives blanks or squares in which to answer all of the questions in Part B is not included in order to save space.

PLAYGROUND ARCHITECTS

GERALD SOON, Teacher-Librarian, and KATHY MACKAY, Teacher,
Cougar Canyon Elementary School, Delta

As part of the new Social Studies curriculum, we planned a unit on the introduction of the school as a community, for Kathy's Grade 2 class.

The unit included Kathy's students interviewing teachers, students, the administration, the school secretaries, the janitor, and some of the many parent helpers that volunteer in the school. The Grade 2 students also took Polaroid pictures of the people that they interviewed. After being displayed in the main hall, the written interviews and the pictures were laminated and made into a booklet for the children to read at their leisure.

One section of the unit that was planned involved the children's analysis of the Primary Playground, and their designing of their "ideal" playground.

When Cougar Canyon Elementary was opened, the playground was one of the last areas to be developed. A number of schools in older, less populated areas of Delta had been closed and the playground equipment at those schools were brought to Cougar Canyon as a cost saving measure. The result is a conventional playground - swings, slides, and teeter-totters.

We began this section with an introduction to the job that architects perform. The teacher-librarian brought the school blueprints of the children's classroom in and the children discovered how physical settings could be drawn on paper.

The next session involved a tour of the playground and the difficulties an architect would have in arranging an interesting play area for young children (the playground in on a higher level than the school, with a large banked area.)

The third session involved a discussion of what types of equipment the children had seen on other playgrounds. After brainstorming, we classified what types of equipment could be used on a playground. The teacher-librarian then brought in various catalogues of playground equipment for the children to see.

At the fourth session, the teacher-librarian brought in the architect's design for the playground that Cougar Canyon was originally intended to have.

After some discussion about what would be nice to have, the children were given a blank outline of the playground area. They were instructed not to copy the ideas of the original architect, but to become the architect of the perfect playground for our school. The results were fabulous, and were posted outside the library for the entire school to see.

IMPRESSIONIST IMPRESSIONS

DELL CATHERALL, Teacher-librarian, and GABRIEL AILEY, Art Teacher,
Delta Secondary School, Delta

The objective of this single period Art 8 cooperatively planned lesson was to further expose students to the life and work of an artist belonging to the Impressionist School. Students were also required to pick out bibliographic information from an encyclopedia and single volume non-fiction book. (This section was evaluated by the teacher-librarian.)

The students chose a painting from the classroom collection, came to the library resource centre and received a 15 - 20 minute introduction which included a discussion of the quality of art reproduction in the various encyclopedias and the use of indexes to find information in the general art collection.

When the assignment was first given in October, approximately 1 1/2 periods were needed for completion. When another group worked on the assignment in late May, after a year of integrated library resource centre experience, all students were finished within 3/4 of an hour. The teacher and teacher-librarian were able to add another section that required a further appreciation of more paintings that the teacher-librarian had mounted for display.

IMPRESSIONIST IMPRESSIONS Art 8 Worksheet

1. Name of the artist you have chosen: _____
2. When was he born? _____ When did he die? _____
3. In what country did he live and paint most of his life? _____
4. What is the title of your painting? _____
5. Title of another painting by the artist: _____
6. Is this painting similar to the one you have chosen?
Circle: subject matter colour style
7. Which colour(s) does the artist seem to use most often?

8. Find a self-portrait of the artist.
Title: _____ Year painted _____
9. Find 5 interesting facts about the artist.
10. Sources:
 - a) Encyclopedia
Author's name (if there is one!) _____
Title of Article _____
Title of Encyclopedia _____
Copyright date _____ Volume Number _____ Page(s) _____
 - b) Non-fiction Book
Author's name _____
Title of Book _____
Place of Publication _____
Publisher _____ Copyright date _____

FOLK GUITAR

JUDY TOUZEAU, music teacher and PAT PARUNGAO, teacher-librarian, Killarney Secondary School, Vancouver

This unit was developed for beginning guitar students. It is designed to be used in the fall, after students have learned 6 or 7 guitar chords, have had hands-on experience picking and strumming, have played simple songs, and have had an orientation session in the library resource centre. The major goal of the unit is that students will gain background information on the instrument, well-known guitar players, the care of the guitar, and music designed for the instrument.

In preparation for this assignment it was necessary to secure additional materials from other library resource centres. The materials were put on overnight loan and kept on a reserve trolley for student use. The student worksheet was jointly planned, and the evaluation of the product was shared by the planning partners. The teacher-librarian marked the bibliography, which had to include 3 or more sources in order to receive the maximum marks possible.

The unit took 6 periods. During the first period, which was in the classroom, Judy Touzeau introduced the assignment and discussed the requirements at length, covering set-up of the product, title page, mark allocation, etc. In the first of four library resource centre periods, Pat Parungao gave a brief presentation to the whole class on how to use book features and key words to locate information, how to skim for information, and how to do the bibliography. Both teachers assisted individual students for the duration of the working periods. Back in the music classroom students spent the sixth period in polishing their projects and getting them into final form before handing them in to Judy Touzeau.

The student assignment sheet is as follows:

FOLK GUITAR 8 PROJECT

In your project please include:

- a) brief history of the guitar
- b) types of guitars
- c) styles of guitar players
- d) its role in history today
- e) list of well known guitar players (include different styles)
- f) how to care for your instrument
- g) how to select an instrument
- h) 5 songs with lyrics and chords
- i) labelled diagram of the guitar
- j) guitar notation, including guitar charts for (diagrams)

- | | |
|-----------------|-----------------|
| (1) D+, G+, A7+ | (2) A+, D+, E7+ |
| (3) G+, C+, D7+ | (4) E+, A+, B7+ |
| (5) A-, E- | (6) G+, F+, G7+ |

k) Discography - including Classical, Blues, Jazz, Country, Rock

l) Bibliography - Mark allocation:

Written material	30 points	(2 pages)
Title page	5 points	(separate page)
Bibliography	5 points	(separate page)
Discography	10 points	(separate page)

"NAME THE PAINTING" -- AN ART MINI CONTEST

LIZ AUSTROM, Teacher-Librarian,
Eric Hamber Secondary, Vancouver

Advertise this contest for all students in the school through the daily bulletin, through posters and through leaflets to be posted by teachers on classroom bulletin boards. Use a showcase in the main hall, if possible, as parents, visitors and all students are more likely to see it there than in the library resource centre.

Line the showcase with a classy fabric : black velvet, deep purple or creme satin, or red damask depending upon the colour tones of the artwork you select. These fabrics do not need to be the "real thing" as cheap substitutes are available and useable pieces of fabric may be found on remnant tables. Start collecting fabric - it can be used repeatedly and is easier to line showcases with than paper. Linings are cheap and attractive. Fake fur is interesting but needs to be used in combination with something else.

For the elementary school, select a famous painting with an attractive, colourful image and invite students to be creative in naming it. Cover up the title if it is given on the study print or book page and hang question marks around the item. (Light fishline makes an almost invisible hanger.) Post the prize and a sample entry form in the showcase. Ask the students to NAME THE PAINTING. Clear directions should send students to the library to pick up an entry form and to deposit it there when completed. Judges should include several teachers whom you admire for their creativity, and perhaps one of your parent volunteers. Later you can

post the winning title and the artist's original title in the showcase. It extends the value of the contest if you also post a brief statement of the history of the painting and the name of the artist.

In the secondary school, ask students to IDENTIFY THE PAINTERS AND THE TIME-PERIODS OF THESE PAINTINGS and you will find the art teachers more interested in the contest. Try running the contest over a week, and adding one painting to the display each day. An interesting focusing technique is to have five frames set up in the display case and to gradually fill them with images. Try borrowing frames from a store or second-hand dealer, or even advertise among your staff and parents. Select really unusual images, a variety of painting styles and a range of time periods. Hieronymous Bosch and Picasso should definitely be included.

Student prizes might include a set of pencil crayons or felt nib pens or an art book. Stores in the area can be approached for a contribution, particularly if the contest is associated with a special week in the community. Another possibility if funds are low is to visit one of the large chains which feature remainder books. Art books are frequently found at bargain basement prices. Wonderful prizes can be collected well in advance of the contest.

If you involve your art teacher or an artistic staff member in this project, you will find it a great help. If you both get enthusiastic over working together on this small project and if student response is positive, it might even lead to a teacher working with you on a more educationally-based cooperatively planned art assignment. Sometimes beginning at the fringe of curriculum can lead to the centre!

POTTERY: A CULTURAL APPROACH

By RAY MIDTDAL, art teacher, and
PAT PARUNGAO, teacher-librarian, at
Killarney Secondary, Vancouver.

The purposes of this stations assignment are (1) to increase understanding and appreciation of the ceramic process and ceramic design of a variety of cultures and religions, and (2) to increase awareness of how ceramics are used, including industrial uses. The stations approach was selected because with it all students are exposed to all of the processes the teachers have identified as significant. Therefore the minimum expectation for students is that they will attempt all stations.

Most of the 34 stations have one item, but several have two or more and ask students to make comparisons. There are many magazine stations using Ceramics Monthly. Since these magazine issues will be used in succeeding years, they are stored with the materials for the stations and are not circulated to students during the year. Most of the stations have one main question to be answered in them, but some have multi-segmented questions. Skills in using materials are built into the question and it is assumed that if students have found the correct information, then they have mastered the skill of use of index, etc. For most questions, students must find their own search avenue. For some, key words are underlined. For a few, specific directions are given if the material is difficult to use; for example, if there are no page numbers or index. In this case, the most frequent clue given is a plate number.

The introduction to the unit is done in the art classroom with a lesson using the kit entitled Discovering Pottery. At the beginning of the

four library periods the teacher-librarian instructs in the use of key words, table of contents, and index in approaching a search. She also covers skimming for information and the use of equipment as necessary. The art teacher may at this point re-emphasize using the illustrations to get ideas for their subsequent project. The rest of that period and the three following periods are spent in the library answering questions from a variety of audio-visual, periodical and print stations. One sample question is: "Name three different functions of West African pottery" from the book Made in West Africa. Other samples are not given because collections in pottery and ceramics vary so greatly that it is easier to pull a collection, decide on the cultures, techniques, etc., and develop your question sets from those materials, than to begin from someone else's stations.

The art teacher's responsibility is to introduce the purpose and objectives of the unit, to mark the product, and to followup with a practical pottery-making assignment. The teacher-librarian's responsibility is to organize the stations, to prepare the assignment sheets, and to instruct for skills. Both have an equal responsibility in deciding on the materials to be used, developing the questions, and working with the students each period.

On completion, students evaluate the stations assignment, a procedure which frequently gives valuable information about whether or not the level was appropriate. In this case reaction is generally positive.

A very positive feature of this unit is that it fits in very well with the new secondary art curriculum in that it incorporates an examination of techniques related to an art form, and it looks at cultural perspectives on the art form.

THEMATIC APPROACHES TO ART IN THE LIBRARY RESOURCE CENTRE

ALWYNN POLLARD, Teacher-Librarian,
Lord Byng Secondary School, Vancouver

Art teacher Tony Albang is one of the most frequent users of the resource centre at Lord Byng. Teacher-librarian Alwynn Pollard describes him as open-minded, flexible and willing to take suggestions and try new things. Since the new art curriculum came into effect, Alwynn and Tony have developed a number of units together from grades 8 to 12.

From a teacher-librarian's point of view, all units afford the opportunity to reinforce the use of the card catalogue and subject headings, to extend the skill of focusing a search either by narrowing or widening topics, and to introduce specialized reference materials as appropriate. Of great importance to transfer of learning is the fact that students are required to apply these skills in a subject outside the academic area commonly regarded as being appropriate to "research".

Tony has been impressed by the improved quality of art assignments after allowing students a few periods to research in the library. A wider variety of ideas, experimentation, and finishing expertise has resulted; the quality of projects has been superior to assignments from previous years.

Sample assignments which have been used successfully include those listed below. It should be noted that since Tony's classes are all multi-graded, the units described are designated only as junior or senior.

CLASSIC CAR INK DRAWING

In preparation for the creation of a coloured ink drawing of a classic car, junior art students come to the resource centre, look at pictures of classic cars, and make thumbnail sketches of several different cars. There is no circulation of these books as all sketching must take place in the library. Students in need of more time are encouraged to come in on their own time to sketch. A coloured ink drawing is then completed in the art room.

SPORTS POSTER

As in the classic car assignment, the teacher-librarian borrows additional materials from other libraries to ensure a wide variety of materials for art students to use. Sketches of dramatic moments in sport are made in the library. Senior art students then take their sketches back to the classroom to prepare a silkscreen print in four to five colours.

CARTOONS AND CARICATURES

Junior students examine the resource centre's materials for various styles and techniques, again record in sketch format, and return to the classroom to draw their own cartoon character, strip or caricature.

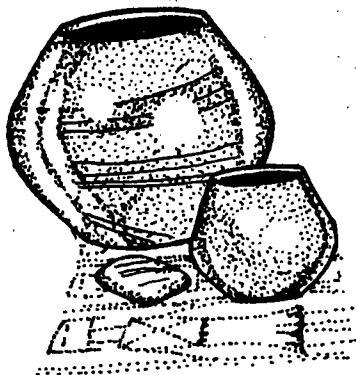
POTTERY

Alwynn finds it necessary to borrow books from other libraries for this introductory assignment for junior art students. Students search in the books for ideas of different types of hand-built pottery, different techniques for hand-making pottery, and various decorative finishes that can be used. Sketches of a minimum of eight different designs must be made in students' books. Ideas from these sketches are then incorporated in the students' own pottery. Finished pieces of pottery are

displayed in the resource centre show case.

MASKS

The same process is used to examine masks from every culture possible in order to improve the papier mache masks that junior students make. As well as obvious examples like Northwest Coast Indians masks, less obvious examples like hockey goalies' masks and Hallowe'en masks can be used effectively.

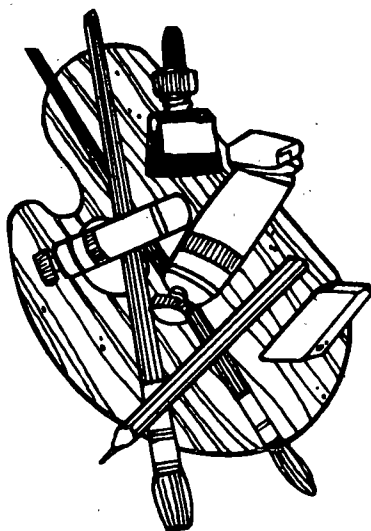


SOAPSTONE CARVING

Junior students look at photographs and drawings of animals, make sketches, then complete their own carving in the art classroom. Decisions must be made about the pose of the animal so that unsupported pieces of soapstone are not a problem and so that undefined masses do not obscure the form of the animal. Designs must be worked out on paper before carving begins.

NOTEPAPER

Senior students look for nature themes to use in notepaper designs. Plants and shells have been used very successfully, but resource centre materials provide students with a multitude of other design possibilities. The photography section is as useful as the biology section for this assignment.



As can be seen, the assignments all follow a similar pattern in that visits to the resource centre become a substitute for the field trip which provides opportunities for drawing from real life. Most artists use the sketch-book technique to accumulate ideas which they later use. The strong emphasis on this technique which results from so many practical applications is a major strength of the program that Alwynn and Tony have developed together.

BOOK ILLUSTRATORS

From: Creating Programs for the Gifted, by Corrinne P. Clendening and Ruth Ann Davies. New York: Bowker, 1980.

Book Illustrators and Their Art (page 238-247). This model unit is designed for grade 6 students and is a humanities interdisciplinary unit. Its stated goal is "to provide a culminating experience that will quicken student awareness of and interest in book illustrators and their art." It includes objectives, ties teaching procedures to specific well-known illustrators, and identifies a wide range of print and non-print materials for each illustrator selected. It does not deal with evaluation procedures in connection with this specific assignment, but the book appendices include well designed checklists, etc. that can be adapted.

*NOTE: This book is a storehouse of ideas waiting to be adapted to our curriculum. Although many of the units are focused around American history, values, and culture, they can be translated for Canadian use quite easily. Some units, particularly the elementary ones, need little change. Some will need only the addition of Canadian materials to balance them, while for others only the key idea will be usable. The same unit is also among those offered in The School Library Media Program; Instructional Force for Excellence, by Ruth Ann Davies, 1979 edition. As is the case with utilizing most ideas from other sources, it is best if the unit is not taken wholly and incorporated without change, rather it is advisable to share the unit with a teacher, then work together to revamp it so that it fits the needs of the students and serves the goals of the curriculum.

NOTES FOR RECORD BORROWERS



PLEASE

- Transport records carefully making sure no heavy objects are placed on top of them.
- Keep records away from direct sunlight or other sources of heat.
- Before playing, check phonograph needle for wear.
- Avoid dropping arm of phonograph on record or jarring turntable.
- Handle record only by its edges and replace in album cover after playing.

THANK YOU

(insert library name
and info here)

"NAME THAT TUNE" WEEK



Alwynn Pollard, Teacher-Librarian
Lord Byng Secondary School, Vancouver

Alwynn has worked with music teacher Dave Burger on a coordinated approach to public relations. Dave's goal was to publicize the upcoming "Nights of Music" when his students would be performing for parents and fellow students. Alwynn wished to advertise the music books in the library resource centre collection. Together they devised a week-long contest which focused attention on music and resources for music.

The advertising included visual display and public address notices. Displays featured life-size drawings of instruments in black and white outlines and large twisted letters spelling out

LOOK OF MUSIC

and

SOUND OF MUSIC

in red and black. Signs were hung throughout the school, while displays of old instruments and interesting library books and other materials were placed in showcases available throughout the school.

The P. A. announcements focused on the contest, on the "Nights of Music" performance, and on materials available in the library. Using a somewhat unusual instrument, Dave recorded five very easily recognized musical selections onto cassette. Each morning a selection was played

and students were invited to "Name that tune". "Mary Had a Little Lamb" and "Jingle Bells" were two of the five songs used, all of which could be identified by even the most unmusical of students. Since the aim was to involve as many students as possible in the contest, it was decided that there would be many "winners", even if they did not all receive prizes. As an extra help the sheet music, without title, was posted in the cafeteria after the song was played in the morning. Contest entry forms were returned to an entry box in the library.

The contest culminated in the library at noon hour on Friday. The contest rules stated that in order to win a prize, contestants must have correctly identified all five selections and must be in the library when the draw for winners took place. The jazz band played several snappy selections to start the event and the draw commenced. Prizes with a musical theme had been secured and included such items as brooches and lapel pins, pens, notepaper with musical notes or instruments, etc. Alwynn was astounded by the variety of small items which have a musical theme. Students were permitted to choose their prize from those still remaining when their name was drawn.

Dave and Alwynn felt the week was successful in promoting the concert and music materials with music and non-music students throughout the school. Two adaptations of the week's program have been identified. One is to attempt to secure donated prizes from music stores in the area. The other is to have music students complete a materials-based assignment in the resource centre on some aspect of music. This would add an educational component which would affect those students enrolled in the music program. The music teacher is excited by this prospect!

SECONDARY ART GUIDE 8 - 12 CURRICULUM GUIDE AND CONTENT RESOURCES

LIZ AUSTRUM (reprinted and revised with permission from Media Messages, the newsletter of the Vancouver Teacher-Librarians' Assn.

The secondary art curriculum published two years ago is full of opportunities for art teachers and teacher-librarians to work together. A complete implementation of the program demands a substantial amount of art history and the development of critical thinking skills. Now is the time for the teacher-librarian to evaluate the curriculum guide, match its goals and suggestions to the collection, and propose some approaches to art teachers.

I found the scope and sequence chart which comes with the guide interesting but strangely lacking. It needs to be expanded to specify the skills necessary to achieve the goals and general learning objectives of the scope and sequence.

The excellent curriculum guide is essentially divided into sections such as ceramics, design, developments, criticism, applications, and vocabulary. Within each subsection there are basic and advanced groupings, but no grade levels are specified. The developments and criticism subsections are particularly good areas for cooperatively planned units, although the imagery and vocabulary subsections can also be utilized.

In the fall of 1984 I attended a workshop which was sponsored by the VSB on the new art curriculum. There I discovered that art educators and theorists recommend approaching the teaching of critical thinking just

the way Neil Prinsen and I had already attempted in our units at Killarney Secondary School.

Kit Grauer, Richmond Art Coordinator, presented Burke Feldman's theory that the critical process involves the student moving through the following steps:

1. Description
 - of what the student sees
 - of the historical background of the art work
 - of the obvious symbolism
2. Formal analysis
 - of the subtle qualities of the work
 - of the techniques used
 - using appropriate vocabulary
3. Interpretation
 - moving into opinion
 - in the feeling aroused in the viewer
 - has no right or wrong answer
4. Judgement
 - a decision based on reason, criteria, etc.

Feldman has stated that the criteria involved in the judgement step are of three types:

1. Formalist - is the picture pretty?
2. Expressiveness - does it communicate?
3. Instrumentalist - does it serve the purpose of the artist?

If we can incorporate this process of developing critical thinking in our art units, then the implementation of the new art curriculum will be inextricably tied to resource use. The library art collection will be vital to the success of the art program. In addition, working with art is incredibly stimulating and a welcome change from notetaking skills, use of encyclopedia indexes, etc.

FINE ARTS CARRELS

LYNN CONNELL of Weir Elementary in Vancouver has a standing carrel in the library resource centre where each month a musician of the month is featured. The musician is selected from among those with a birthday in that month. The music teacher suggested this approach and it has been very effective. The carrel has a large music stave with the words "This month's NOTEWORTHY musician is...." written across it. An example is January, Beethoven month, which has cartoons of Schroeder over the piano, recordings of Beethoven's works and a cassette tape player, pictures of Beethoven, and appropriate reference materials. Small groups of students use this carrel to complete mini-research questions.

RITA OURUM at Waverley in Vancouver reserves a study carrel and displays a postcard of a famous painting or other work of art, or the portrait of a famous painter in a frame-a-print. The teacher who requested this carrel be set up and Rita have developed some thought-provoking questions. Students come individually or in small groups to the library resource centre to answer the questions.

The following idea was described in casual conversation by a teacher - librarian at the BCTLA conference held in Prince George a few years ago. Her name is unknown, but if you recognize this as your idea, please write a letter to the editor and we

will credit you in the next issue. Stagecraft 12 classes were assigned the task of designing a stage setting for a particular play. The space to be used was exactly the size of the interior of a carrel. A sign was to be made to sit on the shelf of the carrel, indicating the play, the playwright, the scene, the characters, etc. To assist the students with the assignments, the teacher-librarian pulled a collection of books and magazines on theatre and design, and introduced the students to reference books on the theatre, including Play Index. When the assignments were completed, they were displayed in the library resource centre for an open house for the parents and the community. Since the carrels were located near the circulation desk it was also possible to leave the set designs in the carrels for a week for students to see. The drama teacher thought that the assignment was a good means of attracting students for the following year.



DID YOU KNOW?

That Contemporary Literary Criticism (Gale) includes extensive reviews of rock musicians as authors beginning with Volume 17? Do your music teachers know it? Or your English teachers? Rock is a great means of getting reluctant poetry readers into studying verse. Using this one feature can teach kids how to use CLC!!!



Professional Reading

THE FINE ARTS IN THE LIBRARY

Benthul, Herman F. "Reading and the arts - a reciprocal relationship." Curriculum Review, Volume 20, Number 5 (November 1981) pp. 445-448.

"Both art and music activities provide occasions for reading, offer unusual reading topics, and refine reading skills."

Cowen, John E., ed. Teaching Reading Through the Arts. Newark, DE : International Reading Association, 1983. 118 p.

"emphasizes the practical techniques teachers may use in motivating reading, expanding vocabulary, developing thinking processes, and promoting critical and creative reading"

Cullinan, Bernice E. Literature and the Child. New York : Harcourt Brace Jovanovich, 1981. 594 p.

"art in picture books" and "the child's aesthetic world", two sections in this book would provide background and teaching ideas.

