

December 1988
Volume 30 Number 2
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BCTLA

THE BOOKMARK



PICTURE THIS —

VISUAL LITERACY

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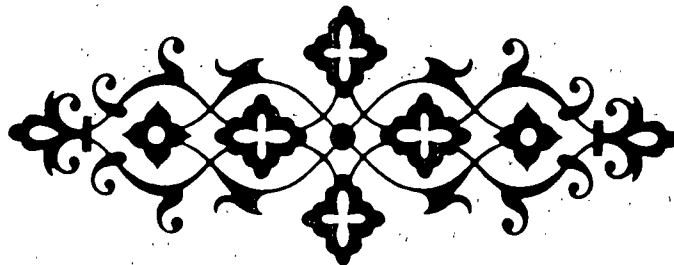
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IN CIRCULATION

by DIANA POOLE, BCTLA President

I have just returned from a meeting with Dick Young and Isabel Lincke at South Delta Senior Secondary. Apart from the fact that I love to snoop around other people's libraries and steal ideas, the meeting was a high point in my week as I listened to the plans that these two hosts (their title!) have made for the BCTLA Spring Conference. The conference promises to be the highlight of the year, so make sure you apply for professional development funds early. Isabel and Dick assure me that costs will be similar to last year. The theme is "Pacific Connections" and as I look at the impressive list of presenters, I see that many of the workshops relate directly to this Pacific Rim theme. For those of you who unfortunately missed Jane Beaumont's excellent seminar last year on "Microcomputers and School Libraries", you now have another chance to hear her advice and tips on computerizing the library. The conference committee has arranged to have her again at a pre-conference workshop on Friday, April 7th. They have lined up some excellent dinner speakers and if it can be arranged, the executive of the BCTLA is hoping to also arrange a plenary session on Education for Teacher-Librarianship, Sunday morning before the AGM. Look for your registration form for the conference in the mail early in the new year, and also check out the next issue of The Bookmark for details. Dick and Isabel and the Delta and Richmond chapters are expecting a crowd!

The chapter council meeting was held October 30th and it was good to see so many representatives of the local chapters at the UBC Graduate Centre. It was a busy, fruitful day that went by far too quickly, and unfortunately allowed little time to talk individually to the delegates that were there. Gordon Stubbs' update on the archives was informative, and it was great to see more material forthcoming from members at the meeting. If you still have material that really should be in the archives, including histories of local chapters, Gordon would be very pleased to receive it. As he pointed out at the meeting, histories of local chapters only need to be one or two pages long. Berenice Wood gave us an interesting insight into the process of developing the new Language Arts/English Curriculum and indicated that teacher-librarians were on both the working and reaction committees. We look forward to the arrival

of the new curriculum into the schools and to a wealth, shortly thereafter, of cooperatively planned units from the TLs for publication in The Bookmark, to support the program at all grade levels!

Your executive has met twice so far this Fall. The agendas for these meetings have been incredibly full and the meetings, in spite of best intentions, have gone long past the hour of adjournment. We have dealt with membership changes including the alteration of the member's guide, have sent a reaction on the Report of the Royal Commission to the BCTF, have considered proposals for looking at education for teacher-librarianship, are considering future involvement in the revision of the bilingual resource centre handbook. Ken Adsett has been very busy collating the working and learning conditions surveys.

Two proposals have been made for BCTF special grants. Prince George chapter has agreed to work on another promotional package for School Libraries' Week for next year and we have applied for an outreach grant to support the project. A proposal has also been made for grant money to support a project to develop a kit for teachers and teacher-librarians, on literature based language materials and cooperatively planned and taught units. If you are interested in working on a committee to develop such a kit, please let Joanne Naslund know. We are also looking for a co-chairperson of Continuing Education to work with Joanne.

Interested? Please let us know. Many thanks to Patricia Shields for her dedication to this task over the past few years.

There has been some delay in the Science Fiction/ Fantasy bibliographies and we are now looking at a Spring publication date. If you have not written a review of a book and are able to, please contact Barb Emery of Terrace chapter. There are still some members who have not written the review nor returned the book to allow someone else to do it. If you are feeling guilty, get busy! The strategies handbook is well in hand; there is a working outline and Joanne Naslund and members of the committee will soon be looking for people to provide reaction and feedback.

A meeting with Cindy McArthur at the Ministry re-emphasized the importance of the members of the BCTLA in the selecting of materials to be sent to schools. In the future, four members will sit on the

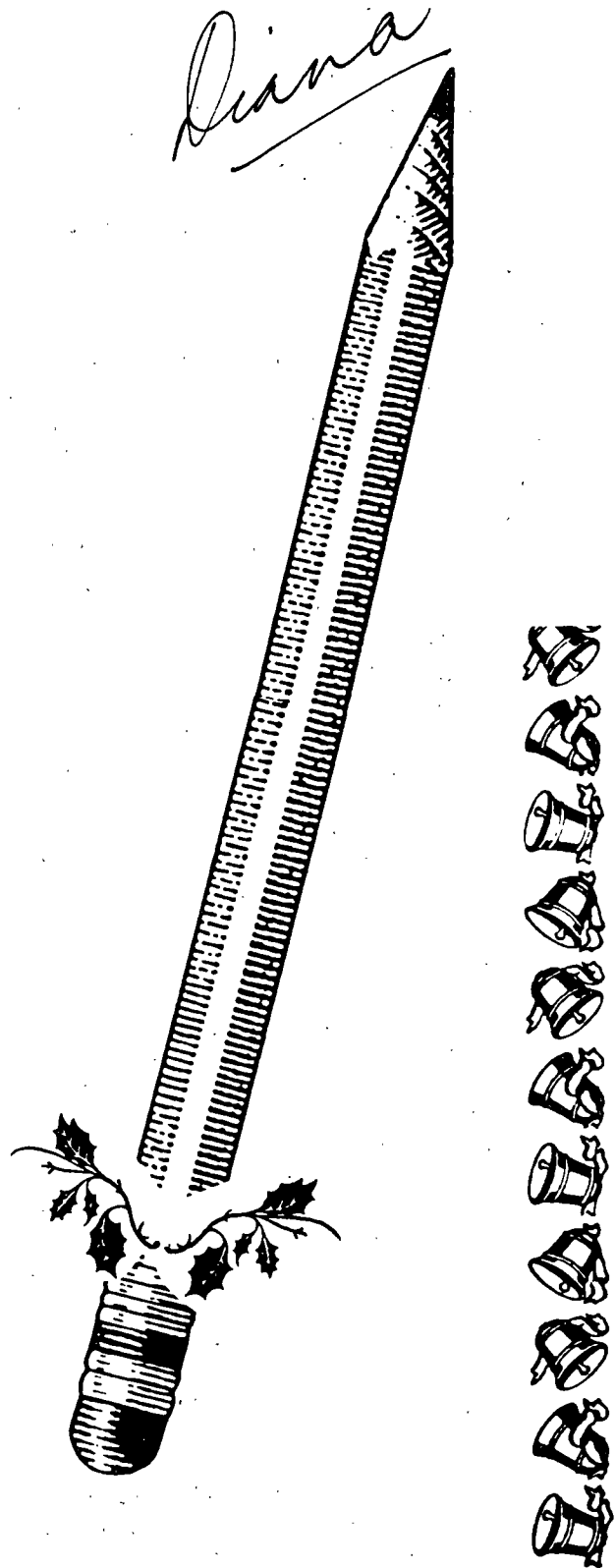
committee for three years. One of the members will be selected in the second year to provide an overlap to the next committee and thus continuity. Committee application forms will be printed in The Bookmark as well as sent out through Ministry Circulars. Cindy also indicated that the BCTLA will be involved more in the selection of the committee. This year's books were sent out to the schools in early November. If you have not received them yet, then contact Cindy McArthur in the Curriculum Development Branch. We were also asked to assist in the selection of materials for the Pacific Rim Bibliography and are sending two people (Bill Scott and Donna Doerksen) to the Ministry to assist in the reviewing of these materials. If you are aware of sources of Pacific Rim materials that you are successfully using in your school, please contact Cindy as there seems to be some difficulty in locating suitable titles.

The criteria for the BCTLA Awards have been reviewed and in some cases reworded to make the requirements more specific and clear. Criteria have also been developed for the Ken Haycock Award, a new professional development award that can be applied for this year. An attempt has been made through the BCTF to get tax status for donations to this award, but this is not yet forthcoming. It has been decided, however, to introduce the award this year as funds have been set aside for it. Look for further information on these awards in this issue of The Bookmark, and consider nominating someone or applying yourself.

I attended both the Western School Library Conference and Kaleidoscope 4 in Calgary in October. Reports on these two conferences are included in this issue of The Bookmark. I really appreciated the opportunity to represent the association at these events and enjoyed meeting people from other provinces, as well as seeing a few familiar B.C. faces.

It is hard to believe that September and October have evaporated and November is fast disappearing. When I read through this column, however, and realize that, as well, I have given two workshops, tried to keep the school library program moving right along, and had a security system installed with tattle tape on all the materials, I know why the time has gone so quickly. Do I hear some past presidents of the BCTLA laughing uproariously?

SEASONS GREETINGS TO ALL! HAVE A RESTFUL, RE-ENERGIZING HOLIDAY!



BCTLA RESPONSE TO THE ROYAL COMMISSION REPORT

[Editor's Note: The following document was prepared by the BCTLA Executive Board in response to a request from the BCTF. The request was accompanied by a standard reaction form to be used by all the Provincial Specialist Associations in framing their responses. For readers to fully understand the following, it should be read in conjunction with the Report.]

Our response to the recommendations of the Royal Commission Report touches on the following points:

FINANCE:

Item 7.14 (Summary booklet, page 48):

Item 7.16 (Summary booklet, page 48):

— We would emphasize the fact that a large number of school libraries in the province are well below any recognized standard and would agree with these recommendations and urge that all school libraries be brought up to a suitable standard in terms of physical size, and the quantity and quality of the collection.

— We would also urge recognition of current technology through specific funding to provide equipment and support for: a) the use of computers as an information tool for student and staff research, including on-line searching of information databases; b) the use of computers for library technical and administrative functions, such as cataloguing and circulation; c) the use of CD-ROM technology for information storage and easy access for research needs. We would also urge a continuing need to focus on the incorporation of developing information technologies to meet the evolving educational needs of students.

Item 7.18 and Item 7.19 (page 50):

— We wonder if the accountability recommended in these items might be used as a device to limit the arbitrary power presently enjoyed by some principals and by some district administrations. Specifically, we would urge the limitation of these powers when they are used to arbitrarily restrict the implementation of effective library programs through underfunding of materials budgets or staffing ratios, or when used to divert funds budgeted for library resource centres to other programs.

Items 8.18, 8.19, 8.20, 8.21 (page 57)

— We would urge that by formally recognizing home schooling as a part of the educational program, school libraries must also receive additional funding in order to provide resource services and materials to these additional individuals who, being outside the regular school setting, will pose different problems and challenges for library resource centre personnel than do other students.

CURRICULUM:

Item 5.12 (page 34):

— We consider the effective use of the library resource centre to be one of the greatest life-skills one can possess, and one of the most essential skills to ensure lifelong learning. We would therefore urge that specific emphasis be placed on the development and implementation of instructional programs that inculcate the skills and attitudes necessary to the development of information skills. These skills include those which relate to the location of information, the critical analysis and selection of relevant information, the extraction and organization of selected information, and the effective use of information from a variety of sources. Resource-based learning is the vehicle for the development of these valuable skills.

Item 5.13.3 (page 35)

— We would urge that in considering the implementation of any curriculum changes, the Ministry allocate specific funds to enable the school library to up-grade its collection in keeping with these changes.

Item 5.4.4 (page 31):

— We would like to emphasize that one of the most important features of any of the methodology courses offered by the universities should be training in the use of library resources and services. We would therefore urge that the Ministry of Education support both the maintenance of current "Library Education" courses and the inclusion of resource-based learning techniques in curriculum methods courses for all pre-service teachers.

THE TEACHING PROFESSION:

Item 6.12 (page 41):

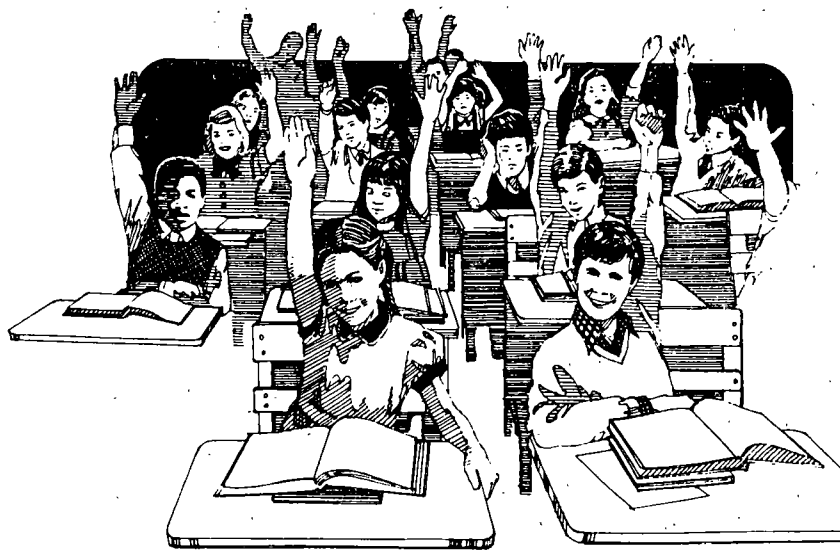
— We would like to emphasize that, as school library resources are central to virtually all curricula, professional development programs which promote and develop teachers' abilities to utilize strategies for resource-based learning and the development of students' information skills should have a high priority.

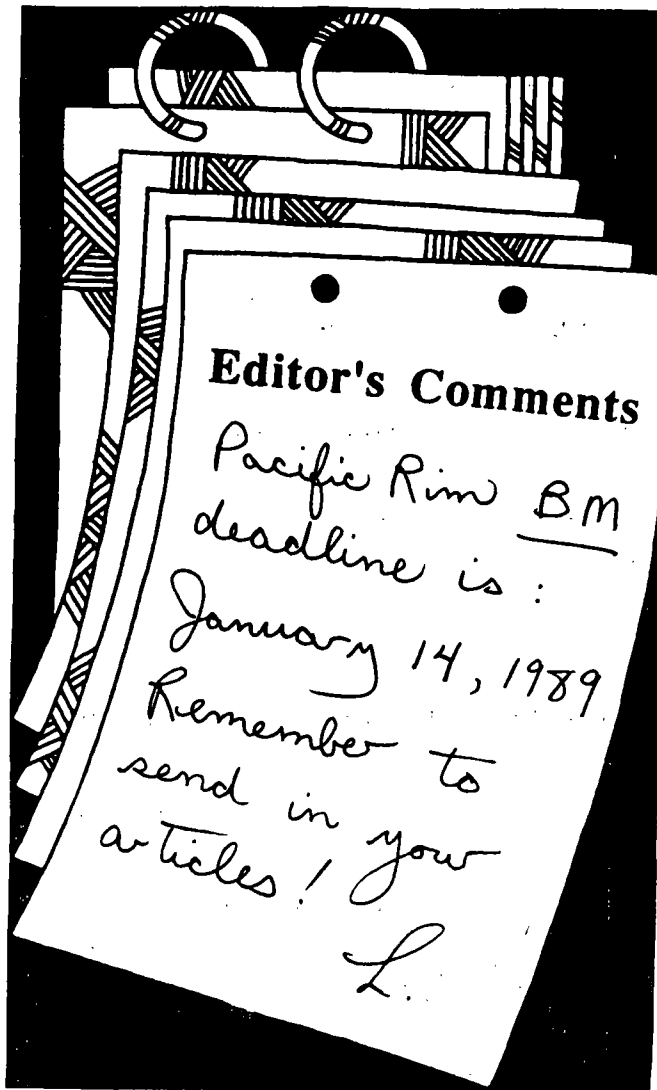
SUPPORT SYSTEMS:

Item 8.7 (page 53)

— We categorically oppose this item. Our annual Working and Learning Conditions surveys show conclusively that when principals are given total, arbitrary control of the school budget, vast discrepancies occur from school to school even within the same district. In some cases, the negative impact on students' right to access to information has been significant. Such undesirable effects must be resisted by all educators.

— We would also urge recognition of current technology through specific funding to provide equipment and support for: a) the use of computers as an information tool for student and staff research, including on-line searching of information databases; b) the use of computers for library technical and administrative functions, such as cataloguing and circulation; c) the use of CD-ROM technology for information storage and easy access for research needs. We would also urge a continuing need to focus on the incorporation of developing information technologies to meet the evolving educational needs of students.





Individuals who thought that BCTLA members would be stymied by the thought of writing articles on visual literacy have only to look at this issue to realize how wrong they were! Obviously, there is a great deal of attention paid to developing students' abilities to analyze and use visual information sources effectively. Our thanks go to all those who contributed articles, particularly to those who did not wait for us to ask.

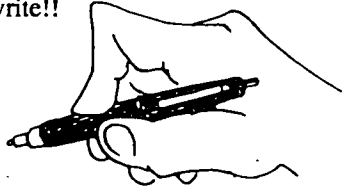
Our next issue is on the Pacific Rim, a topic that has become increasingly important as special student projects, curriculum development tasks, teacher in-service programs, conferences, etcetera, become more numerous. If you have an interest in this area and have attended any type of program, you may have valuable information to share with colleagues. Please don't assume that we have already seen it. It is better for us to have four copies of something than none.

I would like to re-state our interest in receiving sample units of study, and the rationale behind publishing such samples. We do this not so teacher-librarians can faithfully replicate particular units, but so they can take an idea, and, in a cooperative planning session with their classroom teacher, modify it and adapt it to the needs of the students and the goals of the program. What is published in the end may bear little relationship to the published original. What is important is that the germ of the idea results in a new creation between teacher and teacher-librarian. To this end, we encourage submissions which include comments on why particular decisions were made during the planning process. We believe that discussion of the planning stage will be useful to teacher-librarians, since it is this stage that has the most impact on the subsequent success or failure of the unit of study.

We believe that the "cookbook" approach to education is one which cannot be as effective as education founded upon an understanding of goals, objectives, skills, instructional strategies, grouping methods, learning styles, evaluation techniques, and all the factors which must be considered during unit planning. The Bookmark is not intended as a "cookbook," but rather a source through which teacher-librarians can expand their repertoire of instructional strategies. In order that the curriculum decision-making processes be clearly demonstrated, we invite the discussion of these processes as part of the unit description. In other words, we want to have some of the "Whys" presented.

To change topics, we have decided to experiment with formatting in this issue. This editorial is printed in a half-page width with line justification. Other pages are printed in half-page width without line justification. We wonder which you find easiest to read and which you prefer. Please let us know. At this point, the Editorial Board prefers line justification when the article is a full-page width, but if anyone feels strongly opposed to that decision, we are willing to reconsider.

I will end this column with a fervent plea for Letters to the Editor. Is anyone out there? I'm beginning to suspect that previous Senior Editors wrote letters to themselves and published those! The only letters I have received have been from people who were careful to comment, "Don't publish this!" Before the end of this school year, it would be nice to have one controversial letter, a bouquet, and a querulous complaint. Please feel free to write!!

Liz 

B.C. TEACHER-LIBRARIANS' ASSOCIATION PROGRAM 1988-89

GOALS:

1. Continued promotion of the crucial role of the teacher-librarian and the school library resource centre in the process of lifelong learning.
2. Increased involvement by teacher-librarians in professional development and curriculum development programs, and BCTLA activities and publications.
3. Improvement of working and learning conditions in B.C. library resource centres.

OBJECTIVES and ACTIVITIES:

1. Promotion of the crucial role of the teacher-librarian and the school library resource centre program in the process of lifelong learning.
 - 1.1 Encourage the Ministry of Education to develop a coherent set of policies related to library resource centres.
 - 1.2 Encourage the Ministry to include teacher-librarians on curriculum development committees.
 - 1.3 Continue dialogue with the Ministry on library resource centre concerns.
2. To act as a clearing house for ideas, trends, and new developments in the school library field.
 - 2.1 Publish at least four issues of the BCTLA journal, The Bookmark.
 - 2.2 Maintain liaison with other library-oriented groups, such as the Canadian Library Association, the Canadian School Library Association, the provincial school library associations and the universities.
3. To maintain and improve communications with the association through chapter organizations and activities.
 - 3.1 Have the Chapter Relations Committee prepare and distribute a handbook for councilors, and work with chapters in communicating and sharing policies, concerns and interests.
 - 3.2 Have the BCTLA Council meet twice a year to discuss and ratify policies, determine policy and budget, and share common concerns and ideas.
 - 3.3 Have the BCTLA Executive Board meet six times a year to carry out association business.

4. To promote attainment of desired standards of qualifications for teacher-librarians.
 - 4.1 Continue discussion through the BCTF with the universities on program revisions recommended in the 1981 BCTLA Education for School Librarianship Report.
 - 4.2 Discuss our current concerns in this area with the BCTF, College of Teachers, Trustees' Association, and the BCTLA membership.

5. To improve learning and working conditions in library resource centres.
 - 5.1 Survey learning and working conditions throughout the province.
 - 5.2 Publish survey results to assist executive in monitoring changes in conditions provincially and encourage chapters to initiate action locally as outlined in BCTF policies.

6. To facilitate the evaluation of learning resources.
 - 6.1 Evaluate print and non-print materials created in or about B.C. and publish the reviews four times annually in The Bookmark.

7. To develop professional materials and professional development programs.
 - 7.1 Facilitate district workshops on cooperative program planning and teaching, and other identified district needs.
 - 7.2 Have the Continuing Education Committee develop a network of teacher-librarians to foster, develop and sustain cooperative teaching programs and other professional ventures with various teaching specialties and PSAs, and to publish information in The Bookmark.
 - 7.3 Develop a network of members with the responsibility of gathering materials and ideas for publication in The Bookmark.
 - 7.4 Encourage chapters to become involved in community outreach programs.
 - 7.5 Promote the existing and forthcoming publications of the BCTLA.

EVALUATION CRITERIA:

1. The maintenance of membership and involvement of teacher-librarians in local and provincial teacher associations' activities.
2. The maintenance of the number of library resource centres meeting BCTF learning and working conditions minimum standards.
3. Improved support by the BCTF, BCSTA, Ministry of Education, educational leaders and the community.

NOTICE OF MOTION
1989
BCTLA AGM

BY-LAW AMENDMENTS

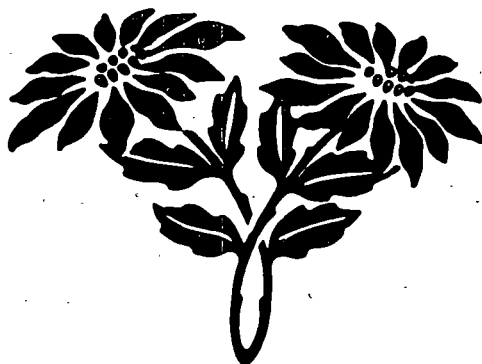
To conform with current BCTF membership policies (see Members' Guide to the BCTF, 1988/9, Policy 20, Policy 33.06 and Policy 33.08), changes must be made to the following BCTLA Constitution and By-Laws:

BY-LAW 1

1. Delete Section 1, 2 and 3, By-Law 1.
2. Add Section 1, By-Law 1, "Any person who is a BCTF member may become a member upon payment of dues".
3. Add Section 2, By-Law 1, "Only members of the association shall have the right to vote".
4. Add Section 3, By-Law 1, "Any member of the association shall have the right to hold executive office, subject to the following:
 - a. President/vice president shall be active BCTF members.
 - b. The majority of the Executive Board shall be active BCTF members.
 - c. PSA Council delegates shall be active BCTF members.
 - d. Representation of PSA's within the BCTF and to outside authorities and agencies shall be by active BCTF members."

BY-LAW 2, BY-LAW 4, BY-LAW 5, BY-LAW 7, BY-LAW 9

1. Delete the word "active" as it occurs in: By-Law 2, Section 2, 3 and 6; By-Law 4, Section 3; By-Law 5, Section 1; By-Law 7, Section 1 and By-Law 9, Section 2.



MEMBERSHIP IN THE BCTLA

By **DIANA POOLE, BCTLA President**

The provincial government's decision to make membership in the BCTF optional for the teachers in B.C. public schools has also affected the terms of PSA membership. In an attempt to clarify the situation we are including in The Bookmark the new PSA membership application forms that explains the various types of membership. Hopefully, to clarify the situation further please note:

1. To be a member of a PSA such as the BCTLA you must be a member of the BCTF. It has always been and continues to be so.

2. To be an ACTIVE member of the BCTLA, you must be a full, signed-up, fee-paying member of the BCTF. This category applies to classroom teachers, teacher-librarians, school counsellors, learning assistant teachers etc.

3. If you are a classroom teacher, teacher-librarian, counsellor, L.A. teacher in a public school and choose NOT to sign up with the BCTF, then you CANNOT be any type of member of a PSA.

4. ASSOCIATE members such as administrative officers, non-public school teachers, university professors and others (see form), who pay an associate membership fee of \$40.00 to the BCTF, may then pay the regular fee for any PSA that they wish to join.

5. See the form for the terms of reference for AFFILIATE members.

6. The PRESIDENT and VICE-PRESIDENT of a PSA must be ACTIVE members, as must the MAJORITY of the executive.

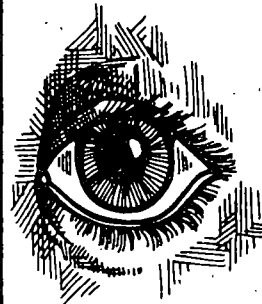
7. FEE FOR PUBLICATION (\$40.00 for a year's subscription to The Bookmark) may only be sold to those institutions or individuals not eligible for membership in the BCTF. A person who chooses not to join the BCTF, but is eligible to join, MAY NOT pay a fee for publication.

8. While active, associate and affiliate members may serve on BCTLA committees, only ACTIVE members may represent the BCTLA to outside organizations or within the BCTF.

9. To be a member of a local chapter of the BCTLA, one must FIRST be a member of the provincial PSA. (This rule has always applied).

IF you are unsure of your membership status, contact your local CHAPTER COUNCILOR, as he/she will have an update of membership and has been asked to contact the non-members to inform them of their status. IF you have further concerns do not hesitate to contact me or any member of the executive.

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Library
is the
Ticket



movies, exhibits,
demonstrations

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all you're
worth!

BCTLA POLICIES AND GUIDELINES

Please make the following changes to the BCTLA Members' Guide as ratified at the Fall Council Meeting, October 27, 1988:

PART III: GUIDELINES FOR BCTLA BODIES

1. Delete Section A, 2, a, i, (d) and change (e) to (d).
2. Add to Section A, 2, a, i; part (d) - "Submit an annual President's report to the AGM".
3. Add to Section A, 2, e, i; part (d) - "Submit a copy of the AGM minutes, the President's annual report and annual committee reports to the BCTF".
4. Add to Section A, 2, f, i; part (d) - "Submit an annual report to the AGM".
5. Add to Section A, 2, h, i; part (f) - "Submit an annual report to the AGM".
6. Add to Section A, 2, i, i; part (f) - "Submit an annual report to the AGM".
7. Add to Section D, 2, a, i; part (f) - "Submit an annual report to the AGM".
8. Add to Section D, 2, b, i; part (g) - "Submit an annual report to the AGM".
9. Add to Section D, 2, d, i; part (d) - "Submit an annual report to the AGM".
10. Add to Section D, 2, j, i; part (d) - "Submit an annual report to the AGM".
11. Add to Section D, 2, k, i; part (g) - "Submit an annual report to the AGM".
12. Delete from Section A, 2, e, i, (b), the wording "only two years of back files will be retained" and delete the word "retained" in the last sentence of (b) and add the phrase "forwarded to the Archives Committee".
13. Insert Section, D, 2, k, i, (a) - (g) as follows:

K. ARCHIVES COMMITTEE

- i. The Archives Committee shall:
 - (a) maintain the existing collection of archival materials which consists mainly of written records (periodicals, pamphlets, letters, minutes of meetings, etc.) giving information about the origin and development of the BCSLA and BCTLA.
The Archives also includes a few non-print items.
 - (b) arrange these materials in a systematic manner appropriate to such a collection.
 - (c) accumulate materials that will continue to document the activities of the BCTLA.
 - (d) endeavour to find items missing from the earlier years of the Archival collection.
 - (e) allow any BCTLA member or other authorized person, by arrangement, to have access to the collection.
 - (f) consider proposals for the establishment of a permanent base for the BCTLA Archives.
 - (g) Submit an annual report to the AGM.

BRITISH COLUMBIA TEACHER-LIBRARIANS' ASSOCIATION

OFFICIAL NOMINATION FORM FOR OFFICERS 1989-90 TERM

Send completed form to:

Odie Kaplan
3526 West 3rd Avenue
Vancouver, BC
V6R 1L7
Phone: 733-7389

**** FORM MUST BE RECEIVED BY FEBRUARY 1, 1989 ****

Only members of the BCTLA may allow their names to stand for office. A person may be nominated by five BCTLA members. Please complete the following as fully as possible.

The five BCTLA members below wish to nominate:

Name: _____

Address: _____

Postal Code: _____

Telephone: Home: _____ School: _____

Nominators:

Name:	Address:	S.D. #
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____

For the position of: (Circle the appropriate office.)

PRESIDENT

CORRESPONDING SECRETARY

VICE-PRESIDENT

RECORDING SECRETARY

TREASURER

THE FOLLOWING MUST BE COMPLETED BY THE NOMINEE. PLEASE TYPE.

Name	_____	_____	_____
	surname	given names, underline one used	
Present position	_____	_____	(19 - 19)
	position	school district	dates
Past experience	_____	_____	(19 - 19)
	most recent position	school district	dates
	_____	_____	(19 - 19)
	second most recent position	school district	dates
Educational qualifications	_____	_____	(19 - 19)
	first degree or work toward it	university	dates
	_____	_____	(19 - 19)
	other	university	dates
	_____	_____	(19 - 19)
	other	university	dates

Offices held at the local and/or provincial level (with dates)

BCTLA local	_____	_____	(19 - 19)
	position	name of chapter	dates
	_____	_____	(19 - 19)
	position	name of chapter	dates
Provincial	_____	_____	(19 - 19)
	position	name of chapter	dates
	_____	_____	(19 - 19)
	position	name of chapter	dates
BCTF local	_____	_____	(19 - 19)
	position	district	dates
	_____	_____	(19 - 19)
	position	district	dates
Provincial	_____	_____	(19 - 19)
	position		dates
	_____	_____	(19 - 19)
	position		dates

Matters that will be of particular concern if elected to office. Use additional sheets if this is insufficient space. **Please type.**

Other pertinent information not covered above that would support your nomination. **Please type.**

N.B. Nominees should submit a passport +type photograph with this form for publication.

Signature of nominee: _____ Date: _____

VISUAL LITERACY: THE ORPHAN OF THE CURRICULUM

by **ROB McCALLUM**, teacher of
Western Civilization 12, McNair Secondary
School, District #38 (Richmond)

Recently, it was announced that one in twenty Canadians was functionally illiterate, that is, unable to use or comprehend the written language. What might the ratio have been, one wonders, if instead of the grapholect, visual literacy had been the object of the survey?

Literacy seems to be a perennial concern of educators. In addition to the continuous concern for the written word, we are witness to demands for computer literacy (the definition of which fluctuates widely). Recently, the ministry has focused its attention on oral literacy, verbal competence both in English and in second languages. Given these pressures on the curriculum, what is the status of "visual literacy"?

It is perhaps unfortunate that while oral competence is represented by the word "oracy", no such equivalent word exists for visual competence. Visual literacy is an awkward term, since it seeks to define an ability partially in terms of what it is not; the phrase suggests that visual literacy is subordinate to and therefore of less concern than literacy.

Nevertheless, since we are apparently stuck with the term, a definition is necessary. I would define visual literacy as: a) a sensitivity to the seen environment, so that b) conscious aesthetic judgments concerning that environment can be articulated and c) understood in the context of the cultural tradition from which the environment arises.

There is a certain school of aesthetic criticism which insists that all that is necessary is to "dig" the viewed object, that intellectuality only undermines true perception. This stance, viewed from a teacher's position is, I would argue, not only a mistake, but a cop-out. Feelings and flashes of insight are neither a guarantee that someone has understood something, nor essential for the understanding of something. Like the domains of science, music and literature, the visual has its own system of knowledge and manner of inquiry. The skills associated with this knowledge system can be developed in all students, and this development is linked to a knowledge of content.

Western Civilization 12 is nominally a survey history course, however, the axis of the course is visual:

history is viewed through the artistic and architectural artifacts of the periods studied. Clearly, students require a certain degree of visual literacy to understand the material and to make the necessary historical inferences, that is, to see the concrete as a manifestation of what Foucault would call the archive of the period. One might anticipate that students immersed in a hot electronic and visual culture would have acquired a visual literacy long before their grade twelve year; regrettably, this does not appear to be the case, at least not in my experience. I suspect that the current information environment is too non-sequential, anti-historical and non-analytical; dependent on passivity it obscures superficiality with immediate gratification. The reality of the WCN classroom requires an assumption that the students, who come from a variety of academic backgrounds, will arrive visually illiterate.

There are many tasks, ranging from research to field trips, which can be used to expand the students' visual competence. I would like to look closely at three activities which relate directly to the three elements of my definition of visual literacy.

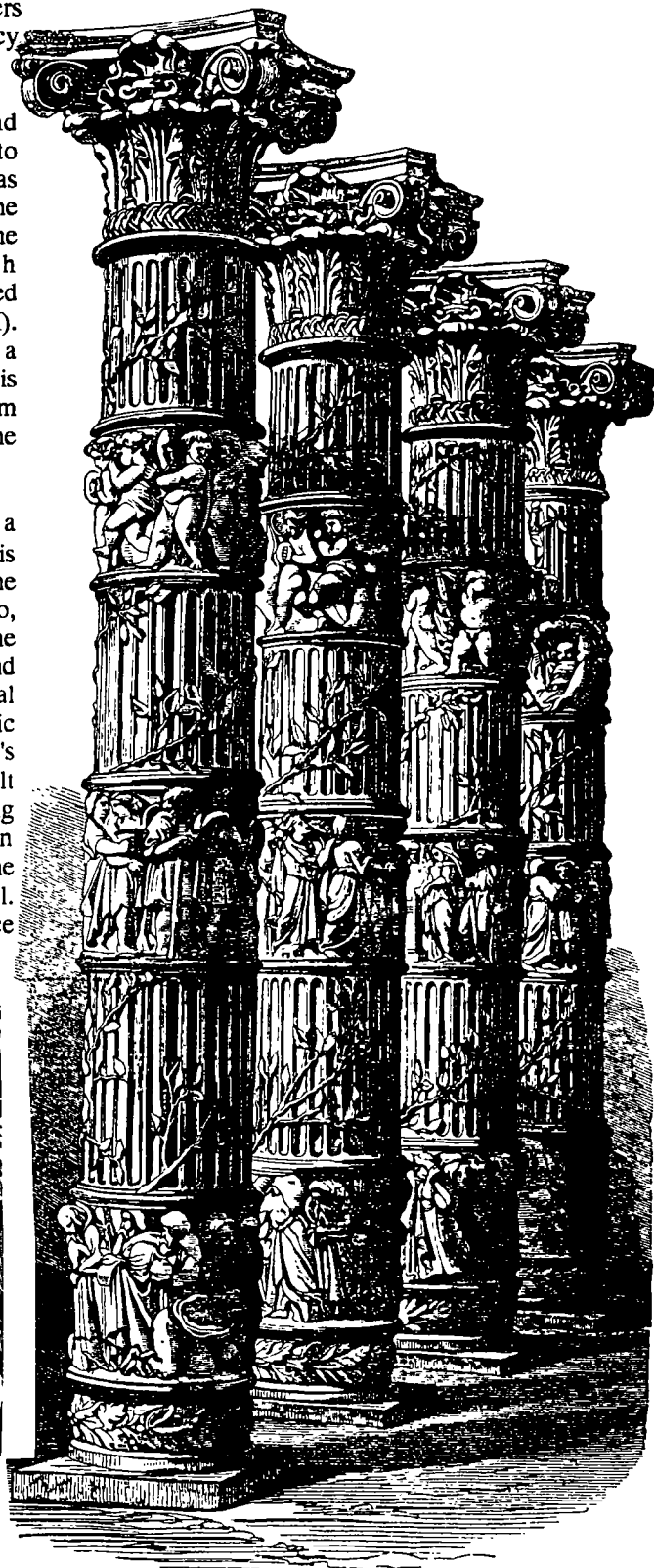
Within forty-eight hours of enrolling in the course each student is given an untitled print or slide to examine. The subjects vary from gothic altar pieces through 17th century Dutch realism to Gothic abstraction. The student has a day to prepare an analysis to be presented to the class. In a sense, there is no "right" answer to this assignment, but the object is to make the student look actively, to begin to replace the tendency to observe passively. The first part of the definition requires sensitivity to the environment. Paradoxically, the sensitivity is a function of active engagement with the environment. To those bewildered souls who complain that they cannot understand the image or that they have nothing more to say about it, the reply is simply "keep looking". The results of holding the nose to the visual grindstone amaze the students, so unused are they to the feeling and the process of visual discovery.

A second type of task is a particular sort of slide quiz. Students are shown several pair of slides. However, they are not asked to identify or comment generally on the images. Rather they are asked to discuss a single aspect, one element of the visual grammar, and to relate the two slides in terms of this one element (see Appendix I). The structure of the response is extremely restricted. They must not deviate from the format. Far from impinging on the student's natural creativity, this reduction of the executive demands constitutes what Bereiter and Scardamalia call a procedural as opposed to a substantive, facilitation: it is important that students in the process of learning to articulate their visual responses not be concerned with matters of compositions. For any given pair of slides, there are many differences or points of contact which may be

articulated. There is a great deal of scope for observation and visual interpretation; the focus of the exercise is on the relation of two artifacts and on the articulation of the thought. The aspect of visual literacy to which the second part of the definition refers to is its collectivity. The point of any form of literacy is its communicative value.

As the students become more familiar with and confident of their visual grammar, they are able to attempt more wide-ranging visual explorations, and, as the course unfolds, they are in a position to apply the third element in the definition of visual literacy: the cultural context. At least one formal research assignment is given for which the students are expected to use principles of formal analysis (see Appendix II). Note that the arrangement of the principles constitutes a subtle form of procedural facilitation. That is, it is really an essay outline: the paper should proceed from basic data, through analysis and interpretation, to the historical context and significance.

Raphael's School of Athens, representing as it does a summation of the achievement of the renaissance, is one of the critical artifacts studied in WCN 12. The painting focusses on the two central figures of Plato, the idealist and Aristotle, the realist. Linked to the former are the philosophers who appeal to intuition and the emotions; associated with the latter are the rational men of practicality and good sense. The iconographic symbolism of Plato's heavenward gesture and Aristotle's moderating hand perhaps represents the dichotomy felt by any teacher in this area. The course is a balancing act in which various elements must be kept in equilibrium: the historical and the contemporary, the individual and the social, the personal and the cultural. Visual literacy is an essential tool, the centripetal force necessary to hold these distinct elements together.

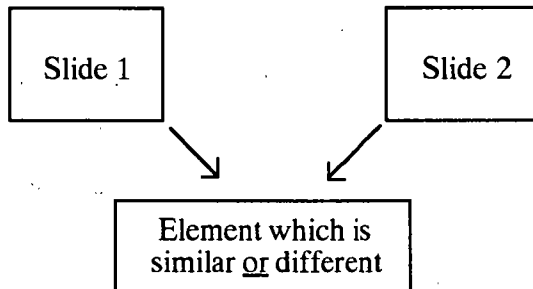


APPENDIX 1

WCN — DIRECTIONS FOR SLIDE QUIZ

1. You will compare at least one pair of slides.
2. You will be told the subject, date, and where possible, the author(s) of the work.
3. Do not try to tell everything you can think of concerning the slides.
4. Follow the format below. It is designed to facilitate your writing by making you focus on a single point of comparison.

FORMAT



- Part 1: Pick one quality or element which is rendered either similarly or differently in the two slides.
e.g. "Slide 1 differs from slide 2 in the way the human form is portrayed."
- Part 2: Explain how the element is done in slide 1.
e.g. "In the bust of the Greek athlete, the sculptor has rendered the human face realistically. The form is idealized, however, reflecting the Greek canon of beauty."
- Part 3: Explain how the element is done in slide 2.
e.g. "The Roman portrait bust resembles the Greek work in its realism. Nevertheless, it is much more naturalistic. We can, for example, see the creases in Caesar's face and neck, as well as his receding hairline."
- Part 4: What conclusion can we draw? What inference can be made from your comparison? What historical continuity or discontinuity do you see?
e.g. "We can see that, although the Romans continued the use of realism first developed by the Greeks, they were perhaps less concerned with an ideal of beauty than with naturalism and physical truth. Portraiture, which began in the Hellenistic period, was therefore particularly appealing to Roman sculptors and patrons."

NOTE:

1. Part 1 of your paragraph should lead directly into part 4. Re-read to check.
2. Be sure to work out part 4 before you start writing. Some points of comparison may be valid, but may not be too useful, since they lead to a trivial, or even false, conclusion.

APPENDIX II

WESTERN CIVILIZATION

12

ASSIGNMENT:

Choose a work of art from any of the following periods: Classic (Greco-Roman), Barbarian, Carolingian, Ottonian, Gothic. The work may be a building, sculpture, painting, metalwork, etc. Be sure to pick something you like.

Using two sheets entitled "Principles of Formal Analysis" as your guide, analyze the work. Sections I, II, and III deal with describing the work. Section IV deals with your reaction to the work. Section V is particularly important, since you are to attempt to explain how the work you have chosen is typical (and perhaps how it is not typical or representative) of the period which produced it.

You will have two periods of library time to research this paper; the assignment will be due on _____

The assignment must be presented in a neat, well-organized manner. Unless you type, please double-space. A complete bibliography is expected.



PRINCIPLES OF FORMAL ANALYSIS

PAINTING AND MOSAIC

I. BASIC DATA:

- A. Artist, Date
- B. Location, Purpose, Size
- C. Materials and Technique

II. SUBJECT MATTER:

- A. Identification of Figures, Setting, and/or Subject
- B. Narrative or Source

III. FORMAL QUALITIES:

- A. Rendering of Objects (Perspective, Colour, Light, etc.)
- B. Treatment of the Human Figure (Proportions, Degree of Naturalism)
- C. Composition on Surface
- D. Composition in Space

IV. EXPRESSION (all above combined to reveal):

- A. Interpretation of the Subject
- B. Interpretation of the Human Figure
- C. Effect of Formal Qualities

V. HISTORICAL POSITION:

- A. Traditions (Historical Sources)
- B. Influences (Contemporary Sources)
- C. Experiments (Exploration of New Ideas)

SCULPTURE

I. BASIC DATA:

- A. Artist, Date
- B. Location, Purpose, Size
- C. Materials and Technique (including treatment of surface, effect of light, play of light and shadow, depth of undercutting, etc.)

II. SUBJECT MATTER:

- A. Identification of Figures, Setting, and/or Subject
- B. Narrative or Source

III. FORMAL QUALITIES:

- A. Rendering of Objects
- B. Treatment of Human Figure
- C. Composition in Space and Point(s) of View
- D. Relationship of parts to each other and the whole
- E. Relationship to surrounding space

IV. EXPRESSION (all above combined to reveal):

- A. Interpretation of the Subject
- B. Interpretation of the Human Figure

V. HISTORICAL POSITION:

- A. Traditions (Historical Sources)
- B. Influences (Contemporary Sources)
- C. Experiments (Exploration of New Ideas)

ARCHITECTURE

I. BASIC DATA:

- A. Architect, Date(s)
- B. Location, Function, Size
- C. Material(s) & Structural System(s)

II. DESCRIPTION AND ANALYSIS:

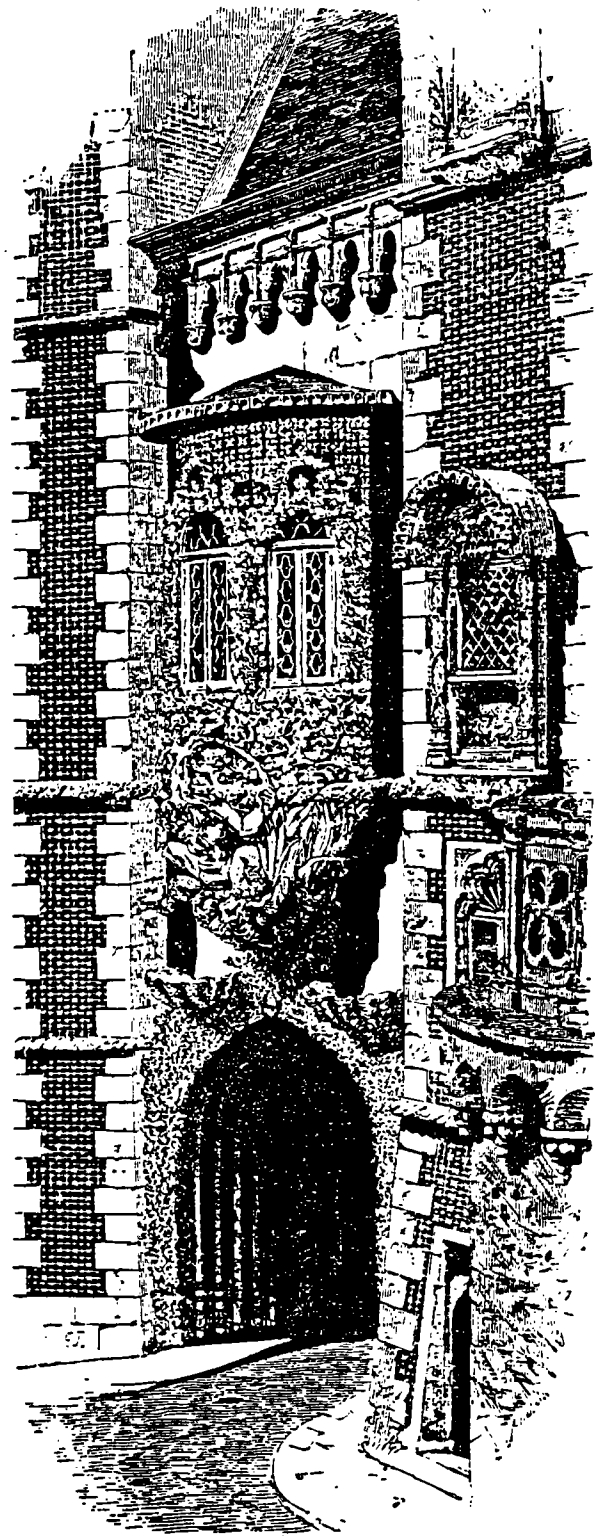
- A. Plan
 - 1. Shape
 - 2. Parts and Relationship of Parts
 - 3. Relationships of Blacks and Whites
 - 4. Circulation Patterns
- B. Interior Elevation
 - 1. Arrangement (e.g. number of stories)
 - 2. Elements and Relationship of Elements
 - 3. Proportions
 - 4. Decoration
- C. Exterior
 - 1. Arrangement (e.g. number of stories)
 - 2. Elements and Relationship of Elements
 - 3. Proportions
 - 4. Decoration
 - 5. Massing
- D. Relationships
 - 1. Plan to Elevation
 - 2. Solids and Voids
 - 3. Interior to Exterior

III. EXPRESSION (all above combined to reveal):

- A. Form and Function
- B. Function and Meaning

IV. HISTORICAL POSITION:

- A. Traditions (Historical Sources)
- B. Influences (Contemporary Sources)
- C. Experiments (Exploration of New Ideas)



DRAMA AND PUPPETRY: A Co-operatively Planned Unit for Primary Students.

by SUSAN SEAMAN, teacher, and JOAN WILBY, teacher-librarian, School District #43 Coquitlam.

The drama experience is important at any age or grade. The nature of the experience changes with the age and prior experience of the child, regardless of the stimulus used, and a particular activity may be equally relevant for six-year-olds as ten-year-olds. Since the experiential context and language base of each group is different, the activity is always different or new. The objectives of drama lessons are predetermined, but the outcomes of lessons are not.

Drama involves the use of specific techniques and structures that can develop in sophistication and subtlety with experience. From the drama experience, reflection and discussion should take place and will often lead to a change of attitude or a different understanding. Children learn about themselves and others through vicarious life experiences and have the opportunity to integrate all kinds of knowledge and experience through meaningful human interaction.

Elementary Fine Arts. Curriculum Guide / Resource Book. British Columbia. Ministry of Education, 1985.

The unit grew out of an opportunity for a teacher and teacher-librarian to work with another teacher's primary class in the broad area of language arts for one period a week over a full school year. The decision to study drama was made because it seemed an area suited to a protracted schedule and in addition addressed the language arts communication goals of listening and speaking.

Having made a decision about the content of the program, we made a commitment to meet for forty minutes at the beginning of each month to plan our lessons for that particular month. Initially we planned a year long preview of the program. When we met each month, this overview was broken down into monthly previews.

We consulted a variety of planning guides and chose parts of each that best suited our needs.

First Cycle (4 lessons)

The study of drama and puppetry begins with a project that is fairly simple, yet which allows children to complete and use a puppet quickly.

First lesson. Objective: Each student will construct a folded paper puppet. The teacher and teacher-librarian teach the lesson jointly and assist the students, who are allowed to choose whatever they want their puppet to be.

Second lesson. Objective: The students, in groups of five, introduce their puppets to the group and tell some things about them, for example, their names, where they live, favourite foods, etc. When the students have completed this, they will begin to plan a play involving the group's puppets. The teacher and teacher-librarian jointly give directions, and then each assist half the groups working in the classroom and library.

Third lesson. Objective: The students continue to plan and prepare their plays. The teacher and teacher-librarian assist each other's groups from the previous lesson.

Fourth lesson. Objective: Each group presents its play. Two groups present their plays at the same time, one in the library and one in the classroom. The audience is made up of the two other groups in the room.

First Cycle : Evaluation

We were very pleased with what we had accomplished during the first month of our program. The children appeared to enjoy having two teachers working with them, and had reacted in a positive, excited manner to the lessons. Since two groups had required a lot of assistance in coming up with ideas for a play, we decided that next time we would create a scenario for each group.

Second Cycle (4 lessons)

Our next project involved construction of a paper plate puppet to be used as a character in Maurice Sendak's *Where the Wild Things Are*.

Fifth lesson. Objective: To read *Where the Wild Things Are* to the students and to introduce the next project to them. The teacher-librarian reads the story to the class and the teacher introduces the project. Students are again divided into groups of five, and each group chooses one member to act as narrator, because the role of narrator requires a student who is a good oral reader, the better readers are carefully spread throughout the groups. The importance of choosing a good reader is explained to the students and the groups make their decisions. Each group is given a copy of the book, and those who wish, may read aloud to try out for the part. Once the narrators are chosen, each group decides who will play the part of Max. The remainder of each group are cast as "wild things".

Sixth lesson. Objective: The students practice their plays. The paper plate "wild things" and the stick puppet for the character of Max have already been created in art class. The teacher and teacher-librarian divide their time amongst the groups, which work in the classroom and the library. Because presentations are to be made in a puppet theatre, stress is placed on projection of voices and coordination of speech to the movement of the puppets.

Seventh lesson. Objective: Each group presents its play. The presentations take place in the library, and use the puppet theatre. During this week's art lesson, each group makes a jungle background, and this is attached to the puppet theatre as a backdrop for each group's presentation. The teacher and teacher-librarian both supervise the class for this lesson. After each presentation the audience is encouraged to provide positive feedback for the group, and to make suggestions for how the presentation could have been improved.

Eighth lesson. Objective: Each group presents its play to another class, three groups accompany the teacher to one class while the remaining groups accompany the teacher-librarian to another class.

Second Cycle - Evaluation

We were pleased with the outcome of the "Wild Things" project. We received positive feedback from the teachers and students to whom the presentations had been made. As well, the students involved enjoyed seeing a favourite story become a play.

Third Cycle (7 lessons)

Ninth lesson. Objective: To introduce students to shadow puppets. The teacher and teacher-librarian put on a short shadow puppet play for the class. Because the students will not only be making the puppets and the screen, but also presenting the play, a good deal of time is spent discussing the best type of play to present, for example, telling a short story or reciting a poem. The teacher and teacher-librarian jointly lead a discussion after presentation of the play. The students are asked to come to the next lesson ready to tell what their play is going to be and who the characters are, with a limit of four characters in a play.

Tenth lesson. Objective: The students, who by this time have decided upon their play, begin making their shadow puppets. The teacher and teacher-librarian record what each student wishes to present and give instructions for and assistance with construction of the shadow puppets. The screens having already been made in art class, the students know what size their puppets have to be.

Eleventh - Fifteenth lessons. Objective: To present shadow puppet plays. One third of the students present in each lesson. Some students will need a friend to assist with their plays. Students from other classes may join the audience, which is supervised by both the teacher and teacher-librarian.

Third cycle - Evaluation

Although this was a long project, it was well worth it. Part of its success, we felt, was because this type of puppet was new to the students. It is felt that, although older students can do a good job of coming up with their own plays, younger students would need to be given a play or poem.

Fourth Cycle (8 lessons)

In this phase of the project students create a permanent felt hand puppet and use it in one of four plays chosen by the teacher and teacher-librarian. The class is divided into four groups of varying sizes, depending on the number of characters in the group's assigned play.

Sixteenth lesson. Objective: To divide students into four groups, to assign a play to each group, and assign each student a character from the play. To introduce the new type of puppet to be created. To send home notices asking for parent help with the sewing of the puppets. The teacher and teacher-librarian jointly present the information in this lesson.

Seventeenth - Eighteenth lessons. Objective: Students practice their parts and try to memorize their lines. Two groups work in the classroom and two in the library and students are expected to do some practicing at home.

Nineteenth - Twentieth lessons. Objective: Students make their hand puppet by gluing on bits of colored felt to create their character. During an art lesson, students plan their puppet; they are given the basic shape and then draw what they want their puppet to look like. The puppet's personality, unhappy, friendly, etc. should show through. The teacher and teacher-librarian supervise this activity, which takes place in the classroom.

Twenty-first - Twenty-second lessons. Students practice their plays, using their hand puppets. Projection of voice and co-ordination of voice and movement of puppets is emphasized and practiced. Groups that are well-prepared have the option of preparing a background for their play. Two groups work in the library and two in the classroom.

Twenty-third lesson. Objective: Each group presents its play to the rest of the class, using the puppet theatre in the library. The teacher and teacher-librarian supervise the presentations. Arrangements can be made at this point to have the plays presented to a wider audience as a special event.

Fourth Cycle - Evaluation

This was another long, but successful project. The children enjoyed the plays we had chosen, and liked being able to focus on one character. We were pleased by the parental help we had for this project.

Fifth cycle (4 lessons)

During this cycle, an Afternoon of Drama, to be presented to parents, is planned and rehearsed. This is a good point at which to show the parents what has been accomplished and let them experience all of the types of puppets the children have created.

Twenty-fourth lesson. Objective: To explain to the students what is being planned, to have each student say which of their plays and puppets they would like to include in the Afternoon of Drama. The teacher and teacher-librarian can then put together a program in which as many of the students as possible are involved at least twice.

Twenty-fifth - Twenty-sixth lessons. Objective: Students practice presentations in the order of the program and prepare all necessary materials.

Twenty-sixth lesson. Objective: To present an Afternoon of Drama and thereby permit the students to share with parents the drama program with which they have been involved since the beginning of the school year.

Sixth cycle

If an extension of drama and puppetry study is desirable, this is the point at which more ambitious projects would be appropriate. Sock puppetry, which would involve students learning how to sew; presentation of plays of folk tales and fairy tales, in which students dress up as their characters; and projects in which students can write and produce their own plays might be undertaken.

TIPS

Tip:

If you haven't looked into the World Book's Partners in Excellence Reading Program, ask your World Book sales representative about it. You need strong support from your principal, staff and parents, but it's an exciting and successful program for encouraging children to read more - - and all the forms, wall charts, certificates and medals are supplied by World Book. (Hazel Goulding, Tyson Elementary, School District #33 (Chilliwack))

Tip:

If you use the same style daybook as the teachers in your school are using it makes it much easier to plan times for co-operative units with them. Also, when doing cross-grade units, devise a blank form for use in the assignment which can then be used for every class and used again next year. (Pat Parungao, Killarney Secondary, School District #39 (Vancouver))

Tip:

An idea presented at the International Association of School Librarianship Conference in 1986 by Margaret Crocker, Vice-Principal, Shatford, Memorial School, Halifax County, Nova Scotia, was to have Grade 6 students become actively involved in developing a vertical file in the library. After initiating the project with the first class, subsequent classes are involved in maintaining and extending. This is a helpful idea for schools and t-l's without sufficient clerical support or funds to purchase materials to maintain an active vertical file. It provides the opportunity for students to collect materials, sort and classify, write letters for information, file, index, select and discard information, alphabetize and label. It is simultaneously a reading project, an organizing project, a project encompassing language and learning and a project which involves students with learning to use and creating a tangible asset for their library. The process used to carry out this project was documented in a filmstrip and cassette produced by Education Media Services, Nova Scotia Department of Education. (Trish Maskell, Crofton House School, Vancouver)

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NAPOLEON (SOCIAL STUDIES 9)

by P. DAWE, teacher, and
KEN ADSETT, teacher-librarian,
Oak Bay Secondary School,
School District # 61 (Greater Victoria)

The following unit extends students' biographical knowledge of Napoleon beyond mere knowledge and presentation of objective facts to a more complete understanding of his character. In reaching this higher level of understanding, students develop their skills in using both objective and subjective sources of information.

LEARNING OUTCOMES

COGNITIVE:

The student will:

- acquire a knowledge of the basic factual events of Napoleon's life.
- understand the difference between objective and subjective viewpoints.

AFFECTIVE:

The student will:

- appreciate the positive and negative aspects of Napoleon's personal traits and achievements.

RESEARCH AND STUDY SKILLS:

The student will:

- use a variety of sources for biographical information;
- discriminate between those biographical sources which present objective lists of factual data and those which present subjective interpretations.

PRODUCTS:

1. The students will each produce a short objective biographical sketch of Napoleon.
2. The students will participate in an informal discussion about Napoleon.

3. The students will use their knowledge of Napoleon in discussion and in future exercises concerning the Napoleonic era.

EVALUATION:

1. Are students able to retrieve and present factual information about Napoleon?
2. Are students able to derive and present subjective interpretations about Napoleon's life?
3. Are students able to discriminate between the two and draw their own conclusions through group discussion?

RESOURCES REQUIRED:

Day 1: Objective biographical resources such as encyclopedias and standard biographical references — one per student.

Day 2: References to Napoleon in art, literature, political cartoons, full-length biographies, etc. — three or four per group.

METHODS AND STRATEGIES

Day 1: (Library Resource Centre)

- Each student will use one objective biographical reference (distributed at random) to produce a one-page biographical sketch of Napoleon.

Day 2: (Social Studies Classroom)

- Students will be asked, at random, to read their papers to the class. Other students will be encouraged to discuss and/or challenge the material presented.
- The desired outcome is a feeling that the character presented in these papers is flat or two-dimensional.
- Students will hand in their papers to be marked at the end of the period.

Day 3: (Library Resource Centre)

- Students, in groups of three or four, will use more subjective or interpretive sources to round out their knowledge of Napoleon.

- One student in each group will make informal notes.

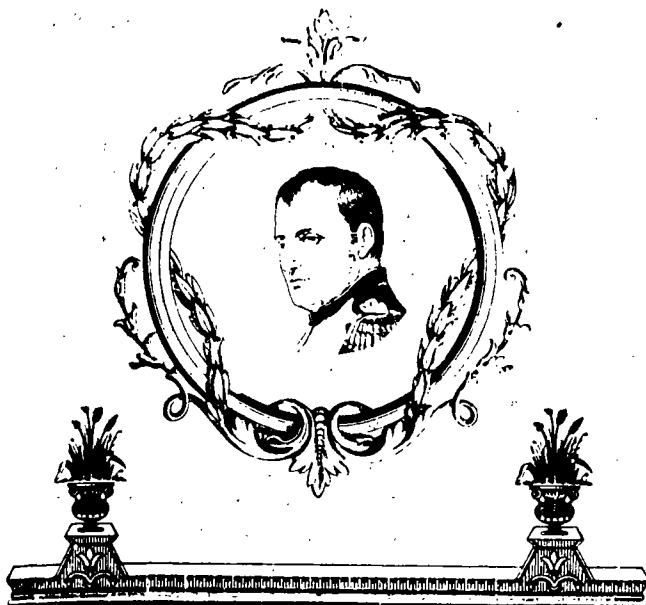
Day 3: (Social Studies Classroom)

- Students will discuss their findings to produce a composite picture of Napoleon.
- The teacher or teacher-librarian will make notes on the blackboard as points are raised by students under the following headings:
 - a) Positive, power-producing traits and characteristics;
 - b) Negative, power-producing traits and characteristics; and
 - c) Neutral traits and characteristics.

COMMENTS:

We were very impressed with the level of discussion in this class. Several points proved to be somewhat controversial. The classroom teacher helped to focus on significant points with additional comments and questions, however, most of the discussion was student initiated.

At the end of Day 4, students agreed they had a much more complete picture of Napoleon. The points of discussion included, in several cases, whether a given trait or characteristic of leadership should be counted as positive or negative. These concepts have possibilities for extension during the study of other leaders in later portions of the Social Studies curriculum.



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INTRODUCING RIB-IT (Read In Bed-It's Terrific)

A Reading Motivation Program for Grade 8

"Turn off the TV and spend half an hour reading in bed."

by **NONIE METZLER**, teacher-librarian, James Nash High School, Gympie, Queensland, Australia.

RIBIT is the acronym for a great reading program designed for Grade 8 students just entering high school. It was devised by teachers in a Melbourne school concerned by student lack of reading, hours of television viewing, declining language skills and a general apathy about books and reading.

It was decided that a vibrant new approach was needed, a PR campaign to get kids reading and keep them reading. The results exceeded all expectations. In my school in the first year of Ribit, a handful of students read more than 300 books and the school average exceeded 50. The chief success though was a change of attitude--books became popular, reading was "cool", reading was fun.

Implementation is easy, especially as a handbook and art kit with all the details may be purchased from Tadpole Press. The chief concern for the teacher-librarian is selection and reading of the core of books needed. It is important that someone (or several people) reads them all, that the selection is carefully made. Basically the scheme operates on the premise that each student must read nine books from nine different subject areas in a school year. Rewards for the student come when the tenth book is read, although teachers quickly adopted "encouragement awards" of chocolate frogs, smarties, M & M's, etc. for special effort, good sustained reading, (five minutes? OK!). A certificate (which is in the art kit) signed by the principal is presented for each consecutive five books read thereafter.

The core reading list arranged by level of difficulty was the most time consuming task in establishing the scheme. The rest was easy.

The enthusiasm of teachers, especially the teacher-librarian, is of critical importance. They must think reading is important, a pleasant and worthwhile thing to do. An outline of steps involved in implementation follows.

Preparing Ribit

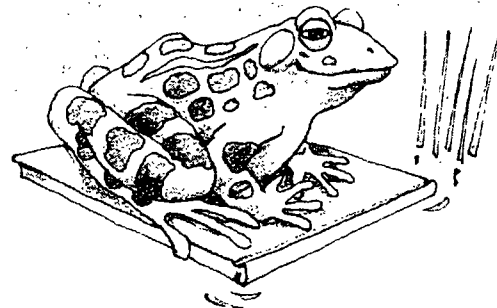
Operating Ribit

1. Read and select books in nine categories. There should be a range of difficulty, interest levels, topics, settings, etc. Several copies of each title should be purchased, more in middle range. Numbers vary according to the size of the student body. Work on 3 titles a student, (or as far as your budget allows.)

2. Select a Ribit corner in the library, post banners, balloons, frogs, anything green. The PR campaign begins. Inundate the staff with froggie ideas: green pancakes, lily pads, a Ribit newsletter, frog displays, frog pictures and caricatures, frog poems and stories and even frog-type music!

3. Win the support and channel the enthusiasm of your English teachers. Try one teacher or all Grade 8 teachers and plan for a Ribit year beginning on the first day of the new school year.

4. Purchase books and begin processing. We chose a section of the library as the Ribit corner, and all books, certificates, display areas etc. were close together for ease of access. Each category was identified by stickers and the book borrowing cards were given a green border. Label shelves, organize collection of books for an "extra reading" shelf. Students are encouraged to read widely, and after the nine core books are read all books count for certificate awards.



5. Day One of the school year, the Ribit corner is greenly complete. In English classes teachers hand out folders to be decorated, posters to colour and letters to take home to parents explaining the scheme and enlisting their support (we even had some parents join in and sent a letter home to their student offspring).

6. Day Two. Discussion of great books, the joy of reading, selection of best posters for display and an award of small prizes (the edible kind).

7. Day Three. Introduction by teacher-librarian. (At the end of the first year we had student-produced videos and slides on Ribit). The key reading list is handed out and instructions about the mechanics of the scheme are given. Students use colored pencils for a colour code to rate the books they read. The question of honest recording is tactfully broached as well. Students borrow their first Ribit books.

8. Each week students have a Ribit class. While everyone reads, small groups go to the library to swap books.

Ribit activities abound. There are activity sheets for each theme and teachers can use these as they wish. The emphasis however is placed on reading and interesting projects and activities, not assessment or the dreaded "book report". Models, pictures, exercises also are useful for displays all around the school.

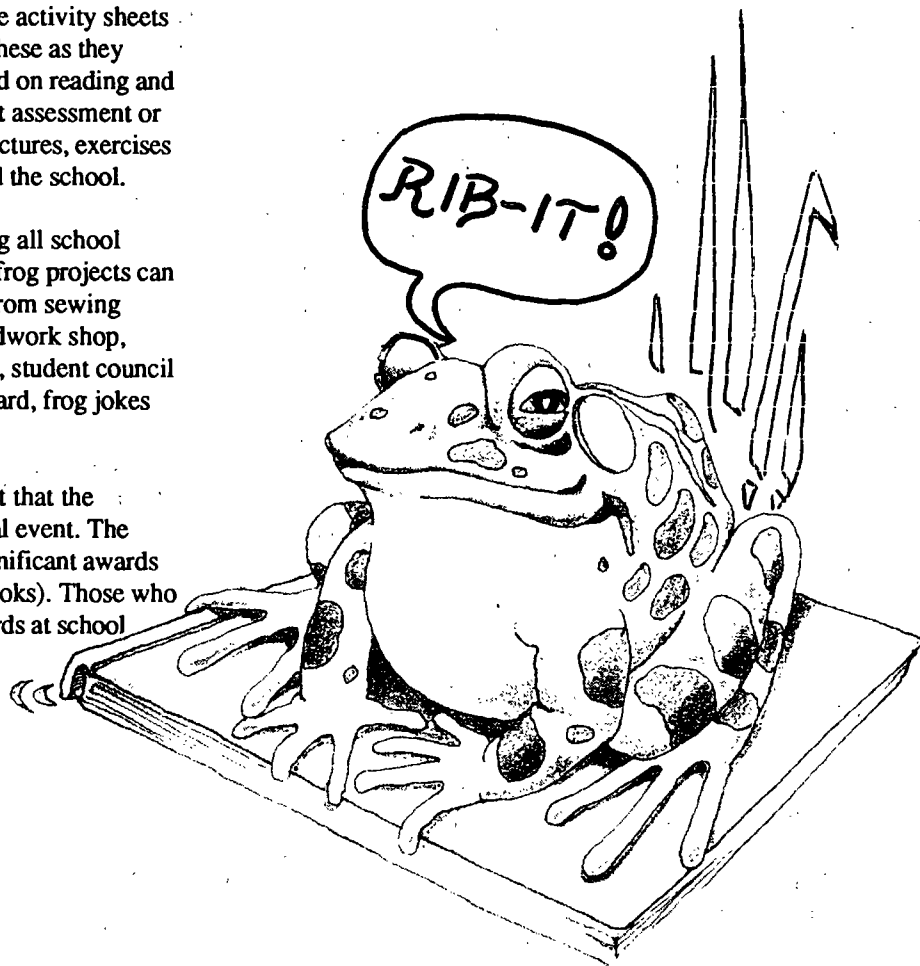
An integrated approach involving all school departments is great, and all sorts of frog projects can develop, for example frog soft toys from sewing classes, a Ribit go-kart made in woodwork shop, chocolate frogs from cooking classes, student council conducting toad races in the school yard, frog jokes and frog poem collections.

9. Award ceremonies. It is important that the presentation of certificates is a special event. The principal was delighted to present significant awards to really good readers (50 or more books). Those who made a special effort were given awards at school

assemblies. Other guests from the school and local community can also be invited to present awards. The teacher-librarian can act as the go-between, the willing organizer and general factotum. Perhaps the most useful role the teacher-librarian can play after the scheme is implemented is to keep the hype going, organize the PR and make sure the momentum is maintained. Variety is important as is constant encouragement to individual students.

10. The last step after the success of Ribit is to organize GRIN--Great Reading in Nine!

Ribit [kit]. By Andrew Taylor, Gary Shaw, and Jo Goodman. Tadpole Press, 1983. P.O. Box 432, Hawthorn, Victoria, 3122 Australia



STORYTELLING WITH WORDLESS BOOKS:

A COOPERATIVE LANGUAGE EXPERIENCE FOR K'S

by **LINDA REHLINGER**, formerly teacher-librarian, Qualicum Beach Elementary School, and **TRISH NELSON & BOB ADAMSON**, kindergarten teachers, Qualicum Beach Elementary School, School District #39 (Qualicum).

This unit was first developed and used with an advanced group of eight kindergarten students in the spring of the year. The next year it was used in the fall with the entire class participating.

TIME FRAME:

10 sessions of one-half hour each, spread over 2 1/2 weeks.

CONTENT OBJECTIVES:

By the end of the unit each student will know:

- that a story has a beginning, a middle and an end;
- that pictures can "tell" a story; and
- that many variations of a story can be told from the same set of pictures.

SKILLS OBJECTIVES:

By the end of the unit, each student will have practised:

- telling a story to a group, using a wordless picture book as a guide; and
- speaking clearly and expressively.

AFFECTIVE OBJECTIVES:

By the end of the unit, each student will have practised:

- listening attentively and politely while a story is being told to the group; and
- giving positive feedback to the storytellers.

EXPECTED PRODUCTS:

1. A story-telling session by each student to a group.
2. A tape-recording of some of the stories.

RESOURCES NEEDED:

1. A good selection of wordless picture books. Suggested titles are included in the bibliography which follows this unit outline.
2. A good tape-recorder and a microphone able to work from a distance.

RESPONSIBILITIES:

Classroom Teacher:

- Round up the cassette recorder and microphone.
- Divide the class into 2 heterogeneous groups by verbal fluency. Care should be taken that not all the shy students are in the same group.

Teacher-Librarian:

- Develop a bibliography of wordless books available in the school or in the district.
- Gather a collection of wordless books sufficient to the needs and interests of the students.

ACTIVITIES:

1. The teacher-librarian gives a demonstration lesson of storytelling more than one story from the same wordless book.
2. The classroom teacher and the teacher-librarian do storytelling sessions with half-class groups.
3. Each student "tells" stories to him/herself.
4. Each student tells stories to a partner.
5. Each student tells a story to a group of 3 or 5.
6. Each student tells a story to a group of 9.
7. Volunteer students tell stories while being tape-recorded.

SCHEDULING:

Session 1: Whole class story-telling demonstration by the teacher-librarian, followed by students browsing through the books.

Ensuing Sessions: Half class in the library resource centre with the teacher-librarian, half class in the classroom with the teacher. The same activity takes place in both locations.

Session 2: Both teachers tell a story to the half-class group. The children browse through the selected books and "tell" themselves stories about the ones that interest them.

Sessions 3 & 4: The teachers model two versions of the same story; then each student tells a story to a partner.

Sessions 5 & 6: The teachers continue to model two versions of stories; then each student tells a story to a group of 3 - 5 other students

Session 7 & 8: Children tell stories to their half-class groups.

Session 9: The teacher-librarian takes student volunteers to a quiet place to tape record a story.

Session 10: The whole class listens to tape-recorded stories while the storyteller displays the book.

EVALUATION: What Needs Changing?

After the trial run of this unit we decided that the following changes were necessary:

- Smaller group work for very shy children.
- A better microphone and a quieter place to do the taping.
- A larger selection of wordless books.

HOW WORDLESS BOOKS MAY BE USED TO MEET OBJECTIVES OF A DEVELOPMENTAL ORAL LANGUAGE PROGRAM : A SAMPLE MINI-UNIT

By AUDREY BOYD, Quesnel, MICHELE GILMORE, North Vancouver, MARY STRATAKOS, Burnaby, and BARBARA STOOKE TROWSBRIDGE, UBC Education student.

This unit uses the wordless version of Rosie's Walk, by Pat Hutchins. Other materials needed are drawing paper, chart paper, crayons, and pencils.

Synopsis: Rosie the hen takes a circle tour of the farm. Suspense is provided by a stalking fox who fails in each attempt to catch her.

Activity 1

Introduce the story: show the pictures and encourage free discussion.

Developmental Objectives: Oral confidence, Organization, Vocabulary, Convergent and Divergent Thinking, Direction.

Activity 2

Ask the children to try to remember all the places Rosie visited on her walk, and their sequence, as they look through the story again.

Developmental Objectives: Organization: listening for details and story sequence.

Activity 3

As the children orally recall, list the locations on a chart. Try to arrange these in sequence.

Developmental Objectives: Organization: details and sequence reporting.

Activity 4

Since the sequence will be uncertain, children use the drawing paper to make a sequenced story map. As they refer to the book again, they discover the circular shape of the story, and map in a circle.

Developmental Objectives: Direction and Organization: story mapping key events, discovering story shape.

Activity 5a

To help the children use the maps to retell the story, have them orally suggest key words to describe where Rosie walked. Discuss any synonyms that result: e.g. "past", "in front of".

Developmental Objective: Vocabulary: position words.

Activity 5b

Children choose the words they wish to use to label their maps.

Developmental Objectives: Divergent thinking: child as co-author. Confidence: choosing words based on personal preference.

Activity 6

Individual children retell the story or children take turns, each telling one part, using the story maps as guides.