Cunningham, Pat. "Drawing them into reading." The Reading Teacher, Volume 35, Number 8 (May 1982) pp. 960-962.

"'How to draw books' should help teachers to draw on the strengths of children and draw them into reading."

Forgan, Harry W. Read All About It! using interests and hobbies to motivate young readers. Santa Monica, CA : Goodyear, 1977. 182 p.

Reading activities for special interest areas such as animals, sports, arts and crafts, magic ...

Fortson, Laura R. "Integration through the arts" in Integrating the Language Arts in the Elementary School. Urbana, IL : National Council of Teachers of English, 1983. pp. 133-148.

"combining language arts activities with music and art makes possible a variety of ways to develop important skills, abilities and appreciations in children"

Frost, Joan. Art, Books and Children : art activities based on children's literature. Omaha, NE : Special Literature Press, 1984. 82 p.

"This 'how-to' resource introduces fifteen popular stories and presents corresponding art activities."

Graham, Terry. Let Loose on Mother Goose : activities to teach math, science, art, music, life skills and language development. Nashville, TN : Incentive Publications, 1982. 95 p.

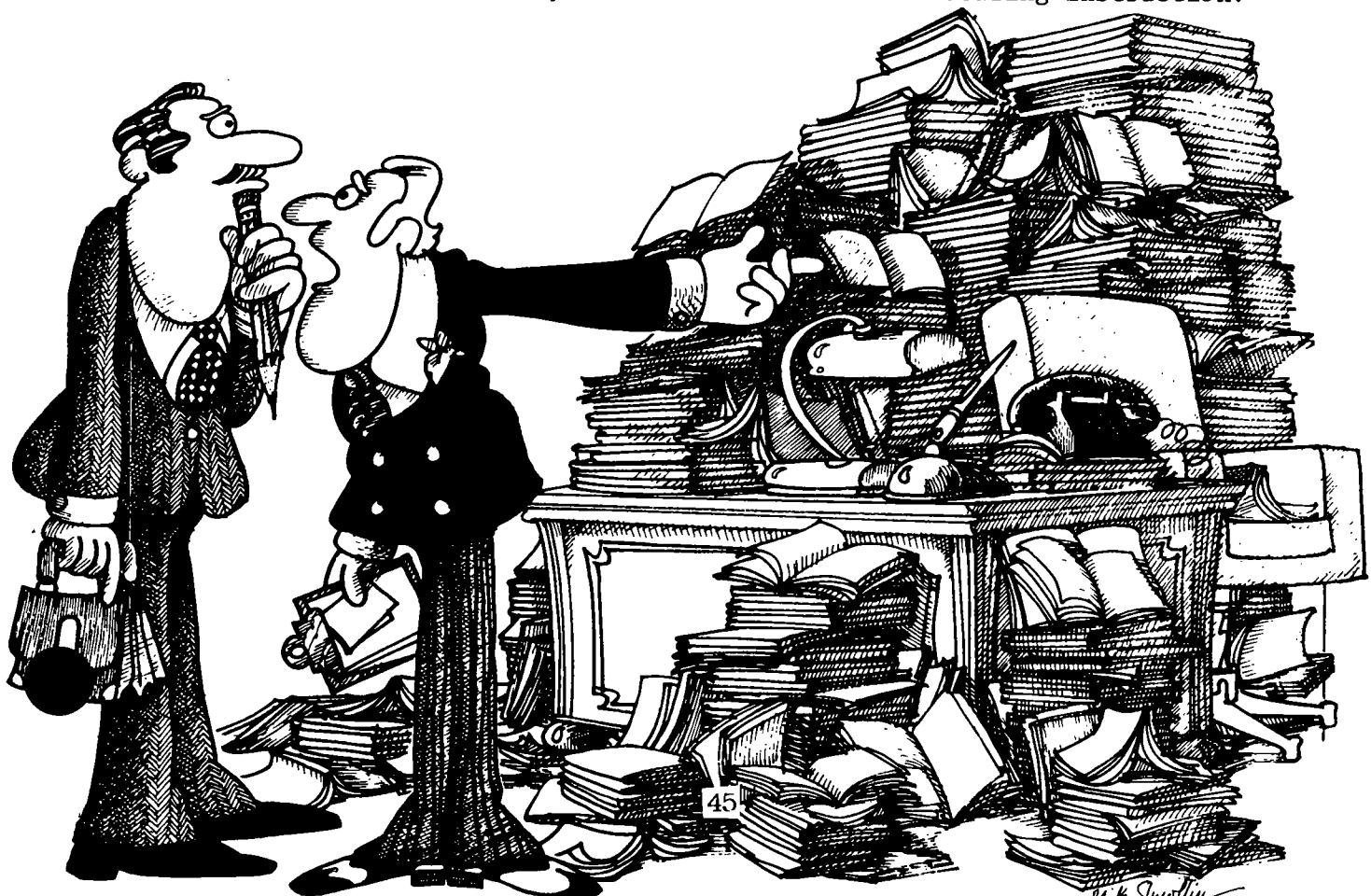
Hansen-Krening, Nancy. Competency and Creativity in Language Arts : a multiethnic focus. Reading, MA : Addison-Wesley, 1979. 230 p.

"model lessons use sensory awareness, music, art, drama, movement, and literature to stimulate the development of basic skills in listening, speaking, nonverbal communication, and writing."

Jansson, Deborah, and Theresa Schillereff. "Reinforcing remedial readers through art activities." The Reading Teacher, Volume 33, Number 5 (February 1980) pp. 548-51. includes activities which combine art, music and reading.

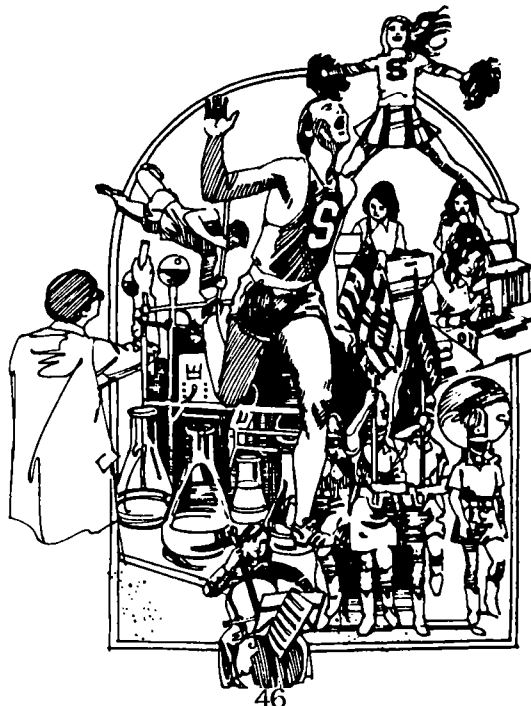
- Kimball, Judith A. Children's Caravan : a reading activities idea book for use with children. Phoenix, AZ : Oryx Press, 1983. 75 p.
 "Using theatrics to bring books to life" is just one of the chapters in the handbook on conducting reading programs for children.
- List, Lynne K. Music, Art, and Drama Experiences for the Elementary Curriculum. New York : Teachers College Press, 1982. 206 p.
 Specific games, crafts and projects in the arts are applied to the improvement of skills in the basic elementary subject areas - such as reading.
- McDonald, Bruce, and others. Basic Language Skills Through Films : an instructional program for secondary students. Littleton, CO : Libraries Unlimited, 1983. 313 p.
 "The 166 films in this book provide the student with basic information in Writing Skills, Persuasion, Refining the Message, Reading Comprehension (SAT Skills) and Research Skills"
- Miccinati, Jeannette, and Stephen Phelps. "Classroom drama from children's literature : from the page to the stage." The Reading Teacher, Volume 34, Number 3 (December 1980) pp. 269-272.
 "classroom drama motivates children to read and to find a story for dramatization"
- Miccinati, Jeannette Louise; Judith B. Sanford; Gene Hepner. "Teaching reading through the arts : an annotated bibliography." The Reading Teacher, Volume 36, Number 4 (January 1983) pp. 412-417.
 lists some current reports of projects which have found that the use of various arts encourages children to learn to read
- Newsom, Sarah D. "Rock 'n roll 'n reading." The Journal of Reading, Volume 22, Number 8 (May 1979) pp. 726-30.
 "discusses the use of lyrics from contemporary songs for remediating teenage reading problems."
- Paulin, Mary Ann. Creative Uses of Children's Literature. Hamden, CT : Library Professional Publications, 1982. 730 p.
 A resourcebook which incorporates art, music, poetry, puppetry and creative dramatics into literature and media programs for elementary school children.
- Peragallo, Anne M. "Incorporating reading skills into art lessons" Art Education, Volume 34, Number 4 (July 1981) pp. 31-35.
 suggests activities for incorporating reading skills activities into planned units of art instruction.
- Piercey, Dorothy. "Art, music and theatre." Chapter 9 in her Reading Activities in Content Areas : a ideabook for middle and secondary schools. 2nd ed. Boston : Allyn and Bacon, 1982. pp. 247-271.
 teaching strategies in chapters 1 and 2 are put into practice in these activities for learning content through language
- Rohrlick, Paula. Exploring the Arts : films and video programs for young viewers. New York : R.R. Bowker, 1982.
 "Over 500 films and videotapes on the visual, literary and performing arts are described and evaluated."

- Schuman, Jo Miles. Art From Many Hands : multicultural art projects for home and school. Englewood Cliffs, NJ : Prentice-Hall, 1981. 251 p.
A guide to arts and crafts from many cultures, with step-by-step detailed instructions as well as some historical background and interesting sidelights.
- Smith, Carl B. "Add a measure of music and drama to reading." Early Years, Volume 11, Number 3 (November 1980) pp. 24-26, 106.
the author's unit on "The Princess who wouldn't laugh" demonstrates the use of music and drama to involve children in the theme of the story.
- Tanner, Michael. "Artistic reading : comprehension with a flair." Art Education, Volume 34, Number 4 (July 1981) pp. 17-23.
"Tanner asks art teachers to consider integrating reading tasks into their art assignments in order to enrich the learning of reading skills and of art."
- Tanner, Michael L. "Reading and music : let the concert begin." Music Educators Journal, Volume 70, Number 4 (December 1983) pp. 40.
focuses on what reading can do for the music class, especially at the secondary level.
- Thomas, Ellen Lamar and H. Alan Robinson. "Music" and "Fine arts" chapters 16 and 17 in their Improving Reading in Every Class : a sourcebook for teachers. 3rd ed. Boston : Allyn and Bacon, 1982. pp. 395-402, pp. 402-409.
- Tucker, Albert. "Music and the teaching of reading : a review of the literature." Reading Improvement, Volume 18, Number 1 (Spring 1981) pp. 14-19.
"Using music as a tool for the teaching of reading not only secures music in the curriculum, but may enhance the outcomes of reading instruction."



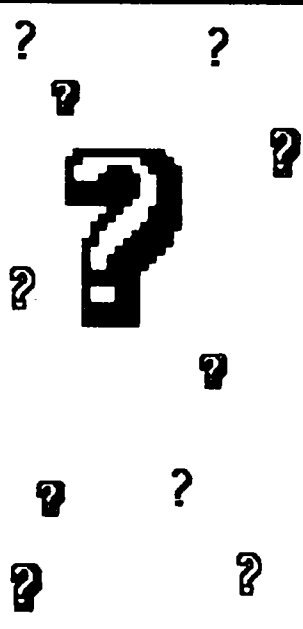
THE SPORTING SIDE OF READING

- Gentile, Lance M. Using Sports and Physical Education to Strengthen Reading Skills. Newark, DE : International Reading Association, 1980. 82 p.
- Gentile, Lance. Using Sports For Reading and Writing Activities : middle and high school years. (a Fun with reading book) Phoenix, AZ : Oryx Press, 1983. 203 p.
- Green, Harriet Hope and Sue Gillespie Martin. Research Workout : creative training in research skills. Carthage, IL : Good Apple, 1984. 142 p.
- McDougal, Barbara. The Research Book of Sports and Cars. 2nd ed. O'Fallon, MO : Book Lures, 1983. 30 p.
- Maring, G.H. and R. Ritson. "Reading improvement in the gymnasium." Journal of Reading, Volume 24, Number 1 (October 1980) pp. 27-31.
- Parrish, B. "Reading practices and possibilities in physical education." Journal of Physical Education, Recreation and Dance, Volume 55, Number 3 (March 1984) pp. 73-77.
- Thomas, Carol H. Sports Splash : a handbook of reading activities for use with children. (A Fun with reading book) Phoenix, AZ : Oryx Press, 1983. 109 p.
- Thomas, Ellen Lamar and H. Alan Robinson. "Physical education" chapter 18 in their Improving Reading in Every Class : a sourcebook for teachers. 3rd ed. Boston : Allyn and Bacon, 1982. pp. 411-416.

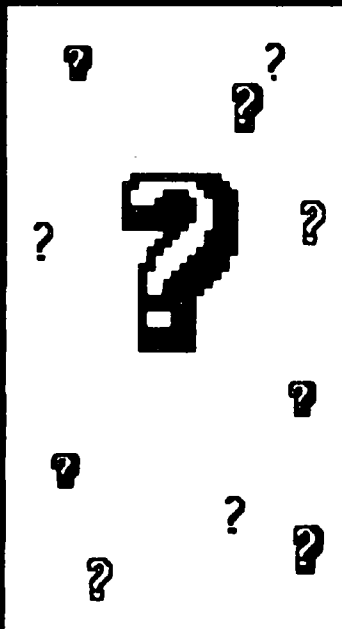


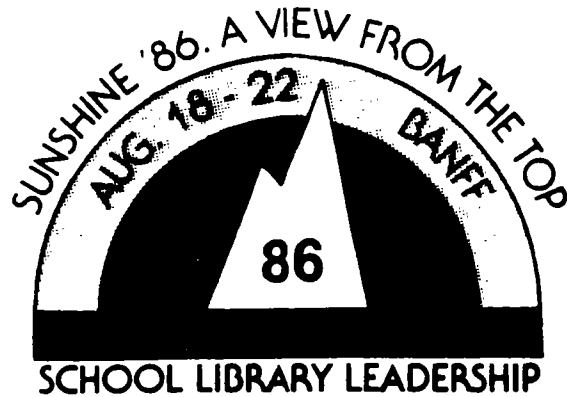
Professional Reading
prepared by
Lynda Dunbar,
Vancouver School Board

**THE BCTLA 1985 - 86
WORKING & LEARNING CONDITIONS
SURVEY FORMS ARE DUE IN
EARLY OCTOBER, 1985**



**ASK YOUR
CHAPTER
COUNCILOR
ABOUT
THE FORM**





AN INTENSIVE PROFESSIONAL DEVELOPMENT EXPERIENCE FOR EDUCATIONAL
LEADERS CONCERNED WITH SCHOOL LIBRARY PROGRAMS

LEADERSHIP is the focus for this five day seminar. Sunshine Village, located high in the Canadian Rockies, Banff National Park, provides a spectacular setting. The program will be conducted by a team from Ontario Institute for Studies in Education/University of Western Ontario EDUCATIONAL LEADERSHIP CENTRE, and will be headed by Gene Burdenuk, noted school library educator. Ken Jesse, Superintendent of the Red Deer (Alberta) Public Schools and 1985 recipient of the Canadian School Library Association Distinguished Administrator Award, will be keynote speaker.

Audience

The program is intended for school library educators, consultants, supervisors and executive members of school library associations. School or district level administrators responsible for school library programs will also find this a worthwhile opportunity.

Registration and Cost

Registration and program approximately \$295.00.
Accommodation and meals from \$260 (triple) to \$500 (single).
The program will begin 9:00 a.m. Monday, August 18, 1986 so plan to arrive by the evening of August 17, 1986.
Extra days before and after the seminar may be arranged with Sunshine Village at the conference rate.

Application and Registration

Sunshine '86 is open to 75 participants. Registration forms will be available January 1986. Please indicate your interest in receiving further information by completing and returning this form to Ray Schmidt, Strathcona County Board of Education, Learning Resources Service Centre, 2001 Sherwood Drive, Sherwood Park, Alberta T8A 3W7 (403) 464-8234.

NAME: _____
POSITION: _____
ADDRESS: _____
TELEPHONE: _____

Mail to:
Ray Schmidt
Learning Resources Service
Centre
Strathcona County Board of
Education
2001 Sherwood Drive
Sherwood Park, Alberta
T8A 3W7 (403) 464-8234

WHAT MAKES AN EFFECTIVE SCHOOL LIBRARY PROGRAM?

AS OUTLINED IN A GROUP BRAINSTORMING SESSION AT THE BCTLA SPRING COUNCIL MEETING

Compiled by LIZ AUSTROM from recorders' sheets

DEFINITION OF AN EFFECTIVE PROGRAM:

1. An effective program is structured so that the program continues after the teacher-librarian leaves the school. For example:
 - * school-based information and study skills continue to be taught.
 - * units which were planned and taught are recorded so others can use them in future years.
 - * there is time for the new teacher-librarian to met with the one leaving.
2. It may be a loosely knit program due to differing teaching styles but it should be organized around the educational objectives of the school and should be structured to provide students with the resource-based experiences and skills that they require in order to become successful information users in their future lives. It features:
 - * established criteria for learning such as a formal research and study skills continuum in order to ensure some consistency in the experiences of individual students.
 - * a library resource centre policy statement of goals and objectives which has been developed or ratified by the entire staff so that everyone has the same expectations and understandings of the role of the teacher-librarian in the school program.
 - * flexible scheduling of the library resource centre facility to permit planning between the professional staff for the most effective way of using the facility to achieve educational goals.
 - * the involvement of all subject areas and grade levels.

AN EFFECTIVE PROGRAM REQUIRES

1. Commitment of the principal, teachers, and teacher-librarian to jointly develop school-based goals and objectives which emphasize research and study skills development for all children.
2. An understanding by the teacher-librarian of his or her role in the achievement of these goals and objectives.
3. Willingness on the part of staff to work as a team to ensure that students are given the instruction necessary to learn the skills and opportunities to practice them. Professional trust is a vital part of the attitudes vital to cooperative planning and teaching.
4. Willingness of the team to evaluate programs and student achievement and to revise programs to make them more effective.
5. The organization of resources to a standard sufficient to ensure:
 - * that effective access to and use of resources is part of the expectation of the school staff.
 - * that independent use of the collection is possible for students after appropriate instruction has been given.

6. Communication of:

- * goals and objectives to staff, students, parents and the wider community.
- * successes to everyone who will listen.
- * small problems to appropriate individuals so that they can be addressed before they become large ones.

PROFESSIONAL PERSONNEL COMPONENTS, WITH IDEAS ABOUT WHAT THEY CAN DO TO OPTIMIZE SUCCESS

1. The administration:

- * meets regularly with the teacher-librarian to discuss programs.
- * encourages teachers to mention library use in their daybook plans.
- * asks new teachers how they will involve the teacher-librarian and library resources in their instructional program
- * ensures, as much as is possible within the limits of his/her authority, that sufficient clerical support is provided.
- * provides time on staff meeting agendas for the teacher - librarian to present areas of interest or concern to the whole staff.
- * ensures that teachers and teacher-librarian have time to plan together
- * visits the library resource centre regularly and expresses interest in what students are accomplishing there.
- * provides the teacher-librarian with copies of the teachers' previews, if they are used in the school.
- * expresses approval of the concept of the library resource centre as an active centre of learning, rather than as a quiet study hall.

2. The Teacher-Librarian:

- * is professionally committed, positive, enthusiastic, approachable, "available", flexible, energetic, dynamic, a little zany, strong-minded, diplomatic, persistent, intelligent, and above all, cooperative.
- * believes in the consensus approach to problem solving, rather than more authoritarian methods, but has enough back-bone to ensure that essential principles or factors are not compromised in the search for agreement.
- * believes in an innovative, pro-active program which is oriented to educational goals rather than traditional service goals.
- * is willing to take risks, to share successes and failures.
- * assesses both perceived and real needs and deals with each type realistically.
- * recognizes that needs vary from student to student, from teacher to teacher, and that all should be considered.
- * sets priorities and focuses on the most important ones.
- * establishes both long term and short term goals, then translates these goals into specific objectives.
- * works from the positive assumption that all teachers want the very best for their students, and attempts to persuade teachers that "the best" includes the effective use of resources. In the secondary situation, the skills that students will need when they go on to university and have a great deal with the complexities of a library like UBC's makes a persuasive argument.
- * makes time to plan with teachers a very high priority, and is willing

to plan at a variety of locations.

- * is a visible participant in the life of the school. If there is time for nothing else, planning in the staff room does keep the teacher-librarian visible. Participation in staff functions like socials is a necessity.
- * visits classrooms for a wide variety of purposes; for example, to judge debates or adjudicate skits, to present materials, to introduce a subsequent library assignment, etc.
- * identifies staff who are effective library users and utilizes their expertise and commitment as catalysts to encourage others to take part in the program.
- * identifies staff not using the library resource centre effectively and develops strategies to involve them. Teachers who teach to objectives are good planning partners with whom to begin.
- * understands that teachers may have had past negative experiences with the library and approaches them in several different ways in order to secure their participation.
- * fosters a library resource centre atmosphere which is warm and supportive, innovative and exciting, but which has learning as its central focus.
- * teaches effectively and shares ideas and strategies with others.
- * adjusts approaches so that teachers who use a wide variety of teaching styles are comfortable in a cooperatively developed unit.
- * stresses the three I's: inquiry, independent study and individualization.
- * willingly shares in the evaluation of student products, as well as in the evaluation of the unit.
- * utilizes both paid and volunteer assistance effectively in order to secure as much teaching time as possible from the pressures of organizational duties.
- * views the communications role of the teacher-librarian as essential in building a network of support for the teacher-librarian.
- * encourages student use and ownership of the library resource centre by staging special events in the facility; for example, theme weeks, contests, displays of student work, author days, etc.
- * solicits feedback from the staff and incorporates valid suggestions into future activities or operations.
- * provides positive reinforcement to whoever works in the library resource centre or with the teacher-librarian. Praise is great but sometimes food is necessary! With library clubs, parties are very good for maintaining involvement, humanizing relationships, and rewarding commitment.
- * attends grade level or subject area meetings, giving input while becoming more aware of staff needs and opinions.
- * involves as many people as possible in library related activities in order to build "ownership".
- * talks to parents, volunteers and students and builds a resource file of individuals who have interesting school experiences or hobbies that could be shared within the school.
- * limits resource centre closures to times when they will have few if any negative effects on classroom programs.
- * participates in district level committees.
- * approaches the use of new technology with realistic attitudes, willingness to experiment, and readiness to change or adapt!

3. The Subject or Grade Teacher:

- * communicates needs to the teacher-librarian.
- * views skills as being as important as subject content.
- * when talking to students, refers to the teacher-librarian by name or as the "teacher-librarian", therefore reinforcing the teacher aspect.
- * plans resource-based units incorporating appropriate skills at each grade level.
- * works to ensure that a comprehensive program of research and study skills is achieved.
- * participates in the evaluation of the library resource program.
- * understands the importance of lead time to effective planning, and to securing materials on inter-library loan from other schools, etc.
- * is willing to modify assignments to meet the existing materials, so that student success is possible.
- * shares student products with the teacher-librarian; for example, by setting up displays in the library, or by having the teacher - librarian catalogue and add some of the students' work to the library collection. This latter action has the positive spinoff of adding to student ownership of the library resource centre. Some useful additions include student-produced poetry collections, posters, and realia display items, and jackdaw-format collections of information on a topic.

4. District Staff:

- * promotes recognition of successful programs and innovations via communication with the elected Board, newspapers, newsletters to parents, via local professional development programs, etc.
- * offers facilitating assistance such as release time for special project planning, or special production services like lamination of unit materials.
- * requests the involvement of teacher-librarians on district level committees because of their curricular coordination role within the school.

SUPPORT STAFF: AND HOW THEY CAN HELP IN THE ACHIEVEMENT OF OVERALL GOALS AND OBJECTIVES.

1. Clerical staff:

- * frees the teacher-librarian to be an educator.
- * can assist with some marking and record-keeping in connection with cooperatively planned and taught assignments.
- * can assist teachers by taking some of the load of typing for units involving the teacher-librarian. This can become a "sales feature" for cooperative planning.

2. Parent Volunteers:

- * can be invaluable as messengers to the larger public about what is actually happening in school library resource centres and in the school as a whole.
- * can be a sounding board for evaluating the library resource centre impact on kids, what facets would be interesting for other parents to hear about via the newsletter, etc.
- * bring a variety of backgrounds and abilities which are not only useful to the program but which enrich the viewpoint of the

teacher-librarian.

* can offer special interests which enrich units; for example, slides of a trip to a foreign country, or arts and crafts from the country. Often the volunteer will not wish to speak to the group, but only wish to share the materials, sometimes they will become a sought-after speaker in the whole school.

3. Student Volunteers:

* provide positive models of involvement which lessen problems of discipline within the library.

* bring a wide array of skills and expertise that it would be next to impossible for the teacher-librarian alone to have. For example, computer experts abound in almost any school's student population and often are just waiting to be asked to help.

THE TEACHER-LIBRARIAN AS COMMUNICATOR: SOME TECHNIQUES

1. Share ideas by networking with other teacher-librarians.
2. Becomes an effective listener in order to become aware of student and staff needs, as well as to foster personal relationships with other people.
3. Talks about the library program, activities, successes, etc. in the staffroom in order to build staff awareness of what other teachers are doing, possibilities for follow-up, areas where school goals are indeed being achieved.
4. Offers the use of the library resource centre for staff meetings.
5. Presents inservice programs for the whole staff or for groups of the staff on topics related to successful library programming.
6. Makes annual, semi-annual and/or monthly reports to the principal on the progress of the library resource centre program, including and recognizing the contributions of other teachers to that program. Using the areas of competency as outlined in the CLA document can be an effective way of structuring a report.
7. Submits brief articles for inclusion in school newsletters sent to parents, including notations on current assignments in process, the objectives involved, and expectations for student performance.
8. Initiates special programs like Writer's Workshop and Reading Fairs and publicizes them to students, staff, parents, and the public.
9. Utilizes local newspapers by submitting brief articles and related photographs on events and activities in the library resource centre.
10. Advises parents of dates and times when units will be scheduled in the library resource centre and invites them to visit.
11. Informs parents of students' successes in research and study skills.
12. Mounts displays for parent evenings or meetings which incorporate program elements, objectives and student products as well as the more traditional displays of library materials.
13. Writes up cooperatively planned and taught units for publication in professional journals, and includes the names of teachers who participated. Some teachers may wish to assist in the writing, and their input often gives a very valuable perspective on how they feel about the entire process of working cooperatively. Joint "ownership" of both product and process is very apparent in this type of situation.



OPEN BOOKS--OPEN MINDS

FREEDOM TO READ WEEK - OCTOBER 6 - 13, 1985

The overwhelming success of Freedom to Read Week in 1984 has convinced the Book and Periodical Development Council to make it an annual event.

This year Freedom to Read Week will focus primarily on the censorship issue as it affects schools and libraries across the country. We will offer encouragement to educators who often feel isolated when books are challenged by various pressure groups. Support will be given to teachers and teacher-librarians in their professional decisions regarding book selection. We will emphasize the importance of set policies on the part of library and school boards in meeting such challenges. Our aim is to underline the necessity of respecting professional decisions that protect the right to read and the freedom to learn. During Freedom to Read Week every teacher and school librarian is urged to plan a discussion, debate, display, or to create an original event based on their own and their students' ideas.

To assist those who wish to participate the BPDC has prepared an information kit. Available in June, this kit will include a 1985 poster, an updated list of books banned or challenged in Canada in recent years, a button, a bookmark, and a variety of suggested activities. These need not be confined to Freedom to Read Week but can be adapted for use in the context of the regular school programmes throughout the year.

Kits are available from the BPDC for \$5.00 prepaid (including postage). To order your 1985 kit, please fill out the order form below and mail it to: BOOK & PERIODICAL DEVELOPMENT COUNCIL, 34 Ross Street, Suite 200, Toronto, Ontario M5T 1Z9.

NAME: _____

ADDRESS: _____

CITY: _____ PROVINCE _____ POSTAL CODE _____

My cheque/money order for \$5.00 is enclosed.

FREEDOM TO READ

Sponsored by the **FREEDOM OF EXPRESSION COMMITTEE**

BOOK & PERIODICAL DEVELOPMENT COUNCIL

POINT / COUNTERPOINT

WHO DOES WHAT HOW WELL: SUPPLIERS AND THE SCHOOL LIBRARY, an article by Ken Haycock and Lynne Lighthall, appeared in the June 1985 issue of Quill and Quire and was widely available at the Canadian School Library Association conference. In visiting the exhibits I heard rumblings of discontent from certain suppliers and thought that this article would serve as a useful catalyst for discussion in this column. Alas, it was not to be! Corporate decision-makers in New York would not permit one representative to respond; all companies were contacted and encouraged to participate but only one took the time to write. The article provides a useful perspective for our members; the responses included largely enhance this perspective. The article is reprinted with the permission of the Editor of Quill and Quire - Alan Knight for the Editorial Board.

Who does what how well: suppliers and the school library

BY KEN HAYCOCK AND
LYNNE LIGHTHALL

It is a fact of life that the vast majority of school resource centres in Canada rely on jobbers and wholesalers for library books. They do so for a wide variety of reasons, notably their displays of materials, ease of ordering, and cataloguing and processing. This situation is described infrequently, however, and scrutinized rarely.

Professionals accept that materials are selected by reading and comparing evaluations and reviews, these being the considered opinions of colleagues; however, products and services have been too neglected in performance appraisal and need more evaluation and public information. For that reason, in the spring of 1984, the Vancouver School Board Library Services decided to undertake a survey of the effectiveness of several well-known book wholesalers.

A test order was sent to five suppliers — three Canadian and two American. They were Alberta Book & Novelty (1982), the National Book Centre, Saunders Books Wholesale, Baker & Taylor, and Follett Library Book Company. Each firm had a local Alberta-British Columbia representative at the time, and each purported to be a major wholesaler rather than a closed-list jobber.

The order consisted of 40 award-winning children's titles (20 American and 20 Canadian) from the past 10 years. Before placing the orders, we checked these titles in the latest editions of *Books in Print* and *Canadian Books in Print* to determine their probable availability and approximate price. Two Canadian titles were eliminated at this point because they were no longer in print. A second check was made in the suppliers' own current catalogues/brochures to reinforce expectations of receipt and to verify prices. The following sources were checked: Baker & Taylor's *School Selection Guide, 1984*; Follett's *Guide to Good Reading Catalog* (January 1984); National Book Centre's *New and Old Friends, 1984*; and Saunders' *Librarian's Ordering News and Children's Books, 1984*. (The only listing available from Alberta Book & Novelty was its *1984 Recommended Titles*, which was too new for the chosen test titles.) Orders were then prepared by our purchasing department and sent out to all five suppliers on March 8, 1984.

As many as four shipments

In terms of the overall fill ratio (Table 1), the National Book Centre performed best, supplying 30 of the 38 titles ordered, while Follett scored lowest, filling only 47.4% of the order. When only the American titles are taken into account, however, Baker & Taylor, Follett, and the National Book Centre tied for first place, with a 90% fill ratio. When just the Canadian titles are considered, the three Canadian suppliers did equally well, but achieved only a 66.6% fill ratio. Follett supplied none of the Canadian titles.

Our orders to the suppliers remained in effect for six months; they were not cancelled until September 8. Therefore, the figures in Table 1 represent the number of titles received after as many as four shipments. For instance, as Table 2 indicates, Alberta Book & Novelty required four shipments and a total elapsed time of 116 days to achieve a fill ratio of 76.3%; Baker & Taylor, four shipments in 134 days to fill 63.2% of the order. The National Book Centre, on the other hand, filled 78.9% of the order in two shipments, with only 75 days elapsed.

However, in all five cases, more than a month passed after the orders were placed before any of the titles were shipped to us. The first shipment we received came from the National Book Centre, after 36 days; Follett took 71 days and Saunders 83. (These two companies made only a single shipment, filling 47.4% and 65.8% of the total order respectively.)

The lowest overall cost (Table 3) when all factors were considered came from Alberta Book & Novelty — \$12.18 — an average book price of \$10.19, a average freight or postage per title of \$.27, and an average cataloguing charge per book of \$1.72. (Alberta Book charges \$1.95 to catalogue and process Canadian titles and \$1.40 for American ones.) Follett checked in at the top end of the price scale, with an average cost of \$16.58 (Canadian) per title.

Others should share experiences

When it came to processing, we rated the work of all the suppliers as either satisfactory or good: Saunders, 100% good; Follett, 66.7% good, 33.3% satisfactory; Alberta Book, 41.3% good, 58.6% satisfactory; National Book Centre, 23.3% good, 76.7% satisfactory; Baker & Taylor, 8.3% good, 79.2% satisfactory. (Baker & Taylor did not provide processing and cataloguing for three titles; hence the percentages do not add up to 100%.) In cases where the processing was rated satisfactory instead of good, the laminating was usually done poorly; other processing problems were rare.

Although the format and appearance of the catalogue cards from each supplier were different, they were all clear and easy to read and interpret; however, the quality of reproduction for some of the Saunders cards was not always the best. The professional preference of the Vancouver School Board Library Services Processing Centre was as follows: 1. National Book Centre, 2. Alberta Book, 3. Baker & Taylor, 4. Follett, and 5. Saunders.

We rated the suppliers' cataloguing on the basis of two criteria: call number and subject classification. Call numbers were considered either correct, acceptable, or incorrect. The National Book Centre had the highest number of correct call numbers, 83.3% (13.3% acceptable, 3.3% incorrect). Next came Follett, with 61.1% correct (38.9% acceptable, 0% incorrect); Baker & Taylor, with 58.3% correct (20.8% acceptable, 8.3% incorrect); Saunders, with 36% correct (48% acceptable, 16% incorrect); and Alberta Book, with 24.1% correct (48.3% acceptable, 27.6% incorrect). The large number of acceptable rather than correct call numbers was due largely to different formats and professional preference, for example, 811 for Canadian poetry rather than 819.1. Inconsistencies were most prevalent where the supplier purchased cataloguing from more than one source, as did Alberta Book. Our final ratings, however, are not affected by decisions based on preference alone.

Subject classification was rated either good, acceptable, or unacceptable. Subjects were considered unacceptable if they were inappropriate for the material and/or they were from an old edition of *Sears*, appeared to be made up, or were completely lacking. Alberta Book ranked highest in this area, with 51.8% good, 37.9% acceptable, and 10.3% unacceptable. Baker & Taylor had the lowest percentage of unacceptable subjects,

8.3%, with 33.3% good and 45.8% acceptable. Follett had 44.4% good, 33.3% acceptable and 22.2% unacceptable; National Book Centre, 43.3% good, 30% acceptable, and 26.7% unacceptable; and Saunders, 28% good, 40% acceptable, and 32% unacceptable.

The Vancouver School Board Library Services conducts test orders such as this one on a regular basis with different suppliers. In this particular test, several factors were not considered, but these may be important to other institutions: the extent and quality of an annual selection guide, "personal shopping" opportunities, research and reporting services, substitutions, local sales and service representation, and customer support. Still other factors such as buying around may be significant for potential clients.

Based on this test order and considering equally fill ratio, shipments, price, cataloguing, and processing, the overall ratings are as follows: 1. National Book Centre, 2. Alberta Book & Novelty (1982), 3. Follett, 4. Baker & Taylor, and 5. Saunders.

We urge other school districts and library systems that regularly compare the services of suppliers to share data and conclusions with others, in order to encourage improved services by suppliers and better decisions by consumers.

Ken Haycock is acting manager of elementary and secondary education for the Vancouver School Board and former co-ordinator of library services. Lynne Lighthall is manager of library services with the Vancouver School Board.

Supplier	Alberta	Baker & Taylor	Follett	National Book Centre	Saunders
Number Ordered	38	38	38	38	38
Number Received	29	24	18	30	25
Overall Fill Ratio	76.3%	63.2%	47.4%	78.9%	65.8%
American titles:					
Ordered	20	20	20	20	20
Received	17	18	18	18	13
Ratio	85%	90%	90%	90%	65%
Canadian titles:					
Ordered	18	18	18	18	18
Received	12	6	0	12	12
Ratio	66.6%	33.3%	0%	66.6%	66.6%
Ratings:	Overall	American titles		Canadian titles	
	1. National Book	1. Baker & Taylor		1. Alberta	
	2. Alberta	Follett		National Book	
	3. Saunders	National Book		Saunders	
	4. Baker & Taylor	4. Alberta		4. Baker & Taylor	
	5. Follett	5. Saunders		5. Follett	

Supplier	Alberta	Baker & Taylor	Follett	National Book Centre	Saunders
Ordered: Date	March 8	March 8	March 8	March 8	March 8
Number	38	38	38	38	38
First shipment	May 3	May 4	May 18	April 13	May 30
Days elapsed	56	57	71	36	83
Number Received	13	15	18	22	25
Ratio	34.2%	39.5%	47.4%	57.9%	65.8%
Second shipment	May 22	June 5	—	May 22	—
Days elapsed	75	89	—	75	—
Number received	10	1	—	8	—
Ratio (cumulative)	60.5%	42.1%	—	78.9%	—
Third shipment	June 6	June 22	—	—	—
Days elapsed	90	106	—	—	—
Number received	2	5	—	—	—
Ratio (cumulative)	65.8%	52.6%	—	—	—
Fourth shipment	July 2	July 20	—	—	—
Days elapsed	116	134	—	—	—
Number received	4	3	—	—	—
Ratio (cumulative)	76.3%	63.2%	—	—	—
Ratings:	1. National Book 2. Alberta 3. Saunders	4. Baker & Taylor 5. Follett			

Supplier	Alberta	Baker & Taylor	Follett	National Book Centre	Saunders
Average price per book	\$10.19	\$10.63	\$16.58	\$12.21	\$13.52
Average freight/postage per book	.27	.98	nil	.31	.33
Average cataloguing charge per book	1.72	1.29	1.22	1.67	1.49
Overall average cost per book	12.18	12.90	16.58	14.19	13.52
Ratings:	Overall 1. Alberta 2. Baker & Taylor 3. Saunders 4. National Book 5. Follett	Books only 1. Alberta 2. Baker & Taylor 3. National Book 4. Saunders 5. Follett	Catalogue/process 1. Follett 2. Baker & Taylor 3. Saunders 4. National Book 5. Alberta	Freight 1. Follett 2. Alberta 3. National Book 4. Saunders 5. Baker & Taylor	

HAL R. WHYTE, Vice President and General Manager of Alberta Book and Novelty (1982) Ltd. wrote:

The Haycock/Lighthall report "Who does what how well: suppliers and the school library" is a fair study of vendor performance. The authors are quite correct when they state that the situation is described infrequently, but I am aware of several unreported studies conducted by public and school libraries.

In response to this article I would like to make several comments:

Fill Ratio of Canadian Titles. The fact that all the Canadian jobbers supplied only 12 of 18 titles questions not the ability of the supplier, but the reliability of the information available to the buyer. "Sweetgrass" (Tree Frog) and the "Hockey Sweater" (Tundra) are both listed as "in-print" and are in publishers catalogues and yet both titles have not been available for several months awaiting reprinting. The customer therefore believes the title is available and yet it is not. In all likelihood many customer orders will not be filled within their cancellation period and the customer wonders what is wrong with the supplier.

Cancellation Period. While the study did not go into a detailed analysis of the time an order is outstanding, it does point out that a longer rather than a shorter cancellation time period is important in achieving a high fill-ratio. This is particularly true for a company such as Alberta Book. Alberta Book does not have an in-house cataloguing staff, but rather depends on commercial sources. Further, the company does not order the cataloguing until the book is physically in our possession. This process therefore adds time before the books are received by the customer. Table 2 shows a first shipment after 56 days versus a competitor's first shipment after 36 days. Also forty-one additional days to achieve essentially the same fill ratio (76.3% versus 78.9%). The table also indicates that at least 120 days for a cancellation is required. Many public libraries and some school boards are opting for 180 days. The longer period allows for books such as "Sweetgrass", which would not be available in the short period, to be available within the cancellation period and therefore eliminating a requirement to repeat the acquisitions procedure.

Cost. The article and in particular Table 3 indicate a Canadian wholesaler can be competitive with American suppliers. It is often argued that substantial savings are available if you buy through American suppliers. Table 3 clearly indicates that this is not the case. While it cannot be divulged (the libraries have requested that they not be publicized) several "charges only" studies in the last two years have substantiated the results found in this study. In one study of American published titles only and taking into account the cost of the book, the cost of cataloguing and delivery charges, Alberta Book's delivered cost was within \$0.03 of that of a major American wholesaler.

In summary the question one needs to ask of the reader of either the article or the response is "Now that you have read the article what do you do with it?" I would hope that all readers would reassess how they buy books. Many school boards in British Columbia expect miracles in the

supply of books. They use short cancellation periods, they have a belief that if a catalog or books-in-print states that it is available that it is, and they believe cataloguing is infallible (it isn't). It is hoped the reader will advise the school administration and board officials of this study. It is a fair study and certainly points out that utilization of Canadian suppliers can be advantageous to the school library in terms of quality and cost. Given the very tight economic period we have and still are experiencing, and given the need to maintain a viable Canadian economy, the study clearly indicates "Buy Canadian".

BLAIR GREENWOOD, a BCTLA Past-President and district library coordinator in North Vancouver, and MARILYN ALDWORTH, district cataloguing department, responded:

Given the stated limitations of this particular study of school library wholesalers, we felt that the article was thorough and comprehensive. Such information is useful and also appreciated by districts such as ours who also rely on book wholesalers and jobbers. The article was clear and well-organized and achieved its particular objectives. Since the Vancouver School Board regularly conducts test orders with different suppliers, it would be interesting to note comparisons of different types of materials. For example, we would like to see someone do a similar survey for French language materials and for secondary school level materials. A survey which used award-winning children's books over the past ten years possibly skewed the results with the Canadian and American jobbers since American wholesalers would probably not carry the Canadian titles. The results were clearly depicted in table format. One wonders why Baker and Taylor had the second lowest prices when the current exchange rate is so high. It raises the question of using a British wholesaler and ordering more books from the United Kingdom when the pound sterling is still devalued against the Canadian dollar.

MEL MAGLIO, another BCTLA Past-President and district librarian in Vernon, briefly responded between teaching classes at UBC summer school:

1. Why send Canadian titles to the United States?! Ordering Canadian titles from the United States results in exchange being applied on Canadian books which brings the average book price up and the fill ratio down. Also many Canadian publishing agents won't sell to Baker and Taylor.
2. Why request the vendor to put in an extended cancellation cycle when Baker and Taylor can fill adequately an order with two shipments over thirteen weeks?
3. Freight charges are a function of the weight of the goods being shipped. Therefore the greater the number of shipments, the higher the freight charges will be.

[Mel Maglio sent a detailed summary of the library purchasing for the Vernon School District from 1978 to 1985. American published materials are purchased from Baker and Taylor; Canadian materials are purchased from the National Book Centre in Toronto. While the information in these tables is not designed to compare and rate the jobbers as was the objective in the Haycock/Lighthall article, these tables have been included to provide teacher-librarians with statistical information on the relative costs of book purchasing over the past eight years. - Editor]

NATIONAL BOOK CENTRE LIMITED, TORONTO

		1978	1982	1983	1984	1985
Total volumes ordered:	Elem	3478	1350	1436	2845	866
	Sec	2070	876	1105	1739	328
Fill ratio (%)	Elem	78.9	74.0	77.8	81.2	84.8
	Sec	74.6	76.6	74.3	77.9	83.5

Cost of Elementary Materials AFTER DISCOUNT

	Book	5.80	7.68	9.55	9.49	10.44
Cataloguing/Processing		.88	1.48	1.55	1.64	1.76
Freight		.31	.33	.33	.33	.33
Total		6.99	9.49	11.43	11.46	12.53

Cost of Secondary Materials AFTER DISCOUNT

	Book	7.56	11.28	13.48	13.34	14.94
Cataloguing/Processing		.88	1.48	1.56	1.64	1.67
Freight		.31	.33	.33	.33	.33
Total		8.77	13.09	15.37	15.31	16.94

Overall average cost per volume after discount

	\$	6.43	10.93	13.10	12.62	13.71
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The acquisitions problems resulting in CANCELLATIONS to titles ordered:

out of print	278	213	130	305	69
out of stock	832	214	285	452	39
not yet published	7	0	3	0	1
order direct from publisher	35	4	10	6	9
no report given	170	99	132	102	53
other	37	25	44	56	15
Totals	1359	555	604	921	186

THE BAKER AND TAYLOR COMPANY
 (all values are expressed in U.S. Funds)

		1978	1982	1983	1984	1985
Total volumes ordered:	Elem	1818	3829	527	1690	262
	Sec	295	803	301	886	276
Fill ratio (%)	Elem	78.3	79.7	76.1	80.1	77.9
	Sec	77.2	72.6	74.1	61.3	68.5

Cost of Elementary Materials AFTER DISCOUNT

Book	5.03	7.31	7.92	8.53	8.83
Cataloguing/Processing	.79	.99	.99	.99	.89
Freight	.23	.20	.23	.27	.30
Brokerage	.13	-	-	-	-
Total	6.18	8.50	9.14	9.79	10.02

Cost of Secondary Materials AFTER DISCOUNT

Book	5.84	8.95	12.34	10.79	16.59
Cataloguing/Processing	.79	.99	.99	.99	.89
Freight	.32	.20	.43	.36	.50
Brokerage	.13	-	-	-	-
Total	7.08	10.14	13.76	12.14	17.98

Overall average cost per volume after discount (U.S. Funds)

	5.14	8.71	10.65	10.31	13.81
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The acquisitions problems resulting in CANCELLATIONS to titles ordered:

out of print	255	428	70	211	36
out of stock	154	490	116	247	74
not yet published	2	1	0	1	0
order direct from publisher	16	12	8	6	2
no report given	6	12	3	191	20
other	5	56	7	25	13
Totals	438	999	204	681	145

These tables were compiled from more extensive statistical data supplied by Mel Maglio. These figures did provide statistical proof of the increased cost of learning materials over the past eight years, the difference in per book costs between elementary and secondary materials, and the relative similarity of fill ratio between American and Canadian jobbers when the teacher-librarian "shops" in both markets. If any district coordinator wanted the complete statistical data for the past eight years, I am sure that Mel would be happy to supply you with the data. - Alan Knight.

CHAPTER REPORTS

Chapter Reports are edited and published in The Bookmark. Full copies are kept on file by the Chapter Relations Chairperson.

A number of reports were not filed by the publication deadline. If you do not see your chapter mentioned, ask your chapter councilor to send in a report to Barb Hall, Chapter Relations Chairperson.

Political Action

BURNABY

- * successfully sponsored a resolution to the BCTF AGM advocating the scheduling of library use at the discretion of the teacher-librarian and the teacher working cooperatively.
- * met with the assistant superintendent newly responsible for libraries.
- * met with a panel of principals to discuss school libraries.

CARIBOO-CHILCOTIN

- * three members were on the OCTA Executive.

CENTRAL OKANAGAN

- * organized support for library aides when the chapter found out that their time was being cut.
- * presented inequities of aide time within the district to the principals' association and to the assistant superintendent.
- * successfully campaigned for the

adoption of the COTLA's district library policy on selection of materials and dealing with challenged resources.

- * struck three committees to help cope with restraint.

COLUMBIA-SHUSWAP

- * prepared an instrument, Report on Teacher-Librarian to assist principals in their evaluation of teacher-librarians. The Report was compiled using materials published in The Bookmark in the past, with modifications to put emphasis on the need for sufficient materials, teacher-librarian and clerical time. The Report was presented to the principals' council, where it met favourable response.