Developmental Objectives: Oral confidence, Vocabulary, Convergent and Divergent Thinking, Direction: natural language patterns, variety of interpretations, auditory memory, use of personal schemata, provides purpose and material, using detail, pictorial link, speed, range of association, child as co-author, enriches and extends vocabulary, attends to syntax and semantics, connecting ideas, sequence.

Activity 7

Looking at the wordless book again, discuss the actions, feelings and possible dialogue of the fox as he makes his plans, then fails, to catch Rosie. Chart the children's comments under appropriate headings:

What the Fox Did
How the Fox Felt
What the Fox Said

Developmental Objectives: Divergent thinking: using imagination to invent a set of stories rather than a single story, making inferences and judgments. Convergent thinking: logic, cause and effect, pictorial link between object and concept, observing detail, visual literacy. Vocabulary: extends and enriches. Organization: connecting ideas, sentence sense. Oral Confidence.

Activity 8

The children add the fox to their maps, then retell the story, extending it to include their versions of the actions, feelings and dialogue of the fox.

Developmental Objectives: Divergent thinking: extending a story creatively. Oral confidence.

Activity 9

Discuss dramatizing the story. Which makes a better story: their original map or the map including the fox? Why?

Developmental Objective: Divergent thinking: discovering the need for conflict and suspense in a story.

Activity 10

Role play the story using a narrator or a team of narrators with story maps. Actors provide action and dialogue.

Developmental Objectives: Oral confidence: using voice to display emotion, using extended vocabulary.

Activity 11

Recall the shape of the story. Take a circular walk around the playground, neighbourhood or the school with the children mapping on a straight strip of paper. Encourage discussion.

Developmental Objective: Organization: relating one fictional story to real experience.

Activity 12

Add imaginary or real companion to the map at each location. Form a circular strip map or story hat by overlapping the ends of the strips. In partners, then in small groups use the maps to tell personal adventure stories.

Developmental Objectives: All objectives: creating and telling personal stories.

Choosing Wordless Books Appropriate to Child's Age and Stage

Age 3-5

Characteristics. Rapid language development, short attention span, egocentric, curious about own world, needs first-hand, concrete experiences, little sense of time, regards imaginative play as "real", seeks security of family, yet beginning to search for independence, absolute in judgement.

Implications: Books with repetition; completed in one sitting; participation books; characters, situations easy to identify with; books that extend and reinforce developing concepts; stories involving imaginative play-personification of toys, animals. Ritual books, books that reflect emotion, predictable reinforcement of action, poetic justice, happy endings.

Age 6-7

Characteristics. Continued language expansion, increased attention span, strives to master skills, still learns by direct experience, immediate perception, wider range of interests, time concepts developing, may separate fantasy and reality, developing empathy, humour, sense of justice. Curious about body. Continues to seek warmth in family and independence.

Implications: Encourage storytelling from wordless books, predictable stories, informative wordless books, books that develop sequence, time, body concepts, fantasy, humour. Books must still have poetic justice, family stories and stories celebrating child's achievements are important.

Age 8-9.

Characteristics: Peer group acceptance important. Wide range of academic achievement. Beginning to see others' points of view, less egocentric, questioning. Time, spatial concepts are rapidly developing. Imagination, sense of adventure, humour, problem solving ability strengthening. Improved co-ordination, interest in sports, crafts, hobbies, collecting. Seeks specific information.

Implications: Needs opportunity to share and discuss with peers: wordless books are ideal. Books showing many points of view, happy ending not necessary. Wordless books depicting life in other countries, times. Humour, puzzles, secret codes, sports, collections.

Age 10-12

Characteristics: Varied rate of physical development, interest in gender roles, sex. Increased emphasis on peer group. Some expression of prejudice. May criticize family patterns, parents' authority, seeks outside role models. Highly critical. Intense sustained interest in specific activities. Tests self, searches for values. Highly developed sense of justice. Good sense of time, imagination, abstraction.

Implications: Boys and girls seek different books, need books that provide identification with gender roles and that emphasize unique contribution of each individual. Use wordless books to discuss stereotypes, clarify values. Wordless books may provide insight and discussion of changing relationships, role models, special problems. Provide variety to meet interests in sports, hobbies, humour, fantasy, future, and past.

Some Criteria for Wordless Books

1. How appropriate is the content for the age, stage of the child?

2. Will the book meet the teacher's purpose?
3. Has the illustrator clearly indicated any needed details, such as time, setting? Are these authentic?
4. Is the sequence of events, if any, clearly illustrated? Is the immediate action of each picture unequivocally clear?
5. Are the characters well-developed; stereotypes avoided?
6. Is there a distinct story line (narrative books) or is there clear development of any informational sequence?
7. Is there a clearly developed theme?
8. Are the art medium and style appropriate to the mood?
9. Does the style create rhythm and movement?
10. Is the composition well-balanced?
11. Does the size of the book seem appropriate to the content?
12. Do the cover, end pages, title page convey the spirit of the story and/or anticipate the story to come?
13. Will the book serve as a good catalyst for discussion of the author's intent, and for the child's creativity: will it encourage the child to interpret and embellish the story?

Types of Wordless Books

1. Concept - Informational

- included in this category are alphabet books, books used primarily for labeling, and books which focus on concepts.
- illustrations are not sequential, though they are related.
- classroom application: stimulus to release language to develop concepts, attention to details and vocabulary development.

2. Realistic Narratives

- illustrations are sequentially related and build upon previous illustrations.
- sequence based upon everyday occurrence and not on fictional narrative.
- classroom application: stimulus to release language, to extend vocabulary, to extend understanding of concepts, to develop an understanding of how activities and life have a sequence-a beginning, middle, and end, which can then be applied to fictional narratives.

3. Fictional Narratives

- narrative is based upon the story grammar where there is a setting, characters, a problem, a plot developing towards a climax, and a resolution of the problem.
- classroom application: to help use details in illustrations to anticipate, predict, and imagine outcomes of a story, to help develop sense of story with a beginning, middle, and end.

Introducing and Using Wordless Books

1. Children need ample opportunity to look through wordless books, either as part of a small group, or with a partner.
2. Having children use a wordless book with a partner encourages use of oral language.
3. Suggested method of introducing an unfamiliar sequential fictional wordless picture book. Have students look at and discuss each illustration, focusing attention on details which will help develop an understanding of how the plot is developing:
 - setting
 - characters
 - what is happening in the illustration
 - who is telling the story
 - causes which might indicate thoughts or emotions of the characters

- clues which might indicate what will occur next.

Suggested Follow-up Activities Which Release Language

1. After children are familiar with a wordless story on a filmstrip, have them take turns telling the story, one child per frame, while the teacher records story on chart paper. Afterwards, have children or teacher (depending upon whether they are readers or non-readers) record their contribution on tape. Tape then can become soundtrack for the filmstrip.
2. Have children select a favourite wordless story and tell it to an older child who can write it down, or have the child record the story on tape.
3. Divide children into groups of three or four. Each group selects or draws by lot the title of a wordless book. Instruct children to look through book and then cooperatively make up a story while one child acts as recorder. Each completed story can be discussed with the teacher, edited and written in final form to be placed in class or school library.
4. Divide children into groups of three. Each group is to select a wordless book, become familiar with the plot, then group members tell the story to each other, each child taking one page at a time.
5. Mount a short-six to eight-frame story on cards and have children arrange the pictures and tell a story from them.
6. Select one story or several stories which can be told from different perspectives, such as Mercer Meyer's *The Great Cat Chase*. Have different groups tell the story from the different perspectives and then compare how the story changes, depending upon who is telling it.

Reading Wordless Books with ESL Students-Capsule Vocabulary Strategy

After the wordless book has been reviewed, vocabulary should be introduced. An enjoyable strategy is the Capsule Vocabulary Strategy (Crist, 1975). With this method, words are topically introduced to the class, with each group of words representing a capsule. Since students listen, speak, read, and write the words, the linguistically/culturally different student has more exposure to each term. This strategy involves four basic steps:

1. Prepare capsule. The teacher reviews the wordless book extracting 10-15 words that are deemed important. (E.g., words selected from *Pancakes for Breakfast* by De Paola (1978) are: sunrise, pancakes, recipe, flour, eggs, chicken, milk, cow, cream, butter, happy, syrup, cooking, surprise, hungry.
2. Introduce capsule. The teacher and students have a 5- to 15-minute conversation about the wordless book just reviewed. During the conversation the teacher uses the new vocabulary and the students attempt to identify the words quickly. As each word is exposed, it is written on the chalkboard and discussed.
3. Reinforce speaking vocabulary. To automatize the new vocabulary and to reinforce standard English speaking skills, students are placed into small groups where the discussion continues for another 10 minutes. Students attempt to use as many of the vocabulary words as possible.
4. Reinforce writing vocabulary. To reinforce the expressive mode, students then write short paragraphs or stories using as many of the new words as possible.

This prereading stage to wordless books reading lets linguistically/culturally different students learn study skills and vocabulary without being penalized for their lack of standard English skills. Students use their language patterns and prior knowledge to express their interpretation of the story while incorporating new reading skills and vocabulary.

Reference: Crist, Barbara. "One Capsule a Week - A Painless Remedy for Vocabulary Ills." *Journal of Reading*, Vol. 19 (November, 1975), pp. 147-149.

Postreading Strategies

After a wordless book has been read, it is imperative to provide some activities that will reinforce the new vocabulary and that will require application of the concepts presented in the text. Often, culturally different students interpret the main idea of a text selection differently. Because culture plays such an important role in comprehending text, it is crucial that these students be guided through the process of finding the main idea as it emerges from the author's culture. A strategy that allows for this guidance is Pyramiding.

Pyramiding is used to highlight superordinate ideas and to show how ideas relate to each other. This strategy (see Figure 1) organizes information according to details, middle-level ideas, main ideas, and topics. This strategy promotes interaction as pupils search, discuss, arrange, categorize and label ideas. The procedure is as follows:

1. Students read the wordless book.
2. Students state facts from the text as the teacher writes each fact on large index cards or sentence strips.
3. The teacher displays the cards in random order on the tray of the chalkboard.
4. Selected students then sort the cards into groups and arrange the groups in one horizontal line on the tray of the chalkboard. This line forms the base of the pyramid.
5. The teacher chalks in the next tier of the pyramid and solicits labels for the groups on the base line. The labels form the second tier of the pyramid.
6. Drawing the third tier but leaving it blank, the teacher skips to the very top of the pyramid. The teacher asks, "What is this wordless book about?" The subject is written in one or two words in the top block of the pyramid.
7. Students agree upon a complete sentence that includes all of the information in the pyramid so far. The statement is derived by asking the question, "What is the author saying about the subject?" The statement is put into the vacant tier. An example for the wordless book *Sunshine* (Ormerod, 1981) is shown in Figure 2.

Having the students walk through this process of deducing the main idea achieves two results. First, a complete text has been comprehended, including vocabulary and major concepts. Second, an outline has been formed from which a report or story can be written.

At the end of this entire process students will have been exposed to standard English in both oral and written forms. They will also have been exposed to ideas from other cultures in a pleasant, non-threatening, and enjoyable manner. Ideas can be exchanged and knowledge can be obtained without being confined by print.

Figure 1

Example of pyramid format

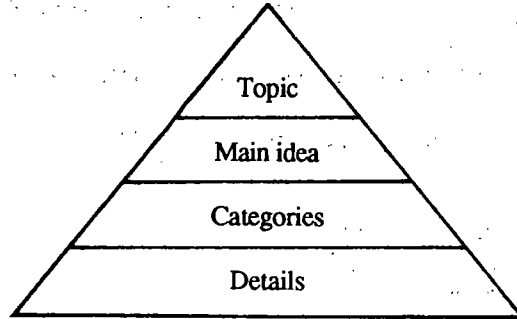
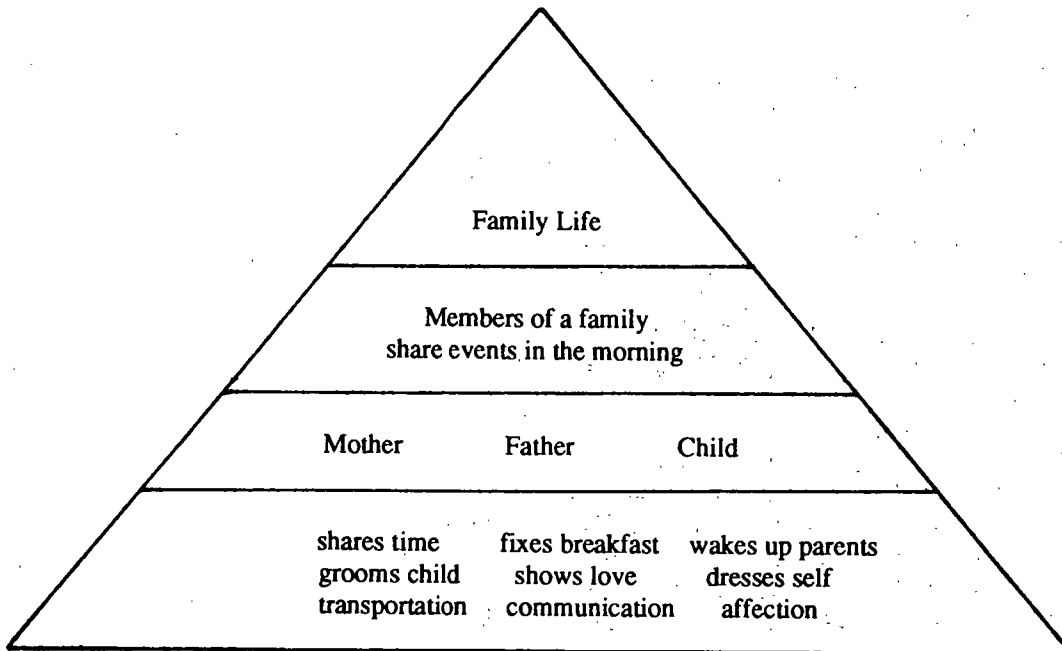


Figure 2

Example of pyramid for the book Sunshine (Ormerod, 1981)



Reference: Flatley, Kelly Joannis and Adele Ducharme Rutland, The Reading Teacher, December, 1986.

Alternate Forms of Presenting Wordless Books

1. Overhead transparencies made from a suitable book. For example, Oops by Mercer Mayer - black and white illustrations.
2. Filmstrips. See bibliography. Filmstrips can be stopped, turned back to emphasize a point in the narrative or to look for detail. Some filmstrips have a music cassette to help set the mood for the story.
3. Videorecordings. See bibliography. Animation helps to establish sequence of narrative. Music sets the mood.

Filmstrips and videorecordings available from Weston Woods, 464 McNicoll Avenue, Willowdale, Ontario, M2H 2E1.

Anno's Journey (filmstrip), Misumasa Anno
The Bear and the Fly (videorecord), Paula Winter
Bubble, Bubble (filmstrip), Mercer Mayer
Changes, Changes (videorecord), Pat Hutchins
A Flying Saucer Full of Spaghetti (filmstrip), Fernando Krahn
Pancakes for Breakfast (filmstrip), Tomie de Paolo
Rosie's Walk (videorecord), Pat Hutchins
The Silver Pony (filmstrip), Lyn Ward
Sir Andrew (filmstrip), Diane Paterson
The Snowman (videorecord), Raymond Briggs

Wordless Books

Alexander, Martha. Bobo's Dream. Dial.
----- Out, Out, Out. Dial.
Amos, Berthe. By the Sea. Parent's.
Anderson, Laurie. The Package. Bobbs.
Angel, Marie. The Ark. Harper.
Anno, Mitsumasa. Anno's Britain. Philomel.
----- Anno's Italy. The Bodley Head.
----- Anno's Journey. Collins World.
Ardizzone, Edward. The Wrong Side of the Bed. Doubleday.
Aruego, Jose. Look What I Can Do. Scribners.
Asch, Frank. The Blue Balloon. McGraw.
----- In the Eye of the Teddy. Harper.
Bang, Molly. The Grey Lady and the Strawberry Snatchers. Four Winds.
Barton, Byron. Elephant. Seabury.
----- The Elephant Visit. Little, Brown.
Baum, Willi. Birds of a Feather. Addison.
Bird, Malcolm. The Sticky Child. Macmillan.
Bollinger-Savelli, Antonella. The Knitted Cat. Macmillan.
Briggs, Raymond. The Snowman. Random House.
Brinckloe, Julie. The Spider Web. Doubleday.
Carle, Eric. Do You Want To Be My Friend? Crowell.
----- The Very Long Train. Crowell.
Carrick, Donald. Drip, Drop. Macmillan.
Carroll, Ruth. The Chimp and the Circus. Walck.
----- The Chimp and the Clown. Walck.
----- The Dolphin and the Mermaid. Walck.
----- Rolling Downhill. Walck.
----- What Whiskers Did. Walck.

----- The Witch Kitten. Walck.
 Carrol, Ruth and Carrol Latrobe. The Christmas Kitten. Walck.
 Crews, Donald. Truck. Greenwillow.
 Curro, Evelyn. The Circus Parade. Holt.
 de Paola, Tomie. Flick. Harcourt.
 ----- Pancakes for Breakfast. Harcourt.
 Elzbieta. Little Mops and the Butterfly. Doubleday.
 ----- Little Mops and the Moon. Doubleday.
 ----- Little Mops at the Seashore. Doubleday.
 Fromm, Lilo. Muffel and Plums. Collier-Macmillan.
 Fuchs, Erich. Journey to the Moon. Delacorte Lawrence.
 Goodall, John S. The Adventures of Paddy Pork. Harcourt.
 ----- The Ballooning Adventures of Paddy Pork. Harcourt.
 ----- Jacko. Harcourt.
 ----- Naughty Nancy. Atheneum.
 ----- The Midnight Adventures of Kelly, Dot and Esmerelda. Atheneum.
 ----- Paddy Finds a Job. Atheneum.
 ----- Paddy Goes Traveling. Atheneum.
 ----- The Surprise Picnic. Atheneum.
 Hamberger, John. The Lazy Dog. Four Winds: Scholastic.
 ----- The Sleepless Day. Four Winds: Scholastic.
 Hoban, Tana. Big Ones, Little Ones. Greenwillow.
 ----- Is It Red? Is It Yellow? Is It Blue? Greenwillow.
 ----- Look Again! Macmillan.
 ----- Over, Under and Through. Macmillan.
 ----- Push, Pull, Empty, Full. Macmillan.
 ----- Shapes, and Things. Macmillan.
 ----- Take Another Look. Greenwillow.
 ----- Triangles and Squares. Macmillan.
 Hoest, William. A Taste of Carrot. Atheneum.
 Hogrogian, Nonny. Apples. Collier-Macmillan.
 Hutchins, Pat. Changes, Changes. Collier-Macmillan.
 ----- Rosie's Walk. Collier-Macmillan.
 Keats, Ezra Jack. Kitten for a Day. Watts.
 ----- Pssst! Doggie. Watts.
 ----- Skates. Watts.
 Knobler, Susan. The Tadpole and the Frog. Harvey.
 Krahn, Fernando. April Fools. Dutton.
 ----- Catch that Cat. Dutton.
 ----- A Flying Saucer Full of Spaghetti. Dutton.
 ----- How Santa Clause Had a Long and Difficult Journey Delivering His Presents. Delacorte.
 ----- Journeys of Sebastian. Delacorte Lawrence.
 ----- The Self-Made Snowman. Lippincott.
 Lisker, Sonia. The Attic Witch. Four Winds: Scholastic.
 Lustig, Lotetta. The Pop-Up Book of Trucks. Random.
 McTrusty, Ron. Dandelion Year. Harvey.
 Mari, Iela and Enzo Mari. The Apple and the Moth. Pantheon.
 ----- The Chicken and the Egg. Pantheon.
 Mayer, Mercer. A Boy, a Dog, a Frog, and a Friend. Dial.
 ----- A Boy, a Dog, and a Frog. Dial.
 ----- Ah-Choo. Dial.
 ----- Bubble, Bubble. Parents.
 ----- Frog Goes to Dinner. Dial.
 ----- Frog on His Own. Dial.

----- Frog Where Are You. Dial.
 ----- The Great Cat Chase. Four Winds.
 ----- Mine! Simon and Schuster.
 ----- One Frog Too Many. Dial.
 ----- Oops! Dial.
 ----- Two Moral Tales. Four Winds: Scholastic.
 ----- Two More Moral Tales. Four Winds: Scholastic.
 Meyer, Renate. Hide-and-Seek. Bradbury.
 Reich, Hanns. Laughing Camera for Children. Hill and Wang.
 Remington, Barbara. Boat. Doubleday.
 Ringi, Kjell. The Magic Stick. Harper Row.
 Roberts, Thorn. The Barn. McGraw-Hill.
 Ross, Pat. Hi Fly. Illus by John C. Wallner. Crown.
 Saskai, Isao. Snow. Viking.
 Schick, Eleanore. Making Friends. Collier-Macmillan.
 Simmons, Ellie. Cat. David McKay.
 ----- Dog. David McKay.
 Spier, Peter. Noah's Ark. Doubleday.
 ----- Peter Spier's Rain. Doubleday.
 Steiner, Charlotte. I Am Andy. Knopf.
 Sugano, Yoshikatsu. The Kittens Adventure. McGraw.
 Tanaka, Hideyuki. The Happy Dog. Atheneum.
 Turkle, Brinton. Deep in the Forest. Dutton.
 Ueno, Noriko. Elephant Buttons. Harper.
 Ward, Lynd. The Silver Pony. Houghton.
 Wezel, Peter. The Good Bird. Harper.

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BIBLIOGRAPHY OF WORDLESS PICTURE BOOKS

by **BARB NELLES**, teacher-librarian,
College Heights Elementary School, School District # 57 (Prince George)

The following wordless picture books are useful for developing visual literacy skills in young children. Both "telling" the storyline to the children through the pictures and discussing it by asking questions of the children are possible strategies. Predicting what the next picture will be is one of the many additional possibilities that will occur to classroom teachers and teacher-librarians. Many other titles can be used in a similar fashion.

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- Skates. Watts, 1973.
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- Krahn, Fernando. April Fools. Dutton, 1974.
- The Biggest Christmas Tree on Earth. Little, Brown, 1978.
- The Great Ape: Being the True Version of the Famous Saga... Viking, 1978.
- The Mystery of the Giant Footprints. New York, Dutton, 1977.
- Mayer, Mercer. Ah-choo. New York: Dial, 1976.
- A Boy, a Dog, and a Frog. New York: Dial, 1967.
- Frog Goes to Dinner. New York: Dial, 1974.
- Frog on His Own. New York: Dial, 1973.

- The Great Cat Chase, Four Winds Press, 1974.
- Hiccup, New York: Dial, 1976.
- Mertens, Winnie. My Feet Roll, Hawkesville, Ont: Before We Are Six, 1977.
- Park, W. B. Charlie-Bob's Fan, New York: Harcourt Brace Jovanovich, 1981.
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- Noah's Ark, Garden City, NY: Doubleday, 1977.
- Peter Spier's Rain, Garden City, NY: Doubleday, 1982.
- Vincent, Gabrielle. Breakfast Time. Ernest and Celestine, New York: Greenwillow Books, 1982.
- Ernest and Celestine's Patchwork Quilt, New York: Greenwillow Books, 1982.

FRENCH LANGUAGE TITLES:

- Anno, Mitsumasa. Ce Jour Là, Paris, France: L'Ecole des Loisirs, 1978.
- Fronsacq, Anne. A l'Hôpital, Flammarion, 1981.
- Henriot, Jean-Louis. Les Hérissons ou les Dangers de la Route, Paris, France: L'Ecole des Loisirs, 1978.
- Mayer, Mercer. Une Grenouille S'est Echappée, Gallimard, 1980.
- Schroeder, Binette. Le Bain de Zerbie, Paris, France: Albin Michel Jeunesse, 1981.
- Boutique Zerbie Boutique, Paris, France: Albin Michel Jeunesse, 1981.
- Cours Zerbie Cours Cours, Paris, France: Albin Michel Jeunesse, 1981.
- Le Déjeuner de Zerbie, Paris, France: Albin Michel Jeunesse, 1981.
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- Bon Voyage Alex, Paris, France. Editions du Centurion, 1984.
- Le Parapluie d'Alex, Paris, France. Editions du Centurion, 1983.
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Vincent, Gabrielle. Ernest et Celestine: La Tasse Casée. Ottawa, Ont: Editions du Renouveau Pédagogique, 1982.

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VISUAL LITERACY - A Picture Book Bibliography

by BEV LONDON, teacher-librarian, and BARBARA SMITH, teacher-librarian,
School District #44 (North Vancouver).

This bibliography lists a selection of picture books with exceptional illustrations. They contain features which can be used in discussion to deepen children's appreciation of the illustrator's art by sharpening powers of observation, quality of perception and understanding of the techniques used to convey meaning.

Aardema. Who's in Rabbit's House? Dial, 1977. ISBN 0-8037-9551-3

Actors and acted characters blend in this unique presentation.

Anno, Mitsumasa. ABC. Thomas Y. Crowell, 1974. ISBN 0-690-00540-7

Many titles by this author provide intriguing visual experiences for children.

Baskin, Leonard. Hosie's Alphabet. Macmillan, 1972. ISBN 670-37958-1

A beautiful collection of unusual creatures.

Baum, Arine and Joseph Baum. Opt: an illusionary tale. Viking, 1987. ISBN 0-670-80870-9

A series of optical illusions tied together with a slight tale.

Bayer, Jane. A- My Name is Alice. E.P. Dutton, 1984. ISBN 0-8037-0124-1

A parade of animals sell their wares in this wildly illustrated version of the familiar alphabet ditty and ball bouncing game.

Boynnton, Sandra. A is for Angry. Workman, 1987. ISBN 0-89480-507-X

An animal adjective alphabet.

Brown, Laurene and Marc Brown. Visiting the Art Museum. Dutton, 1986. ISBN 0-525-44233-2

Art reproductions incorporated into a picture story.

Demi. Liang and the Magic Paintbrush. Holt, 1980. ISBN 0-03-056289-9

Chinese-style art with noteworthy page layouts.

Duke, Kate. The Guinea Pig ABC. Fitzhenry & Whiteside, 1983. ISBN 0-525-44274-X

Fox, Dan and Claude Marks. Go In and Out the Window. New York Metropolitan Museum of Art, 1987. ISBN 0-8050-0628-1

Beautiful song book illustrated with fine art reproductions.

Gardner, Beau. The Look Again...and Again, and Again, and Again Book. Lothrop, Lee & Shepard, 1984. ISBN 0-688-03806-9

Designs change appearance as each picture is viewed from 4 angles.

Graham, Judy. Bird's Eye. Green Tree Press, 1981. ISBN 0-914676-62-8

An intriguing use of viewpoint.

Hawkins, Colin and Jacqui. Busy ABC. Penguin Books Canada, 1987. ISBN 0-670-81153-X

An A to Z of activities which every young child will recognize.

- Jonas, Ann. Reflections. Greenwillow, 1987. ISBN 0-688-06141-9
View the story right way up, then turn it around and finish the story back to front.
- Knight, Hilary. Where's Wallace? Harper, 1964. ISBN 0-06-023171-8
Look for the little orangutan in each panorama.
- Lewis, Naomi. A School Bewitched. Macmillan, 1985. ISBN 0-333-41902-2
Note the placement of illustrations and interesting borders.
- Lobel, Anita. Potatoes, Potatoes. Harper & Row, 1967. ISBN 0-06-023928-X
Unusual handling of two-colour palette. An anti-war story perfect for reading for Remembrance Day.
- Lobel, Arnold and Anita Lobel. On Market Street. Greenwillow, 1981. ISBN 0-688-80309-1
An ABC containing brilliant paintings of the shop keepers on Market Street.
- Locker, Thomas. The Mare on the Hill. Dial, 1985. ISBN 0-8037-0207-8
"A truly beautiful book with a strong narrative and timeless theme woven together with magnificent paintings." - jacket blurb.
- Mari, Iela. Eat and Be Eaten. Barrons, 1980. ISBN 0-8120-5396-6
Each picture continues to the following page.
- Mills, Carol. A to Z and Back Again. Tiger Books International, 1986.
- Mayers, Florence Cassen. ABC. Boston Museum of Fine Arts, 1986. ISBN 0-8109-1847-1
Treasures from the museum, pictures and artifacts.
- Munari, Bruno. From Afar It Is and Island. World, 1972. ISBN 0-529-01285-5
"A book about stones - their fascinating shapes, textures and secret worlds."
- Ormerod, Jan. The Story of Chicken Licken. Walker, 1985. ISBN 0-7445-0351-5
Note the audience in silhouette, while children on a stage perform the play.
- Sharmat, Marjorie Weinman. Hooray for Father's Day. Holiday House, 1987. ISBN 0-8234-0637-7
Effective use of framing.
- Tison, Annette. Adventures of Three Colours. Merrill, 1980.
Plastic overlays show shapes interlocking and colours blending.
- Vaes, Alain. The Wild Hamster. Little, Brown, 1985. ISBN 0-316-89504-0
Exquisitely detailed paintings accompany a delightfully absurd story.
- Van Allsburg, Chris. The Stranger. Houghton Mifflin, 1986. ISBN 0-395-42331-7
This and other titles by the author have complex visual messages.
- Wallace, Ian. Morgan the Magnificent. Douglas & McIntyre, 1987. ISBN 0-88899-056-1
Makes a good comparison with "Bird's Eye View" listed above.
- Yorinks, Arthur. Hey, Al. Farrar, Straus & Giroux, 1986. ISBN 374-33060-3
Newbery award book with noteworthy use of colour and framing.

Fear and Loathing in Popular Culture

by KAY BRIGGS, teacher-librarian/classroom teacher, A.J. Elliott School, Sointula, School District #85 (Vancouver Island North).

The culture that we are part of, and is part of us, is composed of the everyday world around us: the mass media, entertainments, diversions, heroes, icons, rituals, psychology and religion. It is the life blood of daily existence (Ray Browne, 1984). Although it is often disseminated by mass media it predates them. The cultural conservative, T.S. Eliot, observed that popular culture has the earliest, greatest, least suspected influence on us and therefore, needed scrutiny.

Why then, is popular culture not studied? Probably due to the continuing conflict many people perceive between popular culture and high culture. I wish to make the case that popular culture does not harm high culture, the people who prefer it, or society as a whole. Further, I believe that a study which ties the two together enhances each of them. Out of the popular culture of today may come the high culture of tomorrow. Also, by showing the relationship between the two, an appreciation of high culture may be enhanced, and a younger, wider audience found. Instead of pitting them against each other as many theorists have, neo-Marxists and culture conservatives alike, educators would show their relationship and the continuity between one and another.

Just as television literacy enables one to understand and therefore free oneself from the impact of the medium's conventions, study of popular culture and its history would enable one to look at it not as "common sense", but as a fluid, contrived entity. To educate children about their own culture is an empowering tool, not a capitulation to the opiates of the masses.

Classroom teachers have access to numerous multi-media products, but receive little training regarding their use in the classroom. One can learn to operate the machinery and how to access the materials, but how does one incorporate them into the lesson? Even more importantly, there is concern

about television's impact upon children, yet teachers are not instructed in television literacy. In art, students should be taught how to use video equipment. Children could be creating their own multi-media projects in many subjects, even at the elementary level. Children could learn how rapid editing affects the emotional impact communicated to the audience; they could learn how time is compressed and extended.

Steven A. Hilsabeck discussed the Carnegie Report on High Schools by Ernest L. Boyer in an article addressing what a course in popular culture in secondary school should contain. He says we must understand the origins of mass media, its messages, its impact on our lives and behavior, and the changes it has brought to human kind. Young people should be taught to evaluate oral and visual messages, and how to test the accuracy and reliability of a message. Students should study the arts to discover how humans use non-verbal communications. Students could look at technological devices, perhaps each choosing one, to trace its development and the positive and negative impact it has on our daily lives. Essentially, students should be taught to see the connection between the high-tech present and the pre-electronic past, and that there is continuity in the human experience. Rather than see the inclusion of the role of mass media and popular entertainment as frivolous gimmicks to attract student interest, teachers must see the legitimacy of the inclusion of popular culture in the curriculum.

To not teach about a person's own culture is a statement that that person's culture is not worthy of study. Adolescents' culture is important to them and it is worthy of study intrinsically. To study popular culture would not only validate adolescent experience of it, it would also place their experience in a historical context. The study of popular culture would lay open all of its elements to examination, criticism and evaluation.



We would look at why certain recording artists remain current for years while others flame like shooting stars, not be seen again, and to which emotions does a record or movie appeal? We could apply critical thinking skills also to television viewing and look at how the visual image communicates, the grammar of television production (types of shots, camera movement, etc.), program content, criteria for news selection (proximity, status, visual effect), and advertising. The Ministry of Education in Ontario has decided to develop materials concerning advertising for the public school system. Study of advertising should include not only the types of appeal and marketing strategy, but also some history of the development of advertising from a socio-political-economic perspective, especially in the secondary grades.

Such a study of popular culture would necessarily be multi-disciplinary. Advertising fits nicely into Consumer Education. Film theory and aesthetics dovetails into art, as does television production. Television program content could be studied in English classes. One may explain character development, setting, theme, and stereotyping to lower grades by using familiar films and television programs to introduce the topic. Grade One students have responded enthusiastically to innovative NFB films shown to them. Intermediate grades are able to write and draw their own slide-tape story. One class presented Inuit culture by making an artifact or drawing, from which a slide was made, and taped the oral explanation to make a production which could be enjoyed by others. Youngsters have been able to identify editing techniques in films for other subject areas, and how camera angles and lighting influence the emotional impact of the message.

Some of the above areas are covered by some teachers, but teachers who may lack confidence or knowledge or support are reluctant to make an attempt to teach popular culture. Courses offered during teacher training would include an organized and informed manner of popular culture instruction.

Whether one likes popular culture or not, everyone owes it to her/himself to make an effort, through formal or informal study and analysis, to understand the culture around him or her. Often the student will discover, if he can rid himself or herself of blind prejudice, that much of the popular culture is to be appreciated (Ray Brown, 1984). Many of the works of popular culture may not be aesthetically pleasing, to be sure, but neither were many elite works at their

inception, until age and custom made them familiar and valuable.

To educate people with the background of their culture, especially the development of current advertising, semiology, and forms of leisure, is to empower them by the knowledge that these are forces over which one has control. As Paolo Freire says, every human being is capable of looking critically at his world, and, that provided with the proper tools for such an encounter, he can gradually perceive his personal and social reality and deal critically with it.

Popular culture presents in simple and therefore usable ways the ideas of the time. It can also answer the challenge of bringing people together, not separated by class, education, interests and desires. For perhaps the first time in history there is a vehicle which unites us. Television, music, and movies are democratic in their audiences. Millions of people throughout North America watch and listen to the same presentations. Granted the aesthetic values may not always be pleasing, but perhaps that value is an unnecessary bonus when it is present. Now inner city kids, up-country kids, black, white, Chinese, Chicano and Jewish kids have something to unite them: Eddie Murphy, Michael J. Fox, Tina Turner and Alf.



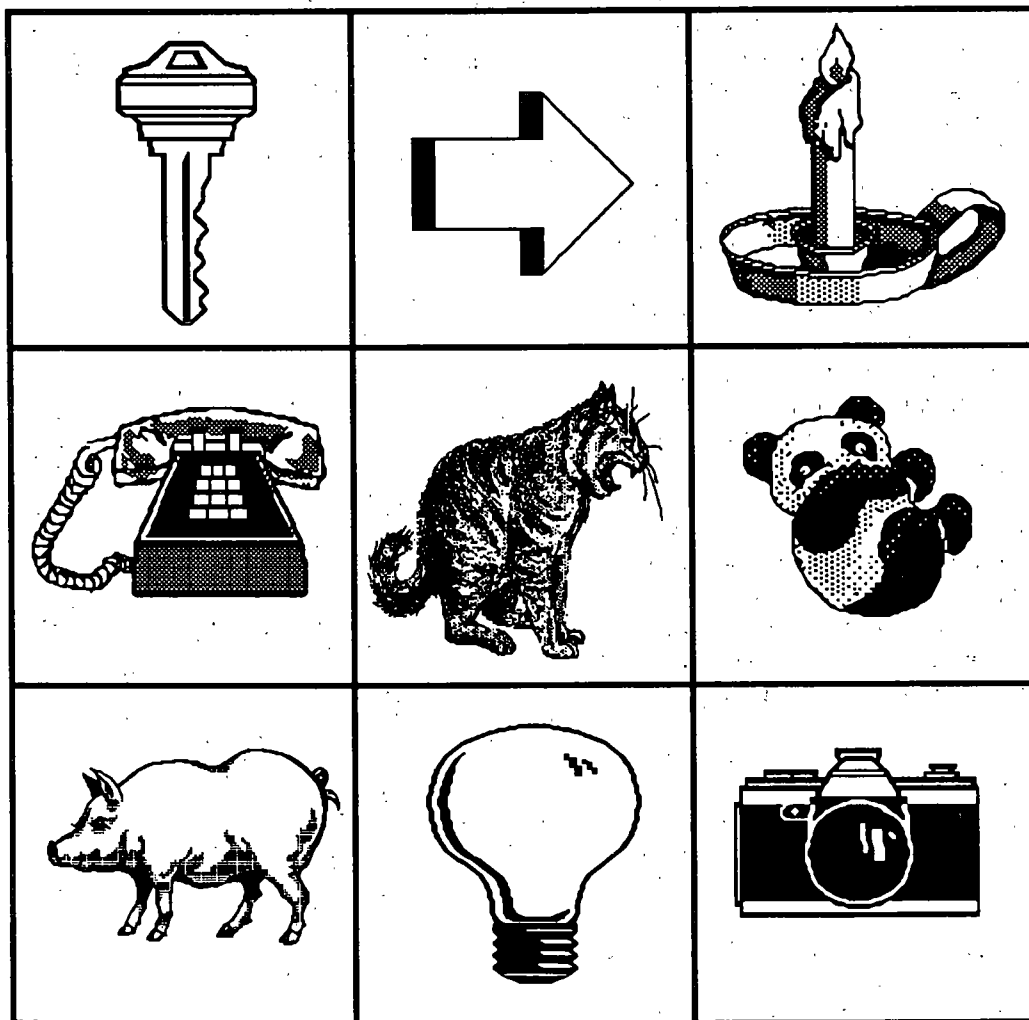
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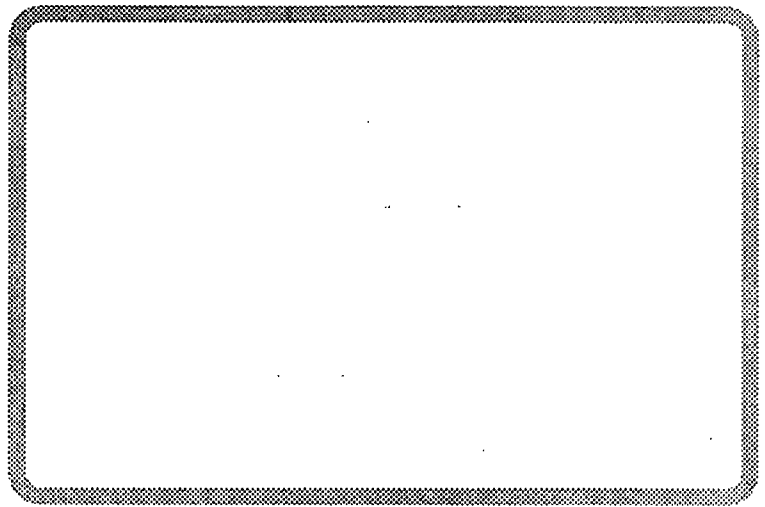
WHAT IS BLACK AND WHITE AND ~~RED~~ ALL OVER? BOOKMARK, OF COURSE!

by HAROLD BERSON, teacher-librarian, Champlain Heights Community School District #39 (Vancouver).