COQUITLAM

- * submitted a brief to the CTA and the Coquitlam School Board that clarified the role of teacher-librarians and technicians in the school library.
- * presented a brief to the CTA and the Coquitlam School Board on the impact of restraint on the district's library services.

DELTA

- * initiated discussions with the superintendent of schools to communicate and clarify the role of the teacher-librarian and school libraries.
- * decided to consistently close a library for each day when a substitute teacher is not provided for the teacher-librarian. This was a result of the temporary loss of substitutes for all non-enrolling teachers.

GREATER VICTORIA

- * presented a brief to the school board concerning the need for improved staffing.

GULF ISLANDS

- * met with the school district superintendent and made a presentation to the school board on the rôle of the teacher-librarian, resource based learning and cooperative program planning and teaching.

HOPE

- * Marilyn Collingwood, teacher-librarian, is on the HTA Bargaining committee.

MOUNT ARROWSMITH

- * wrote letters and made representations to the Secretary-Treasurer regarding proposed clerical staffing formula changes and proposed CUPE job descriptions.
- * wrote briefs and held meetings with the Director of Instruction about the need for a District Resource Centre, the upgrading of District owned computer software and videocassettes, the need for increased district courier service to facilitate sharing, and the need for the cataloguing of district holdings.

NANAIMO

- * members have actively served on all district committees and as staff reps.

PEACE RIVER SOUTH

- * teacher-librarians are keeping a high profile by taking active roles on the PRSTA executive and on various committees.

PRINCE GEORGE DISTRICT

- * Anne Rowe, Professional and Curriculum Librarian, was the PGDTLA representative on a "Freedom to Read" forum sponsored by the Prince George Public Library.

QUESNEL

- * submitted a new district library policy to the Quesnel School Board.

TERRACE AND DISTRICT

- * two teacher-librarians are part of the TDTA executive.
- * teacher-librarians have kept the local teachers' association, the school board, school board candidates, Parent Advisory Committees, and principals aware of their positions, needs, and grievances.
- * a slide-tape presentation on "A Day in the Life of a Teacher-Librarian" was made to the school board.

VANCOUVER

- * addressed the school board, sent letters to elected officials, and spoke at meetings advocating resource centres as vital to the learning process.

Curriculum Development or Program Development

BURNABY

- * met with an ad hoc committee that developed a transition matrix encouraging a change from "School Library" to "Library Resource Centre", with the commensurate responsibilities.
- * had Research Skills, Scope and Sequence workshops.
- * focused on the new Social Studies Curriculum for grades 1-4.

CAMPBELL RIVER

- * set up a revised Kindergarten Social Studies bibliography.

CARIBOO-CHILCOTIN

- * shared and reviewed materials for Grade Four Social Studies.
- * Formed a district list of reviewing journals available for sharing.
- * adopted the scope and sequence from Partners in Action as a guide for the district.

CENTRAL OKANAGAN

- * a teacher-librarian is on the District Gifted Committee.

COQUITLAM

- * compiled bibliographies for current Science programs and the Kindergarten Curriculum Guide and Resource Book.

DELTA

- * has been working on a proposal that identifies where school libraries and teacher-librarians can be involved cooperatively in the implementation of school district improvement goals.

GOLDEN

- * discussed and completed the central cataloguing of diskettes in each school.

GREATER VICTORIA

- * prepared a resource guide to accompany the Scope and Sequence of Library and Research Skills .

GULF ISLANDS

- * developed a job description and began work on a scope and sequence for study and research skills.

KAMLOOPS

- * held a session on the teaching of peace and developing peace bibliographies.

MOUNT ARROWSMITH

- * In September, 1984 5 out of 9 teacher-librarians were new to the job (3 had no library courses at all). A focus on

in-service and sharing was made for the benefit of the new teacher-librarians.

NANAIMO

- * produced curriculum related bibliographies of locally available materials .
- * adopted a policy on collection weeding.
- * promoted resources supplied by ICBC, the Nutrition Committee, the Multi-Cultural Society.

PRINCE GEORGE DISTRICT

- * Cooperatively planned units were shared and compiled. These will be available at the 1986 BCTLA Conference in May. Plans for the conference are well under way!

QUESNEL

- * discussed the resource demands of the new Kindergarten curriculum and materials available. Ideas as to lessons and cooperative planning were shared.

TERRACE

- * started a shared purchase program in an effort to get more new books to children without too much cost.

VANCOUVER

- * held workshops on the new Social Studies Curriculum.
- * teacher-librarians as individuals have been active in a variety of activities throughout the province. Many have presented workshops on varying topics.

VERNON

- * sponsored the Haycock workshop in August, which led to two follow-up workshops.
- * coordinated procedures for sharing tests for the Olympic Reading program.



Meeting Ideas or "Special Program" Ideas

BULKLEY VALLEY

- * held a week long "Reading Fair".
- * gave a workshop on "Parental Participation in the Reading Process".

CAMPBELL RIVER

- * had an inservice demonstration on the use of the "Overdue Writer."
- * shared National Book Festival ideas found to be successful.

CENTRAL OKANAGAN

- * depended on local teacher-librarians for the development of special programs. Sessions were held on Cooperative Program Planning; Coping with Cutbacks; Liaisons with outside groups; Young Adult fiction and Censorship; and Computers in the school library.

CHILLIWACK

- * focused on organizing worthwhile workshops and speakers. Sharon Foulston presented two workshops on Microcomputers in the school library, followed later in the year with sessions on Book Trac, given by teacher-librarians from other districts.

COQUITLAM

- * held successful workshops on easing the load in the library, the promotion of library activities through themes, use of the computer and word processors in the library, and the implementation of cooperative program planning and teaching.

DELTA

- * held a swap meet of ideas and materials.

- * invited a local teacher-librarian with experience in a public library to give a session on the repair and maintenance of library materials.

GOLDEN

- * instituted an "Ideas of the Month" program.

GREATER VICTORIA

- * held curriculum planning meetings involving Grade 4 and Grade 9 Social Studies topics.

GULF ISLANDS

- * regularly share duplicate materials and popular book lists at meetings.

KAMLOOPS

- * delegates the responsibility for a meeting to a different zone within the school district.
- * held professional development segments at each meeting involving topics such as the effective use of newspapers; a model for children sharing good books; and the Olympic and Rainbow Reading Programs.

NANAIMO

- * presented a series of excellent meetings with a variety of topics including Puppetry and Storytelling (Nancy Renfro); Censorship (Bill Richardson); Young Adult Romance (Corinne Durston); and Poetry and Intermediate Childrens' Literature (Jon Stott).

PEACE RIVER SOUTH

- * teacher-librarians visited a computerized library at the new Crystal Park School in Grand Prairie, and discovered the many special programs which this school offered its students.
- * held a Reach For The Top contest based on a selected book list.

PRINCE GEORGE DISTRICT

- * teacher-librarians who attended "Kaleidoscope 3" in Calgary presented their reports about the conference.
- * presented opportunities for teacher-librarians to share any difficulties experienced and give advice to others.
- * held a meeting at the Fraser Fort George Museum, followed by a tour of the facility and explanation of the school programs offered.

QUESNEL

- * held a workshop on the library as enrichment centre, given by Frieda Ashworth.

TERRACE

- * held a very successful Young Authors' Conference.

VANCOUVER

- * held "The Ideashop", five different presentations: "High Tech, High Touch - Literature Despite the Computer Age"; "3 Computers - 20 children, What Do I Do?"; "SQR in Secondary School"; "French Language and Culture - Two Cooperative Teaching Units"; and "Preparing for Vancouver's Centennial".
- * featured a "Win An Author" contest during School Library Week celebrations. Schools that won received author visits organized by the National Book Festival.

VERNON

- * held a demonstration of Book Trak for teacher-librarians and library clerks.

Recommended Speakers / Workshop Leaders

CAMPBELL RIVER

- * Bob Park, (Courtenay): "Getting Along When Times are Tough".
- * Judith Terry, U. Victoria: "Recent Developments in Children's Literature".
- * Henry Schulz, Black Creek author.

CENTRAL OKANAGAN

- * Colin Thomas, playwright.

CHILLIWACK

- * Liz Austrom and Patricia Shields (Vancouver): Cooperative Program Planning and Teaching.
- * Barbara St. Hilaire (Langley) and Paul Bondar (Maple Ridge): "Setting Up Book Trak".
- * Dawn Adams, Chilliwack author.

DELTA

- * The Canadian Bankers' Association: "Money in Your Life" - an Elementary consumer and banking unit.
- * Paul Bondar (Maple Ridge): "Implementing Booktrak".

GOLDEN

- * Eric Wilson, author.

GREATER VICTORIA

- * Dorothy Day (Vancouver): "Parents as Partners".

GULF ISLANDS

- * Carol Loganhume, storyteller: "A Workshop for Teachers and Parents".
- * Joan Harper (Vancouver): "Cooperative Program Planning and the Social Studies Teacher".



MOUNT ARROWSMITH

- * Anne Hill (Prince Rupert): "School-Based Enrichment Through the Teacher-Librarian".

NANAIMO

- * Camilla Gryski, author.
- * Lois Simmie, author.
- * Joan Clark, author.
- * Tim Wynne-Jones, author.
- * Dorothy Harris, author.

PRINCE GEORGE DISTRICT

- * Jim Imrich, superintendent: "The Role of the Library in the School".
- * Judith Saltman, U.B.C.: "The Development of Children's Literature in Canada".
- * Mel Rainey, U.B.C.: "The Status of the Diploma Program in School Librarianship at U.B.C.".

QUESNEL

- * Frieda Ashworth (North Vancouver): "The Library as Enrichment Centre".

VERNON

- * Ian Wallace, author.
- * Janet Foster, author.
- * Joan Buchanan, Vernon author.

Public Relations Activities

CENTRAL OKANANGAN

- * had a goal of one item per month in the local newspaper about school library concerns.

GREATER VICTORIA

- * prepared a display for one of the local shopping malls during Education Week '85. The theme: Libraries-the Everything Place.

GULF ISLANDS

- * placed a display in a storefront window for Childrens' Book Week.

- * was given one page of the local newspaper for Childrens' Book Week.

- * held an evening open house in all Saltspring libraries.

- * teacher-librarians talked to parents about library programs.

- * published a newsletter on libraries to interested parents.

MOUNT ARROWSMITH

- * tried to keep school libraries and library programs "visible" in the schools.

NANAIMO

- * continued their campaign to keep people aware of the integral part the library plays in society.

- * worked closely with the public and college librarians and The Bookstore owner to present talks and displays to interested groups.

- * placed regular items in local newspapers.

PRINCE GEORGE DISTRICT

- * encouraged teacher-librarians to make presentations to their community groups and parent advisory councils.

- * wrote a pamphlet to explain the role of the library in the school.

VANCOUVER

- * had a high profile in School Library Week celebrations.

- * has booked the display area of the Central Branch of the Vancouver Public Library to publicize school resource centres.



CLA CALGARY 1985

The following observations and notes were submitted by BOB RENWICK, a BCTLA member and substitute teacher-librarian in Vancouver, who recently changed his address to P.O. Box 1045, Penang, Malaysia. Our readers can look forward to accounts from Bob on the school library situation in the developing world over the next two years. Among his highlights were:

Attending the opening of "Library Art: an exhibit of silk-screened posters presented by the Calgary Public Library". It was a persuasive reminder of the value of cultivating an image for the library which conveys a sense of vitality. Many of the posters advertised "programs" rather than "products". For example, "Services to Seniors", "Pet Show", "Kids Cooking Contest" with a frantic looking chicken thinking 'Cooking Contest?' and "Puppet Show" with a high-stepping puppet horse which has come to life, leaving its manipulating ribbons behind - a wonderful image to tease the imagination!

Among the wealth of treasures to be found in the exhibits was a terrific poster titled Grow with us in the form of a growth chart with centimetres up one side and inches up the other. The tree drawn up the centre of the wall chart features pictures of record jackets on its branches of recordings suitable for the advancing stages of growth and little cartoon animals and birds offering comments. It could be modified easily for creative classroom or library use. Available from Kids' Records, Box 670, Station A, Toronto, Ontario, M5W 1G2.

The special CLA issue of Quill and Quire launched YAK: Media for Young Adults and Kids, a bimonthly section including news, reviews, profiles of authors, etc. The June offering had more than a dozen pages. Are you planning ahead for OWL/TV's first season on CBC and PBS?

Be use to get the updated 1985 edition of What color is your parachute? The panel discussion on career planning included Virginia Davis who has had careers in writing, publishing and librarianship. Her account of her career(s) illustrated the kind of flexibility needed to be a "survivor" in the 1980's. Davis pointed out that in Canada at least fifty percent of the GNP is generated by information acquisition, retrieval and management and related activities. Are teacher-librarians important? Alan MacDonald of the University of Calgary pointed out that in past periods of apocalyptic change libraries served as bridges from one age to the next. Work hard, he counselled; take the time needed to do it right; attempt to become more articulate; build on your successes. Panelist Beth Barlow of the Saskatoon Public Library provided a current selective bibliography on career planning for librarians. Her handouts identified the skills we need to develop in ourselves and in our students.

According to the tiny capsule history in the registration package, Calgary has a population of 620,692 friendly people and 13 grouchy types. If any of the grouchy ones are librarians, I didn't meet them at the conference! The Western hospitality was great!

Finally the best highlight: Discovering that Ian Wallace had written above his signature in the copy of Chin Chiang and the Dragon's Dance, "May all your dreams come true".

**YOU WONDERED WHERE THE
GIFTED ARE? HAVE YOU
TRIED THE LIBRARY?**

Reported by Liz Austrom, Vancouver.

LILLIAN TICKLES is the Enrichment Specialist to the Gifted with the Calgary Board of Education and presented her ideas in a CLA workshop in Calgary. Lillian began her presentation by defining "giftedness" as that overlap which is created by the conjunction of above average ability, task commitment and creativity. Another definition given was that a child has demonstrated achievement or potential in one or more of the following areas: general intellectual ability; specific academic aptitude, or creativity / talent in the visual or performing arts. She stressed that the U. S. Council for Exceptional Children would add the characteristics of leadership, manual dexterity and psychomotor skill to their list of areas. She also stated that the research indicates that the gifted are the greatest under-achievers in our schools.

Stereotyped notions of the gifted are still prevalent and need to be examined carefully by teachers. For example, not all gifted children are bookworms. Some characteristics have been identified as indicative of giftedness however. The gifted child:

- * is extremely curious
- * can abstract at high levels
- * learns easily and readily

- * has a wide range of interests
- * has a longer-than-average attention span
- * has a complex vocabulary when compared to peers
- * can work well independently
- * has learned to read early
- * possesses keen powers of observation
- * is open to new ideas
- * can memorize rapidly
- * is interested in the nature of man, destiny, etc.
- * has an active imagination
- * can follow complex directions easily
- * usually reads rapidly
- * is advanced in mathematics
- * has several hobbies

These characteristics must be involved in the educational process if gifted students are to develop to their maximum potential. Lillian also identified the following needs of the gifted child:

- * need for maximum mastery of basic skills and concepts.
- * need for a language arts program at an appropriate level and pace.
- * need for experiences in creative thinking and problem solving.
- * need to develop convergent abilities (logical thinking and problem solving)
- * need for stimulation of imagery, imagination and spatial abilities.
- * need to develop self-awareness and acceptance of his or her own capabilities, interests and needs.
- * need for stimulation to pursue higher level goals and aspirations.
- * need to develop independence, self-direction and discovery in learning.
- * need to relate intellectually, artistically and affectively with other gifted children.
- * need to learn a large fund of information about diverse topics.
- * need for exposure to a wide variety of fields of study, professions and occupations.

- * need for access to books and stimulation to enjoy reading.

One question which has not been definitively answered is what type of program best serves the gifted child, which program best serves the identified needs. Accelerated, enriched and segregated programs have all been used in different locales. In times of tight money, one conclusion seems certain; whatever program type is selected, it should not be an add-on program because they can be too easily clipped off. In spite of the fact that many drop-outs are under-achieving gifted children, there is still a prevailing idea that these programs can be cut because "gifted children will learn anyway."

While programs should be an integral part of the regular school program, there must frequently be substantial content modification of the curriculum in order to make it challenging and interesting enough for these students. The major principles which govern this content modification are:

1. The focus should be on major ideas or themes, coupled with an integration of knowledge across the subject disciplines.
2. The curriculum should emphasize explicit instruction in problem solving and creative thinking.
3. The curriculum should promote self-directed and self-initiated learning.
4. The curriculum should lead to self-understanding and through that to an understanding of other individuals and institutions.
5. Student progress should be continually assessed by procedures which include self, peer, and content indices.

As can be seen from an overall look at the characteristics and needs of the gifted child, and of the principles for content modification of the curriculum, the library

resource centre can play a strong role in the education of these students. The self-directed learner is the goal of most library programs for as many students as possible. Lillian Tickles made the point that many students are gifted in many different ways, and seemed to be saying that teachers should broaden their view of "giftedness".

Unfortunately the last part of the session was cut short due to a fire alarm which necessitated vacating the premises. The question of how library resource centre programs could contribute to gifted education was consequently not addressed to any great extent. Some ideas for fostering creativity through the use of picture books were given. Some of these were:

- * have the children predict what is going to happen next at intervals throughout the story
- * have the children suggest some alternative action (what would have happened if the story character had done something else?)
- * have children extend the story (what happened after the end of the story?)
- * have children explore the story in another medium
- * have children make up stories which follow the same patterning devices.

It was unfortunate that this workshop was cut short before additional practical ideas could be discussed. However, the theoretical framework that was provided should be useful to teacher-librarians when they are planning with teachers and find that an adjustment for high ability youngsters is a necessary component of the planned instructional unit. For more ideas, elementary teacher-librarians in particular should have a look at the journal of the Gifted PSA in British Columbia.

TURN THEM ON; TUNE THEM IN; THE RELUCTANT READER

Reported by Alan Knight.

Do you advertise your library programs and services in the boy's "john"?

Why not? Every reluctant reader 'goes' to the bathroom, but few choose to come to the library!

BARBARA RUMSON, teacher-librarian at Dr. Carl Safran School in Calgary and AVIS THOMAS, teacher-librarian at the Special Education Resource Centre in Calgary addressed the problems of working with the reluctant reader at a Thursday afternoon workshop as part of the CSLA conference program.

Among factors contributing to the development of the reluctant reader, the speakers noted the following:

- * fear of failure
- * lack of experiential background
- * materials are not personally important
- * poor self-image
- * short attention span
- * lack of books and reading in the home
- * rarely visits the public library
- * poor attitude toward reading in the home by parents or older siblings
- * difficulty with the mechanics of reading
- * lack of opportunity and exposure to reading material
- * learning styles differentiates from what is expected
- * books always seem too hard

The workshop leaders suggested several basic steps in dealing with the reluctant reader, including the following:

1. Get to know his name. This is important to him.
2. Get to know his needs, abilities, interests and attitudes.
3. Chat with him while you show him where the selections are to boost his feelings of self-worth.
4. Drop tidbits of information, starting with "Did you know..."
5. Be excited about his choice and tell him one good thing about the book. If you have not read it, say so.
6. Do not try to sell him another book until he requests it.
7. If he says he does not like a book, accept his word for it and listen to the reasons.
8. Listen sincerely and with interest.
9. Try to teach the components of fiction through discussion.

Above all, be patient, interested, cheerful and listen.....

In working with the reluctant reader the classroom teacher and the teacher-librarian should remember to

- * ensure that reading occurs in a relaxed atmosphere. Students need to know that they won't be censored for errors.
- * let students see you reading for both information and enjoyment. Show enthusiasm and interest in reading. Share with students your delight in a particular book. Let them see that reading is important to you.
- * let students have the enjoyment of sharing their reading with their peers, younger students and staff.
- * put the emphasis on "reading to learn" rather than on "learning to read".
- * try to accommodate different learning styles.
- * accommodate differing attention spans.
- * use encouragement and positive reinforcement to motivate.

- * make appropriate hi-lo materials and taped books available and recognize the limitations of many American and British materials for the reluctant reader.
- * ensure that the materials relate to the students' own experiences.
- * guide students toward materials at their own reading level, but never deny a student the right to read something easier or more difficult.
- * remember that students need to have many opportunities to read and as much exposure to the print medium as possible.

Barb Rumson suggested that taped books are an ideal method of "baiting" the reluctant reader. They

- * provide a non-threatening way to introduce students to print materials and remove the anxiety connected with reading.
- * are more in keeping with "modern technology" and thus may prove more motivating.
- * enable weak or reluctant readers to keep up with their class in the content areas.
- * give students opportunities to hear the correct pronunciation and gain fluency in reading.
- * remove the stigma of having to read "baby" books as the weak reader can often follow a taped book at his grade level.
- * have a chance to read books that more closely approximate their language comprehension level.

When listening stations are set up in the library, many students will enjoy the taped books. Thus the reluctant or weak reader is not set apart as being different. Although some people feel that once students are introduced to taped books they will not try to read; most will stop using the taped books on their own once they feel comfortable with reading. For more information on the use and preparation of taped books, Barb suggested the following articles:

Gamby, Gert. "Talking Books and Taped Books: Materials for Instruction." The Reading Teacher January, 1983.

Carbo, Marie. "Recorded Books = Remarkable Reading Gains: How to Help Kids Break Through the Reading Barrier." Early Years / K-8, November 1984.

Carbo, Marie. "Advanced Book Recording: Turning It Around For Poor Readers." Early Years / K-8, January, 1985.



Use humour - "a good laugh is sunshine in the house"

- * start with a smile
- * use humourous materials
- * set up a 'read and laugh' centre
- * post a 'joke of the week'
- * use humourous poetry

Be animated when you talk - kids do not listen as attentively to straight faced people.

SUGGESTIONS AND SOURCES OF MATERIALS
FOR THE RELUCTANT READER with
interest (I.L.) and reading (R.L.)
levels indicated.

Barnell Loft Ltd.
125 Bermondsey Road
Toronto, Ontario M4A 1X3

The Incredible Series I.L. 4 - 9

Collier Macmillan Canada
539 Collier Macmillan Drive
Cambridge, Ontario N1R 5W9

Series Canada I.L. 6-12 R.L. 3-4.5

Copp Clark Pitman
495 Wellington Street West
Toronto, Ontario M5V 1E9

Fastback Mystery Books I.L. 6 - 12
R.L. 3 - 4

Space Police Series all series
Galaxy 5 Series I.L. 6 - 12
Specter Series R.L. 3.0

Laura Brewster Series
Sportellers Series
Pacemaker Bestsellers
Bestseller Magazine

Fitzhenry and Whiteside
195 Allstate Parkway
Markham, Ontario L3R 4T8

The Robb Family Adventures
I.L. 3 - 7 R.L. 1.5 - 3.5

Gage Publishing Ltd.
164 Commander Blvd.
Agincourt, Ontario M1S 3C7

Canadian Topliners I.L. 9 - 12
Rocket Series
Allrounders Series
I.L. 5 - 10 R.L. 1.5 - 4

Globe/Modern Curriculum Press
200 Steelcase Road East
Markham, Ontario L3R 1G2

High Action Treasure Chest Books
I.L. 4 - 12 R.L. 3.1 - 4.5

Nelson Canada
1120 Birchmount Road
Scarborough, Ontario M1K 5G4

New True Books
(Children's Press) I.L. 2 - 6

Dolch Reading Books I.L. 1 - 6

The Resource Centre
P. O. Box 190
Waterloo, Ontario N2J 3Z9

Griffin Pirate Stories (British)
I.L. 1 - 6 R.L. 1 - 4

Sea Hawk Books (British)
I.L. 3 - 8 R.L. 1.5 - 4.3

Dragon Pirate Series (British)
I.L. 1 - 6 R.L. 1.5 - 3

Scholastic Books
123 Newkirk Road
Richmond Hill, Ontario L4C 3G5

Action Libraries
I.L. 7 - 12 R.L. 2 - 3.9

Double Action Libraries
I.L. 7 - 12 R.L. 3 - 4.9

Troll
c/o Vanwell Publishing
P.O. 2131 Station B
7 Seapark Drive, Unit 8
St. Catharines, Ontario L2M 6P5

Troll Read-Alongs I.L. K - 6
Troll High-Interest Reading Modules
I.L. 4 - 9

SCHOOL LIBRARY PROGRAMMING IN A TIME OF RESTRAINT

Reported by LIZ AUSTROM

This session was an overview of the situation in one district in each of the four western provinces reported at the CLA conference.