Riddles are sheer magic and poetry because kids of all ages love them. For the teacher and teacher-librarian they are a sure winner. The attached pages are a condensed version of a riddle booklet that children can create using a the two-sided page that folds into a booklet in which the picture answer can be concealed. The above cut-out pictures are a small portion of a 100 picture set that I use.

The initial stage is to show students how they can create their own riddles by looking at an answer, i.e. the picture that will be cut out and placed in the booklet, and creating their own question. It is possible to modify the procedure, depending on the grade level, to show how synonyms and homonyms can be manipulated to create a humorous riddle. It might be as simple as, "Here's a picture of a light bulb. Our riddle question could be, 'What makes the world brighter?' to 'What kind of bulbs do carrots like?' Answer: 'Light bulbs so the carrots can see which way to grow.'" This idea works well with grades 1 to 6.





<p>Five horizontal lines for writing.</p> <p>?</p>	<p>A large empty square box for an illustration.</p>
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<p>Five horizontal lines for writing.</p> <p>?</p>	<p>A large empty square box for an illustration.</p>
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A notebook page with a ruled left side and a blank right side. The left side has five horizontal lines. The right side is a blank rectangular area. A question mark is located at the bottom center of the ruled section.

A notebook page with a ruled left side and a blank right side. The left side has five horizontal lines. The right side is a blank rectangular area. A question mark is located at the bottom center of the ruled section.

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VISUAL LITERACY IN THE SOCIAL STUDIES

An interview with **KEITH COMMONS**, member of the Ministry of Education's revision committee for History 12, and history teacher at McNair Senior Secondary School, by **WILLA WALSH**, teacher-librarian at the same school, School District #38 (Richmond).

Visuals are becoming more and more a part of every Socials Studies unit of teaching and daily lesson plan. This growing emphasis is partly spurred by and reflected in the new Socials curriculum (K-12) which is placing a greater importance on the use of pictures, graphs, maps, and political cartoons. One of the criteria for the short listing of books to become recommended texts for the new courses is their use of visuals. Traditionally, maps have been the dominant visual for Social Studies, and they continue to receive prime-time. However, graphs, with their need for analysis; and cartoons, with their need for interpretation, are becoming important tools of learning. The new textbooks are also featuring many photographs and pictures which not only add variety to the printed page but also provide excellent teaching opportunities. A picture is, indeed, worth a thousand words, and how better to communicate the devastation of open-pit mining than by a photograph of a scarred and barren hillside, or to express the tragedy of pollution than by the depiction of dead whales along a polluted shore line?

As an example of the emphasis on visuals and the growing need for literacy in this area of learning, the provincial history exam features several types of visuals including a political cartoon. These exams, the "drivers of the curriculum" are, thus, increasing the need for students to be familiar with editorial cartoons and to develop skills for interpreting and analyzing them. Simple exposure is one method of raising the students' awareness.

Another method is to give students a procedure for "reading" the cartoons and thus becoming more visually literate. Although not usually considered an art form, the political cartoon is a highly sophisticated means of visual communication and tests the knowledge of the viewer and the ability to decipher what might be seen -- instead of what is read or heard.

Keith Commons, by means of xerographic masters and an overhead projector, engages the class in interpreting cartoons on a regular basis. The basic procedure is to deal with the surface features first. "What do you see?" is the first question. Characters and situations are identified; symbols are then pointed out and explained. The higher levels of thinking come later and at this point the discussion shifts to the recognition and explanation of bias, propaganda, satire and historical implication. Here is an outline of this method and an example of its application:

PROCEDURE

Stage one:

Identify the elements

1. who are the figures?
2. what are they doing?
3. are there any symbols?

Stage two:

Explain the symbols

1. what do the symbols stand for?
2. why have these symbols been chosen?

Stage three:

Interpretation

1. what is the message?
2. is there bias? explain
3. has satire been used? how?

Stage four

What are the historical implications?

Example

ROYAL LUNCHEON

Reprinted with permission of the Toronto Star Syndicate

POSSIBLE INTERPRETATION

Stage one:

1. Queen and Trudeau, with René Levèsque
2. eating lunch
3. crown, flags, BNA Act, violin with saw

Stage two:

1. English and French Canada, and Quebec
2. to represent conflicting elements in Canada



Stage three:

1. Quebec is ruining Trudeau's relations with English Canada and Britain
2. there is no apparent bias
3. satire: little guy causes big trouble, violinist is far from a soothing accompanist for lunch

Stage four:

Historical implications:

1. Quebec must be dealt with. It cannot be ignored
2. Quebec could wreck the Constitution

This cartoon aptly reflects the purpose of many of its genre "...political cartoons express the anxieties of a segment of the population". (Peter Desbarats, *The Hecklers*. (Toronto: McClelland and Stewart, 1979) 6.)

The Resource Centre regularly clips political cartoons and displays them near the circulation desk. This increases the exposure of the students to this popular visual, and also provides a humorous diversion while the students are waiting to check out their books. They can also spark arguments and

commentary. The library staff does not try to be politically fair as we have our own pet biases! I could see this display developing into a contest with students creating their own cartoons. Perhaps this could be a library promotional activity for the Spring! Resources can be found by referring to the excellent bibliography produced in the June, 1988 *Bookmark* in the article entitled "Editorial Cartoons".

NOTE: Copyright procedures for editorial cartoons:

Political cartoons are distributed by various newspaper syndicates. If you wish to reproduce one for a wide circulation, you must receive permission from the newspaper syndicate which originated the cartoon and pay a fee for its re-use. The cartoon used in this article was created by one of Canada's foremost editorial cartoonists, Duncan Macpherson, of the *Toronto Star*. It is a very popular one and the newspaper receives many requests for permission to reproduce.

CEREAL SEDUCTION - A VISUAL LITERACY UNIT

by CINDY WALSH, retired teacher-librarian, JOYCE PAGE, classroom teacher, and MARILYN GALLAGHER, classroom teacher, School District #44 (North Vancouver). Revised by BARBARA SMITH, teacher-librarian, Burrard View Elementary, School District #44 (North Vancouver).

This unit is a portion of a school-wide program for visual literacy. In the original development of the unit, the students in grades 1 to 3 worked together in family groupings on the activities described below. However this unit has been used successfully with single-grade classes as well.

A. UNIT BACKGROUND

Time requirements: 2 weeks, about 40 minutes per day.

Product: a booklet recording observations on cereal boxes and the marketing techniques used; changed attitude toward cereal marketing aimed at the student, in terms of higher level of critical thinking.

B. PROCESS OF PLANNING

1. Initiation

In 1979 and '80 North Vancouver School District made visual literacy a priority in in-service and special programming. As part of this district-wide emphasis, the teacher-librarian suggested a school-wide, two-week visual literacy theme, and worked out activities with classroom teachers.

2. Objectives

The student will:

- observe cereal box design elements
- collect and record data
- apply critical thinking to advertising aimed at children
- analyze cereal box advertising by analyzing collected data
- evaluate products and advertising
- demonstrate a critical attitude toward cereal advertising

3. Activities

- video "Soopergoop", viewed and discussed
- collect and discuss many kinds of cereal boxes
- view and discuss magazine ads, and TV commercials
- record and analyze data
- discuss data findings

4. Preparation & Teaching Responsibilities

The classroom teacher prepared the work sheets. The teacher-librarian ordered and prepared all other materials. They worked together with the family-grouped classes, in the lesson times.

5. Evaluation of Student Achievement

The children's work and participation was evaluated by the classroom teacher as an ongoing part of the program. The first page of the booklet was used as a pre-test, and given again at the end as a post-test.

C. ACTUAL UNIT

Prior to the start of the unit, the children were asked to bring empty cereal boxes and containers to school. The collection serves as an interest-generator and as the basis for the observations to follow.

Day 1: Look at and discuss the various cereal boxes. Discuss which boxes are most appealing, and why. What features are on all boxes? Sort them by colour, by size, by any other category. Why do the cereal makers make the boxes with pictures and bright colors? Why are some containers less bright and fun? If the children can't answer these questions, they can find the answers as they work through the activities.

Day 2: Introduce the booklet of work pages. Ask the children to choose a cereal box and complete the page. The older children can help the younger ones. Share the reasons for choosing each kind of cereal.

Day 3: Have some samples of cereals for tasting. Students may complete the next page in their family groups, adding any other cereals which were not available for sampling, but which they know to be sweet or not sweet. Share the answers with the whole group. The teacher will point out the list of ingredients on each cereal container, and tell that they are arranged in order of most weight to least weight, hence a cereal with sugar as the second or third ingredient will be very high in sweetness, but some others don't list sugar at all.

Day 4: Explain the third work page. Have students complete it in their family grouping. Share the results. Discuss TV commercials for cereals. Have children describe some TV commercials for cereals which they remember. Suggest that the children watch out for cereal ads on TV between now and tomorrow, when we will need to make a list of which cereals are currently being advertised on TV.

Day 5: Explain the fourth work page. The page uses two different ways of arranging data. In the first exercise, the children should draw little boxes with the names and designs of each cereal. In the graph exercise at the bottom, they should make the data more abstract by using check marks.

Day 6: Explain the fifth work page. The children complete it in their family group. Share the answers.

Day 7: Explain the sixth work page. Again, the children complete the page and share their answers.

Day 8: Ask the children why there are so many kinds of cereal, and why a company would make cereal at all. Suggest that the children think of inventing a new cereal. What would they put in it? What would they call it? How would they get people to buy it? Show the video "Sooper Goop". Discuss it. The younger children may not be able to grasp that makers of videos and of TV commercials have a reason, sometimes and ulterior reason, for their activities. They are more able to understand that a cereal box may be misleading. The grade three students, however, can grasp that someone may be trying to lead them down the garden path in a video or TV commercial.

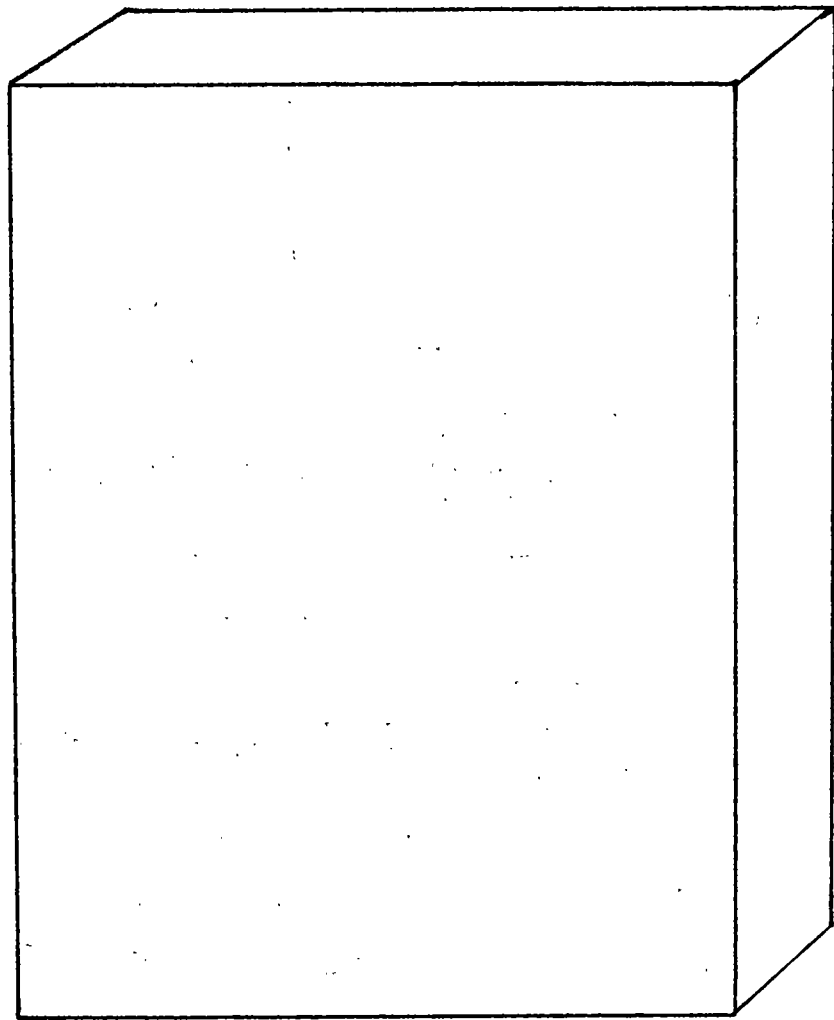
Day 9: Watch Soopergoop again. Watch using any of these strategies: to identify characters, to listen for sounds, to think about colors (sound turned off), to discuss the purpose of the TV ad. Choose a follow-up activity.

1. Pictures of characters in the film. Classify as real and cartoon.
2. Write what Rodney Weatherbottom would say to make people buy Eatum Sweetums.
3. Design an Eatum Sweetum box.
4. Write a jingle to sell Eatum Sweetums.
5. Model a prize to put in the box.
6. Make a picture chart: Good things in Soopergoop / Bad things in Soopergoop

Day 10: Post-test, using the same page as the first in the booklet. It is to be expected that the children will show more critical skill in their choice.

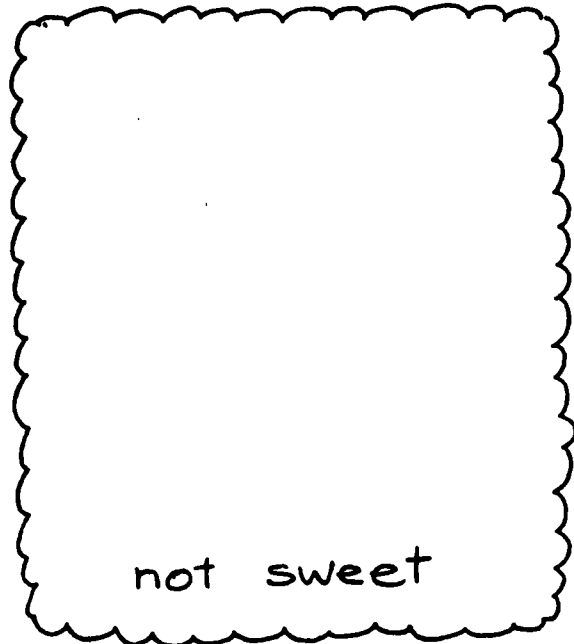
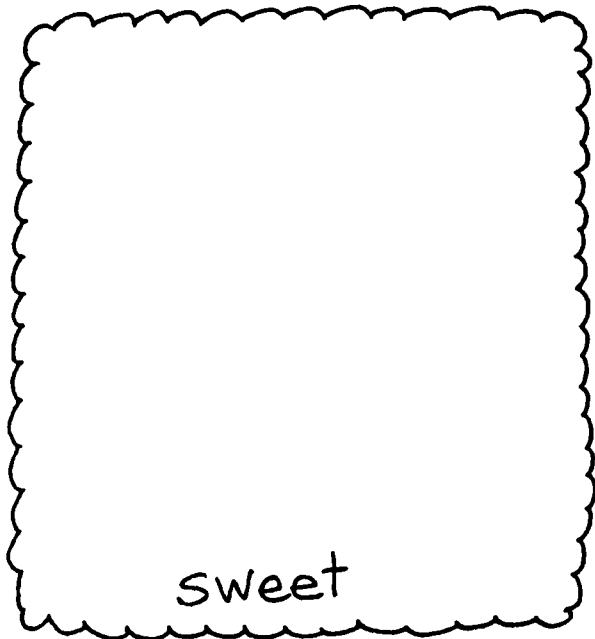
My Favourite cereal

is _____



I like it because

Sort boxes and bags into those that taste sweet and not sweet. Draw your answers.



How are the sweet boxes the same?


They all 1 _____
2 _____
3 _____

How are the not sweet boxes the same?

They all 1 _____
2 _____

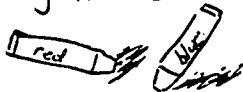
Which boxe do you like the most?
sweet not sweet

Why?

1. Look at the boxes.
2. ✓ Check each cereal box  to see if it has a free gift.
3. Put a ✓ check for each box with a free gift.
4. Do this for bright colours, cartoon characters and T.V. commercials.



Bright Colours



Cartoon Characters



T.V. Commercials

Graph these results. One ✓ = 1 box.



Bright Colours

Cartoon Characters

T.V. Commercials



	1	2	3	4	5	6	7	8	9	10

From the graph I found that:

_____ boxes have free gifts.

_____ boxes have bright colours.

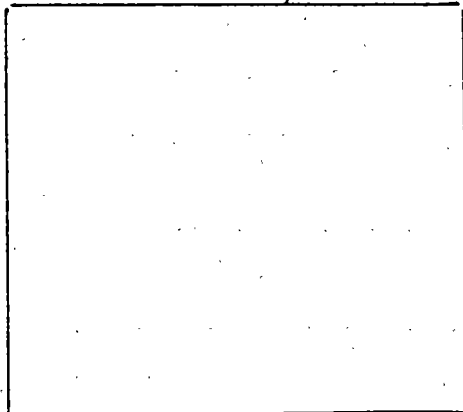
_____ boxes have cartoon characters.

_____ boxes have T.V. commercials that I've
seen.

Why do you think cereals have free gifts?

Why do you think cereal boxes have cartoon characters on them? THINK - Who do they want to buy this cereal?

Which is your favourite cereal box? Draw it.



Check off why you like it.

- Add your own reasons.

free gifts

bright colours

cartoon characters

T.V. commercial

- _____
- _____
- _____

1. Find a cereal box with a free gift and cartoon characters.
2. Look to see what is in that cereal.
3. Print down the first 2 ingredients in the list.
4. Do this for 3 boxes.

Box 1

1. _____

2. _____

Box 2

1. _____

2. _____

Box 3

1. _____

2. _____

I found that _____

Find a cereal box without free gifts or cartoon characters.

1. Are the first 2 ingredients the same as the boxes above? yes no
2. Who do you think buys this cereal most often? adults children both
3. Why don't all cereals have free gifts and cartoon characters?




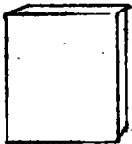
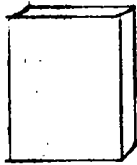
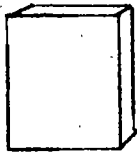
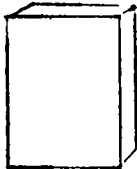
Choose 4 cereal boxes



Look carefully at each box

Fill in the table. Draw the pictures.

Check why you eat that cereal.

		Bright Colours	 Cartoon character	 Have you seen a T.V. commercial on it?
				yes 😊 no ☹️
I like this because	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
				yes 😊 no ☹️
I like this because	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
				yes 😊 no ☹️
I like this because	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
				yes 😊 no ☹️
I like this because	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

TED HARRISON LOOK-ALIKES

by SHEILAGH MARTIN, teacher-librarian, East Kensington Elementary, School District #36 (Surrey).

Our grade 2/3/4 class went to the Once Upon a Time Exhibit at the Vancouver Art Gallery in June. To prepare the youngsters for the field trip, I spent the month of May (coincidentally, Student Art Month) reading books representing the illustrators that were to be shown.

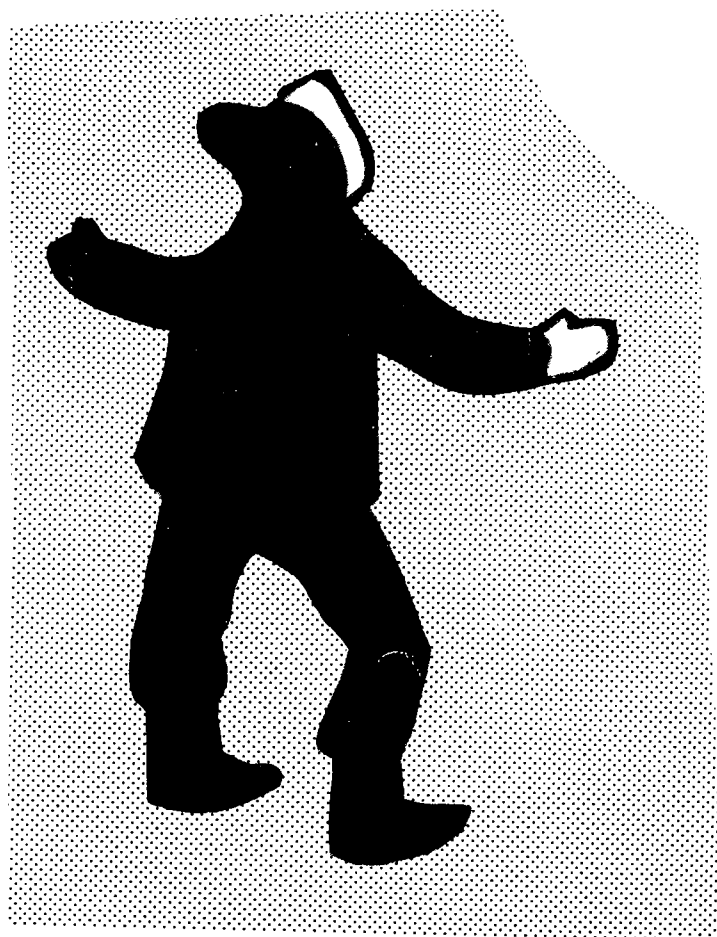
When we studied Ted Harrison, I first shared A Northern Alphabet with the class and then read Harrison's version of The Cremation of Sam McGee. We then discussed the artist's style of drawing - the bold, clear lines and the use of colour. We explored the way he drew skies and fires, mountains and water, people and buildings. I asked the class to reflect on how the severe cold and dark of the Arctic winters were represented in the artist's scenes.

Next, I told the class that we would be drawing pictures in Ted Harrison's style. Together we decided that to accomplish his look, we would first draw a simple uncluttered picture in pencil. There were suggestions to include mountains, fire, water, whales, houses, Inuit people, or fields. The objects were to be outlined in black or blue thin felt pen and then colored in solidly with thicker felts. Bright strong colors would best imitate the artists' style.

The students were very quick to draft their rough copies of their pictures - even the usual "erasers" found the bold style easy to recreate. After a few suggestions from me, they began their good copies using 8 1/2 x 11 manilla card and felt pens. The children completed their drawings in the library and then returned to their classroom to finish the coloring. The homeroom teacher then worked with the children, encouraging the use of colour to complete their creations.

The teacher then displayed their work in the hallway for us all to admire. A bulletin board covered in black provided a dramatic background to the brightly colored pictures. Each picture was set against a background of blue or purple, as these two colors seemed predominant in the work. Lettering at the top of the board dubbed the work TED HARRISON LOOK-ALIKES. A sample of the artist's own work was placed beside the title for comparison's sake.

The project was a very successful one for several reasons. All of the students were very enthusiastic about their drawings because they were all able to quite effectively reproduce the Ted Harrison effect. Their homeroom teacher helped by praising their efforts and providing more help in creating the right look. The books that we used to inspire the drawings so beautifully evoked the spirit of the Yukon and its people that this class cheers and claps now when they hear the name Ted Harrison!



SURREALISTS/ DADAISTS (ART 11/12)

by **JASNA GUY**, art teacher, **DEBRA SIMMONS** and **WENDY SHAW**, teacher-librarians, Templeton Secondary School, School District # 39 (Vancouver)

This unit was developed for Grade 11/12 students to allow them to study an artist in depth and is only one part of a larger unit on Surrealism.

OBJECTIVES:

Students will:

- develop techniques by studying and imitating the masters;
- learn how artists manipulate imagery;
- develop personal imagery in a similar fashion for a subsequent painting project;
- learn that art can be studied in an historical perspective; and
- be exposed to a number of resources.

PREPARATION:

The art teacher and the teacher-librarians prepared a list of surrealist and dada artists who could be studied using the available resource centre materials. The art teacher prepared a list of biographical and technique topics that the students were to investigate for their artists. The teacher-librarians pulled sample reference and art books for the students.

METHOD:

1. Students were assigned their artist. Some choice was available if a student had a favourite artist.
2. Students worked in groups of four to complete the research of the biographical and technique information for their artists.
3. Each student chose a different painting or collage and completed a sketch following the original as

closely as possible and beneath it included caption information (e.g. title, date, medium).

Artists:

Salvador Dali
Magritte
Yves Tanguy
Giorgio DeChirico
Ernst Max
Matta
Marcel Duchamp
Francis Picabia
Arshile Gorky

Research Sub-Topics:

1. Birth/Death date and place.
2. Place or country of work.
3. Preferred medium.
4. Subject matter.
5. Influence on choice of subject matter.
6. Manipulation of imagery:
 - juxtaposition and combination of images;
 - unnatural setting;
 - change in relative proportions of objects;
 - physical properties of objects: weight, solidity, texture, etc.

EVALUATION:

1. One student from each group reports on research findings.
2. Display of sketches.

Each student is graded for the completeness of the research and the quality of the sketch.



after Salvador Dalí
Geopoliticus Child Watching
the Birth of a New Man

SOCIAL STUDIES 8: THE MIDDLE AGES

A UNIT INCORPORATING EXTRACTION OF INFORMATION FROM VISUAL SOURCES

by **LIZ AUSTROM**, district principal of Curriculum Resources, and
NORNA HORNER, social studies teacher, Killarney Secondary School,
School District # 39 (Vancouver).

This unit originated and developed from the concern of Norma Horner that her students were ignoring the valuable information available in the illustrations in the textbook, and that they seemed to have no strategy for extracting information from pictures. The wealth of illustrative material that existed for a study of the Middle Ages was passed by, even by those students who had difficulty reading the print information.

Norma proposed that we plan a cooperative unit which would focus on key concepts of the social studies curriculum and incorporate instruction on the use of visual materials. In a brainstorming session we made a list of key facts that would have to be dealt with if the unit were to match our students' needs.

1. There were 4 classes for a total of 123 students, and the largest class had 32 students.
2. Since Norma wanted each student to work independently, 32 topics would be needed.
3. The topics should be centred around: church, state, feudal system, trades and guilds, art and architecture, power of the church, the way people lived, and peasants, perhaps including craftsmen, freemen and serfs.
4. While the emphasis was to be on visual materials, print materials should also be included.
5. Students had already had an orientation assignment which involved the use of the card catalogue, but we should reinforce it in this assignment by having them apply their location skills.
6. The use of the index and table of contents had been taught in the social studies classroom, and we should reinforce those skills as well.
7. Approximately 2/3 of the grade 8 students in the school had completed a Science 8 project which focused on note taking from encyclopedias, but Liz believed that it would do no harm to instruct for this skill again particularly since we could put it in the context of something new — that is, note taking on information drawn from visual sources.
8. The completely new skill we wanted to develop was an approach that used students' own questions to stimulate and direct their observations. We decided that the best way to demonstrate this approach for students was to model it for them, using some kind of visual source.

We set a planning meeting for several days later by which time Liz would have sufficient time to pull all the resources and establish a list of possible topics that students could research successfully given the resources available in the library resource centre. Most topics connected with the church were not appropriate as the resources were written at a university reading level! We eliminated these topics entirely. Some topics were much easier to locate than others and the easier ones were noted so that they could be assigned to the less accomplished students, while the most difficult were noted for assignment to those students who need to be challenged. While we wanted to have 32 topics, only the following 28 were possible given the scope of the collection:

AGRICULTURE
 ARCHITECTURE OF THE MIDDLE AGES
 CASTLES
 CRAFTSMEN AND GUILDS
 EDUCATION
 FOOD
 FURNITURE
 HUNTING
 KNIGHTS
 LORDS AND BARONS (Nobles)
 MONASTERIES
 NUNNERIES
 TOWNS
 TRADE AND COMMERCE

ARMS AND WARFARE
 ART OF THE MIDDLE AGES
 COSTUME (clothing)
 CRUSADES
 ENTERTAINMENT
 FREEMEN
 HOUSES
 KINGS AND RULERS
 LAW AND JUSTICE
 MEDICINE
 SERFS (Villeins)
 PEASANTS
 TRAVEL AND TRANSPORTATION
 WOMEN AND CHILDREN

The result of our shortage of topics was that duplicate topics were given to a few students in one class, but care was taken so that friends did not get identical topics.

During the planning session we made a number of key decisions, including which teacher was responsible for which task. This brief summary gives the main points:

1. The Social Studies teacher was to prepare the class for the library resource centre experience by going over the desired end product in detail in the period preceding the first one in the LRC. This assignment is to be seen as an extension of what students have learned about the Middle Ages in their classroom studies.
2. The number of visual sources were so limited that it was impossible to have students waste time locating them on their own. We decided to set up the visual sources on tables and at stations with the necessary equipment, both to save student search time and to spare the students some frustration. Reinforcement of the card catalogue skills would be tied to the print information only.
3. The teacher-librarian was to prepare the worksheets for note taking, using a format similar to the one students had used in the Science 8 assignment. (Worksheet format samples are included at the end of this article). She was also responsible for the logistics of setting up and taking down materials, since the Social Studies teacher taught in a distant wing of the school and there was a staff assistant in the LRC who could help the T-L.
4. Both teachers were to model the process of asking questions about a picture in order to direct observations, and were to assist students in key word note taking. While helping individual students, each teacher was to ask questions of the students that would lead them to formulate their own questions. The first time the assignment was tried we developed our own questions, but the second time we were fortunate enough to have a document, Taxonomy of Questions for Pictures, that assisted us to improve our questions and give them a much more logical focus. A copy of this resource follows this unit outline. In using the Taxonomy, we selected question patterns which were appropriate to the particular picture. In using the same document in other assignments, it has become apparent that the pattern is the key element since it both directs student attention to the item being viewed, and relates the observed to the student's own experience. Setting the visual information in a context of prior experience produces an understanding which leads to further questions from the student as he/she begins to think how this information is the same or different from what is already known.
5. Both teachers were to be available to help students at all times. Both were to assist with all tasks.
6. Marking was to be equally shared, with the classroom teacher marking the final product and the teacher-librarian marking the notes. To ensure that students had a clear understanding of how the marking related to the task, the teacher marking a specific part of the assignment would also be responsible for giving the

instruction for that portion of the task.

LESSON PLAN:

I. **INTRODUCTION:** Social Studies teacher or teacher-librarian introduces the activity by discussing the purpose, the expected product and the time allocation. Prior to the library resource centre periods, the SST has introduced the Middle Ages in the classroom in enough detail that the students will have a context in which to fit the information they find in their research.

A. **Purpose** — Students will:

- find information in print sources by using the card catalogue, tables of contents and book indexes;
- analyze visual materials for information relevant to a topic;
- identify important information in print materials; and
- practise note taking in key word, point form.

B. **Product** — note taking sheets to be marked by the teacher-librarian, and several paragraphs on the topic, written in good copy, with a title, original or photocopied illustrations, if possible, and a list of resources, to be marked by the social studies teacher.

C. **Time** — This period and the two following periods.

II. METHOD:

A. **The Social Studies teacher:**

- Hands out the topic worksheets which have the students' names already on them. In advance of the introductory session the SST has taken the list of "difficult, average and easy-to-locate information" topics and matched it to the ability levels of the students in the class. This matching process reduces frustration and ensures that students will experience success.
- Points out the pre-assigned topic on the worksheet. Stresses that all the topics are different. Comments that if anyone who is unhappy with the topic should speak to the teacher at the end of the lesson, but before the research activity begins.

B. **The teacher-librarian:**

- Discusses the different sections of the worksheet, emphasizing the type of source and showing examples to the students. SST participates as indicated.

Worksheet 1.

◦ GENERAL ENCYCLOPEDIAS — T-L asks students for suggested titles. Most students will say "World Book." T-L directs their attention to other appropriate titles.

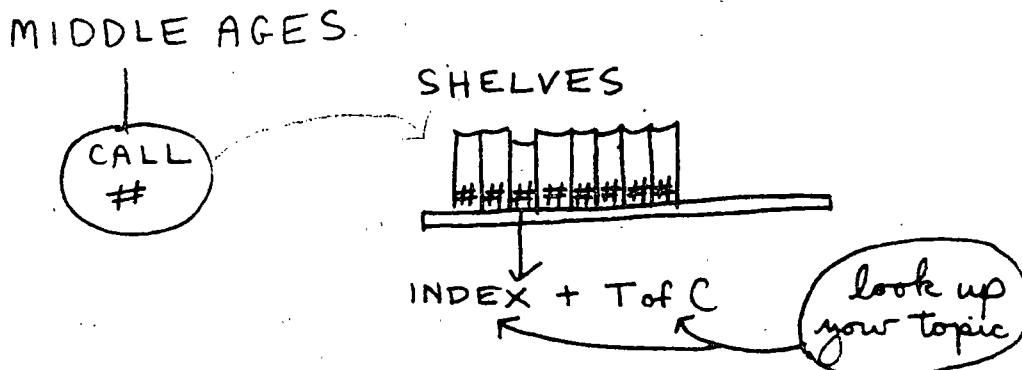
◦ SPECIALIZED ENCYCLOPEDIAS — e.g. R Caxton's History of the World,
903 vol. 5 & 6
C A X

+ other encyclopedias in the same area. Single volume as well as multi-volume encyclopedias should be pointed out to students.

* T-L reminds students that the R above the call # means that the book is in the Reference Area.

◦ NON-FICTION BOOKS — The T-L reviews the SUBJECT side of the card catalogue. Asks 2 or 3 students what their topics are and what SUBJECT HEADING they think they can use in searching. Asks class for other suggestions, moving from general to specific, or specific to general, as appropriate to the responses. The T-L points out the value and process of approaching the topic through the MIDDLE AGES subject heading, while writing/drawing

the following diagram on the chalkboard or on an overhead transparency.



** The T-L points out that the form has two spaces for recording information from a non-fiction book, and that this means they can use two of these books as sources, provided that they have sufficient time. They must complete all sections on Worksheet 2, but if they do not have enough time it is acceptable to have only one non-fiction book source.

Worksheet 2.

- AUDIO-VISUAL MATERIAL — T-L points out where the equipment is set up. SST cautions against using the written information that accompanies the pictures. Emphasizes that students must READ THE PICTURES and that they will be shown how to do this later in the lesson.
- PAINTING REPRODUCTION — T-L returns to the drawing on the chalkboard or overhead and demonstrates how the same process can be used to find a reproduction of a painting. This time the best subject headings are:
 - ART — HISTORY
 - PAINTING — HISTORY
 - ART, MEDIEVAL
 T-L asks students what they will do when they find the call #, then what they will do when they find the book on the shelves. T-L reinforces the process of using the table of contents and the index to get to the right chapter or section. Suggests that browsing for an appropriate picture in that chapter or section may be necessary since not all topics will be in all painting reproductions.
- POSTER — T-L directs students to select 1 of the posters provided, according to how appropriate it is to their topic. Stresses that they must examine the poster very carefully to see what information it contains. Notes that each poster may be used for more than one topic. Shows one poster on Tudor England as an example of those available:

A 16th Century Kitchen (Homes Through the Ages Series from Pictorial Education).

Located in poster file under:

GT. BRIT. — HISTORY — TUDORS, 1485-1603

SST writes responses on the chalkboard, while T-L questions students about the topics that are covered in this sample poster. Possible responses are:

FURNITURE

Clothes >>>>> COSTUME

FOOD

Class Levels >>>>>WOMEN AND CHILDREN, SERFS, KNIGHTS
ARCHITECTURE

C. Social Studies Teacher and Teacher-Librarian:

- Model the process of asking questions and taking notes in point form, using lists and abbreviations. The poster used is A 16th Century Kitchen and for the purposes of note taking the topic is FOOD.
- The SST asks questions like the following, which are based on those in the TAXONOMY OF QUESTIONS FOR PICTURES, and asks students to contribute their questions as well:
 - What do you see in this picture?
 - What are the people doing in this picture? This woman? This child?
 - Who knows what this is? (pointing to a bellows) How might it be used? Have you ever used anything like this? What did you use it for?
 - What is this person doing? (roasting meat) Has anyone here cooked meat this way? When?
 - What other ways of cooking food can you see in the picture?
 - How does the way the food was cooked in the Middle Ages differ from the way food is cooked today?
 - How many kinds of food can you see in this picture that you might eat in your own home? What are they?
 - Are any of them things you would not eat? Which ones?
 - How are the people in this picture like one another? How are they different?
- As the students give their answers to the questions, the T-L writes key word notes on the chalkboard or overhead transparency. When all the information has been recorded, it is clustered in logical categories identified by the students. The following is a typical set of notes taken from this poster:

A 16th Century Kitchen : TOPIC >>>> FOOD

- TYPES: rabbit, chicken, duck, bread, vegetables, wine
- COOKING: baking, roasting on spit, boiling
- PREPARATION: no electricity, open fire >>> oven, several people working
- PEOPLE: mistress, servants, peasants, children

- At the conclusion of the demonstration, the SST advises students that if they need help, they should ask either the T-L or the SST. The SST divides the class into four groups and assigns each group to begin work in a specific location: the reference area, the card catalogue, the posters which are set out on tables, or the audio-visual stations. Students are told that once they have finished working in one location they can move on to any other station they choose. (In general, it is only necessary to be directive for this first experience. After that, individual variations in the time required for completion of sections of the assignment sheet makes any further structuring unnecessary).

D. Working Time:

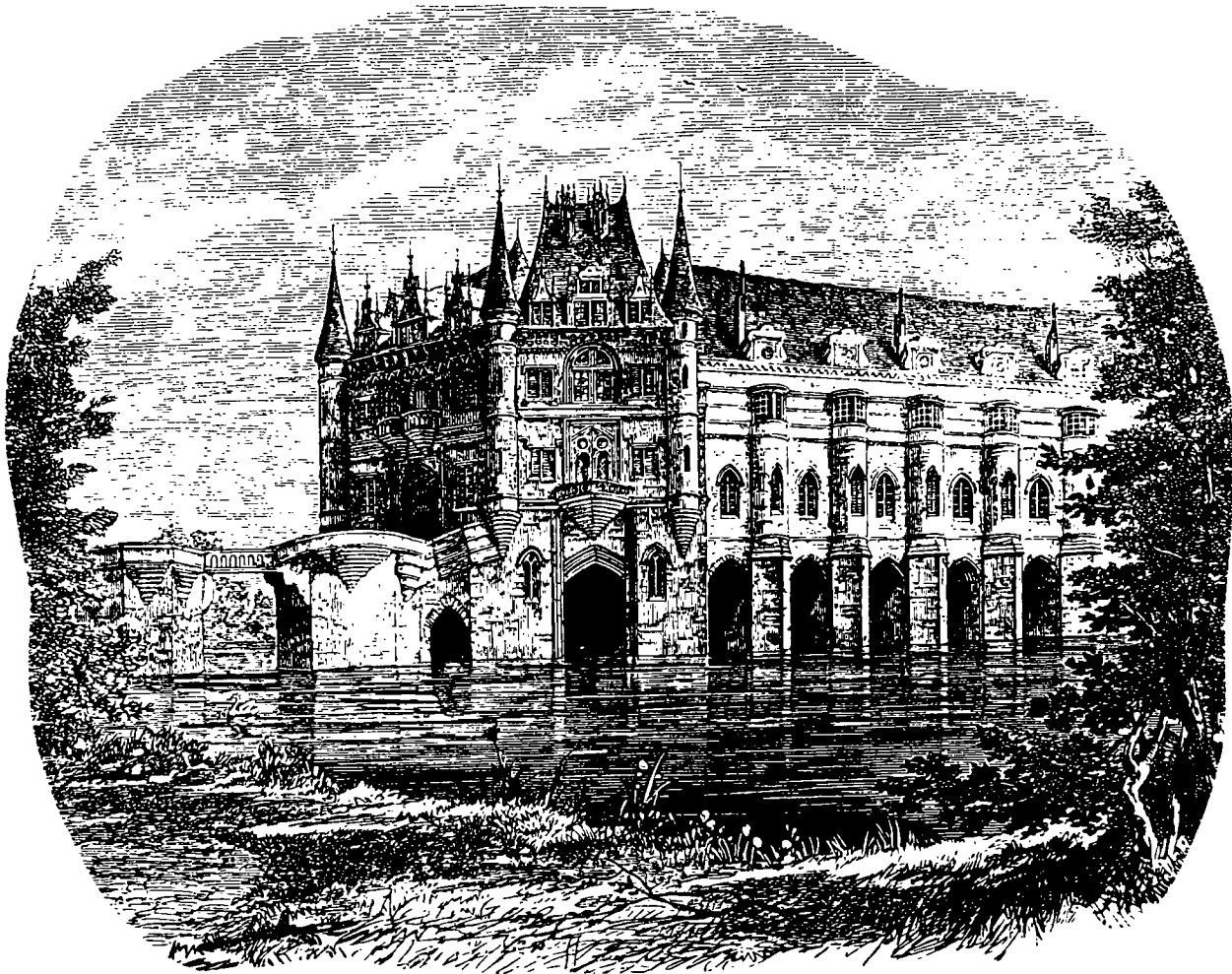
- Both SST and T-L are "on deck" throughout the time allocated, to assist students to locate materials and to take appropriate notes. Less able students will require assistance in framing questions about the visual materials that they are using.
- At the beginning, it is important to be very active in checking the work that is done, so that students get started correctly and have a feeling that they can complete the task successfully. In a class with a wide range of abilities, the SST and the T-L may identify in advance students who

require more help, and may decide that one of the teachers will concentrate on assisting those students, while the other deals with the majority of the class.

- The remainder of the first period (approximately 25 minutes of a 60 minute period) will be spent with students working on their topic sheet.
- The next two periods are also student work periods. If any students have been missing for the first period, the SST takes them aside and gives the necessary instruction, while the T-L works with the rest of the class.
- Just before the end of each period, the SST or the T-L calls the students away from their work and asks them to put the encyclopedias back in order, and to pile the books on a trolley for re-shelving by library staff. If there is another class doing the same assignment in the next period, then the materials must be quickly and accurately reshelved if the goal of having students use the card catalogue is to be realized.

III. CLASSROOM FOLLOWUP: After the final period in the Library Resource Centre, the SST supervises the students in writing paragraphs from their notes, assisting as necessary. Individual students may be sent to the library resource centre to look for additional information with the help of the teacher-librarian, or to look for suitable illustrations to copy or adapt for their title page. When the assignments are completed, the SST collects the note taking sheets as well as the projects.

IV. EVALUATION: The SST marks the paragraphs and the T-L marks the note taking sheets. In order to maintain consistency of evaluation, a standard form (not included in this summary) is used to mark the note taking sheets.



TAXONOMY OF QUESTIONS FOR PICTURES

QUESTIONS TO INTRODUCE DISCUSSION

What do you see in this picture (these pictures)?
Who would like to say something about this picture?
Who would like to ask a question about this picture?

QUESTIONS TO FACILITATE IDENTIFICATION AND INTERPRETATION

Who knows what this is? And this? Can anyone guess what this is?
Could it be anything else? How might it be used? Has anyone here
seen something like this? Has anyone here used something like this?
What did you use it for? How did you use it?

QUESTIONS TO AID ANALYSIS OF HUMAN ACTIVITY

What are the people doing in this picture? What is this little girl (boy)
doing? Why do you think she (he) is doing this? And this woman
(man)? Why do you think she (he) is doing this? Have you ever seen
anyone do anything like this? When? Why? Have you ever done any-
thing like this? How did you do it? Why did you do it that way?

QUESTIONS TO INCREASE IDENTIFICATION WITH HUMAN FEELINGS

How do you think the people in this picture feel? Why do they feel
this way? How does this little girl (boy) feel? Why? And this woman
(man)? Why? Has anyone of you ever felt this way? When? Why? Do
people all over the world ever have the same feelings? Why? Why not?

QUESTIONS TO CLARIFY COMMUNICATION PATTERNS

Do you think the people in this picture are talking? Why do you think
they are talking? What do you think they are talking about? Why?
Have you ever talked with someone about the same thing? When?
Why? Do you ever show your feelings in other ways? Do people ever
talk to each other without using words? How do they do this?

QUESTIONS TO INSPIRE INQUIRY AND RESEARCH

Do you have any questions about the people (animals, objects) in this
picture that the picture does not answer for you? How could you find
answers to these questions?

QUESTIONS TO ENCOURAGE GEOGRAPHIC INFERENCES

Where do you think this picture was taken? Could it have been taken
in your neighbourhood or a place like your neighbourhood? Could it
have been taken in your city (or some other appropriate, understand-
able term for the locale) or a place like your city? Could it have been
taken in your province? Could it have been taken in this country? Was
it taken in a place that is different from the one where you live?

Can you tell whether the picture was taken in a hot place or a cool
place? What do you think it would be like to live in this place?

When do you think the picture was taken? Was it taken in the fall?
The winter? The spring? The summer? What things in the picture help
to tell where it was taken and when? Has anyone a question to ask
about the place where the picture was taken?

What other things can help supply answers to questions about the
picture?

**QUESTIONS TO INTRODUCE
SEQUENTIAL RELATIONSHIPS**

What do you think happened before this picture was taken? Why?
What do you think happened after this picture was taken? Why?

**QUESTIONS TO FOSTER
COMPARISONS**

How are the pictures in this group alike? How are they different? How are the people in these pictures like one another? How are they different? Why are people like one another in some ways and different in others?

**QUESTIONS TO DEVELOP
PROBLEM SOLVING**

Does the person in this picture have a problem? What do you think the problem is? Could he have any other problems? How do you think he feels about this problem? What do you think he will do about his problem? Why? What might he want to know before he would try to solve his problem? If he could know all the things you have talked about, how do you think he would solve his problem?

If you had this problem, would you do the same thing? Why? Have you ever had a problem like this? When? What did you do? Why? How did you feel about the way you solved your problem? Do all people solve their problems in the same way? Why? Are some problems easier or harder to solve than others? Why? What kinds of problems are easiest for you to solve? Why? What kinds of problems are hardest for you to solve? Why?

**QUESTIONS TO IMPROVE
PUPIL PLANNING**

What have we been talking about this afternoon? Anything else? Would you like to talk some more tomorrow about _____? (Whatever the class has been discussing). What other pictures should we use to help us when we talk tomorrow? (Assuming that there is expressed interest). Which picture (or pictures) should we talk about first? Why? Who will lead the discussion next time?

**QUESTIONS TO ENLARGE
UNDERSTANDINGS**

Are there pictures we have talked about that you would like to look at again? Can you think of any pictures we have talked about that we could use with the pictures in front of us now? Do you see anything in these pictures this time that you did not see before? What? Why do you suppose that you did not see this when we talked about these pictures the first time?

**QUESTIONS TO BROADEN
EVALUATION**

What is the most important thing you learned when we talked about this picture (these pictures)? Why do you think it is more important than some of the other things you learned.

**QUESTIONS TO REINFORCE
SUMMARIZATION**

Why do you think we have been talking about these pictures?

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Student: _____
Teacher: _____
Block: _____

SOCIAL STUDIES 8

THE MIDDLE AGES

WORKSHEET 1: Information from Print Sources

1. General Encyclopedia: _____ Title

Vol. # Page #

NOTE:

The following source types also appear on Worksheet 1, but the required bibliographic information is adjusted as given below:

Specialized Encyclopedia (Title, Volume # and Call #)

Non-Fiction (Title and Call #)

The note taking format and space is identical for each item. Two identical forms are given for two different Non-Fiction books, however, students may only use one of these if time is insufficient. Maintaining two on the form gives added opportunity for those students who are faster finishers than the majority of the class.

CANADIAN HISTORICAL NEWSPAPERS

By **BARB HALL** and **PAULA GALLAGHER**, teacher-librarians and the **Social Studies Department**, Duchess Park Secondary School, School District #57 (Prince George).

This article was triggered by reading about the World War II newspaper unit in the September issue of The Bookmark. One of our students' favourite Canadian history assignments is also the creation of a first edition newspaper which uses historical facts and settings for its stories and by-lines. Although the newspaper articles are always based on factual data, a certain amount of editorial privilege must be allowed. The students usually work in groups of three or four to produce a two to three page newspaper which is evaluated for genuine newspaper format and style as well as the students' understanding of the historical event. This type of assignment requires students to employ a variety of searching strategies and encourages the use of critical thinking skills.

CANADIAN HISTORICAL TOPICS

War of 1812	— American Newspaper
	— Upper Canada Newspaper
Rebellions of 1837	— Upper Canada Newspaper
	— Lower Canada Newspaper
Riel Rebellion 1885	— Toronto Newspaper
	— Western Newspaper
Confederation 1867	— Provincial Newspaper for each Province
Depression Years 1930's	— Canadian Newspaper
	— British Columbia Newspaper

FACTUAL DATA INCLUDED IN FEATURE ARTICLES

Editorial on the causes of the event	Results of the event
Major happenings during the event	Biographies of leading personalities
Specific events that triggered the situation	Manners and customs of the times

NEWSPAPER FORMAT

Name of newspaper and authentic date	Personal column/Dear Abby
Name of student editors	Sports column
Feature articles	Photographs/drawings/pictures
Letter(s) to the editor	Advertisements
Editorial cartoon(s)	Home/Family/Fashion column

REFERENCES

The following list includes some of the titles that our students have found particularly useful for Canadian Historical newspaper assignments. Several out-of-print titles are included which may be still available in older collections. French titles are also listed.

Useful Series: Canada's Illustrated Heritage series. McClelland & Stewart.
Canadian Centenary series. McClelland & Stewart.
Canadian Historical Readings series. University of Toronto.
Canadianna Scrapbook series. Prentice-Hall
Canadians biography series. Fitzhenry.
Carleton Library series. Carleton University Press.
Coles Canadiana Collection. Canadiana House.
Focus on Canada series. Grolier.
Grolier Album series.. Grolier.
Growth of a Nation series/Collection une Nation en Marché. Fitzhenry.
Horizon Canada magazine series - English/French
We built Canada series/Batisseurs du Canada. Irwin.

Unusual Sources:

Colombo, John Robert, ed. We stand on guard: poems and songs of Canadians in battle. New York: Doubleday, 1985.

Fowke, Edith and Alan Mills. Canada's story in song. rev. ed. Toronto: Gage, 1965. (OP)

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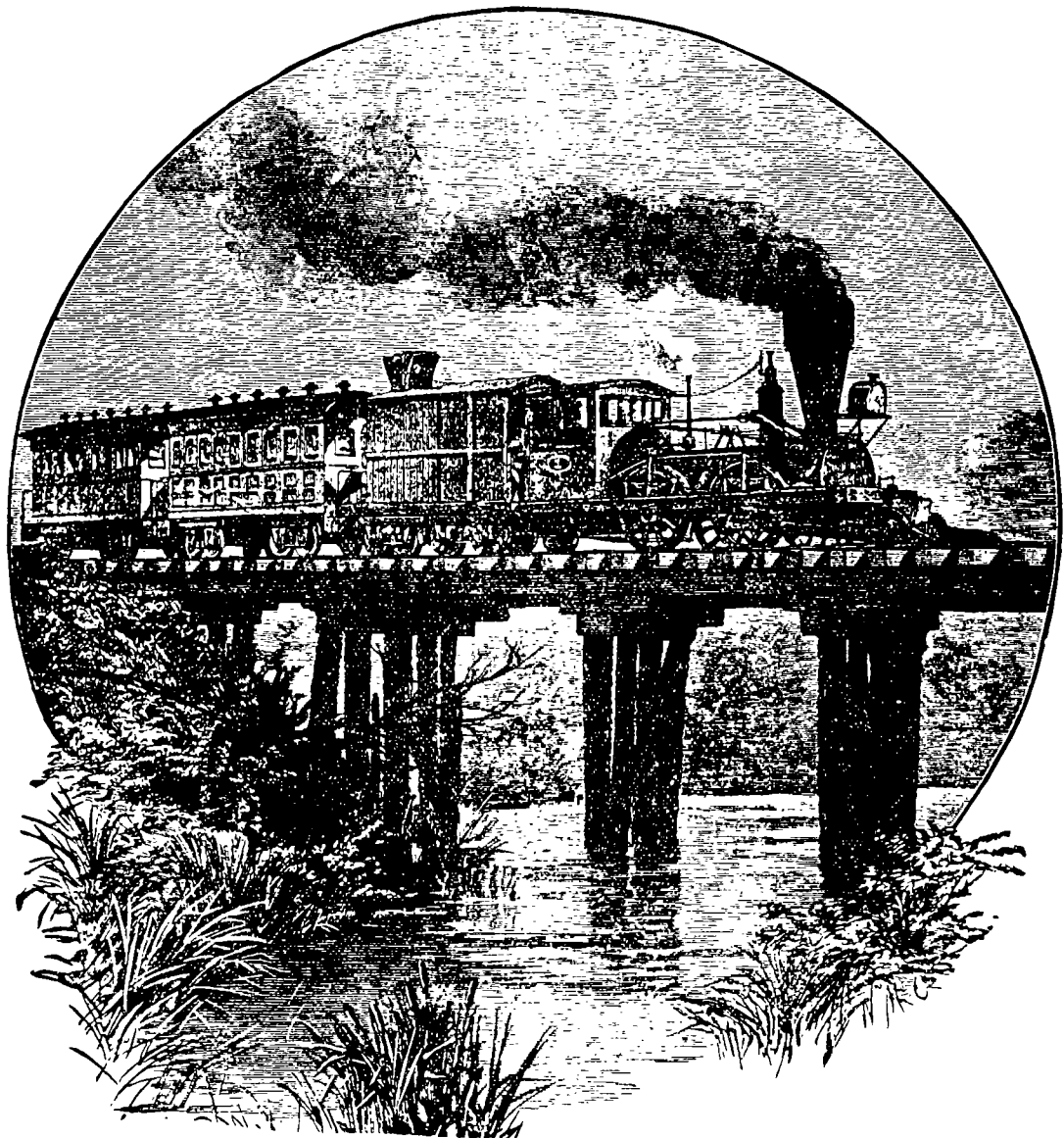
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HOW VISUAL THE OVERHEAD?

by DIANA POOLE, Teacher-Librarian, Chilliwack Senior Secondary School, School District (Chilliwack).

Each time I sit through a workshop or watch a classroom presentation where the overhead projector is causing the audience to squint, yawn, look bored, or be distracted, I think back to my days in Ed. 414 when I was introduced to this wonderful new technology that was going to replace the blackboard! (Am I dating myself here?) The blackboard is still very much in use, I am pleased to say, but so is the overhead projector - used, misused, abused.

The following are some checks I have found helpful when preparing a workshop and planning to use that marvellous prop that many of us cannot do without - the overhead projector.

1. Is the projection screen centrally placed so everyone in the room can see it, preferably hung from the ceiling?
2. Is the projector in good repair - quiet, clean glass and lens, a spare bulb close by that I know how to insert? Or preferably, is there some kind soul (in the workshop) who is looking after this for me?
3. Have I planned well ahead to allow time to produce QUALITY transparencies?
4. Have I used the large print on the computer printer, primary type on the typewriter, Letraset, or the enlarger on the photocopier so that all printing on the overhead can be read from the back of the room? Did I test this by laying the transparency on the floor and seeing if I could read it easily while standing at full height?
5. Have I used only titles, headings and subheadings, key words and information highlights on the overhead? The details I will give verbally or in handouts.
6. Have I limited each overhead to three or four major points, or sometimes only one main point or quote that I wish to emphasize?
7. Have I left large margins and double or triple spaced?
8. Have I used graphics - diagrams, charts, illustrations, cartoons (humour!), colored lines and boxes, background colors, decorative borders?
9. Have I used overlays to add information at the appropriate time?
10. Do I use disclosure masks to shield information until the appropriate moment and keep the audience's attention on the point I am making?
12. Have I framed the overheads to avoid that annoying leak of light around the transparency and to allow me to place the overhead squarely on the screen?
13. Have I clearly numbered the frames to avoid that moment of panic when overheads get out of order?
14. Have I taped the master sheet on the front of the overhead to protect the transparency and let me know at a glance what is next?
15. Do I switch off the projector when not referring to overheads to avoid that blank square of light distracting the audience?
16. Do I talk to the points on the overhead but avoid insulting my audience by reading to them?
17. Have I reorganized the overheads at the end of the workshop and stored them away carefully in a well-labelled folder or envelope until the next workshop?
18. Do I constantly review the overheads updating and improving on their content and quality??

USING AN APPLEWORKS DATABASE WITH ART PRINTS: AN AID TO FINDING "THE RIGHT PRINT FOR TODAY'S LESSON"

by LINDA REHLINGER, teacher-librarian, Parksville Elementary School, School District # 69 (Qualicum).

In my previous school, I anticipated an increase in demand for art prints from the school library's picture file when the new elementary Fine Arts curriculum was introduced. The new "appreciation" component would require a collection of support materials that did not then exist in my school's collection. In anticipation of the new demand, the Art in Action print series had been purchased for the school, and I mounted and catalogued the clip art prints from nearly ten years of back issues of the periodical, Arts and Activities. The teachers in the school then had access to nearly 350 full-colour prints. By browsing through the prints, a teacher could almost surely find a print or prints to illustrate almost any topic or technique.

Browsing "worked" — but time pressure began to raise its ugly head, and I did not think that this valuable resource was being used as often as it might have been. It became apparent that the selection of appropriate prints for specific lessons would be easier and faster for the teachers if it were possible to "dial up" the names of the kinds of paintings that they could use. The searching by specific criteria that can be done on a database file created by using a program such as AppleWorks would, I felt, fill this need.

SEARCHING ON AN APPLEWORKS DATABASE FILE WORKS LIKE THIS:

- If a teacher happens to be working with the children doing abstract pictures using paint, a search would be made on the database stipulating that only those prints that meet the subject criteria "abstract" but NOT "sculpture" or "collage" should appear in the printout. The search criteria could also pinpoint specific artists. If "Picasso" is specified, then only works by him will show up in the printout.
- Searching and selecting can be done on any field that has been placed in the database (artist, title, subject(s), date, location... whatever). With the short list in hand, the appropriate pictures can be pulled for the teacher's final selection.

Detailed directions concerning how to set up fields, enter data and select for printouts are included in the database section of the AppleWorks manual. The fields I chose to use were:

- NAME (of the artist)
- ARTWORK (title)
- DEWEY #
- LOCATION
- SCHOOL
- SUBJECT(S)

I entered quite a lot of information under SUBJECT: anything I could see that might be useful for a classroom teacher doing integrated units. For example, the subject area might read: Impressionist, ballet dancers, red/white, oil pastel, human figure. Under ARTWORK I entered the date of the work as well as its name so that a time-specific search could be done (e.g. greater than 1960). The amount and type of information will depend on how your teaching staff will use the database.

EXAMPLES FOLLOW OF THE RESULTS OF TWO SEARCHES ON THE QBES ART PRINT DATABASE (350 ITEMS):

Search # 1 satisfies the need for prints showing children done in Impressionist style.

File: QBES ART PRINTS

Report: Artwork Titles

Selection: SUBJECTS contains CHILDREN
and SUBJECTS contains IMPRESSIONIST

ARTWORK	NAME	DEWEY#	LOCA
Children Playing at the Beach (1884)	Cassatt, Mary	709.03	PF B
Girl With a Switch	Pissaro, Camille	709.03	PF A
Madame Charpentier & Her Children	Renoir, Auguste	709.03	PF A
Mlle. Grimpel With a Blue Ribbon	Renoir, Auguste	709.03	PF A

Search # 2 produces a list of abstract paintings.

File: QBES ART PRINTS

Report: Artwork Titles

Selection: SUBJECTS contains ABSTRACT
and SUBJECTS does not contain SCULPTURE
and SUBJECTS does not contain COLLAGE

ARTWORK	NAME	DEWEY#	LOCA
Broadway Boogie Woogie (partial)	Mondrian, Piet	709.04	PF A
Brushstroke with Splatter (1966)	Lichenstein, Roy	709.04	PF A
Cube & Four Panels (1975)	Davis, Ron	709.04	PF A
D-C (1979)	Held, Al	709.04	PF A
Emblem (1959)	Francis, Sam	709.04	PF A
Excavation (1950)	de Kooning, Willie	709.04	PF A
Free Form (partial)	Pollock, Jackson	709.04	PF A
I Saw the Figure 5 in Gold (partial)	Demuth, Charles	709.04	PF A
Improvisation 31 (Sea Battles) (1913)	Kandinsky, Wassil	709.04	PF B
Improvisation No. 30	Kandinsky, Wassil	709.04	PF A
Junction (partial)	Marca-Relli, Conrad	709.04	PF A
Lightly Touching (partial)	Kandinsky, Wassil	709.04	PF A
Madinat as-Salam III (1970)	Stella, Frank	709.04	PF A
Man With a Pipe (1915)	Picasso, Pablo	709.04	PF A
Painting Number Two (partial)	Kline, Franz	709.04	PF A
Phantom (1958)	Hofmann, Hans	709.04	PF A
Red Table (1920)	Leger, Fernand	709.04	PF A
Sad & Happy Tidal Wave (1978)	Bartlett, Jennifer	709.04	PF A
Smaragd Red & Germinating Yellow (19	Hofmann, Hans	709.04	PF A
Synchromy in Orange: to Form (1913)	Russell, Morgan	709.04	PF A
Vega-Nor (1969)	Vasarely, Victor	709.04	PF B



DRAGONS — EAST AND WEST: A COOPERATIVE UNIT FOR GRADE 3

by **BEV PRICE**, Nelson Elementary, S. D. # 39 (Vancouver),
LINDA D'ONOFRIO, Robert Scott Elementary, S.D. # 85 (Vancouver Island North),
and **MARSHA IVANY**, Maquinna Elementary, S.D. # 39 (Vancouver)

Skill Objectives

The student will:

- develop appropriate vocabulary to describe dragons
- compare and contrast characteristics of Eastern and Western dragons
- take key notes from pictures, from print, and from an audio source
- review alphabetical ordering skills, and use them in locating words and meanings in a dictionary
- review "technical reading" skills (author, title, illustrator, call number)
- use a table of contents to locate specific information
- collect and organize information for a beginning bibliography
- collaborate co-operatively with his learning group at centres
- participate in the preparation and presentation of a group oral presentation

Student achievement will be measured by:

- observing the skill mastery each week at the centres, indicated by the students' successful completion of required tasks (worksheets, oral work.)
- peer group evaluation of the co-operative skill being practised by the small "teams" ("processing" at the end of each session.)
- subjective measurement of the oral presentations given in the final week, indicating synthesis of the concepts and vocabulary presented in the unit, and the success of the group's collaboration, indicated by the participation of each member at various stages in the project.

PREPARATIONS BEFORE STARTING THE UNIT

Pretesting of Skills needed in Unit Activities

- Review:
- alphabetical ordering (to the second letter)
 - brainstorming
 - co-operative learning techniques to be used

***NOTE : The class for which this unit was designed was familiar with co-operative learning activities and strategies. A group without this experience would need to be more thoroughly rehearsed in goal setting, positive interdependence and individual accountability to ensure success.

Management Strategies Before Starting Unit

Teacher will:

- group children into "co-operative learning" teams of 3-4, on a heterogeneous basis, to operate together throughout the unit
- divide the class into three sections , incorporating the above teams, for station rotation

Teacher and teacher-librarian will:

- explain storage of materials, responsibilities for set-up and clean-up of stations
- discuss work and behaviour expectations at stations with the children

INTRODUCTION OF DRAGONS IN THE CLASSROOM

Teacher will:

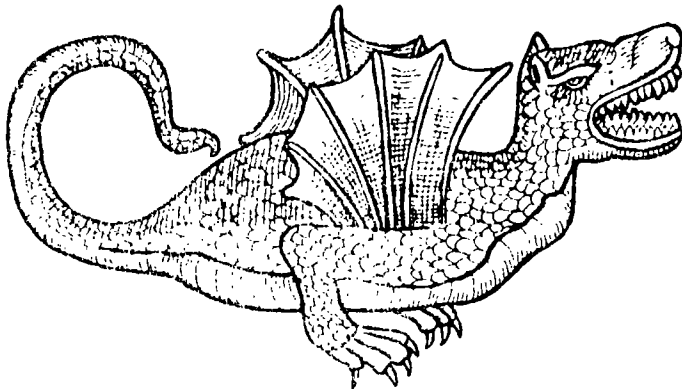
- keep charts of "dragon vocabulary" for use during the course of the unit
- brainstorm with the group, then have individuals record their own perceptions:
 - *What is a dragon?
 - *What does it look like?
 - *What can dragons do?
 - *Are they real?
 - *What are some words that describe dragons?(see sample record)
- provide art materials for the class to make a large stuffed (or 2 -D) dragon, to be displayed in the resource centre to create anticipation as well as to identify the "dragon area" there.

Teacher and/or teacher librarian will:

- give frequent (daily?) book talks and story times to introduce the theme, provide background for the work to come, and create enthusiasm - such books as Everyone Knows What a Dragon Looks Like, and The Paperbag Princess would be suitable

Teacher-librarian will:

- introduce the concept of "key notes" in a group lesson, to be extended during the unit.



STATION 1 - NOTE TAKING

Activity 1 - Note taking from pictures

Following a brief review of "key notes" with the teacher-librarian, the children look at four examples of pictures of dragons, selected for their ability clearly to illustrate the physical features of Eastern and Western dragons. Working in the co-operative learning "teams", the children generate a list of words that describe the size, shape, colour, and significant features of the dragons, and record these on their "observation" sheets. The teacher-librarian is available to discuss the vocabulary being recorded, and to encourage extending the thinking of the groups. When lists seem complete, the children draw a dragon that fits the descriptive words they have chosen. (#1)

Activity 2 - Note taking from print source

The teacher-librarian reviews the skills practised in Activity 1, then introduces note taking from a paragraph, in a group lesson. The children work individually, using "hi-liter" pens to indicate the words that they consider to be key notes in the two paragraphs provided. These paragraphs were composed from resource material to ensure appropriate reading level and to include as content the characteristics, abilities, and habits of Eastern and Western dragons. When finished selecting, the teams compare their individual choices and reach a consensus as to which words are the best key notes, then list and classify their selections on the record sheets provided (#2, 2a)

Activity 3 - Note taking from audio source

After practising note taking from samples spoken by the teacher-librarian, the children use the listening post to listen to a story whose theme supports the content being emphasized - the differences between Eastern and Western Dragons. Good examples would be St. George and the Dragon and /or a Chinese dragon tale. Ideally, the children should hear two stories at this station

Procedure: Children listen once for overall plot, then again to find key words. They record key words on the sheet provided, then use the words in three sentences about the story. Last they draw what they think the dragon in the story looked like, based on their images as they listen and on the key words and sentences they have written (#3)

STATION 2 - DICTIONARY SKILLS

Activity 1 - Worksheet #4

Activity 2 - sorting and recording a set of dragon word cards in alphabetical order.

STATION 3 - TABLE OF CONTENTS

Using copies of The Truth About Dragons by Rhoda Blumberg (Four Winds Press, 1980), students complete the task outlined for this station (#5)

STATION 4 - "TECHNICAL READING" SKILLS

Children browse through an assortment of "Dragon" books, selected for appropriate reading level and content, and each chooses one that appeals to him. The book is reviewed and results recorded on the page provided (#6)

STATION 5 - GROUP THINKING SKILLS (CO-OPERATIVE PROJECT)

Work is begun at this station that will be completed in the final week for sharing with the whole class.

To conclude and summarize their work on Dragons, the children work in their co-operative learning "teams" to develop and present the dragon project they have created together. This presentation would include:

- * a drawing and description of their dragon's appearance
- * a description of their dragon's "powers", abilities, possibly in a story or anecdote
- * a recommendation for uses of this dragon - a "commercial" for the many ways that this dragon might be helpful to their community or family

To facilitate this collaboration, the teacher and teacher-librarian might "model" this activity for the children, creating an imaginary creature (not too like a dragon), and demonstrating the oral presentation techniques that could help the students in their preparations. They would then monitor the progress of the groups in directing their own projects.

Work on this final project could be done both in the classroom and in the resource centre, where all the materials from previous weeks would be available for student use and review.

Evaluation of this activity would reflect the degree of success the team members had achieved in co-operating, as well as in their production of an effective creative report



STUDENT TASK CARD

"CREATE A DRAGON"

With the members of your team, talk about what you have learned about dragons. Use the chart paper and pencils to draw a dragon that shows as many of the characteristics of dragons as you can.

- * Is it friendly or fierce?
- * What color, shape, size is it?
- * What can it do?

Next, talk about your dragon's life.

- * Where does it live?
- * What does it eat?
- * Who are its friends/enemies?
- * Where has it been? ...

Together, make up a story about an adventure that your dragon might have. Make it as exciting, or as sad, or as happy as you wish. Write down some key words first, and then choose one of the team to record the story as the others tell it.

Read the story over, and edit it together. Add more to make it better; leave out parts that you do not like. Ask another group to read it and make suggestions.

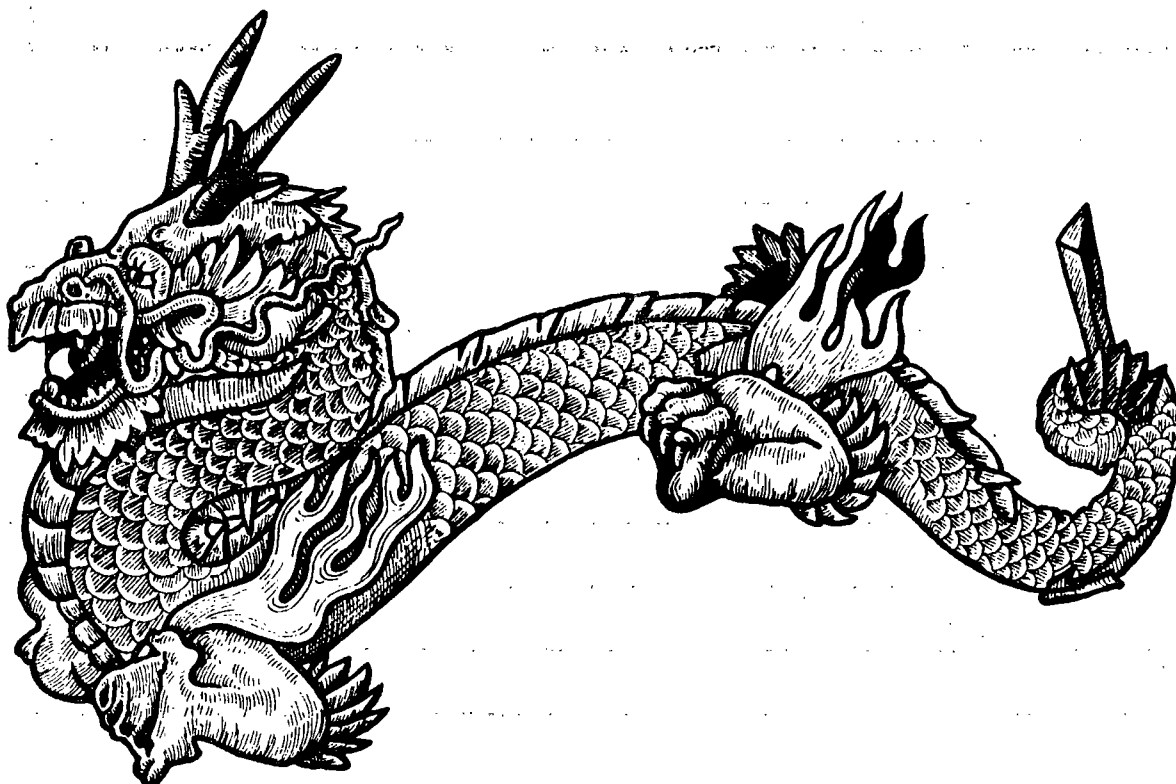
Put your story and picture in the storage box for next week



Name: _____

Fierce	Friendly

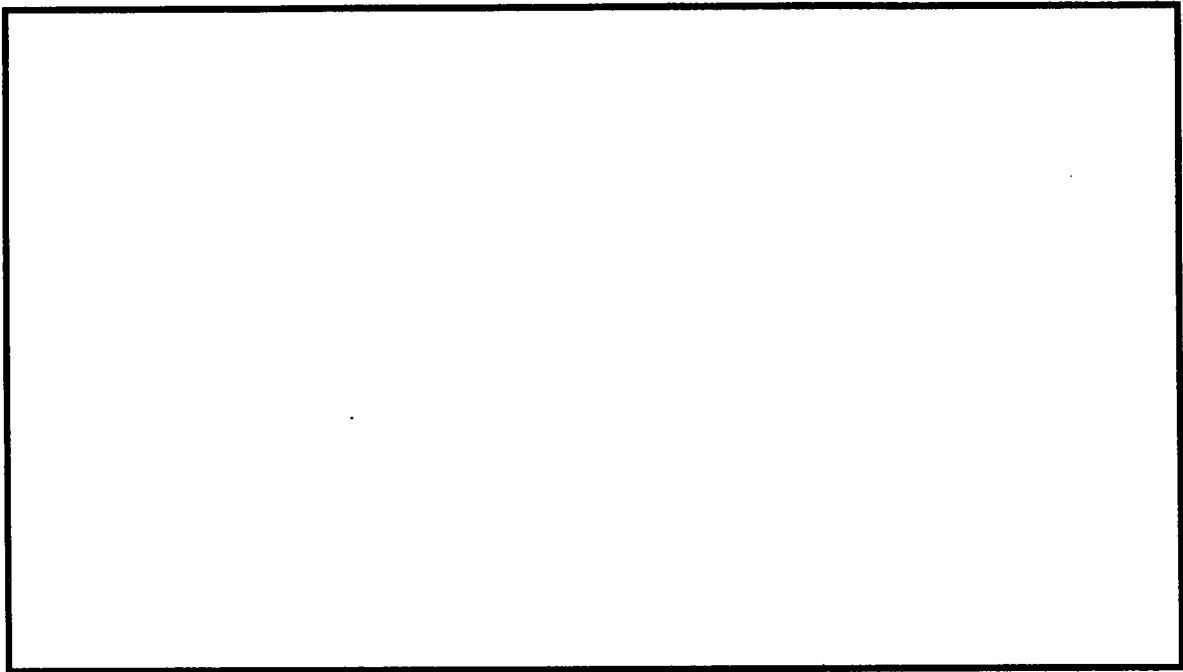
Record your key notes



Story _____

Name _____

What do you think the dragon looked like?