JACK HARROP, Library Consultant, Saskatoon, Saskatchewan.

School libraries in Saskatoon are in quite good shape, according to Jack. All of the 7 secondary schools have a full-time teacher-librarian and one technician. In addition, the 4 largest have a media teacher. All 48 elementary schools have at least a half-time teacher-librarian, with the cut-off point for full-time being 350 students. There is a district Learning Resources Centre and the process of automation of card catalogues has begun. Jack is in the enviable position of working with two other library consultants and says that they are able to do a great deal of inservice work. Funding has been a major concern as there have been both government restraint and revision of tax assessments. Although the province has made substantial cuts to education, both print and non-print budgets in Saskatoon have risen by 24% during the past 5 years. Only the French Immersion budget has grown more than the library program's. There has been some cutback in clerical time in the libraries, but there is reason for optimism in all budget areas since the province has lately set up an Educational Opportunities Fund. Although its impact has not really been defined as

yet, 9 million dollars has been added to the province's education budget over the next 3 years; some of it allocated to Resource Centres.

Cooperative planning is a major concern, and Jack rates the degree of implementation as a 5 on a scale of 1 to 10. The concept is supported by the senior administration, the school board, and the principals. A Learning Skills Continuum, K-8 has been developed for teacher - librarians and classroom teachers. The development of the automated system will provide additional support so that teacher-librarians will have more time for teaching.

A very positive development is that the administration intends to drop the elementary staffing figure to 300 pupils for one FTE teacher-librarian and would like to drop it to 250. On the other hand a growing concern is the maintenance of the library technicians who are assigned at the discretion of the principals. A negative feature is that in many small schools the teacher-librarians must provide relief time. Jack sees much of the same happening over the next 5 years. Budgets have been decentralized and principals are aware of the amount of money spent on library services and are beginning to demand quality results.

In Saskatchewan, as a whole, things are looking up. The province is in the process of producing a new set of standards for school library services and the hope is that they will be the equal of CLA's, as those are in Saskatoon.

MEL MAGLIO, Supervisor of School Libraries, Vernon, B.C.

Vernon has put great emphasis on professional development, and Mel rates its teacher-librarians as being well-trained. In the summer of 1984

the district brought in Ken and Carol Ann Haycock's workshop on cooperative planning and teaching. Strategies were then set up to carry the message to the superintendent and the assistant superintendent. With their agreement, a series of workshops was held for principals on the role of the teacher-librarian, change theory, etc. An effective technique was to send much of the information to the principals in advance of the workshops. The next step will be to set up workshops for teachers. Costs are greatest for ERIC online searches for supporting research. The universities have been most useful in supplying additional support information.

In spite of this positive focus there have been cutbacks in the district which has 15 elementary schools, 1 junior secondary school, and 4 secondary schools. The materials budget, which hit a high point of \$25.00 per student in 1981, has dropped to \$14.57 per student in 1985-86. The last time the budget was this low was in 1976 when the figure was \$14.00 per student. To counteract the loss the district will be placing more emphasis on interlibrary loan and on some libraries specializing in specific areas of the collection. The district is fortunate in that it is a very compact area geographically and the delivery service is excellent, with daily delivery to all schools.

There have been few cutbacks to professional staff and the district has maintained its commitment to a policy established some years ago, namely, that only fully qualified teacher-librarians are hired for library positions. Cutbacks in clerical time have occurred, however, and in some schools are being compensated for by volunteers. (Editor's note: This tactic is not recommended as it is a violation of BCTF policy.)

SUSAN TRAILL, Library Consultant,
Brandon, Manitoba.

Susan began by commenting on the situations in Saskatoon and Brandon where, although times had once been "flush", now the districts were forced to deal with restraint. She said that there has been "no flush time in Brandon". It is an urban/rural school district that prides itself in having the lowest per pupil cost in Manitoba. All the 22 schools have libraries but the amount of teacher-librarian time is varied. In the district serving 7,500 students there are seven trained teacher-librarians, five of them with MLS degrees. Two principals serve as librarians, three classroom teachers are given assigned periods to look after their schools' libraries, and nine teachers look after libraries as extracurricular tasks. The last of the 22 schools is served by a secretary. There are no clerks, no district resource centre and no delivery system.

The libraries which are unstaffed provide circulation of materials and archival storage. The staffed libraries operate pull-out programs like storytime while the teacher has a preparation period, some parallel programs and a few cooperative programs.

Susan's emphasis currently is to attempt to develop district policy statements on the role of the teacher-librarian and on selection, and to stimulate some collection development via improved budgets, selection and weeding. Since she is a half-time consultant and a half-time teacher-librarian, she has a heavy load to carry.

She believes that some progress on budgets has been made and is hopeful for the future. In 1980 the budget was \$5.00 per pupil; in 1981-1984 there was no grant from the board but

libraries were to be funded from the block grant; in 1985 there is again no grant but it was recommended that the principals commit a minimum of \$20.00 per pupil. There is great variation from school to school owing to such factors as the principal's interests, other needs in the school and the strength of the person in charge of the library resource centre. Optimism may be drawn, however, from the fact that in 1984-1985 budgets went up in 12 schools, stayed the same in 8 and went down in only 2. Susan feels this will improve in the future when some of the work she is doing now has an effect.

LORNE MACRAE Director of Media Services, Calgary, Alberta.

Calgary school libraries employ 185 teacher-librarians, most of whom have some clerical support which has been deployed by the principal. The allocation of teacher-librarian time is by population, but the principal can deploy the time otherwise if he or she so chooses. Next year 11 schools will have no teacher-librarians at all.

There was a substantial budget cut in 1983, and no growth over the past year. There will be a small increase in budget this year. When the cut occurred in 1983, a decision was made not to cut the cataloguing service or the UTLAS subscription. School library budgets ranged from \$3.00 to \$55.00 per student this past year.

An additional problem in 1985 is caused by local taxpayers' right to designate whether they wish their tax money to go to the Catholic schools or to the public system. The Catholic Board has instituted a major campaign to encourage Catholics to designate their taxes. The push to corporate companies alone will cost the Calgary public system \$1.5 million next year.

Lorne says that while the Calgary Board recognizes the right of Catholics to support their own education system, this move will cause immense problems for the public system, both financially and in enrollment.

Lorne's advice is that when times are tough, systems must refocus, think about what it is they do best, do it, cut something else out and not replace it from existing staff. You only harm what you do best if you attempt to continue everything and you put too much stress on the remaining staff.

In the fall of 1985 a comprehensive board policy will be in place and ready to be used to promote proper services. Program descriptors have been established and will be distributed to schools and parents. These will establish expectations. Lorne stressed that there must be ownership of policy statements and that therefore policies must develop from the teachers, administrators, etc.

Calgary has not developed any computerization of card catalogues from the district level. Schools that are interested in doing this must take the initiative and secure funding for such a project.

Lorne concluded on the positive note that he feels support from teachers and principals is growing.



**INFORMATION IS POWER
YESTERDAY'S PROPHECY,
TODAY'S REALITY,
TOMORROW'S ECONOMY**

CLA Conference Report by
JOYCE MACDONALD, Kamloops.

SPEAKER: Kristin Shannon, Chairman of the Montreal-based Trans-Canada Social Policy Research Ltd. and President of the U.S.-based Pacific Rim Research.

Her directorships include the Couchiching Institute of Public Affairs, the Niagara Institute and A.T. International, an international technology and development foundation. She is an historian and economist by training and is an advisor to many multi-national corporations as well as provincial and federal governments. As such she addressed the theme "Information is power" from the perspective of one whose main concerns are economics and power and who has monitored recent trends, and put them into an historical context in order to predict the future.

She outlined the characteristics of our present "transitional society" which she said is the era between the collapse of the last economy and the advent of the emergent one. During this era, she said, we will have to reconceptualize the world and our place in it. We will have to employ a "global" perspective. It no longer is sufficient to just consider the circumstances in our country or on our continent. Another major reconceptualization, she noted, will be to view the "mind as machine."

Her firm analyzed the characteristics of people and firms who were "making it" during this transitional era. From this analysis it was determined that five survival skills were required. These were:

- 1) Asian languages -
i.e. no one who works for her company speaks less than three languages.
- 2) Science - Biology, not chemistry or physics, plays a major role because it describes symbiotic systems.
- 3) Computer literacy - Networking and co-operative skills are essential.
- 4) Multi-tracking - Flotation tanks, sleep-learning, and biofeedback are some of the techniques mentioned for the process of learning how to comprehend many things simultaneously.
- 5) "Go find out" - Self-directed individuals are the ones who are forging ahead.

This impressive presentation was, I believe, a good example of why it is now essential to teach our students critical thinking skills. The speaker's credentials (She has been a member of think tanks since the age of sixteen, as she told us several times) are awesome; the information is as accurate as possible (governments and multi-nationals do not rely on shoddy techniques), but I question the validity of the conclusions.

I quarrel with two of Ms. Shannon's statements. The first is the idea of conceiving "mind as machine" and the second is the inevitability of a future that is economy driven.

I question, for instance, the validity of sleep-learning and exercising critical thinking at the

same time. There is at least the possibility that the two may be incompatible. I think there is a difference between being able to "say the words" and to "speaking the language." Roger Sperry, for example, has written that it is now possible to state that after no physical evidence of brain activity is monitored there is the presence of something else which makes it function. He likened it to a television set in perfect electronic condition but without a broadcast there is no picture. Do we want to consciously choose the picture that we see or are we content to simply absorb?

The second idea that I quarrel with is that the economy determines our future. I believe that values shape our destiny. Ms. Shannon may of course be correct if we value material wealth above all else. She told us for example, that five governments commissioned her firm to research and monitor the "Operation Solidarity" phenomena in B.C. There is power in numbers and whether the group pursues rights or money is decided by the collective will. Dr. Dennis Lewis, director of ASLIB, for example, noted that North America's obsession with access to information has had a direct effect in England where government documents were not open to the public until recently.

Thus while I found Ms. Shannon's speech extremely enlightening and entertaining I don't think any one scenario is inevitable in the future. I do believe we have to carefully evaluate our options in order to shape a viable future, let alone a desirable one.

THEORY: WHERE'S MY REALITY? TIME MANAGEMENT ANALYSIS.

SPEAKER: Susan Webb, Teacher - librarian at H.D. Cartwright Junior High School, Calgary, Alberta.

CLA CONFERENCE REPORT by LIZ AUSTROM

It was encouraging to see and hear a practising teacher-librarian present her research project during the same workshop session as Dave Jenkinson, Alixe Hambleton, Philomena Hauck, and Ken Haycock. Their research studies will be reported at length in various educational / library journals when their work is completed; no attempt is made to summarize their findings.

Susan's presentation was delightfully upbeat. She has great enthusiasm, which no doubt carried her through the tedium of time keeping that was necessary to her study. Susan began with some discussion of the process of developing a program: examining the goals and objectives of the school, thinking about her own goals and objectives, and then discussing and defining with the administration and staff actual program goals and objectives for the library. She stressed that the implementation of the program would be accomplished in a series of small, solid steps in a process of evolution.

A problem that arose was where to find the time. Susan, with the coaching of her faculty advisor at the University of Calgary, Philomena Hauck, devised a time study to find out how she actually did spend her time. Six functions were identified and tabulated for the percentage of time spent on each over a period of six weeks:

1. Administrative/Managerial = 20%
2. Reference services = 4%
3. Clerical duties = 4%
4. Teaching
 - a. Non-library related teaching = 17%
 - b. Teaching which is directly library related = 9%
 - c. Non-directive teaching - such as casual conversations with students which have a guidance function = 9%
5. Professional = 27%
6. Cooperative Planning = 10%

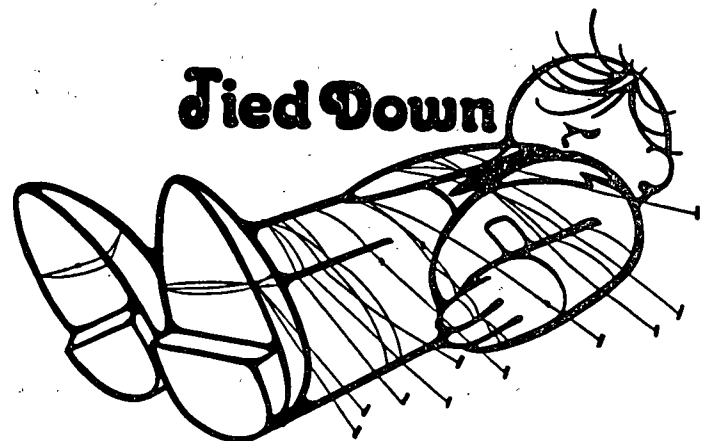
Susan averaged a work week of 55 hours. She commented that 70% of the professional function was spent outside of regular school time. Examples included meetings, selection, and reading teen fiction.

She found out some interesting things about the way she was spending her time. Impressively, she had worked with over three-quarters of the staff in the five week study period. The first day Susan used a counter to tally the number of times that she was interrupted and had to change focus from one task to another, she found that she had been interrupted more than 100 times and it was not yet noon. Not surprisingly she quit tallying but she did change her focus. Interruptions are now regarded as "opportunities in a strange disguise."

Other changes were also made. A chart is now posted behind her desk with blocked periods of time so that she and other staff members are reminded of the way in which the library resource centre is being used. A conscious attempt is now made to look at the chart and slot in extra cooperative units in low use periods. Some time to reflect is now being built into the timetable. Volunteers are used more extensively to do tasks which are less important for a professional to do.

Susan said that she was surprised to see how little of her time was actually spent doing clerical work. She had always resented the necessity, feeling that it detracted from her professional role when she was seen by the staff as performing a clerical function. She still does clerical tasks but now she stretches the task to incorporate professional aspects. For example, when she checks out materials to students or staff, she does not merely stand there and stamp, but discusses the book, other titles which might be interesting, etc., thus incorporating some reader guidance and changing people's perceptions of what she is doing.

The best part about the time study from Susan's point-of-view is that she has increased the amount of time that she spends on cooperative planning and teaching. She had examined her use of time, thought about it and made some conscious decisions that have changes the way she both uses time and approaches tasks. Use of theory has definitely helped to improve Susan Webb's reality.



TOLERANCE & UNDERSTANDING: THE ISSUES AND IMPLICATIONS FOR SCHOOL LIBRARY PROGRAMS

Reported by LIZ AUSTROM

Ron Gitter, Chairman, Alberta Government Committee on Tolerance and Understanding was a recent speaker at the CSLA conference in Calgary. He chaired the 12-member committee formed after the Keegstra affair came to public attention, and in the past two years has travelled extensively throughout Alberta, receiving approximately 500 submissions. Mr. Gitter is himself a sophisticated, urbane man with a persuasive manner and a personal commitment to a broad range of tolerance. He stressed the communication problems which he felt are central to the issue of developing tolerance in society.

In his view it is possible that not all things in society should be tolerated. It is society's task to define what will be tolerated. Personally he thought that when society gets to the point that ethnic jokes do not offend, but rather carry understanding of our differences, we will then have achieved a tolerant society.

The Alberta study came to these conclusions:

1. Alberta is a multicultural society in which there is no longer a majority culture. Over 1000 different ethnic organizations are active there. As well, Canada as a whole has encouraged the maintenance of ethnic diversities. In consequence, as teachers we must build real understanding of all cultures.
2. Canada is a democratic society based on richness of tradition and a concept of fairness. The large majority of Canadians believe in equality and freedom, in civil rights. We must therefore define the limits of tolerance,

for example, in the areas of pornography, freedom of expression, grievances carried over from other countries, groups like the Ku Klux Klan, and the rights of accused. A delicate balance of all must be defined and maintained. The greatest protection for freedom is an open society where young people learn independent thought processes.

Ron Gitter expressed his own personal viewpoint quite strongly. He does not feel that laws and judicial processes should be used to deal with intolerance. Educators should be emphasizing critical thinking skills. In this context the Keegstra situation was the "failure of education in Alberta." In relation to school libraries, he stated that libraries were "primary in the process of getting kids to think for themselves."

Consequently, libraries should carry books from all perspectives, all ways of thinking. A curriculum audit done by the Department of Education examined 3600 items in schools and libraries according to these established criteria:

1. When a judgement is made of others, is it a fair assessment?
2. Does the material nurture a positive self-image?
3. Does it contain explicit or implicit generalizations that encourage intolerance?
4. Does the material recognize that human endeavour and excellence exists in all groups?
5. Does the material contain techniques to assist the teacher to foster tolerance?
6. Will it assist in the development of critical thinking?

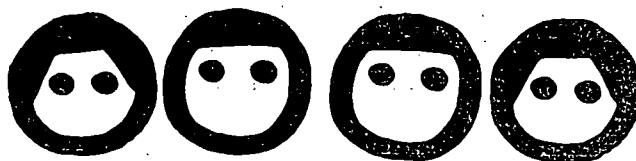
Fully 94% of the materials were deemed to be totally acceptable. The greatest area of discrimination was gender-related and demeaning to women. The second largest area was

demeaning to native Indians. The example he offered for this latter type of discrimination was Flashback Canada.

Ron Gitter stressed that the important decision is "What do you then do?" if you have identified discrimination. His answer is that we must resist pressures to "sanitize" the curriculum. When materials are really repugnant -- take them out. Otherwise highlight the perspective that the material comes from so that students will be taught to recognize the bias. We cannot close society and burn books -- it only leads to more intolerance. The role of education is to present all views and to lead students to make intelligent decisions.

Members of the audience asked some thoughtful questions about the differences in responsibilities to patrons and consequent differences in selection problems for school and public libraries. As a very committed civil rights advocate, he did not seem to recognize the problem, saying that personally he tries to err on the side of freedom rather than prescription. In contrast to this stand, when asked about pornography, he replied, "No place for pornography in the schools!" and went on to other aspects of the issue.

He concluded by saying that school library resource centres should have the maximum number of titles economically possible. There should be no censorship consideration other than defined selection criteria. Since we all know the leeway for censorship that the "other" provides, we can see that once again it is all left up to us. To censor or not.... that is the question! Mr. Gitter's presentation simply provided one thoughtful man's reasons why we should be as tolerant of materials with which we don't agree as we would be of people with whom we do not agree.



CHILDREN'S LITERATURE ROUNDTABLE:

A RICH PROGRAM FOR 1985-86

The coming year promises to be another exciting and stimulating one for the members of the Children's Literature Roundtable of Vancouver. As last year, six programs have been planned including a Serendipity Conference to celebrate the bicentennial of the Grimm Brothers. This event will be held at Cecil Green Park, U.B.C., on February 18, 1986.

Among the children's book authors who have agreed to speak are Jean Little, winner of this year's CLA Book of the Year for Children Award and Janet Lunn, editor and award-winning author. Jean Little will be speaking on Wednesday, October 16, and Janet Lunn on Tuesday, November 12, 1985, both at U.B.C. Other sessions will feature well-known Canadian authors, a number of whom are living in the lower mainland, and will focus on topics such as the writing of historical fiction and learning to write for children.

The Children's Literature Roundtable invites all those enthusiastic about literature for children to join them this coming year. Membership is \$10 (\$5 for outside the lower mainland and seniors). For further information phone or write to Wendy K. Sutton, Faculty of Education, U.B.C., Vancouver, B.C. V6T 1Z5 Telephone: 228-5229 or 228-5788 (Message or request for membership form).



POETRY IN MOTION

By GARY PENNINGTON, Associate Professor, and JOANNE NASLUND, Reference Librarian, Curriculum Laboratory, Faculty of Education, University of B.C., 2125 Main Mall, Vancouver, B.C. V6T 1Z5.

We are in the process of compiling an anthology of sports poetry. Our intention is to include contemporary as well as traditional poems. We plan to include illustrations which reflect the imagery inherent in the writings.

It is expected that the audience for the anthology will be broad and varied. One specific audience we hope to reach through this work is secondary school students.

Your assistance in providing information related to the questions listed below will be very much appreciated. Thank you for your help. Please contact us at the above address.

1. Are you aware of any existing anthologies related to sport?
2. Do you know of any published or unpublished poems that might be included in such an anthology? We are interested in presenting the poetic works of children and youth in addition to poems by adults.
3. Would you be interested in field-testing a collection of sports poems with your class or at your institution?
4. Would you be willing to give a creative writing and/or art assignment at your institution which might generate materials, poems, illustrations for this project?
5. Would you be willing to contribute to this project in some ways? (Poems, illustrations, ideas, sponsorship...)
6. Can you suggest other people to whom we should send this request?
7. Other comments, questions, criticisms, and suggestions.

THE BOOKMARK needs YOU!

The editorial board has planned some exciting themes for the four issues that will be published this year. We are looking forward to receiving any articles, units, bibliographies, reviews, etc. from you. Yes! YOU CAN BE A PUBLISHED PERSON!!! You are the person with the valuable ideas to share. Submit your ideas as early as possible to :

Gerald Soon
Senior Editor
THE BOOKMARK
18026 - 61A Avenue
Surrey, B.C.
V3S 5X1

The themes for the remaining issues of The Bookmark for 1985-86 are:

British Columbia - The editorial board is looking for articles pertaining to anything connected with British Columbia. Examples might be... historical fiction of B.C., cooperatively planned units dealing with the geography or history of our province... novel studies involving characters in B.C. ...bibliographies of materials concerning our province... articles about the authors from British Columbia...etc.

SUBMISSIONS BY: October 19, 1985

Public Relations - How teacher-librarians can better communicate to the public their role in schools... making the best use of volunteers in schools... Making the best use of student volunteers in your Library Club... How to keep volunteers in your library club... Communicating with your principal, the teachers on your staff, students, parents...(the world!)... etc.

SUBMISSIONS BY: January 15, 1986

Challenges! - Possibly the most exciting issue this year... How to

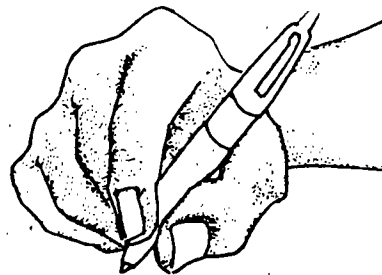
cope with exceptional students ... Gifted education and the teacher-librarian ... challenges to teacher-librarians professionally ... Special programming for the special child ... How to reach the math department !!! ... The topic is challenges ... the author is you!

SUBMISSIONS BY: April 26, 1986

It's going to be a great year, with great issues of The Bookmark!

Please help... CONTRIBUTE!!!

LETTERS



From K.W. Adsett, Teacher -
Librarian, Oak Bay Secondary,
Victoria

Please convey to the BCTLA executive my congratulations on their perseverance in attaining a much greater degree of "in-put" and choice in the Ministry of Education Book Purchase Plan. Although not perfect from the librarian's point of view, the new format seems a good compromise.

DOES YOUNG ADULT READING MEET
ADOLESCENT PSYCHOLOGICAL NEEDS?

ALAN KNIGHT, teacher-librarian,
Hillside Secondary, West Vancouver.