FRIENDLY DRAGONS

Friendly dragons bring good luck. They live in the air among the clouds. They bring the rain that the farmers need. These dragons breathe out mist and clouds instead of smoke and fire. Other dragons watch over the rivers and seas. Some protect the houses of the Gods. Friendly dragons can also be castle pets and help to guard a prince's treasure. Friendly dragons like knights and sometimes help them to fight off the fierce dragons.



FIERCE DRAGONS

Fierce dragons roar and hiss and blow smoke and fire out of their mouths. They swish their scaly tails and fly around on bat-like wings. Their rings of smoke are poisonous and the flames can burn down a whole forest. Their fire makes them thirsty and they can drink a whole river dry in one gulp. Fierce dragons live in gloomy caves. They keep gold and jewels in their caves. These dragons never sleep, but always keep one eye open. The fiercest, meanest dragons are always up to tricks. Sometimes they hide a princess in their caves and fight the knight who comes to rescue her.



BOOK REVIEW

Title:.....

Author:.....

Illustrator:.....

Call Number:.....

Number of Pages:.....

Colour or black and white illustrations:.....

My dragon was..... (friendly or fierce)

What my dragon looked like:

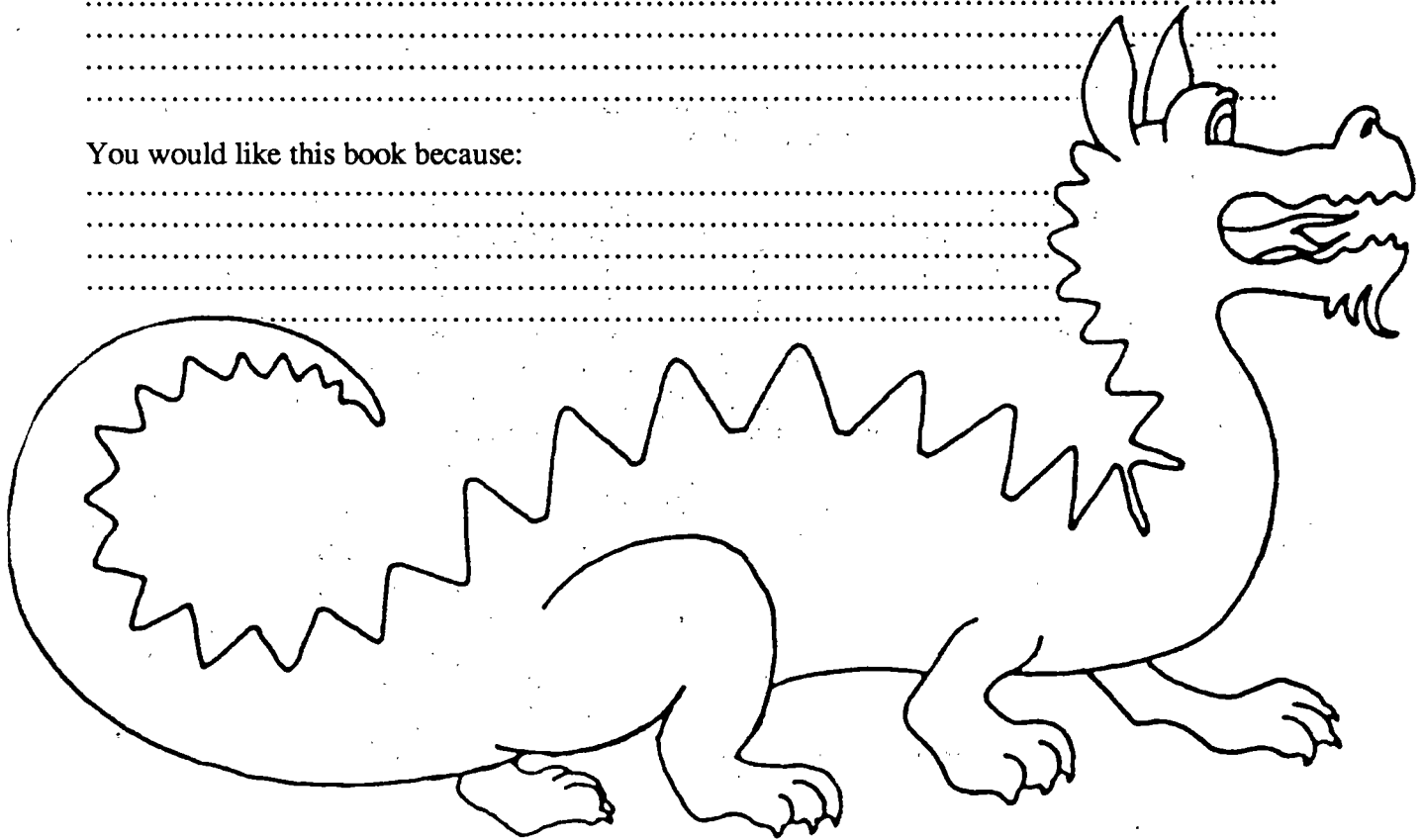
.....
.....
.....
.....

What my dragon did in the story:

.....
.....
.....
.....

You would like this book because:

.....
.....
.....



Name _____

Observation

There are a number of good sources of pictures for this exercise, including Owl Magazine, September 1980; Dragons by Peter Hogarth (Viking, 1979); and "Dragons", a volume of The Enchanted World series by Time-Life Books, 1984

Key Words

Vertical lines for key words.

Write the correct word next to its meaning:

- _____ to fill with terror: frighten greatly
- _____ a sharp curved nail on the toe of an animal or bird
- _____ one of the small, thin parts that form the skin of fish and reptiles
- _____ wild and savage; dangerous
- _____ any group of animals that are cold-blooded and creep or crawl on the ground

Find these words in your dictionary. Match them to the meanings

fierce
scales
claw
reptile
terrify

write the words in alphabetical order





	Western dragon	Eastern Dragon
Appearance		
Size		
Diet		

CO-OPERATIVE PROGRAMME PLANNING AND TEACHING THEME: THE PAST IS THE KEY TO THE PRESENT..... AND THE FUTURE

by **PETER GORRELL**, Social Studies teacher and **YOSKYL WEBB**, teacher-librarian, Sutherland Secondary, School District # 44 (North Vancouver).

OBJECTIVE: To relate history to the present.

GRADE: Social Studies, Grade 9

General goals

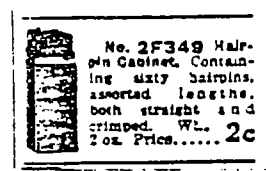
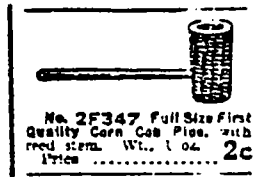
By visiting a museum, the students will obtain hands-on experience from realia of a particular time period, and input from the museum director as a resource person, other than a teacher. Subsequent reporting will allow students to pursue further extraneous and different types of resources. The emphasis will be upon retrieval of information from visual resources, and visual reporting. Study of the past will aid in projection of the future.

Rationale:

Our young adults of the 21st century will have to be flexible, and comfortable with **change**, and be prepared to move careers several times. Recognition that **change** is constant from the past to the future will increase their flexibility and adaptability, and consequently their ability to survive and in part control their future. That may be one of the most important lessons of their lives.

"The actual future will be what circumstance, the human will, and the human intelligence make it, and we can only hope that all will conspire to produce something good. My role, as a futurist, is to reconnoiter the territory up ahead so that humanity, in its travels through time, may have a better notion of what to aim for and what to avoid."

-Isaac Asimov



Time-line: teacher and teacher-librarian

- (1) Social Studies teacher arranges field trip to local museum at conclusion of unit on Industrial Revolution, to attain objective of skills set out in Social Studies 9 curriculum guide.
- (2) Teacher states to teacher-librarian intention to follow-up field trip with information retrieval in and out of library, based upon experience of field trip.
- (3) Teacher and teacher-librarian meet to plan objectives, select skills to be stressed from Social Studies curriculum guide and sequential research skills chart. They set activities based upon curriculum, allocate general time and review resources initially.
- (4) Teacher-librarian reviews library materials and other resources available. Teacher-librarian seeks samples of assignment.
- (5) Teacher and teacher-librarian refine activities to meet resources available; teacher refines to fit personal choice.
- (6) Teacher and teacher-librarian divide teaching and evaluation responsibilities and set time in classroom and in library. Both agree to material circulation and loan period.
- (7) Teacher's aide prepares assignment and library aide prepares library hand-outs (key in on computer, reproduce and three-hole punch).
- (8) Teacher introduces assignment and hands out activity sheet; then teacher-librarian introduces library activities.
- (9) Teacher works with students on idea diagram, interviewing techniques, and visual literacy; teacher-librarian introduces reference resources, audio-visual resources, card catalogue search, bibliography format and concept of time-line.
- (10) Students are scheduled into library to undertake individual research; and continue in

own time for out-of-school resources, such as public library, relatives and museums.

(11) On completion of assignment, teacher evaluates for context and appearance; teacher-librarian evaluates bibliography and assigns a mark for observed information retrieval skills and application while in library.

(12) Teacher and teacher-librarian meet to review co-operative unit; to consider growth by students in re-inforced skills, and to suggest improvements.

(13) Teacher-librarian prepares a list of subject headings used, extraneous sources consulted and files with work sheet and list of recommended improvements for future use with same or other amenable teacher (with possibility of revision to meet individual needs).

(14) Teacher and teacher-librarian indicate success of unit to other staff members in the department, and to principal. Assignments are displayed in classroom and hallways. Notes may be sent home with students to advise parents

Extra Resources

Sample time-lines

Old Eaton's and Sears catalogues
Up-to-date catalogues

Sample day diagram

Large photographs/study prints

Tape recorder, batteries, audio-tape
(telephone to set up appointments)

Overhead transparencies of:

bibliography
idea diagram
photographs
time-line
day diagram

Strengths:

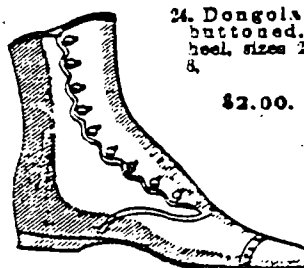
- (1) Students allowed freedom of choice of reporting
- (2) Visual format emphasised, rather than purely written assignment.
- (3) Students use out-of-school resources.
- (4) Students are made aware of change from past, present to future.



Our Leader. Reed body, heavy roll around back, curved front, upholstered in plush, MEH parasol, \$11.00.
We have carried this carriage for years. We have tried our best to beat it, but we cannot. The parasol has two frills instead of one, as shown in the cut.

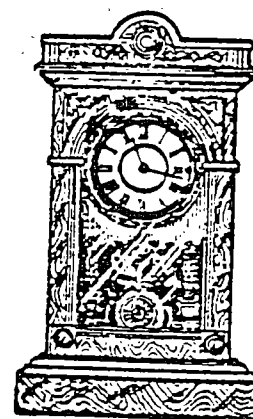


3. Men's Mexican saddle. California tree, guaranteed steel fork, 3-inch block stirrups, 1 1/2-inch stirrup leather, laced or to buckle, wool-lined skirts, 25 x 13 inches; latigoes, 1 1/2-inch; cotton or hair cincha figured, the best saddle ever offered for the money, \$17.00.



24. Dongola Kid buttoned, no heel, sizes 2 1/2 to 8

\$2.00.



H30.

H30. Dining-room clock, finished in old oak only, 3-day movement, hour and half-hour cathedral gong strikes, 6-in. dial, height 21 in., fancy engraved face in gilt, ornamental pendulum, handsome finish and style, \$3.75.

Activities:

- (1) Prepare a time-line of major discoveries and inventions, covering a span of 250 years, starting at 1800, e.g. steam engine, light bulb, nuclear fission. Illustrate your entries. The time-line can be wall, poster or binder size.
- (2) Make up your own "Simpson-Sears" catalogue, past, present and future, i.e. illustrate ten items at random or by theme (school, fashion, workshop). Show what they would have looked like fifty years ago; what they look like today. Project what they might look like in fifty years time! Subtitle with a brief description of each item (material, price, style, colour).
- (3) Describe a day in the life of your great-grandparents or grandparents. Either write two or three pages or illustrate in diagrammatic form with annotations, using a day diagram.
- (4) Describe a fire, school day, fashion or other topic, as it would have been 80 years ago, or will be in 80 years time. Be sure to illustrate your description with photo-copies or drawings.
- (5) Choose five photographs from 80 years ago, and analyse them for clothing, occupations, transportation, housing, school life, home life, work life, leisure, sports or any other aspect of the photograph you consider important.
- (6) Interview a relative or local pioneer, and either ask ten questions about their early life; how they came to Canada, if an immigrant, or ask them to recount a story of their early life. Be sure to telephone ahead for an appointment! Borrow a tape-recorder and cassette from the library. Submit a two or three page report, together with your list of questions and the audiocassette.
- (7) Choose your own topic, but be sure to relate it to the objective. Submit a rough outline to your teacher before proceeding.

Whichever topic you choose:

- * Include a bibliography of all the materials to which you referred, including audio-visual kits, old photographs, newspapers and persons. Use the draft bibliography to keep a record as you go.
- * If you are writing a report, submit an idea diagram as outline.
- * If you wish to submit your final report on computer print-out, make sure you have enough MacLab access time to meet the deadline.!

DEADLINE DATE.....

Suggested Subject Headings:

BRITISH COLUMBIA - DESCRIPTION AND TRAVEL
- HISTORY
- SOCIAL LIFE AND CUSTOMS
- SOCIAL CONDITIONS
CANADA - HISTORY -1900-1999 (20TH CENTURY)
CANADA - IMMIGRATION AND EMIGRATION
EDUCATION
FASHION
FIRE DEPARTMENTS
Pioneer life see
FRONTIER AND PIONEER LIFE - CANADA
Industrial Revolution see
GREAT BRITAIN - HISTORY - 1800-1899 (19TH CENTURY)
HOCKEY
INDUSTRY - HISTORY
INVENTIONS
INVENTORS, and names of individual inventors, e.g.
WATT, JAMES
SHIPBUILDING
SPORTS, also names of sports
SPORTS - CANADA
TRANSPORTATION
VANCOUVER (B.C.) - sub headings as BRITISH COLUMBIA
Other B.C. cities - sub headings as BRITISH COLUMBIA

The following materials have been placed on Reserve and may be used only in the Library:

Eatons Catalogues, 1901,1923 and 1927
Canada's Illustrated History
This Fabulous Century
Jeffries Pictorial History

Time-line: students

PERIOD 1

- A.** Teacher introduces assignment and hands out worksheet to class.
- (a) type of assignment
 - (b) approximate duration
 - (c) date due and amount of scheduled class/library/own time allotted
 - (d) expectations: amount of research, use of materials, standard of work, evaluation, visuals, bibliography.
- B.** Teacher-librarian re-introduces students to library.
- (a) library expectations in communal resource centre
 - (b) overview of library materials, loan period, card catalogue.
- Students pick topic and confer with teacher.

PERIOD 2

Class divided into three groups.

Group (1) teacher works with students on interviewing techniques, visual literacy, idea diagram and day diagram.

Group (2) teacher-librarian works in library on time-line samples and catalogues on reserve.

Group (3) starts independent search of card and audio-visual catalogues.

PERIOD 3

Independent search for materials; both teacher and teacher-librarian assist. Last twenty minutes of class, prepare draft bibliography, using resources found in library under direction of teacher-librarian.

PERIOD 4 and PERIOD 5

Independent work in library and classroom

FOLLOWING WEEK

One period booked in library to check progress of students, particularly those using outside sources, e.g. public library, museum director, pioneers. Half blocks booked for renewal of library materials until unit completed

Interview planner

Block..... Name.....

Person to interview.....

Telephone number.....

Address.....

Date of interview..... Time of interview.....

Sample questions:

- (1) Where did you grow up?
- (2) Where did you go to school?
- (3) What did you do in your spare time?
- (4) How did you help in the house, garden?
- (5) How did you travel around?
- (6) What were the roads like?
- (7) Where did you shop?
- (8) Did you go away on holidays?
- (9) Do you have a photograph of yourself when young?
(Study any photographs in detail and ask further questions about them.)
- (10) Do you have any particular story or incident you can tell us?

Notes:

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Make sure the tape recorder works well and is switched on!

Evaluation of unit

Date..... Teacher and teacher-librarian.....

not good good

- (1) Quality of resources
- (2) Time allowance
- (3) Loan period covered students needs
- (4) Skills adequately taught
- (5) Skills adequately learned
- (6) Topics need review

- (7) Remediation covered
- (8) Enrichment adequate
- (9) Skills need further teaching

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NOTES:.....


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No. 2F370 Handy Iron
2c



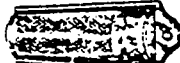
No. 2F327 Plain Brass Plate
2c




No. 2F300 Foot Scraper
2c



No. 2F272 Heavy Japanese Iron Breast Strap Slide
2c




No. 2F285 Tin Nutmeg Grater
2c




No. 2F336 Panta Hanger
2c

2 Cents Each



No. 2F209 Wire Coat Hanger
2c



No. 2F206 Mouse Trap
2c



No. 2F336 Skirt Hanger
2c

Wash Your Hands of Washday Troubles. Chicago Power Washing Machine. Page 1349. SEARS, ROEBUCK AND CO., 759 CHICAGO, ILL.

CITIES (Art 10)

by **JASNA GUY**, art teacher, and
WENDY SHAW, teacher-librarian,
Templeton Secondary School,
School District # 39 (Vancouver)

Editor's Note: This unit integrates the use of library resource centre materials fully with the goals and objectives of the art program. Although instruction in the use of resources is not mentioned directly in the following description, the location, critical analysis and effective use of information drawn from those materials is key to the success of this unit.

OBJECTIVES:

Students through personal selections will:

- develop personal images related to the "Fantastic City" theme;
- study a variety of buildings from ancient to modern, and cross-cultural;
- study perspective through the overlapping and layering of imagery;
- choose important details while working with continuous line;
- use elements and principles of design — line, shape, space, balance, unity, movement and rhythm; and
- see the resource centre as an additional source of ideas for image development.

RESOURCES:

- fine tip felt pen;
- cartridge paper;
- books and picture cards illustrating arrangements of cityscapes, forms of buildings, and town planning (old, new and future).

METHOD:

1. Student looks through the resource material, chooses a building or part of a building and draws it using as continuous a line as possible.

2. Student chooses another and draws it.
3. Student completes an entire city and fills about 2/3 of the page.
4. The city will have a skyline.

EVALUATION:

City drawings are evaluated on:

- the care and effort put into the selection of buildings;
- the quality of the line used;
- the effort put into employing a "continuous line"; and
- the variety of building types and sizes depicted.

FOLLOW-UP:

From the drawing, the students may then complete a painting, then a ceramic project, and then a graphic project.



TURN ONTO THE TRANSCANADA HIGHWAY TO CANADIAN BOOKS

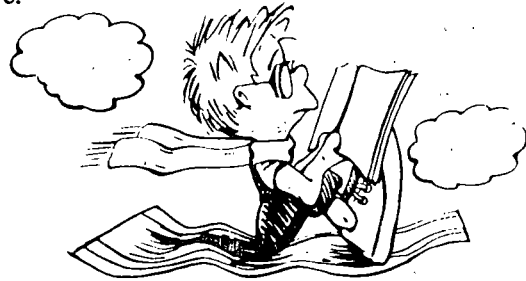
by BEVERLY DAVIES, teacher, Kitchener Elementary, School District
#39 (Vancouver).

This project has been designed to promote and celebrate CANADIAN CHILDREN'S BOOKS by Grade Three students in the classroom and in the library resource centre.

OBJECTIVES

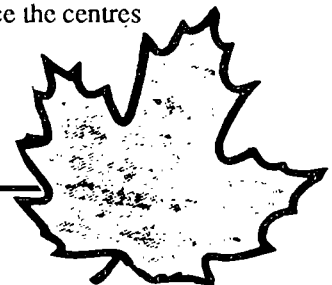
For the children to:

- promote and celebrate Canadian literature
- recognize Canadian authors and illustrators
- become familiar with the names of Canadian books
- develop an interest in good literature
- recognize a variety of literature - fairy tales, legends, fiction, poetry and folk tales
- read for enjoyment
- read for meaning
- learn to share and present their ideas
- share and cooperate with other children



PROJECT OUTLINE

- a. The entire unit will consist of seven centres containing meaningful activities to allow students to read, experience and promote Canadian Literature at the Grade Three Level.
- b. Centres included are: Poetry, Art, Present an Author, Drama - Readers Theatre, Puppet Show, Reading Out Loud To An Audience and Present a Favourite Illustrator. (A description of each centre follows.) Ongoing activities include a multi-cultural mosaic - add a book bulletin board, designing a picture to represent a book and making it into a poster with title, author and illustrator's name for display and P.A. announcements to promote the reading of Canadian books and the Trans-Canada Highway bulletin board in the main hallway.
- c. Each centre will have a selection of Canadian books at various reading levels.
- d. A special trolley with extra Canadian books will be available for children that cannot find appropriate selections at their centre. These will be labeled the GREEN LIGHT books.
- e. The entire unit is to be set up and taught cooperatively in the school library by the teacher, the teacher-librarian and the teacher's aide. Parent volunteers will also be most welcome.
- f. The centres will take three weeks to complete including the last week which will be National Book Week. Children will attend the centres for one hour each day. Students will choose a favourite centre and when it is completed move to a new centre that is not full. It is not imperative that students do all centres.
- g. Several introductory lessons will be required prior to centre implementation and in reviewing and learning the elements of a story, folk/fairy tales and legends. A special period will be used to introduce the centres themselves.



- h. Students will keep an ongoing Reading Log in which they keep a record of books read.
- i. Student work will be displayed.
- j. Each unit will have a target audience.
- k. The children will choose from completed centres which presentation they will give during the Grande Finale party.
- l. Arrangements will be made to invite an author or illustrator of Canadian (primary) books to visit our school during National Book Week.
- m. A bibliography will be prepared with students, parents and other teachers.
- n. A field trip will be arranged to attend the Dunbar Public Library to meet the librarian and have him/her read a story and give a book talk.
- o. An overall evaluation of the effectiveness of each station will be ongoing. Change will be made if needed. Student evaluation will include: ongoing observation of each student made by teacher and teacher-librarian; self-evaluation check lists at certain centres to allow students to check their own progress; students to keep an up-to-date reading log to record books read during the three week period to be sure that students are working to their own ability; teacher and teacher-librarian to keep anecdotal comments on individual progress throughout the program

DISPLAYS



Large hallway bulletin boards will become a TransCanada Highway to Canadian Literature. The highway will be made of black paper with wide, white lines down the centre and placed along the bottom of the bulletin board. The top of the bulletin board will be left for children's displays. As each child reads a Canadian book, they are to take a piece of white paper the same size as the white highway line and print the book title, the author and their name, go over the print with colored felt and paste the paper on an empty section of the line.

Display ideas by the children will include art illustrations using Ted Harrison's technique, a multi-cultural mosaic circle where students place the title, author and cultural or ethnic group represented by a book they've read, bookmarks, book jackets, stick puppets with a label stating the name of a legend, fairy tale or folk tale and author and illustrator, my favourite author presentations and favourite poem illustrations.

A glass showcase will have a plasticine art display a la Barbara Reid. Library bulletin boards will be used for displays as well.

INTRODUCTORY LESSONS

Explain to the students that they will be celebrating Canadian books through reading, acting, giving oral presentations, making a puppet show, drawing, painting, doing collage art, cooking and taking part in a Grand Finale Presentation to their parents or someone special. Before the project begins, a few introductory lessons to help explain the centres will be given.

#1. COLLAGE ART

Read the book The mountain goats of Tamlahan by Elizabeth Cleaver. Elicit responses from children as to how they think Elizabeth Cleaver illustrated her books. Show and discuss the methods she used in several of her other books. Demonstrate to the children how to make monoprints and the cardboard prints of the loon. Show them how and allow them to practice tearing paper to gain different effects. Children will make monoprints ahead of time and each child will keep his/hers in an art folder. The children will collect found things from their backyards e.g. pine needles, cedar pieces, seeds etc., press them in between magazines and then add them to their art folders.

#2. PLASTICINE COLLAGE ART

Read the book Have you seen the birds by Barbara Reid. Elicit responses from the children on how she made her illustrations.

#3. TED HARRISON ART

Share the book A northern alphabet by Ted Harrison. Discuss methods he used and show the students illustrations from other Ted Harrison books. Take children on a walk to Arbutus Ridge and let them sketch the mountain horizon of Vancouver. Have children sketch one or two buildings and one or two other things that they see. e.g. ship, tree, etc.

#4. LANGUAGE ARTS

During Language Arts lessons teach and review the elements of the story, the elements of a folk/fairy tale and the elements of legends. Read fairy tales and legends to the students.

DESCRIPTION OF CENTRES

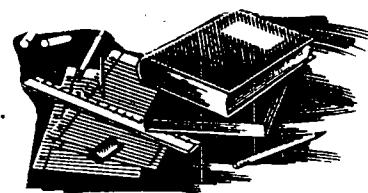
The centres have been designed so that the students can share their experiences by sharing with an audience through speaking, acting, reading or showing. The audience will be: each other; the principal and other support staff; the parents in the Grande Finale; the class in groups or as a whole and small invited groups from other classes

1. AUTHOR'S ROAD

Objectives: - Children will become familiar with Canadian children's authors
- Children will present their material by using examples of literature and charts and by making a short oral presentation

Activity Card 1 (Children can work in pairs)

- Choose one or more books by the same author of your choice from selections at the centre. Read the book and the book jacket if there is one.
- View the filmstrip about the author from the Meet the author series.
- Take notes on points you wish to remember.
- Using the notes, fill in an information sheet about the author where possible.



Activity Card 2

- Take a large piece of chart paper and fold it into four.
- Carefully fill in each section with the information you feel will be useful to show and speak about during your presentation.
- Check with your teacher or teacher-librarian.

- Use colour to highlight headings or illustrations.
- Practice giving the presentation to your partner (then switch). Decide who will present which half.
- Check off your checklist as you work through the centre.
- Check with a teacher and arrange a time to give your presentation to the class.

Materials required: filmstrip projector, reference books, video machine

Books:

- Michele Landsberg's guide to children's books by Michele Landsberg
- Judith Saltman's Modern Canadian children's books
- Dennis Lee, Robert Munsch, Patti Stren, Elizabeth Cleaver (Meet the author series)
- include books available in the library by the above authors

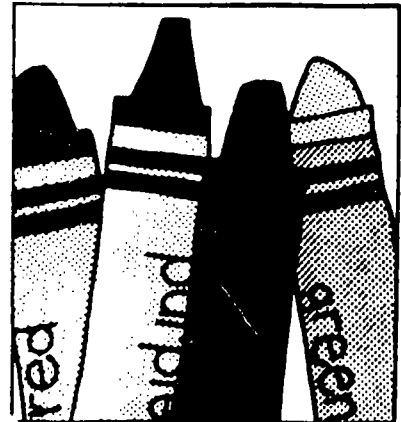
2. ART CENTRE

- Objectives: - Children will develop an awareness of the different styles of illustrations portrayed by Elizabeth Cleaver, Ted Harrison and Barbara Reid by looking at their books, and form discussion and observations in previous introductory lessons.
- Children will choose one of the three methods and design their own art material.
 - Children will each have an art folder containing necessary materials to start their art work

Teacher Preparation: Three charts will be put up to explain the steps showing how the three artists designed their illustrations.

Activity Card 1

- Three to five students will work at this centre.
- Choose 1 of the 3 art centres (only 2 students allowed at one centre).
- Carefully read the instruction chart for your centre.
- Have all your materials ready and put on a paint shirt.



Art Centre #1 - Ted Harrison's Way

- Look at Ted Harrison's illustrations in his books.
- Review the wall chart explaining his method.
- Take out your sketches made of Vancouver mountains, a building and a few other things.
- Draw a sketch of your complete picture. Plan your scholars.
- Mark in your very bold, lines, paint and dry.
- Add further colors. Add your name.
- When finished allow to dry and then demonstrate on the hallway bulletin board.
- Clean-up time!

Art Centre #2 - Elizabeth Cleaver's Way

- Look at Elizabeth Cleaver's illustrations in her books.
- Make a sketch of your picture.
- Put on paint shirts.
- Prepare layered background as explained on wall chart. Allow to dry.
- Make loon print from cardboard as directed on wall chart.
- Add print, and found things, to background. Allow to dry. Put your name on the bottom right hand corner.
- Display your art piece on the hallway bulletin board.
- Clean-up time!

Art Centre # 3 - Barbara Reid's Way

- Look at Barbara Reid's illustrations in her books.
 - Read instructions carefully on the wall chart.
 - Draw a sketch of your picture. Choose your colours.
 - Start your collage.
-
- When complete place in showcase in the hallway.
 - Clean-up time!

Materials Needed: art supplies, paint shirts, plasticine boards, paper, plasticine

Books:

Barbara Reid: Have you seen the birds?
The new born calf

Elizabeth Cleaver: The loon's necklace
How summer came
To Canada
The fire stealer
A Northern alphabet

Ted Harrison: The cremation of Sam McGee
The shooting of Dan McGrew



3. POETRY LANE

- Objectives:
- To have children read poems to themselves and out loud
 - To have children present a poem in two's or three's similar to a Reader's Theatre
 - To be able to understand their poem

Activity Card 1

- Browse and read poetry selections. Choose one that you like.
- Read it out loud to your partner; share and discuss the meaning of the poem.
- Fill in a quick story map (outline) using short notes.
- Check with a teacher.
- Decide who is going to read which parts and which parts will be read together.
- Practice reading your parts. Do not forget to read clearly, loudly enough and with the right expression
- Design a background for your poetry presentation, or dress up or bring added props.
- Check with your teacher when ready and arrange a time to make your poetry reading presentation.

Activity Card 2

- Illustrate your poem on a piece of drawing paper along with title, author and your name OR ..
- Print the name of the poem and author on a piece of paper AND
- Display picture or name on the Poetry Lane Bulletin Board.
- Add the name of your poem to your Reading Log.

Materials needed: drawing paper, paper for backdrop, story map, art supplies

Books:

Hey world, here I am by Jean Little

Auntie's knitting a baby by Lois Simmie

Prayers from the ark

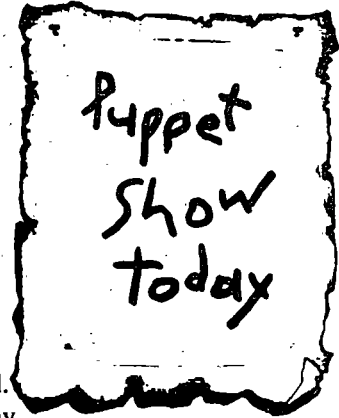
Alligator pie, Garbage delight, Lizzie's lion by Dennis Lee

Don't eat spiders, Toes in my nose and other poems by Robert Heidbreder

An armadillo is not a pillow by Lois Simmie

Scary poems for rotten kids by Sean Huigin

The new baby calf by Edith Newlin Chase



4. PUPPET SQUARE

- Objectives:
- Children choose and read or listen to a fairy tale, folk tale or legend.
 - Children will present the tale that they have chosen as a puppet play.
 - Children will review with a teacher the elements of fairy tales and legends

Teacher preparation: Tape some of the tales or legends that are long. The children will be able to listen and read along at a listening post.

Activity Card 1

- Choose and read a fairy tale, a folk tale or a legend several times until you are familiar with it.
- Review the elements of the fairy tale and the legend with a teacher.
- Remember fairy tales and legends were meant to be told orally.
- List the characters needed in your story.
- Fill in a story map carefully as a group.
- Check with a teacher
- Each person is to choose a character.
- Decide what each character will say. Make it simple.
- Practice what you are going to say. (Write it down if necessary.)
- Practice the parts together several times.
- Check with a teacher.

Activity Card 2

- Design your puppets by using paper bags, socks or sticks. You can use the shapes from Elizabeth Cleaver's book The enchanted caribou if you wish. (ask about making shadow puppets).
- Decide and design a very simple backdrop from large rolls of paper. Tack it onto portable blackboards.
- Practice with each other until you are ready to present your show.
- Check with your teacher. Then arrange a time to make your presentation to the class.
- When finished prepare puppets for display board.

Materials Needed: taped stories and listening post, long sticks, scissors, paper bags, rolls of paper, story map, socks, art materials, colored paper, puppet theatre

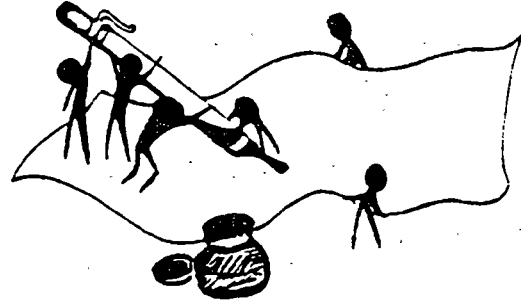
Books:

Anne Cameron: Raven returns the water

How raven freed the moon

How the loon lost her voice

Elizabeth Cleaver: The Loon's Necklace
How summer came to Canada
The enchanted caribou
 Nancy Cleaver: How the chipmunk got its stripes
 Robert D. San Souci: The enchanted tapestry
 Eva Martin & Laszlo Gal: Canadian fairy tales
 Laszlo Gal: Twelve dancing princesses
 Christie Harris: The trouble with princesses



4. READERS' INTERCHANGE

Objectives: - To have children select an appropriate book to read aloud to a group of Grade 2 or Grade 3 students
 - To have children read clearly, audibly and with suitable expression

Activity Card 1

- Select a book appropriate to your reading level and remember it is a story for you to read to other students. You may also read a book that you have published in the reading process.
- Read the story.
- State name of story, author and illustrator.
- Practice reading out loud to a partner. Make positive suggestions to each other.
- Practice reading into a tape recorder in the conference room.
- Check self-evaluation sheet.
- Check with a teacher when you feel comfortable about reading to others and set a time to present your story to a group of Grade 2 students.

Activity Card 2

- Prepare three or four meaningful questions to ask your audience about the story.
- Refer to your elements of a story (setting, characters, problems, happening and ending) for asking thought provoking questions. Check with a teacher.
- Tell your group of listeners that this book is a Canadian book and refer to the Red Maple Leaf on the spine.
- Ask your group to please make a bookmark that represents the story you read.
- Have name and author on a card so that they can copy them onto the bookmark. Ask them to display their bookmark in hallway.
- In exchange for their bookmark to display, give each child a commercial bookmark.

Materials Needed: self checklists, paper for bookmarks, paper for questions, crayons, felt pens, pencils, bookmarks

Books:

Franklin in the dark by Paulette Bougeois
Morgan the magnificent by Ian Wallace
I want a dog by Dayal Khalsa
Ida and the wool smugglers by Ann Blades
Gynn by Mary Jane Muir
What is that noise by Michele Lemieux
Matthew and the midnight money van by Allen Morgan
Have you seen Josephine? by Stepjane Poulin
Zoom away by Tim Wynne Jones

Very last first time by Jan Andrews
A salmon for Simon by Betty Waterton
Chin Chiang and the dragon's song by Ian Wallace
Mary of Mile 18 by Ann Blades
Sloan and Philamena by Patti Stren

5. ILLUSTRATOR'S WAY

Objectives: - Children will become familiar with and recognize various Canadian illustrators by reading and looking at many books.

- Children will present their material by giving a short oral presentation and by showing examples from books or posters.