Adele Fascick's recent article on surveys of children's reading (1985) has increased my awareness of the limitations of reading interest surveys of children's and young adult reading. Having conducted four such surveys over the past decade as a means of informing English teachers of the wide diversity of reading interests among young adults, I chose a typology prepared by Dr. David Bain of the Department of Educational Psychology, University of British Columbia, which outlines a variety of adolescent psychological needs and concerns as the basis for this survey. His document had been prepared for and presented to a Young Adult Literature course given by Dr. Wendy Sutton at U.B.C. I interpreted his ten aspects and developed a twenty-nine statement "reader opinionnaire" which was administered during one day to one grade eight English class, three grade nine English classes, one Creative Writing class and one grade twelve English class at Hillside Secondary School in West Vancouver.

The instructions as outlined on the opinionnaire were explained to the students. Confidentiality was assured: students were requested to respond honestly without discussion or revealing their responses to other students. Students were also informed that their teachers would not see their responses. Students were given approximately fifteen minutes to

complete the opinionnaire and were encouraged to list as many titles as possible.

The responses were tabulated by age and sex. There were 154 sets of usable responses: 77 male and 77 female. The intent of this paper is to examine and "validate" the ten positions advanced by Dr. Bain and to determine where possible whether students perceive a link between their reading and the psychological need or concern statement presented in the opinionnaire. Only titles suggested by the students in responding to the opinionnaire are to be discussed in this paper.

THESE CAN'T REALLY BE MY PARENTS

Dr. Bain noted that there is a break from parental domination and the feelings of immature dependency upon the parents between the ages of eleven and thirteen. There is a need to justify this mentally, so the concept of the real parent is replaced with that of a "fantasy" parent. There is also a need to imbue within this fantasy parent the concept of extranormal intelligence, wisdom, wealth, and physical ability. He noted that in previous centuries the adolescent at thirteen would be treated as an adult and would be working at a job, often married and running a home.

Each statement from the opinionnaire will list overall percentage support by male and female students and where notable for specific age groups. The titles suggested by the students in response to each statement by age (number) and sex (M for male and F for female) are indicated.

1. "I don't like being dependent on my parents".

* 62% male; 66% female

* 75% male in the 16-18 age group

- 14 M Runaway
The Outsiders by S. Hinton
- 14 F The Best Little Girl in the World by S. Levenkron
- 15 F Crazy eights
- 17 M Lord of the Flies by Golding
Dove by Robin Graham
Go ask Alice.
- 17 F Run Shelley Run by Gertrude Samuels (mentioned twice)
Charlie Brown on the Road
- 18 M "Paul's Case" (short story)
The Outsiders by S. Hinton
- 18 F But I'm Ready to Go by L. Albert

2. "I often think of 'fantasy' parents who would allow me to be more independent".

* 21% male; 41% female

14 F The Little People.

3. "Imaginary parents have more intelligence, wisdom, wealth and physical ability than my real parents do".

* 10% males; 12% females

* 16% male support in the 16-18 age group

* 20% female support in the 13-14 age group

16 M Twilight Zone: The Movie

18 M Flowers in the Attic by V. C. Andrews.

Questions for further consideration. As adolescent males mature, do they fantasize imaginary parents with more attributes than their own parents, while adolescent females, who may have fantasized about such parents during their earlier teens, now appear increasingly content with their real parents? Is this seeming difference a reflection of the rate of adolescent psychological maturation or merely a statistical quirk in this sample?

4. "In earlier times, I think young people grew up much faster and had to soon take more direction of their lives".

* male 41%; female 32%

* 57% support from females in the 16-17 age group

13 M Peter Pan by J. M. Barrie
Happy Days.

14 M Tiger by Dave Williams

14 F Mrs. Mike

15 M On Loyalist Trails by John Hayes

Summer Crossing

17 M The Outsiders by S. Hinton

Lord of the Flies by Golding

17 F Demian by Herman Hesse

I REALLY AM MISUNDERSTOOD !

Dr. Bain noted that a cognitive change occurs within the thinking ability of young people, such that, as they enter formal operations, they find themselves suddenly thinking outwardly in space and time. They start to hypothesize about familiar objects, people and experiences and alter these to somewhat fantastic places and events - all however with a solid base of reality. Students are able to plan into the future and consider alternative worlds. These concerns were developed as statements five through nine of the reader opinionnaire.

5. "I really am misunderstood".

* 20% male; 29% female.

* 0% male support in the 17-18 age group

17 F Catcher in the Rye by J. D. Salinger (mentioned twice)

Steppenwolf by H. Hesse.

18 F And this is Laura.

6. "I am eager to find out what the world was like millions of years ago".

- * 35% male; 32% female
- * 38% male; 42% female in the 17-18 age group

- 13 M Dinosaurs
Early Man
Volcanoes
- 14 M The Lost World by Arthur Conan Doyle.
- 15 F The Green Futures of Tycho by William Sleator
Child of the Morning by Pauline Gedge
Clan of the Cave Bear by Jean Auel
Valley of the Horses by Jean Auel.
- 16 M Rebel without a Cause (he changed time to 30 years ago)
- 17 F The Source by J. Michener
Clan of the Cave Bear
Valley of the Horses.

Considering the dearth of quality historical fiction suitable for young adult reading presently in the collection and the apparent interest by students in this thematic area, greater effort should be expended to locate and promote this genre through booktalking and creating supplementary reading assignments.

- 7. "I am eager to discover outer space, both our planetary system and beyond".

- * 63% male; 20% female
- * 47% female support in the 16-17 age group.

- 13 M Solar System
Stars and Planets
Space by James Michener
- 14 M Have space suit, will travel by Robert Heinlein
Space by James Michener
Split Infinity by P. Anthony
Blue Adept by P. Anthony
Juxtaposition by P. Anthony
"any Robert Heinlein title"
- 15 F 2001: A Space Odyssey
- 15 M Childhood's End by Robert Heinlein

Dragon's Egg by R. Forward
Martian Chronicles

- 2001: A Space Odyssey
2010: Space Odyssey Two
- 16 M The Foundation trilogy
- 16 F Crystal Singer
Restoree
The "Harper Hall" trilogy and "Dragonriders of Pern" trilogy all by Anne McCaffrey.
- 17 M The Foundation trilogy
Encyclopedia of Science Fiction by Isaac Asimov
Friday by Robert Heinlein
2001: A Space Odyssey
2010: Space Odyssey Two
Life, the Universe and Everything by Douglas Adams
"all Piers Anthony books"
"all Michael Moorcock books - they don't have happy endings.. they are more like the real world (than) fantasy"
- 17 F The Moon is a Harsh Mistress by Robert Heinlein
2001: A Space Odyssey
Childhood's End
The Chrysalids
- 18 M Mindbridge by Joe Haldeman
The Dune trilogy
1984 by George Orwell
"any Larry Niven book"
"astrology books"
- 18 F 2001: A Space Odyssey
2010: Space Odyssey Two.
- 8. "I am curious about the customs of other peoples in the world".

* 45% male; 63% female
* 76% male; 73% female in the 17-18 age group
- 14 M Midnight Express by B. Hayes
- 14 F Sweetgrass by Jan Hudson
- 15 F Spend it Foolishly
The White Dawn by J. Houston
Again calls the Owl by Margaret Craven
- 16 F Hawaii by James Michener
- 17 M The Russians by H. Smith
- 17 F The Source by James Michener
The Drifters by J. Michener
Hawaii

- 18 M National Geographic magazine
 18 F Shogun by James Clavell
National Geographic magazine

9. "I am curious about the 'exceptional' people in our world, rather than just the usual, ordinary people".

* 44% male; 51% female

- 13 M Guinness Book of World Records
 14 M Midnight Express
 15 F Sybil
 15 M The "Illuminati" trilogy
Brotherhood of the Rose
Matarese Circle by R. Ludlum
And then there were none by
Agatha Christie
 "any counter-espionage novel"
 17 M Eric by Doris Lund
 17 F Son-Rise by B. Kaufman
The Far side of Paradise
Profiles in courage
F. D. Roosevelt's biography
On the Road by Jack Kerouac
Separate Reality
The Teachings of Don Juan
Tales of Power
Words of Mahatma Gandhi
 18 M Petals on the Wind
 18 F Laurence Olivier's biography.

Whereas increased age indicates stronger support for statements 6, 7, and 8, there seems to be little significant change between the overall support and support amongst the 16-18 age group for statement 9. This seems paradoxical: as one moves away from the egocentric position to positions focusing on other times, other places, and other peoples, one would anticipate that the maturing student would also become more curious of the differences in human beings -- becoming more fascinated by the "exceptional" persons. This is not however substantiated in this research.

I AM AN UGLY DUCKLING
 WHO WILL EVENTUALLY TURN INTO
 A BEAUTIFUL SWAN!

At the onset of puberty, teenagers find their bodies suddenly transforming; they are gawky in their movements and become embarrassed so easily. They have sexual changes and abrupt manifestations of their adult sexuality. They perceive themselves as having lost the childish self-concept but not yet having gained the adult self-esteem.

10. "I am undergoing changes in my body that sometimes seem embarrassing to me".

* 6% male; 9% female

- 14 M Jim Tweed by John Parr
 14 F Are you there, God? It's me,
Margaret. (mentioned twice)
 15 F Are you there, God? It's me,
Margaret

11. "I am losing the 'childish' part of me and I am trying to find the 'adult' part of me".

* 42% male; 53% female

* 52% male; 68% female in
 the 17-18 age group

- 13 F Light a Single Candle by B.
Butler
 14 M Jim Tweed
 14 F A Tree Grows in Brooklyn
I love you, stupid! by H.
Anne Frank: the diary of a
young girl
 16 F Class Reunion by Rona Jaffe
Flowers in the Attic
 17 F The Drifters
Petals on the Wind
Flowers in the Attic
If there be Thorns
 18 M Visionquest by T. Davis
 18 F Who has seen the Wind
The Thornbirds
Flowers in the Attic.

12. "I am looking for a 'hero' role model that will be like the kind of adult I would hope to become".

* 18% male; 24% female

14 M J. Jay Armes:private investigator
Stringfellow Hawk in AirWolf

15 M The Last Texas Hero

16 M The James Dean biography

17 M The Odyssey

The Illiad

Eric by Doris Lund

The Outsiders by Camus.

17 F Illusions by Richard Bach

There must be a Pony

18 M Visionquest

One would expect that students aged 13-18 would strongly support the notion that they were moving away from childhood toward adulthood. What was surprising was that many felt that they had not yet lost their "childish" aspects. When one considers the widespread popularity of the contemporary realistic novel that deals with the physical, emotional and sexual aspects of adolescence, the minimal support for this statement seems significant. Also, the impact of rock musicians, video stars, youth-oriented movie and television programming etc. all seem to develop, sustain, and perpetuate the "cult of the hero"; this seems in significant opposition to the lack of support given to this statement. One would anticipate that support for these statements would have been significantly greater than they were. Subsequent investigations to determine the reasons for these differences should prove beneficial.

PLAYING FOR AN IMAGINARY AUDIENCE

Among adolescents there is a desire to find out who one really is through playing the roles of many characters,

clowning, and feeling that life is a stage in which each is an actor receiving great plaudits from friend and foe alike. Each also believes that the whole world is looking at him/her.

13. "I hope to find myself by playing the roles of other characters, for example, playing the class clown or some imaginary person other than myself"

* 15% male; 19% female

17 M The Secret Life of Walter Mitty

18 F Starring Sally J. Friedmann as Herself by Judy Blume.

14. "I feel that life is a stage - all the world is looking at me - and I am giving a very fine performance"

* 15% male; 19% female

14 F Sheila the Great
The cat ate my gymsuit

15. "I think that the whole world is waiting for my skills/talents to bring rescue/relief to the world".

* 11% male; 16% female

14 M Hitler's Diary (I am suspicious of this suggestion)

17 M Up and Down with the Rolling Stones

17 F Portrait of an Artist as a Young Man by James Joyce.

Contrary to suggestions made by Dr. Bain that include stories of dramatic actors, fantasizing musical stardom, achieving personal success or fame based on one's talents, self-achievement stories, and how-to-do-it books, students in this study did not respond significantly to these statements, nor do their book suggestions indicate a very strong

interest, or psychological need, in this particular area.

I AM INDESTRUCTIBLE

Here the world, the neighbourhood or some attractive member of the opposite sex is in difficulty and the adolescent will come to the rescue; no matter what forces exist, he or she will eventually overcome them because of some inhuman or superhuman physical or mental powers. This belief was translated into statements 16 and 17.

16. "I am indestructible - when someone is in danger or difficulty, I will be able to overcome the obstacles and forces and eventually help them"

- * 27% males; 16% females
- * 0% males at 18 years of age

- 14 M Superman
- 15 M Deathwatch by Robb White
- 16 F Flowers in the Attic
- 17 M Eric by Doris Lund
- Triple by Ken Follett
- 17 F Jonathan Livingston Seagull

17. "I have superhuman physical or mental powers which allow me to conquer evil forces".

- * 13% males; 7% females
- * 0% males in the 16-18 age group

Whether the statements were erroneously misinterpreted in designing the opinionnaire, "overstated", or misunderstood by the respondents, students appear to consistently reject overall this fifth aspect of Bain's paper.

SACRIFICE IS MY ULTIMATE WEAPON

Here the adolescent believes that everyone will be sorry at his death, that the only way of demonstrating one's control of the world is in ultimately taking one's life, that one will be respected and loved for making the ultimate sacrifice with one's life. This belief was translated into the following three statements.

18. "They will all be sorry when I die".

- * 23% males, 24% females
- * 35% males; 32% females in the 13-14 age group

- 14 M Lassie by Eric Knight.
- 14 F The Summer Before by Patricia Windsor
- 16 F Master of the Game
- 17 M Tunnel Vision by F. Arrick
- Nicholas and Alexandria

19. "The world is just too much and my last means of control over these evil forces would be to carry out my own death".

- * 6% male; 9% female

20. "I would be the ultimate guinea pig to help develop a cure that could save humanity (from some terrible disease)".

- * 10% male; 5% female

15 M The Stand by Stephen King

It would be interesting to determine if students living in lower socio-economic situations were prepared to sacrifice their own lives for a greater social benefit. Students in this study appear less altruistic. Considering the fatalism evident in the news media with respect to the inevitability of nuclear holocaust and the cynic pill stories of some university campuses, the students in

the study to not appear very pessimistic or fatalistic, nor do they appear overly interested in teenage suicide or other self-destructive impulses.

I HADN'T REALIZED IT
BUT I GUESS OTHER PEOPLE OUT THERE
REALLY ARE DIFFERENT FROM ME.

By middle or late adolescence, one becomes aware of one's own thinking powers as distinct from all others, of other people's minds and individuality, and of oneself becoming aware of others and one's self. These concerns were presented as the following two statements.

21. "I guess that other people really are different from me".

- * 43% male; 64% female
- * 46% male; 77% female in the 16 - 18 age group

15 M "Young Love" novels have proved me right. I am different.

16 M Roger Zelazny's Avalon series

16 F Story and Structure (text)

17 M Z for Zachariah

100 Great Lives

The Outsiders by A. Camus

18 M Love and Other Natural

Disasters

18 F Jonathan Livingston Seagull

Go ask Alice

22. "I am aware that the way I think is different from other people".

- * 62% male; 66% female
- * 67% male; 77% female in the 16-18 age group

14 M Without Feathers by W. Allen

15 M The River Why

16 F Story and Structure

17 F Anthem by Ayn Rand

Catcher in the Rye

18 M Love and Other Natural

Disasters

18 F Catcher in the Rye

"The Lottery"

I never promised you a Rose Garden

I'M IN LOVE

Bain's aspect, I'm in love ! examined the realization of self-concept and moving beyond this confidence with self to welcoming interaction with members of the opposite sex.

23. "I am in love".

- * 28% male; 50% female
- * 20% male; 38% female in the 16-18 age group

14 M Jim Tweed by John Parr

14 F Love at First Sight

15 M "any novel by M. E. Kerr"

16 F "almost every book about teenagers"

17 M I love you, stupid!

17 F The Thornbirds

18 M comments included "hopefully?", "possibly?", "?"

24. "I realize who I am and am confident in interacting with members of the opposite sex".

- * 71% male; 59% female
- * 83% male; 65% female in the 16 - 18 age group

14 M The Joy of Sex by A. Comfort

14 F The Popularity Plan by R.

Vernon (Sweet Dreams)

The Hotel New Hampshire by

John Irving

16 F Scruples by Judith Krantz

18 M Hard Feelings by Don Bredes

The Quartzite Trip

While the students appear to be in love and confident in relating to members of the opposite sex and the plethora of young adult romances and many quality young adult contemporary

realistic novels support this happy state of being, one must question why so few students indicated a relationship between "being in love" and fantasizing about such romantic developments through the contemporary teen literature - at least amongst the young women!

I'M GETTING REALLY GOOD !

As the young adolescent gains manual dexterity and develops social graces, there is a feeling of decreasing dependence upon one's peers. The teenager begins to gain confidence and independence through his own abilities and recognizes that the choice of his own future and current life directions lies within himself. These aspects were translated for the opinionnaire to the following three statements.

25. "I'm getting real good - physically, socially".

- * 37% males; 25% females
- * 45% males; 23% females

14 F Quartzite Trip

18 M Hard Feelings

26. "I feel quite confident and independent of my friends -- simply because I know I have my own abilities and interests".

- * 64% male; 77% female
- * 70% male in the 16-18 group

15 M The River Why

17 F Jonathan Livingston Seagull

27. "I am interested in independent young people and their successes"

- * 30% male; 41% female
- * 42% male; 46% female in the 16 - 18 age group

15 F Joni

17 F Kane and Abel by J. Archer
The Prodigal Daughter by
Jeffrey Archer
Jonathan Livingston Seagull
Joni

The majority of the students in the study still do not appear to have a strong positive self-concept. Why would there be such a poor self-concept among the older females? And how might you reconcile this discrepancy with the results of statement 26? One can only conclude that the results of statement 25 are in conflict with those of 26 and 27 and that further research is necessary to clarify the students' perceptions concerning their self-concept.

I'M A COMPETENT CITIZEN

Bain's final aspect was entitled I am a competent citizen. The late adolescent needs to feel an part of the society and its complex inter-relationships. This aspect was translated into the final two statements.

28. "I am a competent citizen and a part of the larger society".

- * 35% male; 18% female
- * 41% male; 26% female in the 16-18 age group

15 M Atlas Shrugged - "even though I distrust Rand. She's too fascist".

29. "Life in modern society is complex - but I can sort out the various pressures and relationships and I have my own views that will help me to find the good life".

- * 66% male; 50% female
- * 83% male; 53% female in the 16-18 age group

SUMMARY

- 14 M Shibumi "how one man dealt with life and its ups and downs. He was still able to be content and at peace with himself" River Rats, Inc. by Jean Craighead George
- 15 F "What is the good life?"
- 16 F Bible
Quotations from the world's philosophers.
- 17 F The Rebels by John Jakes
Shall we tell the President by Jeffrey Archer
- 18 F Anne Frank: the Diary of a Young Girl

This strong support indicated confidence in their abilities to sort out competing pressures and interests and cope more than adequately in their search for the good life.

Many students however indicated that while they read and enjoyed good literature, they could not deal with the intellectually abstract concept of translating a statement of psychological need by linking it with various books that they had read. Those students were asked to indicate on the back of the response form those titles they enjoyed and their personal reasons for listing the titles. These titles have not been included in this paper, although an analysis of the titles and the reasons given by the students did much to expand upon and clarify the typology advanced by Dr. Bain.

* * * * *

Dr. Bain advanced ten categories of adolescent psychological need and outlined possible types of literature that would meet these needs. The findings of this study reflect most of his categories. Each category is summarized and I have provided additional comments based on my fourteen years of experience with the reading interests of young adults, particularly where there is an inconsistency between the findings of this research and Dr. Bain's statements.

This study initially presented statements in response to the first category dealing with independence from parents. Support for the concept of "fantasy" parents who would allow for greater independence was not well supported, but regarded with even less support was the concept of "imaginary" parents with greater intellectual, physical and financial attributes than the students' own parents. It is interesting to note the student belief that in past times young people grew up earlier and were given their independence sooner. Most of the titles suggested were twentieth century settings: Happy Days, Summer Crossing and Tiger are "coming of age" in the fifties. Only Mrs. Mike and On Loyalist Trails examine earlier times where indeed young people were forced to assume greater responsibility at a much earlier age. Overall there was a sense of a strong desire to gain independence from their parents and this is reflected in their identified literature choices. It is not surprising that Hinton's The Outsiders is mentioned in this section by 14-, 17-, and 18-year old males. Topping any popular reading poll that I have conducted are S. E. Hinton and her adult-free Tex, Rumblefish and The Outsiders, V. C. Andrews with her wicked and evil parents in Flowers in the

Attic, Petals on the Wind and If There Be Thorns, humorous Paula Danziger with her awful parents in The Pistachio Prescription, The Divorce Express, and Can You Sue Your Parents For Malpractice and Robert Lipsyte with his humorous accounts of Bobby Marks gaining independence in One Fat Summer, Summer Rules and Summer Boy. Parents have fared poorly in the contemporary realism of the seventies; young adolescents identify with characters "breaking away" from childhood and "childish" dependence and meeting this psychological need has made many of these stories very popular literature for today's young adult.

Bain's second category explored the cognitive changes within the adolescent's thinking ability which occurs during this period, such that adolescents find themselves suddenly thinking outwardly in time and space. Bain suggested prehistoric fiction, science fiction and fantasy, customs of foreign peoples, accounts of "exceptional" people and true-life romances and future scenarios as supporting this psychological need. The responses of students in this study strongly support his suggestions. With respect to prehistoric times, one-third of the students responded positively. This is particularly significant when one considers the dearth of such literature available for young adults. With the exception of the recent books by Pauline Gedge and Jean Auel for young adults; there is little to meet this need. This is a significant finding, worthy of more detailed examination and follow-up. With respect to outer space and science fiction's concerns, two-thirds of the males and one-fifth of the females responded positively. However, the interest among females increased in the older age group, largely because of the science fantasy writings of Anne McCaffrey, Patricia McKillip,

Monica Hughes and Robert Heinlein. Half of the students expressed interest in other cultures and in "exceptional" people. Titles dealing with other cultures covered the globe: Turkish prison life, Blackfoot Indians in the 1837 winter, Inuit at the turn of the century, non-fiction accounts of the Russian people today, to epic histories of the Hawaiian Islands, Japan and the Biblical Middle East. In the category of "exceptional" people, student interest again covered the gamut of human experience: multiple personality, surviving life in a Turkish prison, biographies of American Presidents and famous actors, the struggles of an adolescent battling terminal cancer, the abused child and all of those world "record-breakers" in the Guinness Book. In the first three categories, there was a noticeable increase among the 16-18 age group. It was only with respect to the "exceptional" people category that there was no noticeable increase in interest with increased age. This seems paradoxical: as the adolescent becomes more confident with his self-concept and looks outward at the differences of other, one would anticipate that interest in those "exceptional" people that give shape to our culture would have increased significantly. Nonetheless, support for this concern is significant.

Bain's third category dealt with the physical and sexual transformation of the adolescent and how these changes impact on the changing self-concept as the adolescent moves from the "childish" to the "adult" state. Students expressed little concern regarding the bodily changes. However, many felt they were losing the "childish" self-concept and this obviously increased with the age of the student. Notable among the literature mentioned were the "coming of age" stories by Betty Smith, Judy Blume, Rona Jaffe, and Harry Mazer and the less well known but engaging

stories by John Parr and Terry Davis. What was most interesting however was the lack of interest in "heroic" role models. Only male heroes (James Dean, Stringfellow Hawk, J. Jay Armes and the young Eric Lund) were mentioned. With so many role models available in other media, one would have expected much greater support for this particular concept. While Bain suggests teenage growth books and medical approaches to skin and body care as possible sources of interest for adolescents, my experience with adolescents does not support this. There may be a psychological need for such material: indeed the market place develops many youth magazines and books, but I have yet to find a readership for them. Adolescents are however very interested in "pop" idols, hero worship, and future images of themselves. This explains the interest in rock music, rock video, movies, Steve Fonyo, Terry Fox, Eric Lund, and Jim Morrison - even through the latter three are dead!

The next three areas of concern outlined in Bain's paper however did not receive much support from the students in this study. Stories of dramatic actors, fantasizing musical stardom, achieving personal fame based on one's talents, self-achievement stories and how-to-do-it books do not rate highly with young adults in my experience, nor did they appear to identify with this particular need. There does not appear to be much interest in the "home-town-boy made good" story or self-achievement stories mentioned by Bain as satisfying this particular need. Indeed, in the study there was little evidence of this adolescent psychological need.

Bain offers few suggestions as to the type of literature that meets the "I am indestructible" category. Spy stories, adventure stories, and mysteries where there is mental or

physical conflict are mentioned. On the whole these tend to be adult books, popular with young adults, but frequently written with adult protagonists and situations developed. These areas received little support in the study and are not widely read by young adults. This however may be more a reflection of the declining frequency of reading among senior high students, rather than such literature not meeting a particular psychological need. More study would be required as this could prove a useful bridge between the young adult literature of Robb White, Jay Bennett, Eric Wilson, and T. Bethancourt and the more adult works of Ken Follett, Craig Thomas, Agatha Christie, Dick Francis, Robert Ludlum, Len Deighton etc. now enjoyed by small numbers of younger students.

Bain's sixth area concerned "sacrifice literature". Student response to the study's statements was particularly low. Dominant in Bain's document are concepts of self-pity (get back at them for their wrongs by making them feel guilty about my departure) and self-destructive desires (suicide-whether using sudden or slow methods). Most students living in West Vancouver do not face depressing economic and social hardships, such that suicide or self-pity would be "viable" activities! While many novels dealing with death are popular among our adolescents, few have morbid overtones. Rather most are a celebration of life following the overcoming of obstacles that the death represents. Fran Arrick's Tunnel Vision is one of the few "suicide" novels which is quite negative in outlook.

In terms of Bain's seventh category, students recognized that others were really different from themselves and that they thought differently from other people; the support for these attributes increased noticeably with

age. Among the literature suggested by Bain were mental telepathy, psychology, forensic medicine, philosophers, career choices and problems, and insight literature. These suggestions substantiate the popularity of literature dealing with the occult, dreams and hallucinations, detective and murder mysteries, including Jean Lowry Nixon's The Seance and Lois Duncan's Stanger with my Face and The Third Eye. It probably is also responsible for the frequently made statement "I want something really scary to read". Those strange workings of the human psyche not easily explained by adults will continue to fascinate the young adult.

No one working with adolescents would dispute Bain's category, "I'm in love". This accounts for the popularity of the romance series books from the quality "Young Love" titles to the "Sweet Dreams" formula novels. It also accounts for the fascination that young adults have with medical and psychological manuals: the inadequately illustrated Sex Atlas is the most frequently "misplaced" book in my secondary school collection. What was surprising however was the low percentage of older adolescents being "in love" compared to the group as a whole. Is it love? Several student responses questioned this and suggested that the opposite sex was not their primary attraction at this stage of their development. It would be interesting to determine if this were true of other student communities.

Bain's ninth category "I'm getting really good" presented a wide variety of literature to support this psychological concept. He mentioned that everything which provides the young adult with opportunities to gain a tremendous in-depth knowledge, understanding and facility is useful -- computer programming manuals,

programming books, succeeding in sports, business, etc. would be useful. While students were verbally instructed to list any reading, including non-fiction and magazines, it is interesting to note that only fictional accounts were listed. It was the "coming of age" novels by Don Bredes and William Hogan and the "pop" psychology of Jonathan Livingston Seagull that students identified as making them feel good about themselves. Bain also mentions personal diaries and books on manners and novels of the correct modes of behavior. This overall category may explain the popularity of the non-fiction materials for boys (space flight, airplanes, cars, sports, computers, military arts, etc.) and diaries and biographies among young women. This blatantly sexist statement is not the result of labouring on this study for thirty-five hours. It is my firm conviction, and I believe that the research supports this contention, that reading interests vary widely both within and between the sexes, especially during the adolescent period when sexual role modeling is so important to the young adult.

Finally, Bain's last category on the "competent citizen" covers the integrative-into-society literature. Support for these statements was low. It is probable that these concerns more rightfully belong to students at the junior college and university level. Students in high school do not yet see themselves integrated into a larger society; after all they are "sheltered" from the larger society by the institution of the school. Concerns with raising children, careers, life-long education, leadership and religion are all things for their futures - not for their high school present! However student response to the final statement indicated a very strong confidence in their abilities to sort out life's competing pressures and interests and

to cope more than adequately in their search for the good life. The work mentioned frequently that best summarizes the students' self-confidence is Anne Frank: the Diary of a Young Girl. As a story of war and survival, a story of death and personal triumph, a story of intense fear and emotion, a story of a girl growing up - but who will never grow old for any generation, a story of a belief in the innate goodness of man and in his eventual triumph, I personally believe that this book typifies the positive and futuristic vision shared by many of the students in this survey.

Finally, what significance can be attached to the many pages of titles mentioned by students and annotated with their personal responses? Read carefully, they provide greater insight into some of Bain's categories. But more significant are the actual numbers and the wide diversity of titles mentioned. There is a significant correlation between the number of titles mentioned by an age group and the number of participants, except for the thirteen year old group. Both male and female at this age level were unable to indicate titles in any significant number: this I believe is a result of their inability with such formal mental operations as mentally transforming a statement of psychological need into an appropriate book title. It is the wide diversity of reading interest amongst the young adult readers however that is most noticeable in such lists. From Lace to Of Human Bondage, from Bogie and Me to Jane Eyre, from Sybil to The Hobbit, from Rebecca to Wifey and from V. C. Andrews to James Clavell. While such lists merely reflect reading interests at one period in time, they nonetheless capture the universal statement -- adolescent needs and interests are as diverse as their numbers.

READER'S OPINIONNAIRE

GRADE _____ AGE _____
SEX : Male Female

There are no right or wrong answers to this paper. Your opinion is being sought on a variety of statements. If you have no opinion on a statement leave it blank. If you cannot think of a book title, leave it blank - but do try to be as honest as you can. No names are required.

1. Read each statement. Check it if you believe it to be TRUE about yourself, about your own inner feelings and thoughts, about your own desires for experiences.
2. Write beside the statement the titles of any books you have read that have made you think, feel, desire to experience the idea expressed in the statement...or where a character in a book has similar feelings, thoughts, desires and actions to your own and you identify with this character.

FOR EXAMPLE... These people can't really be my parents! I want to run away from them!

If you had ever felt that way and identified with a character in a book you might then write

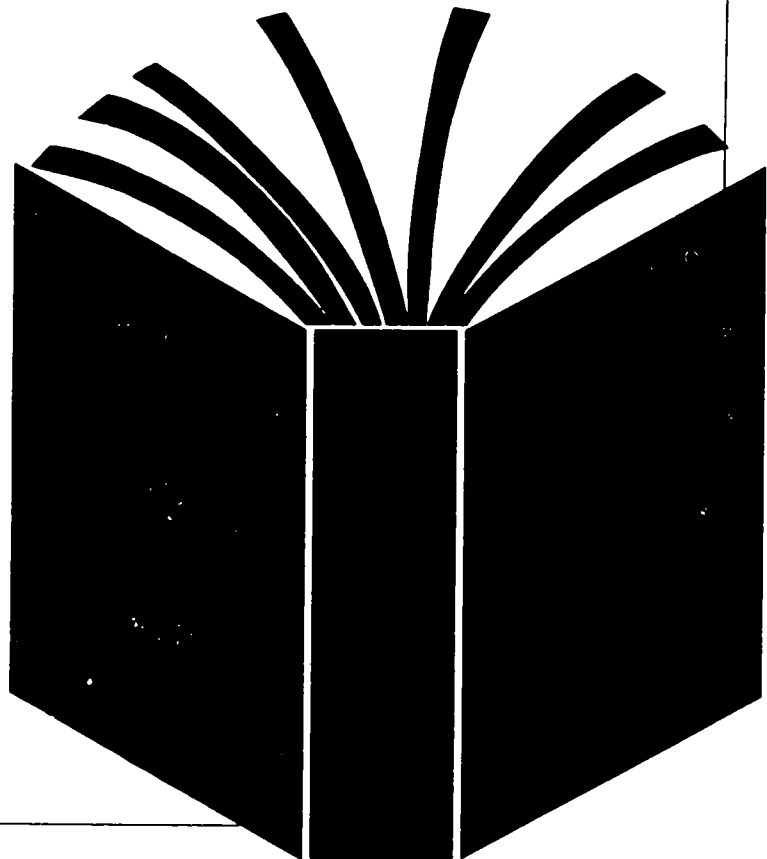
Go Ask Alice
or The runaway's diary
beside this statement.

Remember to only answer what you honestly believe to be true about your own experiences and reading.

The twenty-nine statements followed with space provided for suggested book titles.

ACTION RESEARCH

This research study was conducted as part of a graduate course undertaken at the University of British Columbia. It is included in this issue with the hope that other secondary teacher-librarians will read and react to some of the findings of Alan Knight's research and consider testing the hypotheses with their student populations. Alan recognizes the limitations of this study; some of the findings may not be generalizable to student populations outside of urban, upper-middle class environments. Alan used age and sex as two variables to examine reading interest differences; he now believes that socio-economic factors may be more significant in explaining differences in adolescent psychological needs. Teacher-librarians interested in these findings and willing to participate in a similar, cross-Canada study focusing on varying socio-economic situations (rural, urban, working class, middle and upper class, mobile and stable communities) should contact Alan Knight at the address in BCTLA directory (back page). - Eds.



B.C. GOVERNMENT PUBLICATIONS

The Legislative Library produces the British Columbia Publications Monthly Checklist of documents and publications that are forwarded to it from the various departments and ministries of the government. The following have been selected from the March, April and May 1985 listings.

Requests for items in the checklist must be made to the individual issuing agency. Unless otherwise noted, the mailing address of all issuing agencies is c/o Parliament Buildings, Victoria, BC V8V 1X4.

BRITISH COLUMBIA ELECTORAL COMMISSION

- First report of the British Columbia Electoral Commission. September 1984. 17. [9] p. At head of title: British Columbia, Constitution Amendment Act, 1984. Chairman: D. Kennedy McAdam. Prices \$3. from Queen's Printer, quote stock no. 535.

BRITISH COLUMBIA HOUSING MANAGEMENT COMMISSION

- Canadian social housing managed by provincial and territorial housing corporations: comparative characteristics, by Susana Cogan and Debra Darke. December, 1983. [5], 133p. Price \$10.
- * Obtainable from: British Columbia Housing Management Commission, 515 West 10th Avenue, Suite 206, Vancouver, B.C. V5Z 4A8.

BRITISH COLUMBIA HYDRO AND POWER AUTHORITY

Energy Communications Department

- Supplementary electric heating. Electricity. The choice, today and tomorrow. 1985. Leaflet.
- * Obtainable from: B.C. Hydro, Energy Communications Dept., 970 Burrard Street, Vancouver, B.C. V6Z 1Y3.

LABOUR RELATIONS BOARD

- Annual report 1984. 1985. 84. [40] p. Price \$5.
- * Obtainable from: Labour Relations Board, 1275 West 6th Avenue, Vancouver, B.C. V6H 1A6.

LAW REFORM COMMISSION

- Report on the authority of a guardian. January, 1985. 14p. (LRC 78) Price \$2.75 from Queen's Printer.

LEGAL SERVICES SOCIETY

- Newsletter. Vol. 4, No. 3 (September, 1984) - Vol. 4, No. 4 (October, 1984). Quarterly. _____ Vol. 5, No. 1 (February, 1985) - Quarterly.
- * Obtainable from: Legal Services Society, Legal Resource Centre, Box 3, Ste. 300, 1140 W. Pender Street, Vancouver, B.C. V6E 4G1.

LEGISLATIVE ASSEMBLY

Laws, Statutes, etc.

- The revised statutes of British Columbia, 1979... updated to September 24, 1984. 1984. 6v. Looseleaf for updating.
Price \$100, from Queen's Printer, quote stock no. 250. Binders \$30 each, quote stock no. 252.
- Statutes of British Columbia, February 1985. 1985. 1v. (various pagings) Soft-bound third reading bills enacted February 1985.

Laws, Statutes, etc. Consolidations

- Insurance (Motor Vehicle) Act. Revised regulation (1984) under the Insurance (Motor Vehicle) Act. Consolidated January 31, 1985. 1985. 95p. (B.C. Reg. 447/83)
Price list for Statutes and Consolidations obtainable from Queen's Printer, Parliament Buildings, Victoria, B.C. V8V 4R6.

Serials

- [List of members of the Legislative Assembly of British Columbia, March 8, 1985] cancelling list dated February 8, 1985. 1985. [1] p.
- * Obtainable from: Speaker's Office, Room 207, Parliament Buildings, Victoria, B.C. V8V 1X4.

MINISTRY OF AGRICULTURE AND FOOD

- 1984 farm and food statistics. March, 1985. 8p.

Policy Development and Economics Division

- Dawson Creek District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- Fort St. John District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- Kamloops District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- Prince George District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- Quesnel District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- Smithers District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- Vanderhoof District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- Williams Lake District. August, 1984. Printed 1985. x, 37p. (Agriculture profile)
- * Obtainable from: Ministry of Agriculture and Food, Publications Office, Parliament Buildings, Victoria, B.C. V8W 2Z7.

MINISTRY OF ATTORNEY GENERAL

CounterAttack

- CounterAttack traffic research papers, 1984, by G. William Mercer. February, 1985. [7], viii, 207p.
- * Obtainable from: CounterAttack Program, Ministry of Attorney General, Suite 205, 815 Hornby Street, Vancouver, B.C. V6Z 2E6.

MINISTRY OF CONSUMER AND CORPORATE AFFAIRS

- What is a housing co-op? [1985. 1] p. (Fast facts 30/85)
- * Obtainable from: Ministry of Consumer and Corporate Affairs, Consumer Information and Education Branch, Distribution Section, 940 Blanshard Street, Victoria, B.C. V8W 3E6

MINISTRY OF EDUCATION

- Adults with hearing impairments: present and future educational opportunities in British Columbia. 1985. iv, 36p. (Discussion paper 02/84)

MINISTRY OF EDUCATION (continued....)

Schools Facilities Branch

- B.C. schools facilities building manual. 1985. Looseleaf for updating. Price \$15; make cheque payable to the Minister of Finance.
- * Obtainable from: E. L. Bullen, Director, Schools Facilities Branch, Parliament Buildings, Victoria, B.C. V8V 2M4.

MINISTRY OF ENERGY, MINES AND PETROLEUM RESOURCES

- Oil and gas statistics 1947-1983. 1984. Leaflet.

Petroleum Resources Division

- Hydrocarbon and by-product reserves in British Columbia, December 31, 1984. 1985. ca. 200p. Price \$20.
- * Obtainable from: Ministry of Energy, Mines and Petroleum Resources, Publications Section, Parliament Buildings, Victoria, B.C. V8V 1X4.
Make cheques payable to Minister of Finance.

MINISTRY OF ENVIRONMENT

- Steelhead trout in British Columbia. 1985. [4] p.
- * Obtainable from: Ministry of Environment, Information Services, 1st Floor --810 Blanshard Street, Victoria, B. C. V8W 3E1.

Fish and Wildlife Branch

- British Columbia sport fishing regulations synopsis 1984/1985 for non-tidal waters. 1984. 31p.

MINISTRY OF HEALTH

- Bulk food sale from a health point of view. Revised, 1984. [Reprinted] 1985. Leaflet.
- Understanding communicable diseases. 1985. 8p.
- * Obtainable from: Ministry of Health, Information Services, 1515 Blanshard Street, Victoria, B.C. V8W 3C8.

MINISTRY OF INDUSTRY AND SMALL BUSINESS DEVELOPMENT

- Preparing a business plan. 1985. 11p.
- * Obtainable from: Ministry of Industry and Small Business Development, Suite 315, Robson Square, 800 Hornby Street, Vancouver, B.C. V6Z 2C5.

MINISTRY OF LABOUR

Women's Programs

- Skills you never thought you had. [1985] 6p.

MINISTRY OF LANDS, PARKS AND HOUSING

Parks and Outdoor Recreation Division

- Barkerville Provincial Historic Park. 1985. Leaflet.
- British Columbia provincial parks: camping, docking and wilderness shelter fees. 1985. Leaflet.
- Cathedral Provincial Park. 1984. Leaflet.
- Cypress Provincial Park. 1985. Leaflet.

MINISTRY OF LANDS, PARKS AND HOUSING

Parks and Outdoor Recreation Division (continued....)

- Garibaldi Provincial Park. 1985. Leaflet.
- Goldstream Provincial Park. 1985. Leaflet.
- Kilby Provincial Historic Park. 1985. Leaflet.
- Kokanee Creek Provincial Park. 1985. Leaflet.
- Kokanee Glacier Provincial Park. 1985. Leaflet.
- Provincial parks of northern British Columbia. 1985. Folder.
- Sunshine Coast provincial parks. 1985. Leaflet.
- Top of the World Provincial Park. 1985. Leaflet.

* Obtainable from: Ministry of Lands, Parks and Housing. Parks and Outdoor Recreation Division, 1019 Wharf Street, Victoria, B.C. V8W 2Y9.

MINISTRY OF MUNICIPAL AFFAIRS

- Municipal statistics including regional districts for the year ended December 31, 1983. 1985. 232 p., maps in pocket. Price \$11.95, from Queen's Printer; quote stock no. 15-012.

MINISTRY OF PROVINCIAL SECRETARY AND GOVERNMENT SERVICES

Recreation and Sport Branch

- Athletic assistance program. 1985. Leaflet.
- Pre-school recreation leadership program. 1985. Leaflet.

MINISTRY OF TRANSPORTATION AND HIGHWAYS

Motor Vehicle Department

- Professional drivers' manual. 1984. 114p.
- Search procedures; vehicle records and driver licence records information; search fee account information. 1984. Leaflet.

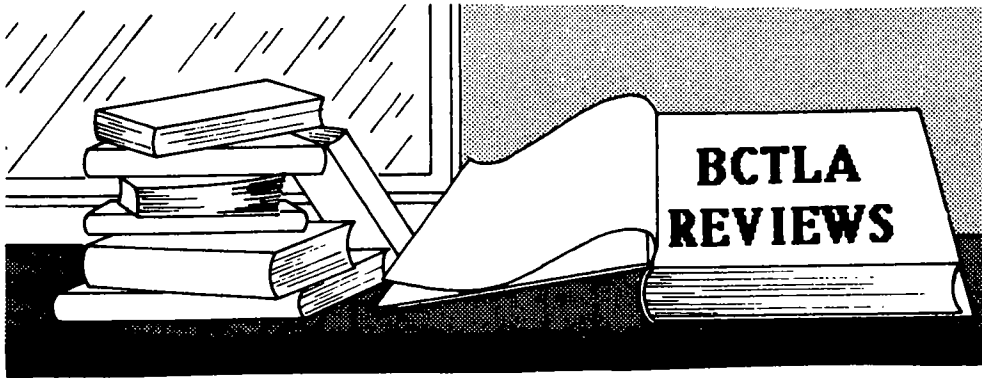
* Obtainable from: Motor Vehicle Department, Ministry of Transportation and Highways, 2631 Douglas Street, Victoria, B.C. V8T 5A3.

Motor Vehicle Department. Road User Safety Centre

- Keep them safe. January, 1983. Leaflet.
- Mandatory restraint use for children. 1985. Leaflet.

WORKERS' COMPENSATION BOARD

- Information for workers and dependents. January, 1985. Leaflet.
- * Obtainable from: Workers' Compensation Board, Information Services, 6951 Westminster Highway, Richmond, B. C. V7C 1C6.



E Chislett, Gail.
Busy nights; art by Barbara Di Lella. -- Annick, 1985. -- [21] p.
: ill. -- ISBN 0-920303-20-X. ISBN 0-920303-22-6(pbk.).

Bram, a preschooler, has busy nights dreaming. His dreams usually involve a little old man who accompanies him to good and bad places. He could meet a witch or a monster or could party with his favourite animal. When Bram awakens frightened, his mother encourages him to deal with the bad things in his own way.

The Fort Nelson author seems to have based the story on her own child's experiences. Her writing indicates she understands young children's positive and negative reactions to their dreams.

The lively illustrations match the story very well: most of the text pages have black and white drawings of animals, but the illustrations facing the text are full-size and colourful. The story and illustrations should be very suitable for the intended audience. (The book is part of the Annick Toddler series.)

Busy Nights would be most appropriate for libraries serving pre-schoolers and early primary-age children. The reading level is at a Grade 2 to 3 level (vocabulary appropriate but some of the sentences are longer than the usual for an early primary reader).

I would especially recommend this book for parents to read and discuss dreams with their young children. Teachers could use this book as a springboard for discussions and story-writing relating to dreams.

David Boettcher, Grade 2 teacher, Walter Moberly Elementary, School District #39 (Vancouver).

269 Haiven, Judith.
Faith, hope, no charity : an inside look at the Born Again movement in Canada and the United States. --New Star, 1984. -- 221 p. -- ISBN 0-919573-32-0. ISBN 0-919573-33-9(pbk.). -- \$14.95; \$7.95(pbk.).

Evangelistic work // Mass media in religion.

Judith Haiven has sought to show the born-again movement in cross-section through a series of twelve vignettes. Using interviews with the evangelists and their followers, she has built a good picture of the phenomenon. Colour and some depth are added by accounts of rallies, marches and visits.

The book's simple organization contains a foreword by Charles Templeton - adding some prestige to the work - the vignettes, and a reading list at the end. This list is divided into pro and con works. The vignettes themselves focus on various aspects of the movement - interviews with Jerry Falwell, a look inside the Accelerated Christian Education Movement, and a real-life visit to 100 Huntley Street.

Haiven's background in investigative journalism equips her well for this assignment. She has succeeded in maintaining a fairly objective stance throughout. To establish her "clean" credentials Haiven makes frequent reference to her own Jewish roots and claims she has no axe to grind.

The constant references to the secular humanism seen by the born-again as the backbone of the public schools may well irritate some teachers, and lead to challenges from some homes.

Highly recommended reading, this work should be added only to senior high school collections with a contemporary religion specialty, and then only as part of a well-balanced collection.

The style defies a Fry rating but readability is no problem.

Frank Burde, Teacher-librarian, Trafalgar Junior Secondary, School District #7 (Nelson).

324.27107 Little Mountain [videorecording] : an election from the inside, -- Cineworks : Distributed by Canadian Filmmakers Distribution West, [198-?]. -- 1 videocassette : sd., col. ; 1/2 in. + 1 guide.

New Democratic Party of British Columbia // British Columbia - Politics and Government // Election - British Columbia.

The videorecording of the election campaign for the N.D.P. party in Little Mountain during the 1983 election is an interesting presentation.

Here is a useful look at the real nuts and bolts of an election campaign. The viewer may be impressed by the numbers involved in the campaign and also by the apparent total disorganization of it. Of course, that is only a superficial view. As one continues to watch the process unfold, certain key players become apparent. Certainly, the greatest strength of the video

is that it makes electioneering a very human, personal drama. Participants are committed to their goal and are determined to reach it.

The presentation would be most suitable to Socials 11 students or any group studying government and the electoral process.

One detraction is the difficulty of hearing the interviewer's questions on two occasions. Also, some might question whether it is appropriate to show a partisan electoral program to students learning about politics. Given these minor problems, it is still a useful program for teaching electioneering.

Frank Frketich, Social Studies teacher, G.P. Vanier Secondary School, School District # 71 (Courtenay)

345.711 Harrison, Stephen R.
Fight that ticket in British Columbia. --6th ed. --
International Self-Counsel, 1984. -- 94 p. : ill. -- ISBN
0-88908-166-2. --\$5.95(pbk.).

Traffic courts // Traffic violations.