Activity Card 1

- You may work alone or with a partner.
- Read and carefully look at the illustrations from several books on the centres book shelf.
- Ask yourself ... Do the illustrations and the story go together? Do the illustrations make the story more interesting? Why? Do the pictures help tell the story?
- Look at the illustrations and try to decide how the artist made the illustrations.
- Take a careful look at the following: colour, lines, collage (composition), shapes, texture
- Take a piece of paper and make a brief note on each of the above.
- Check with a teacher.

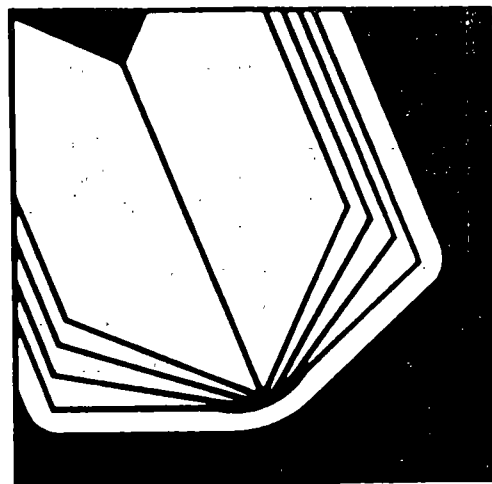
Activity Card 2

- Choose a book with illustrations that appealed to you.
- Make short notes on why you liked the illustrations and things you noticed about the illustrations.
- Be sure that you know the illustrator's name.
- Review your ideas with your partner. (then switch)
- Using a large piece of paper folded, design a book jacket.
- You are going to orally tell about the pictures in your book.
- Practice by telling your partner. Then your partner takes his/her turn.
- Check with teacher to arrange for a time to make your class presentations.
- Book jackets will be displayed.

Materials Needed: paper for book jackets, art materials

Books and Illustrators:

Chin Chiang and the dragon's dance. / Ian Wallace
Very last first time / Ian Wallace
Ida and the wool smugglers / Ann Blades
Gynn / Mary Jane Muir
Pride of lions / Mary Jane Muir
How summer came to Canada / Elizabeth Cleaver
A B C / Elizabeth Cleaver
Have you seen the birds? / Barbara Reid
The newborn calf / Barbara Reid
Ringtail / Karen Patkau
I want a dog / Dayal Khalsa



6. THEATRE ROW

- Objectives: - Children choose and read a story that can be used as a drama presentation.
- Children are to review the elements of their story and to fill in a story map.
 - To develop a short play based on the story read.
 - To practice and present their play to an audience.

Activity Card 1

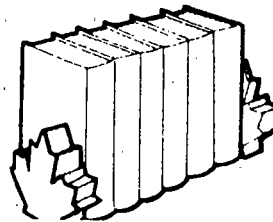


- You may work in twos and fours.
- Choose a story and read it.
- Discuss the elements of your story based on enclosed story line.
- Fill in empty story line using short notes.
- Make up your own script or use the book that you have or you may wish to add something to your drama
- Decide who plays which character.
- Practice your parts ... (it does not matter if the wording is not always exactly the same) until you feel comfortable.
- Practice looking at your audience, speak clearly and use appropriate expression.
- Check with a teacher.
- Find suitable costumes in dress-up box or bring costumes from home.
- Make any props or backdrops needed. Keep it very simple. Check!
- Rehearse with costumes.
- Check your checklist.
- Check with a teacher and arrange time to present to classmates.

Materials Needed: dress-up box, story line sheet, art supplies, little bit of makeup

Books:

The paper bag princess by Robert Munsch
Big Sarah's little boots by Paulette Bourgeois
Albert's old shoes by Stephen Muir
I want a dog by Dayal Khalsa
Gynn by Mary Jane Muir
Franklin in the dark by Paulette Bourgeois
What is that noise? by Michele Lemieux



EXTENDED ONGOING ACTIVITIES

The theme of TURN ON TO CANADIAN LITERATURE AND THE THE TRANSCANADA HIGHWAY will be an integral part of the Grade Three Social Studies program. Through the literature and the Social Studies the children will know that Canada is a multi-cultural mosaic of many cultures and ethnic groups.

As the children read books including Canadian books during USSR and at home and they recognize ethnic or cultural groups represented, they are to add the name of the book including author and illustrator to the Multi-cultural mosaic on the display bulletin board.

Children will use the P.A. system to announce to the rest of the school the purpose of the highway bulletin boards and the mosaic. Other students will be invited to add the names of Canadian Books they have read to the mosaic (if appropriate) and to the highway and to strive for a solid line or a double-lined highway of books.

THE GRANDE FINALE

The students will write invitations to their parents or someone very special (if parents work), the principal and support staff to attend their GRANDE FINALE to conclude their celebration of Canadian Books during National Book Week.

The students will choose one of their best presentations from the centres completed to give to the parents. They will plan and organize the order of presentations, time it carefully and arrange setting and seating. The students will plan the refreshments and how these will be served. They will make lists of needs for the teacher to purchase. Cookies will have been made by the students during the past three weeks at a cooking centre organized by volunteer moms. The students will discuss with teachers the expected behaviors including how to handle nervousness, greetings and manners required at such a gala event. The students will write and design a written program of events including the children's names. The teacher and teacher-librarian will be included in the planning.

The GRANDE FINALE will motivate the children to take an active part throughout the whole program and to have a wonderful sense of accomplishment. The finale will also be exciting and educational for parents.



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PUBLICATIONS INCLUDE:

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■ The port and its activities through the investigative and analytical eyes of children. Beautifully illustrated in four colour art.

Teachers' guide, simulation game, and slide and video package also available.

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Canadian Materials, XVI-Nov. '88

"A valued addition to libraries' historical fiction collections." THE BOOKMARK, JUNE '88



FOR FURTHER INFORMATION:

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by **WILLA WALSH**, teacher-librarian,
Matthew McNair Senior Secondary School,
School District # 38 (Richmond)

The following list presents up-to-date information on places to visit for a visual field trip. The locales listed were contacted in October, 1988 and they will provide opportunities for an educational experience in the visual arts. Teacher-librarians can develop good relations with many teachers by helping with the planning of field trips and by accompanying classes on the visit. It is also useful to have a resource file of brochures, lists and suggestions for field trips, organized for handy teacher reference, as part of your library collection.

An example of a student assignment for a trip and directions to promote visual awareness during the viewing is provided by Richard Kaczor, Socials and English teacher at McNair Senior Secondary School, using the occasion of a field trip to the Museum of Anthropology, U.B.C. His guide sheet and accompanying assignment were created for a quarter course on Indians of B.C. which formed part of the operations for completing the Social Studies requirement for graduation.

1. **VANCOUVER ART GALLERY**
Address: 750 Hornby Street, Vancouver, B.C.
Telephone: 682-4668
Contact Person: Beth Toolson

The Vancouver Art Gallery publishes a Teacher Bulletin which is mailed to all schools in Vancouver. It does not always arrive on the teacher-librarian's desk, however, so you could ask to be put on their mailing list. It informs teachers of new exhibitions and all the procedures necessary for booking a tour.

Times of Visit: Tours can be booked Monday afternoons at 1:00 and 2:00, and Wednesday through Friday at 10:00, 11:00, 1:00 and 2:00. Two weeks notice is required for a tour led by a specially-trained docent.

Materials to assist you in class preparation will be mailed to you. One adult, teacher or parent volunteer must be provided for each eight students. It is recommended that the exhibition be previewed in advance of a school visit.

2. **EMILY CARR COLLEGE OF ART AND DESIGN**
ADDRESS: 1399 Johnston, Granville Island
Telephone: 687-2345
Contact Person: Admissions Advisor

Times of Visit: By arrangement. Trained guides are available. Groups of twenty or less are recommended as the group will visit individual artists' studios which are quite small.

3. **MUSEUM OF ANTHROPOLOGY, U.B.C.**
Address: 6393 N.W. Marine Drive, U.B.C., Vancouver
Telephone: 228-4643 8:30 a.m. to 4:30 p.m.
Monday through Friday
Contact Person: Rani MacInnes

Times of Visit: Tuesdays to Sundays. Tuesdays are FREE and the Museum is open from 11:00 a.m.

to 9:00 p.m. Other days the Museum is open 9:00 a.m. to 5:00 p.m.

Guides: Both guided and self-guided tours are available. Guided tours must be arranged well in advance. An information package will be mailed to you following your booking. A pamphlet outlines which tours are available, and the times they are scheduled. Some programs are available in French as well as English.

Example of a program: **BEHIND THE MASKS**. A "hands-on" program using Northwest Coast Indian masks, designed to develop skills in looking at and understanding objects from any culture, in or outside a museum. Working in small groups, participants explore the physical and aesthetic properties of masks, and then join in discussion about their manufacture, use and meaning. Suitable for grades 3 to 6.

NOTE: SCHOOL PROGRAMMES ARE NOT OFFERED ON TUESDAYS.

FEEs: GRADE 8 - 12 STUDENTS \$.75

GRADE 1 - 7 STUDENTS .50

PREVIEWING IS RECOMMENDED AND FREE PASSES ARE PROVIDED

4. BURNABY ART GALLERY (AND VILLAGE MUSEUM)

Address: 6344 Gilpin Street, Burnaby, B.C.

Telephone: 291-9441

Contact Person: Carol Defina

Times of Visit: Closed Mondays. Book tours at least two weeks in advance. Guides are available at 10:00 a.m. and 12:30 p.m. and the tours are one hour and forty-five minutes in duration.

Guides: Trained guides are available. There is a Tour/Workshop programme for \$2.00 per student. This workshop is offered in French also and is appropriate for K - 8th. grade. Senior students have a similar programme with the option of having the artist there for discussion purposes. A programme entitled **BEHIND THE SCENES** is for career students and this involves a behind the scenes look at setting up a gallery display.

This tour could easily be combined with a tour of Burnaby Village Museum which is located on the same property.

5. ASIAN CENTRE U.B.C. AND NITOBE MEMORIAL GARDEN

Address: 1871 West Mall, U.B.C.

Telephone: 228-2746

Contact Person: Sabrina Yan

Times of Visit: To be arranged. The Centre has displays of paintings, calligraphy, photographs and other art forms with an Asian theme using Asian techniques. They have one permanent display and rotating displays which change every two months or so.

Guides: The Asian Centre itself does not arrange tours, but it is suggested that you visit the Nitobe Memorial Garden at the same time as visiting the Centre. This is the most authentic Japanese garden in North America. In Japan, landscape gardening is considered an art form. There are two examples of Japanese garden art in the same area and a small teahouse. Tours of the Nitobe Garden may be arranged through U.B.C. Botanical Garden Office at 228-3928.

6. **CHINESE CULTURAL CENTRE/SUN YAT SEN GARDENS**

Address: 50 East Pender Street, Vancouver, B.C.

578 Carrall Street, Vancouver, B.C.

Telephone: 687-0729

Contact Person: George Quon

Times of Visit: The Cultural Centre has periodic displays and you will need to call the Centre to find out what is currently on display.. Two outstanding walking tours of Chinatown are available for school students. These are four hours in duration, from 10:00 a.m. to 2:00 p.m., and must be booked in advance. A slide show is presented first illustrating the history of the Chinese in B.C. A discussion follows and then the walking tour begins. A guide will point out the architecture as well as discuss the food shopping areas. Lunch is provided in Chinatown and the tour ends with a visit to the Dr. Sun Yat Sen Gardens. The cost (including lunch) is \$8.00 for elementary students, and \$10.00 for secondary school students.

Guides: **SPRING FESTIVAL TOURS** are arranged to celebrate the Chinese New Year. This tour is appropriate for K - 12, and it starts with a slide show on the customs of the Chinese New Year. The auditorium will have a traditional flower market and calligraphers will be performing their craft. There will also be a Children's Art Display — self-guided. The dates for this exciting occurrence are: JANUARY 27th, to FEBRUARY 20th, 1989.

Cost: \$1.00 per student

7. **INTERNATIONAL BUDDHIST SOCIETY TEMPLE, RICHMOND, B.C.**

Address: 9160 Steveston Highway, Richmond, B.C.

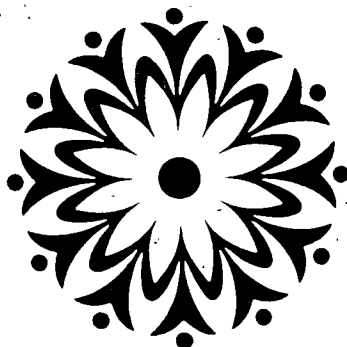
Telephone: 274-2822

Contact Person: Office Staff

Times of Visit: The temple is open from 10:00 a.m. to 5:00 p.m. daily. There are **NO TOURS ON SUNDAYS**. Please book at least one week in advance.

Cost:	Elementary Students	FREE
	Secondary Students	\$1.00
	Adults	\$2.00

Guides: Trained guides are available for a forty-five minute tour of the two main halls. They will explain the objects, altars, etc. Group size is 15 persons per guide. There is a museum which houses special exhibitions from time to time, but is not always open. The grounds include an authentic Bonsai Garden with special plants from China. A dining room serves Chinese tea free to visitors. This is a place of worship, so appropriate behaviour is necessary.



U.B.C. MUSEUM OF ANTHROPOLOGY

FIELD TRIP

The topics given below should take about 15 minutes each to complete and should give you enough time to look around. Do not spend too long on any one topic nor waste time waiting to use the Data Book.

1. Ramp and Great Hall

Select one of the totem poles or larger carved pieces and write a description of it. Give an estimate of the size and attempt to identify the figures or symbols on it. Examine the piece carefully to see if it is complete or only part of an object. If you have time draw a sketch.

2. Masterpiece Gallery

Select one of the more unusual items on display in the Masterpiece Gallery and write a brief description of it. Then tell why you chose to write about it.

3. Visible Storage Galleries

Part 1 — Storage Cases:

Select an artifact that interests you from one of the cases for which the identification cards are completed, then:

- a) find it in the data book
- b) copy the information given in the book
- c) in your own words describe the artifact
- d) describe the use to which it may have been put
- e) if you have time, draw a sketch of the artifact

Part 2 — Cultural Study:

Select a tribe or culture as shown on the outside of the case. Locate it on the map and see that this is the only case for the tribe. Name the culture and list the materials that they used in making artifacts and implements, e.g. wood, skins, etc. Give a very brief description of some of the items.

4. Describe the two Haida Houses and the poles between them.

Tell what materials were used, their shape and construction and any decoration. Identify as many creatures depicted on the poles as you can.



STUDENT CRITICAL EVALUATION SHEET FOR VISUAL PRESENTATIONS

by MERYN T. GREEN, Social Studies Teacher, McNair Senior Secondary,
School District #38 (Richmond).

INTRODUCTION

This Sheet was developed about ten years ago. It has been successfully used with a variety of classes and grade levels including SS 8/9/10/11, EC 11/12, and SCT 11. It can also be used by teachers and teacher-librarians when using visual materials with any class or it can be used as a record when evaluating audio-visual materials for resource centre publishing.

RATIONALE

The Sheet was designed to:

- make better use of audio-visual materials, whether these were used as source materials, extra samples, or as review items;
- eliminate the "after break/noon nap" syndrome;
- improve students' recall techniques: no note-taking is permitted during a presentation;
- create an awareness of the bias present in all our teaching materials, so that students can take this into account in using the information presented;
- give a mark value to A/V materials used (generally, 2 per week): after both sides of a two-sided Sheet have been completed, a mark value out of 10 marks is awarded (each sheet can be read and evaluated quickly);
- to cover all kinds of A/V presentations, including guest speakers.

PROCEDURE

The information for completing Section A is written on the chalkboard and is copied by the students. After a few weeks they can identify Section A. #'s 2 to 5 by using the credits. During the presentation, made in a darkened room, they watch and listen. Afterwards, they complete Sections B and C. Initially, they require help with Section B #2 (where the material was shot) and with Section C #4 (biased materials or statements), but later on students can handle these items themselves. Completion takes 5-10 minutes.

CONCLUSIONS

The use of this Sheet has made the A/V materials more meaningful to students, because they pay better attention and then have to analyze their reactions to the content.

It has given the teacher another evaluative tool.

It has awakened students to the danger of accepting materials at their face value by requiring them to investigate their bias.

Social Studies - - - - Student Critical Evaluation Sheet for Visual Presentations

Date: _____

Name: _____

Block: _____

Class: _____

MECHANICS

- A. 1. Type of Presentation: Check one: - Film
2. Title: _____ - Filmstrip with tape
3. Producer: _____ - Slides
4. Country of Origin: _____ - Oral with Visual Aids
5. Date made/copyrighted: _____ - Videotape
6. Length/time: _____ (minutes)

MATERIAL CONTENT

- B. 1. Summary of Contents:
2. Country of origin of contents:

CRITIQUE

- C. 1. This presentation contained the following ideas or examples which were new to me
2. I found this presentation to be extremely
very
mildly
not at all _____ interesting and useful in my present study of:
_____ (topic)
3. My reasons for this are
4. I was able to identify the following bias in this presentation:

LEARNING AND WORKING CONDITIONS

September 1988 Survey Results

Compiled by Ken Adsett

The following pages contain the results received to date of the eighth annual survey of learning and working conditions in the school libraries of British Columbia. We wish to thank all of the more than 1100 teacher-librarians who took the time to complete the survey forms and a special thanks to all the fifty-four chapter councillors and district representatives who compiled the data and sent it in on time. This has been a very busy past few months for everyone and your efforts are much appreciated.

THE RESPONSE

Forms have been received, so far, from 54 of the 75 provincial school districts. This represents response from 850 elementary and 251 secondary schools. Of the districts responding, 31 obtained 100% participation and the over-all average was 90.9%. We hope those districts not represented so far will submit their completed forms as soon as possible so that an up-date can be published in the spring issue of The Bookmark.

USE THE SURVEY REPORT

- * Locate the profile of your district and compare your own school with the district as a whole.
- * Compare your school district with other districts of similar size and geographical location.
- * Work closely with your local teachers' organization and its Learning and Working Conditions Committee to improve conditions in your district. Draw to their attention not only the results of this survey, but also the BCTF criteria which relate to school libraries. [See BCTF Members' Guide, Policies and Procedures: # H: 8.3, 8.4, 8.5, 8.6, 9.8, 9.11. # L: 4.L.11. **N**]
- * Use this data in presenting a "brief" from your local chapter to your school board for improved conditions.
- * Use this data in your presentation to your principal or staff committee for increased teacher-librarian time, clerical time, and budget in a school-based management situation.
- * Use this data to prepare "press releases" to newspapers, school newsletters, and other forms of information media about conditions in the school libraries in your district.
- * If you haven't done so in the past, resolve to keep copies of the information sent to this survey from your own school and district and use the data to gauge your progress from year to year.

The following table shows the number of elementary and secondary schools responding out of the possible in each district and the percent response.

<u>DISTRICT</u>	<u>E. SCHOOLS</u>	<u>S.SCHOOLS</u>	<u>%</u>
1 FERNIE	6/7	3/7	81
2 CRANBROOK	8/8	3/3	100
3 KIMBERLEY	-	-	-
4 WINDERMERE	6/6	2/2	100
7 NELSON	10/11	5/5	94
9 CASTLEGAR	3/9	1/2	36
10 ARROW LAKES	5/5	2/2	100
11 TRAIL	10/10	3/3	100
12 GRAND FORKS	2/3	0/1	50
13 KETTLE VALLEY	6/6	1/1	100
14 SOUTH OKANAGAN	-	-	-
15 PENTICTON	11/11	2/3	93
16 KEREMEOS	3/3	1/1	100
17 PRINCETON	-	-	-
18 GOLDEN	4/4	1/1	100
19 REVELSTOKE	-	-	-
21 ARMSTRONG	2/3	1/1	75
22 VERNON	13/14	5/5	95
23 CENTRAL OKANAGAN	29/30	8/9	95
24 KAMLOOPS	35/35	12/12	100
26 NORTH THOMPSON	4/4	1/1	100
27 CARIBOO-CHILCOTIN	14/20	3/6	65
28 QUESNEL	-	-	-
29 LILLOOET	1/5	-	-
30 SOUTH CARIBOO	4/6	3/3	78
31 MERRITT	3/5	-	-
32 HOPE	4/4	3/3	100
33 CHILLIWACK	20/20	6/6	100
34 ABBOTSFORD	28/30	4/5	91
35 LANGLEY	31/31	7/7	100
36 SURREY	57/66	16/16	89
37 DELTA	24/24	8/8	100
38 RICHMOND	16/29	9/9	66
39 VANCOUVER	90/90	18/18	100
40 NEW WESTMINSTER	-	-	-
41 BURNABY	37/37	6/6	100
42 MAPLE RIDGE	20/22	4/4	92
43 COQUITLAM	44/44	12/12	100
44 NORTH VANCOUVER	32/32	7/7	100
45 WEST VANCOUVER	11/11	3/3	100
46 SUNSHINE COAST	4/9	3/3	58
47 POWELL RIVER	-	-	-
48 HOWE SOUND	-	-	-
49 CENTRAL COAST	-	-	-
50 QUEEN CHARLOTTE IS.	1/2	2/3	60
52 PR. RUPERT	8/8	2/2	100
54 BULKLEY VALLEY	7/7	3/3	100
55 BURNS LAKE	5/6	3/3	88
56 NECHAKO	7/8	3/3	91
57 PRINCE GEORGE	44/45	10/11	96
59 PEACE RIVER SOUTH	17/17	5/5	100
60 PEACE RIVER NORTH	9/9	7/7	100
61 GREATER VICTORIA	30/36	13/14	86

62 SOOKE	15/15	4/4	100
63 SAANICH	-	-	-
64 GULF ISLANDS	5/5	3/3	100
65 COWICHAN	-	-	-
66 LAKE COWICHAN	-	-	-
68 NANAIMO	35/35	6/6	100
69 QUALICUM	-	-	-
70 ALBERNI	12/14	6/6	90
71 COURTENAY	-	-	-
72 CAMPBELL RIVER	16/16	6/6	100
75 MISSION	15/15	2/2	100
76 AGASSIZ-HARRISON	1/1	1/2	67
77 SUMMERLAND	2/3	1/1	75
80 KITIMAT	5/5	1/1	100
81 FORT NELSON	-	-	-
84 VANCOUVER IS. WEST	1/1	1/1	100
85 VANCOUVER IS. NORTH	5/5	3/3	100
86 CRESTON-KASLO	-	-	-
87 STIKINE	-	-	-
88 TERRACE	13/13	6/6	100
89 SHUSWAP	-	-	-
92 NISGHA	-	-	-
TOTAL	850	251	-
AVERAGE	-	-	90.9

Secondary school Libraries

The average professional staffing for secondary schools reporting is 1.93 fte per 1000 students. However, these numbers should not be compared directly with those for elementary schools where the enrollments in individual schools tend to be much lower thus giving a higher district-wide average. 39 schools reported an increase in the level of staffing, 26 reported a decrease, and 175 reported no change. An average of 56% of the secondary schools (including those districts, "*", which combined figures for elementary and secondary in this category) indicated professional staffing at or above the minimum criteria.

<u>DISTRICT</u>	<u>Sec. T-L</u>	<u>IC/DC/NC</u>	<u>MEETS PROV.ST.</u>	<u>%</u>	<u>SEC. T-L 1986-87</u>
18 GOLDEN	9.25	0-0-1	1/5*	20	-
30 SOUTH CARIBOO	6.25	0-0-3	0/2	0	0/3
16 KEREMEOS	3.91	0-0-1	1/1	100	-
50 QUEEN CHARLOTTE IS.	3.50	1-0-1	2/2	100	-
13 KETTLE VALLEY	3.41	0-0-1	1/1	100	-
10 ARROW LAKES	2.83	0-0-2	2/2	100	1/2
55 BURNS LAKE	2.70	3-0-0	3/3	100	1/3
26 NORTH THOMPSON	2.63	0-0-1	1/1	100	0/1
64 GULF ISLANDS	2.50	1-0-2	8/8*	100	1/1
76 AGASSIZ-HARRISON	2.50	0-0-1	1/1	100	1/1
4 WINDERMERE	2.40	2-0-0	0/1	0	1/1
32 HOPE	2.05	0-3-0	1/3	33	2/3
1 FERNIE	2.00	0-1-2	8/11*	73	2/3
46 SUNSHINE COAST	2.00	1-1-1	3/3	100	-
56 NECHAKO	2.00	1-0-2	2/3	67	2/3
60 PEACE RIVER NORTH	1.91	1-2-4	8/16*	50	11/16
84 VANCOUVER IS. WEST	1.80	1-0-2	1/1	100	2/2
85 VANCOUVER IS. NORTH	1.80	0-0-3	4/8*	50	1/8
57 PRINCE GEORGE	1.75	0-3-7	4/10	40	4/11
72 CAMPBELL RIVER	1.72	2-0-4	5/6	83	4/6
2 CRANBROOK	1.70	0-0-3	3/3	100	2/3

7 NELSON	1.68	0-2-3	2/5	40	3/5
77 SUMMERLAND	1.67	0-0-1	-	-	-
88 TERRACE	1.64	1-0-5	3/6	50	-
21 ARMSTRONG	1.62	0-0-1	1/1	100	1/1
11 TRAIL	1.57	0-0-3	1/3	33	1/2
27 CARIBOO-CHILCOTIN	1.57	0-0-3	2/3	67	2/3
33 CHILLIWACK	1.54	0-0-6	17/22*	77	18/26
22 VERNON	1.52	1-1-3	3/5	60	2/5
15 PENTICTON	1.50	1-0-1	-	-	1/3
54 BULKLEY VALLEY	1.50	0-1-2	1/3	33	1/3
70 ALBERNI	1.48	1-0-5	15/20*	75	14/17
17 PRINCETON	1.40	1-0-0	1/1	100	1/1
59 PEACE RIVER SOUTH	1.39	4-0-1	2/5	40	2/5
9 CASTLEGAR	1.35	0-1-0	0/1	0	1/2
61 GREATER VICTORIA	1.35	3-0-10	5/13	38	4/13
68 NANAIMO	1.35	1-0-5	5/6	83	4/6
24 KAMLOOPS	1.30	2-1-9	30/47*	64	33/48
36 SURREY	1.30	1-?-?	41/73	56	50/69
42 MAPLE RIDGE	1.30	0-1-3	1/4	25	1/4
75 MISSION	1.30	0-1-1	0/2	0	2/3
39 VANCOUVER	1.24	0-1-17	2/18	11	2/18
43 COQUITLAM	1.24	1-2-9	26/56	46	12/31
41 BURNABY	1.15	2-0-4	30/43*	70	32/45
45 WEST VANCOUVER	1.15	0-0-3	1/3	33	-
35 LANGLEY	1.13	2-1-4	0/7	0	0/7
38 RICHMOND	1.13	1-0-8	16/25*	64	14/24
37 DELTA	1.10	1-1-6	16/32*	50	19/32
52 PR. RUPERT	1.10	0-2-0	0/2	0	0/2
62 SOOKE	1.10	0-1-3	0/4	0	1/4
34 ABBOTSFORD	1.06	0-0-4	1/4	25	3/4
23 CENTRAL OKANAGAN	1.05	2-0-6	7/8	88	4/9
44 NORTH VANCOUVER	0.99	0-0-7	26/39*	67	25/38
80 KITIMAT	0.96	0-0-1	0/1	0	0/1

PROFESSIONAL STAFFING

BCTF minimum criteria for professional staffing in school libraries are as follows:

<u>Students</u>	<u>Teacher-Librarians</u>
101 - 400	0.5 fte or more
401 - 700	1.0 fte or more
701 - 1000	1.5 fte or more
1001 - 1400	2.0 fte or more
1400 - +	2.5 fte or more

"Minimum Criteria" refers to the level at which the BCTLA and BCTF feel a school library must be staffed for the teacher-librarian to be able to do the tasks involved in the teaching of library related skills and administering the day-to-day operation of the library. The tables which follow show the levels of professional staffing at the elementary and secondary levels. Districts are ranked in order of the level of staffing, in terms of fte (full-time equivalents) per 1000 students, for ease of comparison.

The column labeled "I-D-NC" shows the number of schools in each district which registered "Increase", "Decrease", and "No Change" from 1987. The next columns show the proportion of schools in the district that meet the minimum criteria as a ratio and a percentage. The final column shows the ratio reported in 1986-87.

Elementary School Libraries

The average professional staffing for those schools reporting is 2.33 fte per 1000 students. 152 schools reported an increase in the level of staffing, however 92 indicated a decrease. Most showed no significant change. approximately 73.5% of the elementary schools indicated staffing at or above the minimum criteria.

DISTRICT	ELEM. T-L	I-D-NC	MEETS		ELEM. T-L 1986-87
			PROV. ST.	%	
10 ARROW LAKES	5.61	0-0-5	4/5	80	2/6
29 LILLOOET	5.20	0-0-1	1/1	100	2/3
38 RICHMOND	3.77	9-2-8	>	>	13/16
21 ARMSTRONG	3.18	0-0-2	3/3	100	3/3
30 SOUTH CARIBOO	3.12	2-0-2	4/4	100	3/4
27 CARIBOO-CHILCOTIN	3.03	0-1-12	13/13	100	15/15
54 BULKLEY VALLEY	2.90	0-1-6	6/7	86	6/7
42 MAPLE RIDGE	2.89	3-2-13	20/20	100	20/21
26 NORTH THOMPSON	2.85	2-0-2	4/4	100	1/4
1 FERNIE	2.82	1-0-5	>	>	4/4
13 KETTLE VALLEY	2.80	0-0-6	-	-	-
31 MERRITT	2.80	2-0-1	3/3	100	2/5
45 WEST VANCOUVER	2.79	2-0-9	11/11	100	-
72 CAMPBELL RIVER	2.71	5-2-9	15/16	94	13/14
60 PEACE RIVER NORTH	2.70	1-0-8	>	>	7/9
85 VANCOUVER IS. NORTH	2.60	0-0-5	>	>	1/6
2 CRANBROOK	2.50	2-2-4	8/8	100	8/8
50 QUEEN CHARLOTTE IS.	2.50	1-0-0	1/1	100	-
55 BURNS LAKE	2.50	1-1-3	2/5	40	2/5
75 MISSION	2.50	0-0-15	10/15	67	5/5
76 AGASSIZ-HARRISON	2.50	1-0-0	1/1	100	1/2
39 VANCOUVER	2.47	9-1-80	73/90	81	74/88
23 CENTRAL OKANAGAN	2.44	4-3-21	27/29	93	22/28
4 WINDERMERE	2.40	1-5-0	1/4	25	2/6
52 PR. RUPERT	2.40	0-2-6	6/8	75	7/8
70 ALBERNI	2.40	2-1-9	>	>	11/12
68 NANAIMO	2.39	10-3-22	22/30	73	28/35
33 CHILLIWACK	2.36	6-0-14	>	>	14/20
44 NORTH VANCOUVER	2.31	7-7-18	>	>	24/31
57 PRINCE GEORGE	2.30	5-8-31	39/44	88	31/52
22 VERNON	2.25	0-1-12	11/13	85	10/15
34 ABBOTSFORD	2.24	9-3-15	23/28	82	18/27
12 GRAND FORKS	2.23	0-0-2	2/2	100	2/3
62 SOOKE	2.22	3-4-8	13/15	87	17/17
64 GULF ISLANDS	2.20	1-1-3	>	>	2/5
77 SUMMERLAND	2.19	0-0-2	-	-	1/2
15 PENTICTON	2.13	0-2-9	-	-	7/11
41 BURNABY	2.12	10-5-22	>	>	29/37
9 CASTLEGAR	2.06	0-0-3	0/3	0	2/8
59 PEACE RIVER SOUTH	2.04	6-1-10	10/17	59	11/15
36 SURREY	2.00	11-5-25	>	>	41/52
37 DELTA	1.98	2-4-18	>	>	18/24
80 KITIMAT	1.97	1-1-3	4/5	80	5/5
11 TRAIL	1.94	1-0-7	1/10	10	1/11
24 KAMLOOPS	1.92	5-10-20	>	>	29/37
61 GREATER VICTORIA	1.90	5-5-20	20/30	67	13/52
88 TERRACE	1.89	2-0-11	10/13	77	5/8
35 LANGLEY	1.88	9-3-19	17/31	55	12/28
43 COQUITLAM	1.78	8-4-32	>	>	11/23

32 HOPE	1.70	1-0-3	1/4	25	3/4
84 VANCOUVER IS. WEST	1.69	1-0-0	1/1	100	-
7 NELSON	1.59	2-2-6	1/10	10	1/9
18 GOLDEN	1.50	0-0-4	>	>	-
56 NECHAKO	1.50	1-0-6	2/7	29	4/4
16 KEREMEOS	1.24	0-0-3	0/3	0	-
17 PRINCETON	-	-	-	-	3/3
46 SUNSHINE COAST	-	-	4/4	100	-
3 KIMBERLEY	-	-	-	-	-
14 SOUTH OKANAGAN	-	-	-	-	2/4
19 REVELSTOKE	-	-	-	-	-
28 QUESNEL	-	-	-	-	-
40 NEW WESTMINSTER	-	-	-	-	1/8
47 POWELL RIVER	-	-	-	-	5/6
48 HOWE SOUND	-	-	-	-	5/6
49 CENTRAL COAST	-	-	-	-	-
63 SAANICH	-	-	-	-	2/14
65 COWICHAN	-	-	-	-	9/16
66 LAKE COWICHAN	-	-	-	-	-
69 QUALICUM	-	-	-	-	-
71 COURTENAY	-	-	-	-	-
81 FORT NELSON	-	-	-	-	-
86 CRESTON-KASLO	-	-	-	-	0/7
87 STIKINE	-	-	-	-	-
89 SHUSWAP	-	-	-	-	7/14
92 NISGHA	-	-	-	-	-

CLERICAL STAFFING

BCTF minimum criteria for clerical staffing in school libraries of British Columbia are:

<u>Students</u>	<u>Library clerical hours per week</u>
101 - 400	17.5 hours or more
401 - 700	35 hours or more
701 - 1000	52.5 hours or more
1001 - 1400	70 hours or more
1401 - +	87.5 hours or more

Less than one-third of all school libraries in British Columbia have adequate clerical staffing, according to these criteria. Of the schools responding, elementary schools indicated an average of 35.67 hours per week per 1000 students and secondary schools (and those districts which combined figures for elementary and secondary in this category "**") averaged 44.54 hours. However, only 27.5% elementary and 31.7% secondary indicated staffing at or above the minimum criteria. Of the elementary schools responding, 101 reported an increase in staffing, 66 reported a decrease, and 638 no change. In the secondary school libraries, the figures were: 34 with increased staffing, 11 decreased and 201 remained unchanged.

The tables which follow indicate: the average clerical time in hours per week per 1000 students; the increase, decrease or lack of change (I-D-NC) over last year; the proportion of schools in each district which meet the provincial criteria, shown as a ratio and percent; and for your convenience, the ratios reported in 1986.

Clerical staffing: Elementary schools

(The symbol, ">" indicates that these ratios have been combined with secondary school figures and are given as a district total in the secondary school table.)