This self-help booklet offers a matter-of-fact survey of traffic laws and the citizen's rights and responsibilities. It considers radar, how to react to the policeman when you are stopped, what to do when involved in an accident, how to conduct yourself in court, and insurance. It is presented in large type with easy-to-find self-explanatory chapter headings.

The booklet would be useful for any citizen and would be appropriate for Law 11 and Consumer Education classes. The language tries to minimize legal jargon and explains terms in context. As high school students have an abiding interest in driving and often an unrealistic appraisal of their rights and how to cope with authorities this book should be intrinsically interesting to them. It is particularly useful because it relates specifically to British Columbia and includes a section on I.C.B.C.

The author Stephen Harrison is a practicing lawyer and has served as senior prosecutor for the traffic court in Vancouver. He speaks with authority and a large measure of common sense, effectively de-mystifying much of this topic. His style moves the reader quickly enough through some very dry and complex material.

I would certainly recommend this book for senior high school classes and for the home library. It would be an excellent part of any driver-training programme and helpful for anyone who drives.

D.K. McRae, Social Studies teacher, G.P. Vanier Secondary School, School District # 71 (Courtenay).

363.5 Not just a place to live [motion picture]. -- Iris Media :
Canadian Filmmakers Distribution West [distributor], [198-]. --
1 reel (25 min.) : sd., col.; 16 mm. + 2 guides.

Housing, cooperative.

Filmed in the Vancouver area, Not Just a Place to Live is an upbeat introduction to the kinds of co-operative housing available and the people who choose co-ops. The "cast of characters" is almost self-conscious in its attempt to be representative: a single parent, an intercultural couple, a physically disabled couple, an elderly woman. The film gives a clear explanation of "co-op housing" and meets the frequent confusion with low-income housing head on. Emphasis is placed on "mixed income" with room for both rich and poor and on co-operative decision-making.

A visiting co-op member commented that the viewer guide is better than the film for answering the kinds of questions potential co-op members ask. The film's chief weakness appears to be that it fails to deal completely with some of the drawbacks to be considered in choosing this style of housing. It should emphasize the responsibilities of co-op membership as much as the advantages.

Although aimed at adult potential members, Not Just a Place to Live might be useful in senior secondary Family Life or Consumer Education classes. It does expose the viewer to a housing option that might not otherwise be considered. However, for younger students such a choice is so far off that the film would scarcely be relevant.

Trish Banighen, Teacher-librarian, Booth Memorial Junior Secondary School, School District # 52 (Prince Rupert).

385.06 The CPR west : the iron road and the making of a nation /
edited by Hugh A. Dempsey. -- Douglas & McIntyre, 1984. -- 333 p.
: ill. -- ISBN 0-88894-424-1. -- \$24.95.

Canadian Pacific Railway - History // Railroads - Canada - History
// West (Canada) - History

In 1883 the Canadian Pacific Railway reached the RCMP outpost of Fort Calgary. In 1983, to commemorate this event, the Glenbow Museum sponsored a major exhibition and symposium to underline the historical significance of the date. All fifteen papers included here are expanded versions of the ones presented at that time.

The construction of the CPR is one of the most intensively investigated topics in Canadian history, but the focus has most often been on parliamentary corridors or company boardrooms. This volume is different because it looks at the coming of steel from the viewpoint of westerners,

especially Albertans. Most of the papers try to demonstrate how the lives of Indians, ranchers, miners, new immigrants, developers and urban workers were irrevocably changed by the railway and the rapid expansion it created. No other event in the region's history, not even the discovery of oil, had a comparable impact. A few papers examine particularly intriguing but often forgotten aspects of the project itself such as the use of Chinese workers and the building of incredible tunnels through the mountains at Roger's Pass.

In all cases, the contributors are experienced and mainstream scholars. Their writing style seems to have been moulded by either the demands of learned journals or the dictates of the editor because the feeling is certainly one of uniformity. It is not heavy going for the mature, interested reader but neither is it Pierre Berton.

Texts are laced with references which lead to extremely comprehensive notes and bibliographies that could be of use to the students of history who will undoubtedly be the most frequent users of the book. The index combines names and subjects. Judging by the test we devised, it seems thorough and well constructed. Essays which require maps or diagrams have them, and each selection is introduced by an interesting archival photograph.

The CPR was not just the catalyst that permitted the West to "open" but, in many ways, it was an active participant in that opening. Although the company has been frequently and thoroughly researched it is important to keep looking for fresh perspectives because they provide new insights into our region and its distinctive way of life. This book, therefore, makes a genuine contribution and deserves to be in all college, high school and public libraries.

Howard Hurt, Librarian, Curriculum Laboratory / UBC.

799.1 Nelson, Ron.
--and when you go fishing--. -- Oolichan, 1984. -- 163 p. --
ISBN 0-88982-064-3. -- \$8.95(pbk.).

Fishing - British Columbia - Addresses and essays.

Ron Nelson, a West Coast outdoor writer, is a full time free lance writer whose articles have appeared in many community newspapers in B.C.

--and when you go fishing-- is a book of short stories and magazine articles organized according to the four seasons. Each entry is short, varying in length from two to four pages. Noel Wooton's cover art and illustrations appropriately set the mood of the stories. Because the book is well bound, it would likely provide many circulations.

As the title implies, all the stories and articles are about fishing. The author gives the impression of being a dedicated fisherman and conveys his admiration of the outdoors. A great deal of information about the methods of fishing and habitat of the fish is intermingled with the stories. In

fact, the fish, whether it is salmon, trout, or jack, seems to be the main character in each story or article.

Each article in this collection is short and punchy. The reading level by the FOG index varies from grade 7 to 9. The interest level would be higher, more likely that of senior secondary students who are interested in and have some experience with fishing. The short sentence style makes the reading easy and interesting; however, by the end of the book it is overworked and predictable. Students would likely read only selections from the collection. The book is recommended for purchase if the library needs story collection material and if there are some students interested in the outdoors or in fishing.

M. Dale Lauber, Teacher-librarian, Mountain Secondary School, School District # 35 (Langley).

808.025 The Upper left-hand corner : a writer's guide for the Northwest / Eileen Kernaghan [and others]. -- 2nd ed. -- International Self-Counsel, 1984. -- 122 p. : ill. -- ISBN 0-88908-596-X. -- \$10.95(pbk.).

Authorship - Handbooks, manuals, etc. // Canadian periodicals - Directories // American periodicals - Northwest, Pacific - Directories.

The upper left-hand corner is a superficial guide to writing and a brief but comprehensive guide to publishing in the Northwest. It consists of eight chapters, the last of which contains two directories of publishers, book and periodical, both of which are listed alphabetically and by subject. The alphabetical listing includes a description of the publisher or periodical. The book publishers are also listed by region. In addition there is a useful appendix on writing radio drama and an interesting but irrelevant appendix reprinting an article by Eric Nicol. Although there is no index the detailed table of contents makes one unnecessary. Two samples are included: the first page of a manuscript and a news release. The size is 8 1/2" x 11" and the paper is newsprint. As the book is mainly a directory of information that is constantly changing, a more durable format is not warranted.

Chapter One, "Starting up - basic information for beginning writers", is indeed basic. The most interesting section of this chapter is probably on word processing because of the currency of the information on computers; though if you want to consult prescriptions concerning paper weights and envelope size, that too is here. Chapter Two is a regional list of writers' associations including information such as membership fees as well as the activities and awards for the major groups. Chapter Three, "Financial survival", discusses financial aid. Chapter Four, "Dealing with publishers", answers basic questions about query letters, agents, copyright and contracts. Chapter Five deals with self publishing and the pitfalls of vanity presses. Chapters Six and Seven deal with writing for the

non-fiction market and other fields of writing. They include contributions by practising writers. Some, like Christie Harris, are well enough known to be recognized as authorities, but none are given enough space.

Although this book would not be detrimental to a school collection, it is unlikely to be in high demand because of its subject. It may be of some use for motivation in high school English classes. The approach is popular, the writing and organization are very clear, the interest level is adult and the reading level is intermediate. As it is more likely to reach its intended audiences in a public library I would not recommend it for most high schools.

Evelyn Hoffman, Teacher-librarian, L.V. Rogers Secondary School, School District # 7 (Nelson).

828 Woodcock, George
Orwell's message : 1984 and the present. -- Harbour, 1984. -- 193
p. -- ISBN 0-920080-86-3. -- \$9.95(pbk.).

Orwell, George. Nineteen eight-four // World politics - 1900-1999
(20th century).

This detailed bio-literary analysis of Orwell's novel 1984 is divided into four major parts. The first examines the novel as a remarkable literary artifice, pointing out that it is a less than perfect work of fiction that offers an unusual combination of genres to strengthen its didactic message. The second part surveys the factors in Orwell's life and times that generated the ominous vision of 1984. The third part discusses the initial reception and subsequent interpretations of the novel from the time of its publication to the present. The last part provides an Orwellian look at the modern world in terms of historical, social and political trends evident from Orwell's time to the present. Woodcock concludes by re-examining Orwell's warnings about totalitarianism and reminding the reader of the need for vigilant awareness and nonviolent resistance to fascism in all its guises.

This is a concise study that offers a timely and balanced summary of the impact and significance of Orwell's great novel. Woodcock is well qualified for this work. He is a prolific and versatile Canadian author, critic and historian. In addition to having been a friend of Orwell's, Woodcock's general critique of Orwell's works and ideas earned a Governor-General's award in 1966.

Recommended for secondary libraries as a supplement to literature and Social Studies programs.

J. Walter Driscoll, Teacher-librarian, Fort Rupert School, School District # 85 (Vancouver Island North).

917.11 Belshaw, Cyril.
The complete good dining guide to Greater Vancouver
restaurants. -- Harbour, 1984. -- 359 p. -- ISBN
0-920080-51-0. -- \$6.96(pbk.).

Vancouver - Restaurants, bars, etc. - Directories.

UBC Professor Cyril Belshaw's qualifications for writing this guide are the food experiences of world-wide travel and an intimate knowledge of Vancouver restaurants.

His criticism provides quality for the consumer and even-handed criticism for the restaurateur. Like any art critic, he says what he feels and he describes what he observes and hopes that this will allow the user of the guide a yardstick against which to measure his own taste.

The strength of this guide, aside from the quality of the criticism, is in its indexing and cross-references. The Complete Guide is arranged geographically to provide a ready reference when you are in any particular district. It includes a cross-section of restaurants (including McDonald's and Denny's) from downtown Vancouver to Langley. There is an alphabetical index by name; an index to the various cuisines such as Italian, Brunches, Mexican and Seafood; and a list of restaurants for families with children. The restaurant descriptions include symbols indicating type of cuisine, credit card acceptance, decor and the personal critique of overall quality ranging in length from a few brief sentences to several vivid paragraphs. Some maps are included.

The paperback binding is fragile and stiff, not meant for hard use.

Not recommended for school purchase except perhaps as a guidebook for field trip organizers who live outside the Lower Mainland. Remember as well that restaurant guides become quickly outdated.

Mary Louise Guest, Teacher-librarian, Logan Lake Secondary School, School District # 24 (Kamloops).

970.004 Ninstints, shadow keepers of the past [videorecording]. --
Canadian Filmmakers Distribution West, [1984?]. --
1 videocassette (25 min.) : sd., b&w and col. ; 1/2 in.
+ 1 guide.

Ninstints (B.C.) - Antiquities // Haida Indians // Indians of
North America - British Columbia - Antiquities.

Combining well crafted sight-sound imagery with information that is suitable to all ages and grade levels is not an easy task. Ninstints, shadow keepers of the past succeeds on at least two of these three levels. This video takes us, along with a crew of people devoted to

preserving "one of the last remaining stands of totems to inhabit its original location", to Anthony Island in the Queen Charlottes. Film footage of magnificent stands of towering 16 meter totems, discussion of their significance to the original 400 dwellers, and a description of their legendary origins intermingle with archival photographs and film footage.

Much information is given about the early Haidas and their history, art, life styles and the richness of their environment. In many ways, this is an emotionally moving video. The musical sound track coupled with the visual images creates a soft and touching contact with an area that has been deserted for 100 years.

The video works well for a mature high school and adult audience. In fact, a teacher who wishes to obtain a well documented overview of this aspect of Haida life would do well to view this video. Elementary grade teachers who prepare students for their studies of Haida culture and take time to walk through the video with students may find it an informative supplement to the curriculum. On its own the spoken dialogue would be difficult for grade fours to comprehend.

Despite these short-comings, it is highly recommended as a district purchase for use at the appropriate level. In the final analysis, it is a well-crafted presentation.

Harold Berson, Teacher-librarian, Renfrew Elementary School, School District # 39 (Vancouver).

971.1 Endless days [videorecording]. -- Foresight : Distributed by Canadian Filmmakers Distribution West, [198-]. -- 1 videocassette : sd., col.; 1/2 in. + 1 guide.

Chilcotin District // Ranch life - British Columbia

The program attempts to illustrate and discuss the contemporary situation and economic conditions affecting ranching in the Chilcotin region of British Columbia.

In discussing present day economic conditions and lifestyles in ranching the program compares and contrasts a large and a small ranch, the Riske Creek Cattle Co. and the Big Creek "Twilight Ranch", in their quest for economic survival, viability and attempt to adapt to a rapidly changing industry, economy and lifestyle. Supported mainly by vague economic and statistical references, the comparisons and contrasts are weak and fail to address with authority any of the problems mentioned and fail to give a global view of problems and possible solutions. There seems to be no central theme or objective that is clearly defined, developed and adequately resolved.

The artistic-photographic impact is pleasing, though not compelling or exceptional. Technically the program is well presented with the exception

of the first 20 seconds. After the leader the picture breaks up for a few seconds and then re-forms for a good continuous run. The guide is of questionable value because it functions as if it were a one-page poster - good for public relations but not a useful tool for the better understanding of the program.

In viewing, I find the program somewhat nostalgic, romantic and superficially informative. It has only marginal educational value when considered in the context of applications to Social Studies or Economics curricula. While it might stimulate interest in the history and development of British Columbia ranching it is chiefly entertaining rather than educational or even informative.

It is not recommended for purchase.

J. Bokor, Teacher-librarian, Sardis Secondary School, School District # 33 (Chilliwack).

971.1 Learning about -- British Columbia. -- GLC/Silver Burdett, 1984.
-- 22 p. : ill., maps. -- ISBN 0-88874-155-4.
ISBN 0-88874-165-0(pbk.). -- \$5.95; \$3.95(pbk.).

British Columbia - Description and travel.

The publisher's catalogue lists this book and the Learning about series as suitable for Grades 4-6, but it is certainly more useful at the Grade 3 level in B.C. However, if this title is typical of the series, beware!

The book is a slim paperback held together with two staples. The paper is sturdy, and the cover is glossy paper with a color photo on the front. Inside, there is no table of contents or index. Each page has a photo on the top half and a paragraph on the bottom. Usually the photo and the written material are related. Some of the photographs were poorly selected; for example, a photo of an otter is so dark that it is almost indefinable.

The material is superficial, patchy, and tends to be inaccurate because it is so brief. For example, the only information about Nanaimo is that they hold an annual bath-tub race. On page 7, the description of the rainy climate says that "buckets of rain" fall - colorful but not an accurate description.

Throughout the text some words are printed in heavy type; these words are defined in the glossary.

To be purchased and used only with caution.

Margaret Montgomery, Teacher-librarian, West Vernon Elementary, School District # 22 (Vernon).

971.2004

or

921

Dempsey, Hugh A.

Big Bear : the end of freedom. -- Douglas & McIntyre, 1984.

-- 227 p. -- ISBN 0-88894-449-7. --\$24.95.

Big Bear, Cree Chief // Cree Indians - Biography // Indians of
North America - Prairie Provinces - Biography.

Hugh Dempsey is the Chief Curator of Alberta's Glenbow Museum and an accomplished writer and historian. He has been made honorary secretary of the Indian Association of Alberta, honorary chief of the Blood tribe, an member of the exclusive Kainae Chieftainship, and a recipient of the Order of Canada.

In Big Bear, Dempsey chronicles the lives of Big Bear and his people through the final years of the great buffalo hunts and the takeover of Canada's great plains by white settlers. The story is told sympathetically but without rancour and allows the reader to draw his or her own conclusions about the insensitivity of distant "white" authority to the needs of culturally and economically uprooted peoples.

In this centenary year of the Riel Rebellion, the book is timely and can contribute much to our understanding of the times and events through which Riel and Big Bear lived.

A valuable addition to Canadian history collections in public, college, and senior high school libraries.

R. (Bob) Taverner, Teacher-librarian, Prince George Secondary School,
School District # 57 (Prince George).

"BCTLA Reviews" is co-ordinated by

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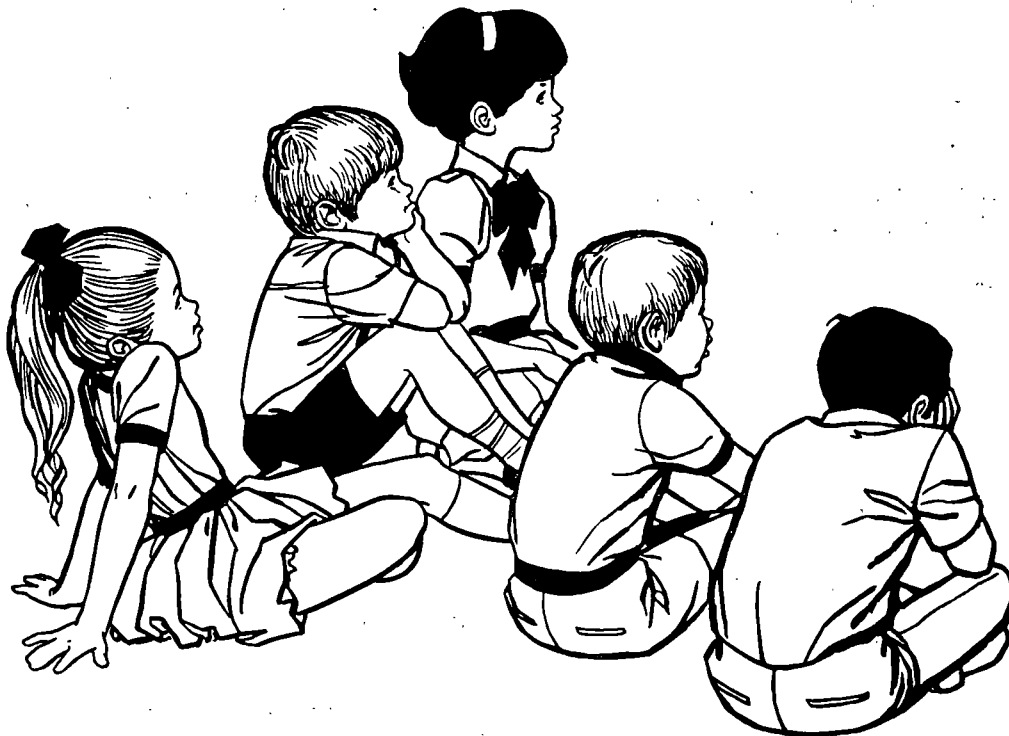
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The CANADIAN EDUCATION INDEX regularly scan and index "BCTLA Reviews" which is published in The Bookmark.

Items reviewed include print materials that have been written by a British Columbia author, or are about British Columbia, and non-print materials that have been produced in British Columbia, are performed by B.C. artists, or are about this province.



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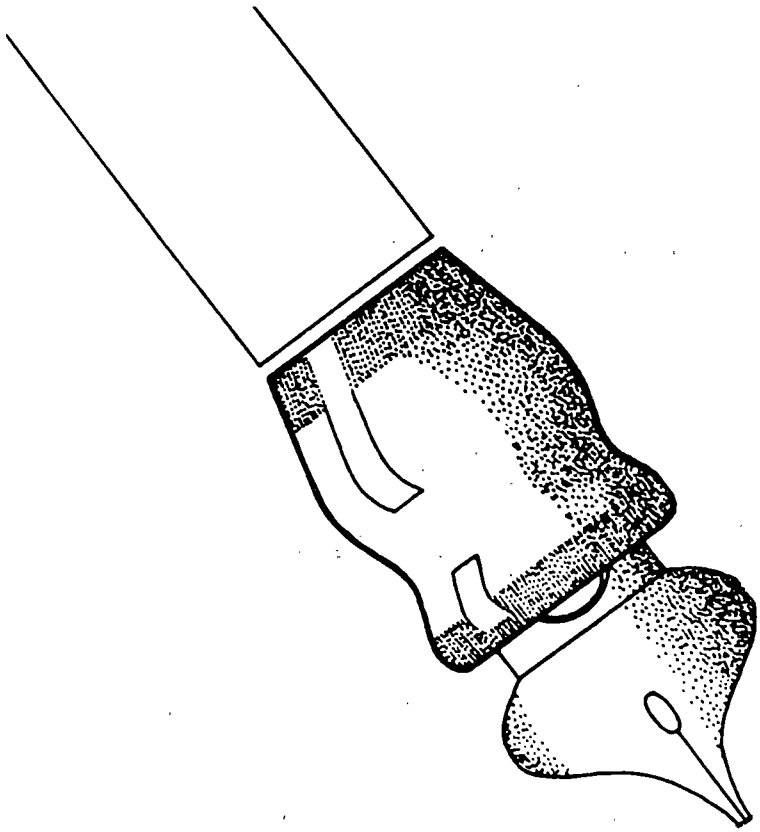
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Linda Rehlinger, Qualicum, writes:

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Just send in your name and address to get on the mailing list to receive APPLE LIBRARY USERS GROUP NEWSLETTER.

Send your request to

Monica Ertel
Apple Computer
Corporate Documentation 26B
20650 Valley Green Drive
Cupertino, California
95014

The April 1985 issue had 75 pages covering hardware and software news and reviews. Included were articles with such varied titles as "Ten Commandments of Software Selection", "Catalog Card Production Using Applewriter", "Searching Major Bibliographic Databases with a Micro-computer", "Word Processing Software: the Basics" and "Apple II Products That Use the Mouse".

AND NOW... A FINAL NOTE!

I know now that the ache I felt in my stomach when I was asked to become the new Senior Editor of the Bookmark was a foretaste of what was to come. Alan Knight has done a superb job in the past year as senior editor and I wondered if I would be able to follow his fine example of producing a great journal.

Since Alan was leaving (and taking his typewriter / printer with him!), the editorial board had to seek a new way of printing The Bookmark. We attempted to print out this issue on a Daisy Wheel printer that we tried out "on approval" from a computer shop... I now know what Alan meant when he always talked about "snags!!!"

Thank goodness Alan was back here for this issue (with his typewriter / printer!) We will continue our search for the printer we need for the next issue.

Alan did such a good job that we have found it necessary to replace his talents with a number of new people!

The editorial board has grown this year with the additions of Mercedes Smith from Surrey, Jim Crook from West Vancouver, John Pope from Coquitlam, and Alwynn Pollard from Vancouver joining us for this issue. With the exception of Cindy Walsh, who I hope is enjoying her well deserved retirement, the last year's editorial board members are all returning. There will be a few more teacher-librarians joining the editorial board for our next issue.

Best wishes to Alan Knight, who will be our "far eastern correspondent!" Many thanks for all his work and efforts on our behalf. I wish him well in his fabulous new colour coordinated school resource centre!

Best wishes for a good year!

Gerald

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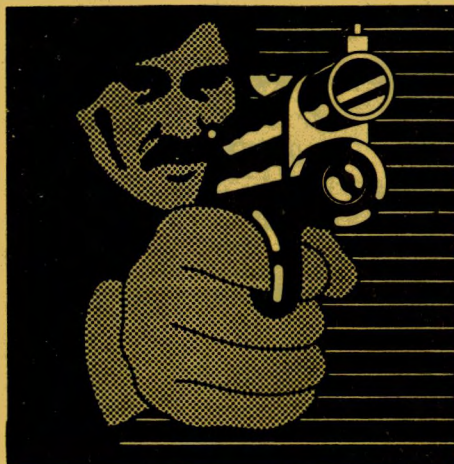
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