	<u>DISTRICT</u>	<u>ELEMENTARY CLERICAL</u>	<u>L-D-NC</u>	<u>MEETS PROV. ST</u>	<u>%</u>	<u>ELEM. 1986-87</u>
80	KITIMAT	102.30	0-0-5	5/5	100	5/5
55	BURNS LAKE	99.00	0-0-5	2/5	40	3/5
13	KETTLE VALLEY	97.20	0-0-6			
10	ARROW LAKES	96.26	0-4-1	3/5	60	2/6
52	PRINCE RUPERT	89.50	0-1-7	7/8	88	8/8
60	PEACE RIVER NORTH	78.55	0-0-9	>	>	8/9
21	ARMSTRONG	73.86	0-0-2	3/3	100	3/3
23	CENTRAL OKANAGAN	71.00	7-2-19	14/29	48	11/28
64	GULF ISLANDS	70.00	0-0-5	>	>	1/5
50	QUEEN CHARLOTTE IS.	63.50	1-0-0	1/1	100	
32	HOPE	61.07	0-1-3	1/4	25	3/4
26	NORTH THOMPSON	59.34	0-0-4	2/4	50	2/4
24	KAMLOOPS	56.12	6-1-28	>	>	26/37
85	VANCOUVER IS. NORTH	55.00	5-0-0	>	>	0/6
77	SUMMERLAND	54.60	0-0-2			0/2
9	CASTLEGAR	52.90	0-0-3	0/3	0	2/8
56	NECHAKO	52.10	1-0-6	2/7	29	0/4
84	VANCOUVER IS. WEST	49.16	0-0-1	1/1	100	
12	GRAND FORKS	48.40	0-0-2	2/2	100	2/3
88	TERRACE	46.30	4-0-7	1/13	8	1/8
46	SUNSHINE COAST	44.50		1/4	25	
22	VERNON	43.74	0-1-12	1/13	77	2/15
27	CARIBOO-CHILCOTIN	42.00	1-0-12	1/13	8	0/16
35	LANGLEY	40.88	12-2-17	7/31	23	2/28
16	KEREMEOS	40.50	0-0-3	0/3	0	
59	PEACE RIVER SOUTH	36.80	4-3-10	2/17	12	6/15
54	BULKLEY VALLEY	35.60	0-1-6	0/7	0	0/9
18	GOLDEN	35.00	4-0-0	>	>	
11	TRAIL	29.15	0-0-10	0/10	0	0/11
62	SOOKE	28.02	15-0-0	0/15	0	0/15
30	SOUTH CARIBOO	26.68	1-1-2	0/4	0	0/4
68	NANAIMO	25.65				0/35
15	PENTICTON	25.60	0-0-11			0/11
7	NELSON	22.48	2-1-7	1/10	10	0/9
72	CAMPBELL RIVER	21.61	0-0-16	0/16	0	0/4
57	PRINCE GEORGE	19.30	10-5-29	2/44	5	0/52
39	VANCOUVER	15.87	6-10-74	3/90	3	3/38
61	GREATER VICTORIA	12.75	5-1-24	1/30	3	1/32
34	ABBOTSFORD	12.20	1-1-24	1/28	4	0/27
42	MAPLE RIDGE	11.10	1-1-17	0/20	0	0/21
1	FERNIE	9.24	0-0-6	>	>	0/4
43	COQUITLAM	9.10	2-5-37	>	>	0/23
75	MISSION	9.00	0-1-14	0/15	0	0/5
44	NORTH VANCOUVER	8.55	4-3-25	>	>	0/31
2	CRANBROOK	6.80	0-8-0	0/8	0	0/8
45	WEST VANCOUVER	3.04	1-1-7	0/11	0	
31	MERRITT	2.60	0-0-3	0/3	0	0/5
41	BURNABY	1.57	4-6-27	>	>	3/37
36	SURREY	1.10	3-5-49	>	>	0/52
70	ALBERNI	0.68	1-0-11	>	>	0/12
37	DELTA	0.30	0-0-24	>	>	0/25
4	WINDERMERE	0.00	0-0-6	0/4	0	0/6

29	LILLOOET	0.00	0-0-1	0/1	0	0/3
38	RICHMOND	0.00	0-0-19	>	>	0/16
76	AGASSIZ-HARRISON	0.00	0-0-1	0/1	0	0/2
	ELEMENTRY			MEETS		ELEM.
	NAME	CLERICAL	I-D-NC	PROV. ST.	%	1986-87
33	CHILLIWACK	0/20	0-1-19	>	>	0/20
3	KIMBERLEY	-	-	-	-	-
14	SOUTH OKANAGAN	-	-	-	-	1/4
17	PRINCETON	-	-	-	-	0/3
19	REVELSTOKE	-	-	-	-	-
28	QUESNEL	-	-	-	-	-
40	NEW WESTMINSTER	-	-	-	-	0/8
47	POWELL RIVER	-	-	-	-	0/6
48	HOWE SOUND	-	-	-	-	0/6
49	CENTRAL COAST	-	-	-	-	-
63	SAANICH	-	-	-	-	3/14
65	COWICHAN	-	-	-	-	0/18
66	LAKE COWICHAN	-	-	-	-	-
69	QUALICUM	-	-	-	-	-
71	COURTENAY	-	-	-	-	-
81	FORT NELSON	-	-	-	-	-
86	CRESTON-KASLO	-	-	-	-	5/7
87	STIKINE	-	-	-	-	-
89	SHUSWAP	-	-	-	-	0/14
92	NISGHA	-	-	-	-	-

Clerical staffing: Secondary schools

(The symbol, "*" indicates that these ratios are a combination of elementary and secondary for a district total.)

DISTRICT	SECONDARY CLERICAL	I-D-NC	MEETS PROV. ST.	%	SECONDARY 1986-87
30 SOUTH CARIBOO	275.00	0-0-3	2/2	100	2/3
32 HOPE	129.83	0-0-3	3/3	100	3/3
84 VANCOUVER IS. WEST	108.30	0-0-3	1/1	100	0/2
13 KETTLE VALLEY	95.45	0-0-1	1/1	100	-
26 NORTH THOMPSON	78.95	0-0-1	1/1	100	0/1
10 ARROW LAKES	75.79	0-1-1	1/2	50	2/2
60 PEACE RIVER NORTH	72.60	0-1-6	*10/16	63	12/16
50 QUEEN CHARLOTTE IS.	72.50	2-0-0	1/2	50	-
7 NELSON	68.40	0-1-4	3/5	60	4/5
80 KITIMAT	67.30	0-0-1	1/1	100	0/1
55 BURNS LAKE	65.00	1-0-2	1/3	33	0/3
33 CHILLIWACK	59.80	0-0-6	*3/22	14	3/26
56 NECHAKO	59.70	0-0-3	1/3	33	0/3
59 PEACE RIVER SOUTH	59.58	0-0-5	2/5	40	2/5
21 ARMSTRONG	57.00	0-0-1	1/1	100	1/1
43 COQUITLAM	57.00	0-1-11	*4/56	7	3/31
88 TERRACE	56.94	4-0-1	2/6	33	-
9 CASTLEGAR	54.10	0-0-1	1/1	100	1/2
85 VANCOUVER IS. NORTH	52.60	0-0-3	*1/8	13	0/8
24 KAMLOOPS	52.50	1-0-11	*32/47	68	33/48
46 SUNSHINE COAST	52.00	0-0-3	(?)	-	-
64 GULF ISLANDS	52.00	0-0-3	*2/4	100	2/6
62 SOOKE	49.25	4-0-0	2/4	50	0/4

22	VERNON	48.01	0-1-4	3/5	60	2/5
23	CENTRAL OKANAGAN	46.00	1-0-7	1/8	13	1/9
54	BULKLEY VALLEY	43.80	1-0-2	0/3	0	0/3
15	PENTICTON	43.00	0-0-2	-	-	0/3
52	PRINCE RUPERT	42.00	0-0-2	0/2	0	1/2
57	PRINCE GEORGE	41.20	2-2-6	1/10	10	1/11
45	WEST VANCOUVER	36.50	2-0-1	0/3	0	-
72	CAMPBELL RIVER	35.08	0-0-6	0/6	0	0/6
39	VANCOUVER	33.44	2-1-15	1/18	6	8/18
4	WINDERMERE	32.40	0-0-2	0/1	0	0/1
34	ABBOTSFORD	30.70	1-0-3	0/4	0	0/4
61	GREATER VICTORIA	30.50	1-0-12	1/13	8	2/13
35	LANGLEY	29.43	3-0-4	0/7	0	1/17
41	BURNABY	29.06	6-0-0	*0/43	0	0/45
42	MAPLE RIDGE	28.10	1-0-2	0/4	0	0/4
27	CARIBOO-CHILCOTIN	27.40	0-0-3	2/3	67	0/3
44	NORTH VANCOUVER	26.89	0-0-7	*0/39	0	0/38
11	TRAIL	26.67	0-0-3	0/3	0	1/2
37	DELTA	22.51	0-1-7	*0/37	0	0/33
75	MISSION	22.00	0-0-2	0/2	0	0/3
38	RICHMOND	14.71	0-0-9	*0/25	0	0/24
2	CRANBROOK	13.80	0-2-1	0/3	0	0/3
68	NANAIMO	12.24	-	-	-	0/6
77	SUMMERLAND	11.67	0-0-1	-	-	-
16	KEREMEOS	4.62	0-0-1	0/1	0	-
36	SURREY	1.08	2-0-14	*0/73	0	0/69
70	ALBERNI	0.30	0-0-6	*0/20	0	0/17
1	FERNIE	0.00	0-0-3	*0/11	0	0/7
17	PRINCETON	0.00	0-0-1	0/1	0	0/1
18	GOLDEN	0.00	0-0-1	*1/5	20	-
76	AGASSIZ-HARRISON	0.00	0-0-1	0/1	0	0/1
3	KIMBERLEY	-	-	-	-	-
12	GRAND FORKS	-	-	-	-	1/1
14	SOUTH OKANAGAN	-	-	-	-	0/2
28	QUESNEL	-	-	-	-	-
29	LILLOOET	-	-	-	-	1/1
31	MERRITT	-	-	-	-	0/2
40	NEW WESTMINSTER	-	-	-	-	0/1
47	POWELL RIVER	-	-	-	-	0/3
48	HOWE SOUND	-	-	-	-	0/2
49	CENTRAL COAST	-	-	-	-	-
63	SAANICH	-	-	-	-	1/6
65	COWICHAN	-	-	-	-	0/5
66	LAKE COWICHAN	-	-	-	-	-
69	QUALICUM	-	-	-	-	-
71	COURTENAY	-	-	-	-	-
81	FORT NELSON	-	-	-	-	-
86	CRESTON-KASLO	-	-	-	-	3/3
87	STIKINE	-	-	-	-	-
89	SHUSWAP	-	-	-	-	0/4
92	NISGHA	-	-	-	-	-
19	REVELSTOKE	-	-	-	-	-

BUDGETS

As is usual over the past few years, budgets have become increasingly difficult to compare. There seems to be an endless variety of means by which actual dollar figures are determined. Many districts are still using a straight per-pupil allotment for all schools. Others give the principals an open budget with freedom to apportion it as they see fit. And there are many variations between these two extremes. To further complicate the picture, a few districts have issued special one-time and continuing grants to individual school libraries. Also, there seems to be considerable variation in what the "Library Budget" covers, ranging from books only to everything and anything pertaining to the library. I will try to make a bit more sense out of the figures at hand for the next issue of The Bookmark, but there just isn't time for any kind of analysis before the present deadline which has already been extended. Perhaps the only solution is a complete survey dealing exclusively with the school library budget.

Of the elementary schools reporting in the current survey, the average budget for 1988-89 is \$ 17.83 per pupil. 357 of the schools indicated an increase in their budgets, 45 a decrease, and 297 no change. (I-D-NC) The average budget for secondary school libraries was \$ 20.49 per pupil. 107 reported an increased budget, 21 a decrease, and 96 no change.

A quick glance at the responses to the questions regarding budget setting shows the following:

	<u>District Set</u>	<u>Principal Set</u>	<u>Staff Set</u>	<u>Combination of factors</u>	<u>Don't Know</u>
Elementary	51 %	24 %	7 %	15 %	2 %
Secondary	40 %	29 %	10 %	20 %	2 %

<u>DISTRICT</u>	<u>ELEMENTARY</u>	
	<u>BUDGET</u>	<u>I-D-NC</u>
64 GULF ISLANDS	\$42.80	1-3-1
50 QUEEN CHARLOTTE IS.	\$35.00	1-0-0
77 SUMMERLAND	\$34.00	2-0-0
44 NORTH VANCOUVER	\$31.13	32-0-0
29 LILLOOET	\$28.00	0-0-1
30 SOUTH CARIBOO	\$27.66	0-0-3
21 ARMSTRONG	\$26.89	1-0-2
23 CENTRAL OKANAGAN	\$26.09	28-0-1
46 SUNSHINE COAST	\$26.00	4-0-0
26 NORTH THOMPSON	\$24.50	4-0-0
16 KEREMEOS	\$24.00	0-0-3
54 BULKLEY VALLEY	\$24.00	7-0-0
59 PEACE RIVER SOUTH	\$23.95	10-4-2
12 GRAND FORKS	\$23.75	1-0-1
80 KITIMAT	\$23.16	3-1-1
10 ARROW LAKES	\$22.81	5-0-0
4 WINDERMERE	\$22.52	3-1-2
13 KETTLE VALLEY	\$22.22	0-0-6
39 VANCOUVER	\$21.45	-
60 PEACE RIVER NORTH	\$21.19	3-0-6
27 CARIBOO-CHILCOTIN	\$20.60	2-0-9
75 MISSION	\$19.84	0-1-14
52 PRINCE RUPERT	\$18.87	3-0-5
56 NECHAKO	\$18.26	3-2-2
22 VERNON	\$17.85	13-0-0

15 PENTICTON	\$17.00	0-0-11
18 GOLDEN	\$16.45	0-0-4
72 CAMPBELL RIVER	\$15.00	0-0-16
33 CHILLIWACK	\$14.77	3-3-8
7 NELSON	\$14.51	1-4-5
32 HOPE	\$14.08	1-3-0
31 MERRITT	\$14.06	1-0-2
35 LANGLEY	\$13.67	18-7-6
55 BURNS LAKE	\$13.55	0-0-5
45 WEST VANCOUVER	\$13.50	9-0-0
57 PRINCE GEORGE	\$13.36	5-1-38
24 KAMLOOPS	\$13.00	0-0-35
38 RICHMOND	\$12.50	10-2-6
85 VANCOUVER IS. NORTH	\$12.50	5-0-0
9 CASTLEGAR	\$12.37	0-0-3
2 CRANBROOK	\$12.07	2-0-6
70 ALBERNI	\$12.05	4-3-5
1 FERNIE	\$12.00	2-0-4
62 SOOKE	\$12.00	0-0-15
88 TERRACE	\$11.81	4-1-6
37 DELTA	\$11.70	8-4-12
61 GREATER VICTORIA	\$11.58	7-0-20
76 AGASSIZ-HARRISON	\$11.55	0-1-0
41 BURNABY	\$10.97	37-0-0
68 NANAIMO	\$10.56	-
42 MAPLE RIDGE	\$10.48	6-1-11
11 TRAIL	\$10.33	2-0-7
36 SURREY	\$10.00	57-0-0
84 VANCOUVER IS. WEST	\$10.00	0-1-0
43 COQUITLAM	\$9.43	44-0-0
34 ABBOTSFORD	\$8.34	5-2-13
3 KIMBERLEY	-	-
14 SOUTH OKANAGAN	-	-
17 PRINCETON	-	-
19 REVELSTOKE	-	-
28 QUESNEL	-	-
40 NEW WESTMINSTER	-	-
47 POWELL RIVER	-	-
48 HOWE SOUND	-	-
49 CENTRAL COAST	-	-
63 SAANICH	-	-
65 COWICHAN	-	-
66 LAKE COWICHAN	-	-
69 QUALICUM	-	-
71 COURTENAY	-	-
81 FORT NELSON	-	-
86 CRESTON-KASLO	-	-
87 STIKINE	-	-
89 SHUSWAP	-	-
92 NISGHA	-	-

	SECONDARY	
DISTRICT	BUDGET	I-D-NC
64 GULF ISLANDS	\$47.10	1-1-1
50 QUEEN CHARLOTTE IS.	\$40.00	2-0-0
30 SOUTH CARIBOO	\$37.50	1-0-1

46	SUNSHINE COAST	\$33.60	3-0-0
39	VANCOUVER	\$30.39	-
4	WINDERMERE	\$30.00	2-0-0
77	SUMMERLAND	\$30.00	0-0-1
44	NORTH VANCOUVER	\$29.86	7-0-0
84	VANCOUVER IS. WEST	\$27.50	1-0-2
21	ARMSTRONG	\$27.00	0-0-1
26	NORTH THOMPSON	\$26.00	1-0-0
10	ARROW LAKES	\$24.94	2-0-0
23	CENTRAL OKANAGAN	\$24.93	8-0-0
22	VERNON	\$24.26	5-0-0
16	KEREMEOS	\$24.00	0-0-1
54	BULKLEY VALLEY	\$24.00	3-0-0
60	PEACE RIVER NORTH	\$23.66	2-1-4
52	PRINCE RUPERT	\$23.00	0-0-2
9	CASTLEGAR	\$22.85	0-0-1
13	KETTLE VALLEY	\$22.73	-
56	NECHAKO	\$22.28	1-0-2
7	NELSON	\$21.69	2-1-2
15	PENTICTON	\$21.00	0-0-2
75	MISSION	\$20.00	0-0-2
32	HOPE	\$19.93	1-2-0
57	PRINCE GEORGE	\$19.35	2-1-7
27	CARIBOO-CHILCOTIN	\$19.30	0-0-3
18	GOLDEN	\$16.80	0-0-1
1	FERNIE	\$16.00	2-0-1
80	KITIMAT	\$15.65	1-0-0
59	PEACE RIVER SOUTH	\$15.64	2-0-3
88	TERRACE	\$15.62	0-1-4
2	CRANBROOK	\$15.33	0-1-2
61	GREATER VICTORIA	\$15.05	3-0-10
36	SURREY	\$15.00	16-0-0
72	CAMPBELL RIVER	\$15.00	0-0-6
35	LANGLEY	\$14.96	5-1-1
70	ALBERNI	\$14.78	2-0-4
33	CHILLIWACK	\$14.53	1-1-3
62	SOOKE	\$14.00	0-0-4
45	WEST VANCOUVER	\$13.50	3-0-0
37	DELTA	\$13.36	1-0-7
42	MAPLE RIDGE	\$13.24	1-0-2
17	PRINCETON	\$13.12	0-1-0
24	KAMLOOPS	\$13.12	3-7-2
55	BURNS LAKE	\$13.03	0-0-3
43	COQUITLAM	\$12.55	12-0-0
85	VANCOUVER IS. NORTH	\$12.50	0-0-3
41	BURNABY	\$12.27	6-0-0
76	AGASSIZ-HARRISON	\$11.56	0-1-0
11	TRAIL	\$11.20	1-0-2
34	ABBOTSFORD	\$10.56	1-1-2
68	NANAIMO	\$10.56	-
38	RICHMOND	\$10.33	3-1-4
3	KIMBERLEY	-	-
12	GRAND FORKS	-	-
14	SOUTH OKANAGAN	-	-
19	REVELSTOKE	-	-
28	QUESNEL	-	-
29	LILLOOET	-	-
31	MERRITT	-	-

40 NEW WESTMINSTER
47 POWELL RIVER
48 HOWE SOUND
49 CENTRAL COAST
63 SAANICH
65 COWICHAN
66 LAKE COWICHAN
69 QUALICUM
71 COURTENAY
81 FORT NELSON
86 CRESTON-KASLO
87 STIKINE
89 SHUSWAP
92 NISGHA



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KEN HAYCOCK PROFESSIONAL DEVELOPMENT AWARD

INTRODUCTION

The British Columbia Teacher-Librarians' Association recognizes the need to further the professional development of a member of the BCTLA by giving an award to be used for any credit or non-credit courses, workshops, conferences or programs in the field of teacher-librarianship.

ELIGIBILITY

To be eligible for the award an applicant must be:

- 1. A Canadian citizen.*
- 2. A resident of British Columbia.*
- 3. A member of the BCTLA.*
- 4. A holder of a valid B.C. Teaching Certificate.*

TERMS OF THE AWARD

The recipient shall:

- 1. Use the award monies within 12 months of presentation.*
- 2. Provide proof of registration for the course, workshop, conference or program.*
- 3. Submit an article to The Bookmark.*
- 4. Receive payment of award monies upon proof of completion of the course, workshop, conference or program and submission of the article to The Bookmark.*

APPLICATIONS

A complete application shall consist of:

- 1. An application form.*
- 2. A statement of purpose for taking the course, workshop, conference or program.*
- 3. Two letters of reference.*
- 4. An outline of the course, workshop, conference or program.*
- 5. Application forms are available from the Corresponding Secretary of the BCTLA.*
- 6. Forms must be submitted by April 1.*
- 7. Prospective applicants who are not BCTLA members may obtain membership by contacting the BCTF.*

SELECTION PROCESS

- 1. The recipient of the award shall be selected by a special committee appointed by the Executive Board.*
- 2. The selection committee shall consist of one member of the Executive Board and two chapter councilors.*
- 3. The selection committee shall meet consideration of applications. If an award is given, the decision will be made by May 15 and all applicants will be notified.*

APPLICATION FORM
KEN HAYCOCK PROFESSIONAL
DEVELOPMENT AWARD

Name of Applicant: _____

School District: _____ No. _____

School: _____

Elementary: _____ Secondary: _____ (check one)

Home Address: _____

Telephone: _____

Description of Activity: _____

(attach additional information, brochure, outline, etc.)

Amount Requested: \$ _____

Suggested Attachments:

Curriculum Vitae
Statement of Purpose
References

DEADLINE: APRIL 1, 1989

BCTLA AWARD OF MERIT

INTRODUCTION

The British Columbia Teacher-Librarians' Association honors practising teacher-librarians who are making an outstanding contribution to school librarianship in British Columbia.

CRITERIA

Individuals nominated for the award should be demonstrating the planning and implementation of a school library resource centre program of such exemplary quality that it is serving as a model for others. They should also be involved in one of the following areas:

- 1. Service to the profession through the BCTLA and related organizations.*
- 2. Commitment to professional growth through continuing education, research, or participation in national organizations.*
- 3. Sharing of ideas and resources through such means as workshops and publications.*

RULES

- 1. This award may be given annually by the BCTLA Executive Board and, if given, is to be presented at the AGM.*
- 2. Nominees must be practising school-level teacher-librarians and members of the BCTLA.*
- 3. Nominations may be forwarded to the BCTLA Executive Board by local chapters or by individual members of the BCTLA.*
- 4. Nominations should be sent to the Corresponding Secretary by February 28th.*
- 5. Nominations shall be considered for only the year in which they are received.*
- 6. Nominations should include biographical data such as education, experience, publications, and honors or awards.*

DISTINGUISHED SERVICE AWARD

INTRODUCTION

The British Columbia Teacher-Librarians' Association recognizes the efforts of individuals other than practising teacher-librarians who have made an outstanding contribution in support of effective school library resource centre programs in British Columbia.

CRITERIA

This award may be presented annually by the BCTLA for outstanding service in support of effective school library resource centre programs. The contribution made by the recipient(s) of the award should be:

- (a) outstanding in its own field*
- (b) altruistic and*
- (c) significant in terms of the continuing history of school library service.*

Consideration will be given to projects which have been completed in the previous year; or to a continuum of activities extending over a longer period and which have, currently, a positive impact on school library service at the individual school, district, provincial, or national level.

RULES

- 1. This award may be given annually by the BCTLA and, if given, is to be presented at the AGM.*
- 2. Nominees must not be teacher-librarians.*
- 3. Nominations should be forwarded to the BCTLA Corresponding Secretary by local chapters or by individual members of the BCTLA.*
- 4. Nominations must be submitted by February 28th.*
- 5. Nominations shall be considered for only the year in which they are received.*
- 6. The BCTLA Executive Board shall establish an independent jury of three BCTLA members to adjudicate.*

WESTERN SCHOOL LIBRARY CONFERENCE

by DIANA POOLE, BCTLA President

This year was the first time in a while that a president of the BCTLA has attended the Western School Library Conference. It is usually scheduled for the same Friday in October as we, in British Columbia, hold our provincial professional day. The conference, this year, was held at the Manchester Leadership Centre in Calgary on Thursday, October 20th as a pre-conference event to Kaleidoscope 4.

Delegates to the WSLC come from the four western provinces. They include presidents of provincial associations, university instructors in teacher-librarianship, teacher-librarians working at the provincial ministry level, district supervisors of school library programs and people from district resource centres. The initial purpose of holding such a conference was to exchange ideas and concerns and network with people in similar leadership situations in other provinces. It was good to be able to put faces to names and also make contact with some people from Pearson '83.

The theme for this year's program was "Dealing with Change." The 23 delegates were taken through the steps of a change model entitled "Building Commitment to Organizational Change" from the Organizational Development Resources Inc. in Atlanta, Georgia. While the model had some worthwhile features in identifying the steps that need to be followed in initiating change, most of the delegates felt that as an institutional model designed for the business world it emphasized the top-down implementation of change which was less relevant for teacher-librarians and educators than the "Concerns Based Action Model" and the work of Michael Fullan and Eugene Hall.

Next year the Western School Library Conference will be held for the first time in British Columbia. The dates planned are October 13th and 14th, and Angela Thacker has agreed to host it in West Vancouver. We are looking for a return to the concept of getting together to exchange ideas and concerns, as well as having a keynote speaker. Look for more details in The Bookmark at a later date.?

I have always thought of myself as a fairly decisive person until I had to make choices as to which sessions to attend at this conference organized by the Learning Resources Association of the Alberta Teacher's Association. I was one of 800 delegates (teachers, teacher-librarians and public librarians) and not one of the unfortunate 150 late applicants who were turned away.

The theme was "Imagining and Creating: Connections of the Heart and Mind." Connections were made not only with children's authors but with illustrators, editors and performers. Choice of session was incredibly difficult and a couple of times I changed my mind while in a doorway and ended up at a different session than the one I had originally circled on my program. I am still wondering whether there was something else that I should have attended!

On Thursday evening, Lee Bennett Hopkins, writer and editor, was the opening speaker. He told us of a wish that he had, that children be surrounded with high quality reading material. He referred to the too many examples of "supermarket slosh", cheap inferior books that had no literary merit. Parents must be made aware of the importance of children's literature and that to buy a book as a Christmas gift was far better value for the money than a flimsy game that will have self-destructed in a couple of weeks. He read some of the poems from the anthologies that he had edited which reminded us all of the importance of bringing the very best of poetry into children's lives.

Janet Lunn was the speaker at breakfast Friday morning, and used a quote from Robert Frost - "The secret sits in the middle and knows" as her theme. She transported the listener with visual imagery as she attempted to explain her belief that truth is the heart's message and that the artist or writer's job is to listen to the heart. Even though truth is unexplainable and indefinable, the artist is the dancer around the truth who tries to relay truth's message. Writing can be painful especially through the many drafts before a book is complete, but the writer must always keep faith with the vision and listen to what is within.

In the various sessions, authors spoke of the books and characters they had created, their writing experiences and events in their lives that were catalysts for their writing. For Patricia MacLachlan writing is very much a social act and life itself is the catalyst. Her aim is to empower children through her writing. She believes that authors often revise their own lives through their books in order not to make the same mistakes again. A great deal about Patricia can be learned through her characters and all her books are connected with events in her life. She made the point that fact and fiction are just different truths, that writing is not a chronicle but a fact that has had layers added to it until it becomes distinctly the writer's. Later, she defined fiction as lying with the truth. In order to encourage children to write, there must be a climate of trust in the classroom so that children can take risks. Each will write in his/her own way and some children are born with a voice.

Susan Cooper believes that "being a children's author is the ultimate connection of heart and mind". She remembers a childhood set against the background of war in England in the 1940's and believes that the representation of good and evil, light and dark in her novels comes from a recognition of the duality of human nature and values during this time in her life. She sees herself as an author who writes for both adults and children; her publisher usually tells her at what level her books will be marketed. She feels a sense of loss when a book is finished as if saying goodbye to members of her family, and will never write a sequel as she feels that one cannot return to this family once it is left. Interestingly, although she has lived in the United States for 25 years, all of her books are set in Great Britain. She considers herself a resident alien.

The session by Norma Fox Mazer and Harry Mazer provided insight into how two very different personalities and different author styles collaborated on writing a book. Harry described himself as a Type Z and Norma as a Type A personality. In hearing the problems that occurred, one could understand why the two books were written ten years apart. As Norma pointed out many of their fights were later given to their characters.

Norma Klein described how in 1982 she was considered one of the most banned writers in the world along with such writers as D.H. Lawrence, Salinger, and Solzhenitzyn. She believes she will never be in such good company again! She made some rather tough statements about teacher-librarians,

believing them to be one of her major group of censors by their not selecting her books for school libraries. She believes that any young adult book that recognizes that we are physical beings is taboo, has trouble getting published, and even greater difficulty getting on to the shelves. Book selection affects the sales of her books more than open censorship; the extent of this subtle censorship is frightening. She believes that the fight against censorship must become a public one, that all books are objectionable to someone, that they become scapegoats for parents' fears of teenagers breaking away from the family's values. She had no knowledge of the Canadian scene and had never heard of Bill C54, so her presentation was geared for a U.S. audience and rather disappointing for those of us concerned with Canadian events. Perhaps Canadian teacher-librarians are different!

Unlike many of the other authors, Jean Little finds the fun part of writing in the re-writing. She described how exciting it is to see a book getting better. She believes, as do many of the other writers, that to find out where ideas come from, one must look at the childhood of writers - what they read, landscapes of where they lived, their toys, the style of their life. Most children's authors write about very common experiences. For Jean, her salvation and rescue was in books which brought her out of the depressions she suffered in dealing with a very unhappy childhood. She spoke of her childhood as "a little cross-eyed kid" and how as she has become progressively blind, she has found dealing with darkness difficult. She was traumatized when she lost her ability to read. To turn children into writers we must first turn them on to reading.

William Sleator recounted what it was like to write for people who basically do not like to read. His books are very popular in juvenile detention homes and he says the secret to his popularity with this type of reader is that he tells a good story, is entertaining, tries to eliminate all boring passages and writes with economy and brevity. His books are generally short, scary (kids love to be scared) and written with a sense of humour.

As the speaker on Saturday morning, Steven Kellog described educators as unsung heroes. He believes they are colleagues and co-conspirators with authors and illustrators in connecting the books with the kids. The picture book is the first art form designed for children and through it they learn to rejoice in art and literature, in visual images. The

picture book is a visual and verbal feast, a compelling and beautiful artistic expression. It is, however, nothing without the teacher and teacher-librarian who bring the child and book together. Sleator did as many of the other authors, and read us letters sent by the children. Many authors commented on these letters as being extremely important to nourishing their creative energy.

"The Story of My Lives" was the theme of Katherine Paterson's address at the banquet on the Saturday night. She spoke of a childhood in China, of an alienation from her classmates on her return, of having to cope with being different. She spoke of the strong influence of Christianity and biblical passages in her writing, and of the devastation she felt when one of her books was challenged for being anti-Christian. As with the other authors, ideas for books came out of her childhood experiences. Her presentation was a fitting ending to a conference that had one looking for more time to see and hear more people. I wished I could have also found time for Tim Wynne-Jones, Celia Lottridge, Bill Usher, Kathy Stinson, April and Susan, Tana Hoban and Susan Hirschman, Cora Taylor, Marie-Louise Gay, Seymour Simon, Myra Cohn Livingston, Judy Freeman, Shaun Coburn and the Rag and Bone Puppet Theatre. If you have yet to attend a Kaleidoscope Conference may I suggest that for an unforgettable experience you save up your professional development funds and plan on attending the next. After all you have till 1992!



Tip:

It can be useful to get subject teachers involved in weeding their specific areas of the collection. This provides contact with the teacher and can result in discussion about resources in the library and suggestions for increasing student use of the resources by the teacher-librarian. (Trish Maskell, Crofton House School, Vancouver)



Tip:

Advertising

If you have a windfall of 1950's and 1960's magazines, but don't want to keep them - before discarding, go through and pull out advertisements and laminate for a study of advertising. You'll be surprised at the amount of sexism and violence evident in advertising in that era!

Media Catalogues

Keep two copies of all media catalogues (local district resource centre, NFB and PEMC) next to the library telephone. Sign out one set to staff on overnight loan. Insist that they be returned on time, and staff will quickly rely upon your having the only readily accessible copy in school.

Script Sheet

When students are preparing a simple slide-tape presentation without involving the complexities of story-boarding, they usually write out their script on scraps of paper. By offering them the script sheet, they are better able to visualize the sequence, and can write their script beside each frame. They then know where to insert the automatic pulse.



Tip:

Parent volunteers willingly do a wide variety of useful tasks in and around libraries. Providing your volunteers with varied activities and really useful work keeps them happily involved, often for several years. I find that volunteers, if encouraged to take an active part in the library program, often make valuable suggestions regarding everything from book selection to weeding to display ideas. (Jim Crook, Hillside Middle School, West Vancouver)

A BRIEF TO THE ROYAL COMMISSION ON EDUCATION: FEBRUARY 1988

by DON HAMILTON, adjunct assistant professor, School Librarianship, Faculty of Education, University of Victoria

There are few schools in British Columbia that do not have a library. This could be in part, due to the section of the B.C. School Building Manual that describes and quantifies this particular facility in the school. There is not, however, a Ministry document that defines what it is that should occur in that space, or who should deliver whatever it is that should occur in that room. **The school library is!** The school library program in British Columbia could best be described as whatever happens in a particular school library. It is all that vague.

Teacher-librarians have long been a major force in determining the quality and direction of the school library in B.C. The "teacher-librarian" is a creature of Faculty of Education library education programs in UBC and the University of Victoria. The qualifications for teacher-librarians beyond the "teacher" portion of the phrase have never been formally defined by the Ministry. But then, the Ministry has never embraced the concept of specialist certification.

We have been fortunate that strong school library programs have been developed by several school districts largely due to the continuing efforts of coordinators and consultants mobilizing the convictions of the teacher-librarians, principals, teachers, parents and administrators in the field. The B.C. Teacher-Librarians' Association has made major contributions toward the establishment of quality programs, professional training and exemplary standards. But given all that zeal from the field and leadership from the Association, it is not possible to describe the school library situation in the province without recognizing the incredible range of definitions of quality service and the generally depressed conditions that prevail.

The school library needs a continuing supply of fresh, new material, not only to keep up with the

world, but to replace out-moded and dated information. There is now a need to provide materials that reach all socioeconomic groups, new linguistic problems and a wide range of learning styles. There is a need to supply and teach the newer forms of media-computer discs, videotapes, cassette tapes. These materials are costly and money has been very scarce with restraint measures. The library in the school, with its budget criteria usually based on "what is left in the budget" rather than what is needed, has been continually asked to do with less. This erosion has affected the promise the school library and its program was meant to deliver. It is not possible to plan for responsible school library programs when the budget allocation over a year in Surrey is only \$7.00 per student or \$9.68 in Victoria or \$10.06 in Nanaimo. (The Queen Charlotte Board paid out \$31.94 per pupil and Central Okanagan \$24.07) (These figures are drawn from the BCTLA survey of budgets for 1987/88.) When a single new volume costs over \$12.00 these figures seem removed from reason.

The Ministry does not provide assistance to School Boards regarding appropriate allocations for School Libraries. It does not recommend exemplary materials to support a new curriculum that it may prescribe, beyond authorizing new textbooks. There is no consultant within the Ministry who could advise a school or District on excellent materials, let alone excellent programs. The Ministry has not developed policies that would require school districts to establish, maintain and nourish viable school library programs.

May I recommend to the Commission that the "school library" be acknowledged by the Ministry of Education as a vital component of the education system.

With its interest, direction and support, the school library program could become a force for educational excellence. The school library is in place! It simply needs the will to make it function as a learning centre. The school library can become that vital centre for the data networks that will touch us all. It can become the resource base for all the improvements we want to see come to the school in the next decade. It can be that link to the past as we move to the future with all that technology will provide. It can represent that cultural and social foundation upon which the whole of our society is built.

BCTLA ARCHIVES REPORT FOR 1987-88

by GORDON STUBBS,
BCTLA Archivist

I took on the duties of BCTLA Archivist in May 1987. Following an extensive process of sorting and weeding, I talked to members of the Archives Committee and we agreed on a method of organization. An article I wrote later for The Bookmark (March 1988) contains a statement that sums up the basic principles we adopted at that time:

The Archives will consist of:

- (1) copies of The Bookmark and its predecessor The Newsletter since the latter began publication in November 1959;
- (2) a file of materials such as correspondence, reports, and minutes of meetings, arranged according to year;
- (3) a separate file of items that seem to lend themselves more to a subject than a chronological treatment. These include the Demonstration Library Project, Proposals for a Provincial School Library Coordinator, and articles, papers, etc. on Copyright.

The collection houses only one copy of each item, unless there is a particular need to have more than one copy. Its purpose is to be a resource to provide information about the origins of the BCTLA and its development during the half-century of its existence.

Since I wrote that statement, we have acquired many more items, both current and retrospective. Current items are directed to me by BCTLA officials and simply have to be filed. Finding materials from earlier years is a different matter. In general, when I began work on the Archives, the years from 1960 to the present were fairly well documented; the coverage of the years 1939 to 1959 was — and still is — very scanty. Much effort has therefore been directed towards filling in gaps, where they existed, for events since 1960; and trying to trace the archives of the first 21 years.

An appeal for help was put in my March 1988 article; and I prepared a list of individuals who might be able to provide some information: some practising teachers and librarians, some who have retired. The

BCTF was very cooperative in giving me addresses and phone numbers. Numerous letters were written and phone calls made. The response was quite gratifying, resulting in several dozen important items being found by people in their boxes and filing cabinets, and handed over to the Archives. This process will continue and no doubt more things will turn up. Those who have assisted in this way are too many to enumerate. One individual deserves to be specifically mentioned and thanked: Grace Funk of Lumby. Her contributions have amounted to probably half of the total retrospective additions to our collection in the last twelve months.

A serious weakness remains, the early years up to 1960. The story of my investigations is too long to report in detail, but the sad fact seems to be that the reports, minutes of meetings, etc. for those years have disappeared and are not likely to be recovered. I have talked to and corresponded with older retired librarians active in that period, hoping to discover a hoarder with copies of some of the missing papers in an attic or basement. No luck so far. Retired librarians, for one reason or another, seem to have weeded out their relics of the past with exemplary thoroughness.

Some consolation is to be found in the existence of Frances Sbrocchi's Master's thesis, School Libraries in British Columbia, written in 1971, using resources that have since (apparently) been lost. Though not dealing primarily with professional organizations, it does include information of the activities of the BCSLA. A portion of this thesis was published as an issue of the Focus on Canada series in June 1972.

The Archives have now become a multi-media collection. Apart from printed materials they include close to a hundred photographs; sets of 35 mm slides; and we have been promised copies of taped interviews with notable BC teacher-librarians, prepared by a team headed by Art Forgay, coordinator of the CSLA Oral History Project, 1984-85.

It was suggested last year that BCTLA Chapter representatives should try to assemble a few interesting facts about the development of school libraries in their areas, and submit a short report to me for inclusion in a separate section of the Archives. Our file of regional reports is still very thin, though I have been told that several areas are working on a project of this kind. Further contributions would be welcome.

I should like to thank Committee members Glen Pinch and Daphne Buchanan for their advice and assistance during the past year.

√√√√√√ Please check your files
for needed archival materials√√√√

ITEMS NEEDED FOR THE BCTLA ARCHIVES:

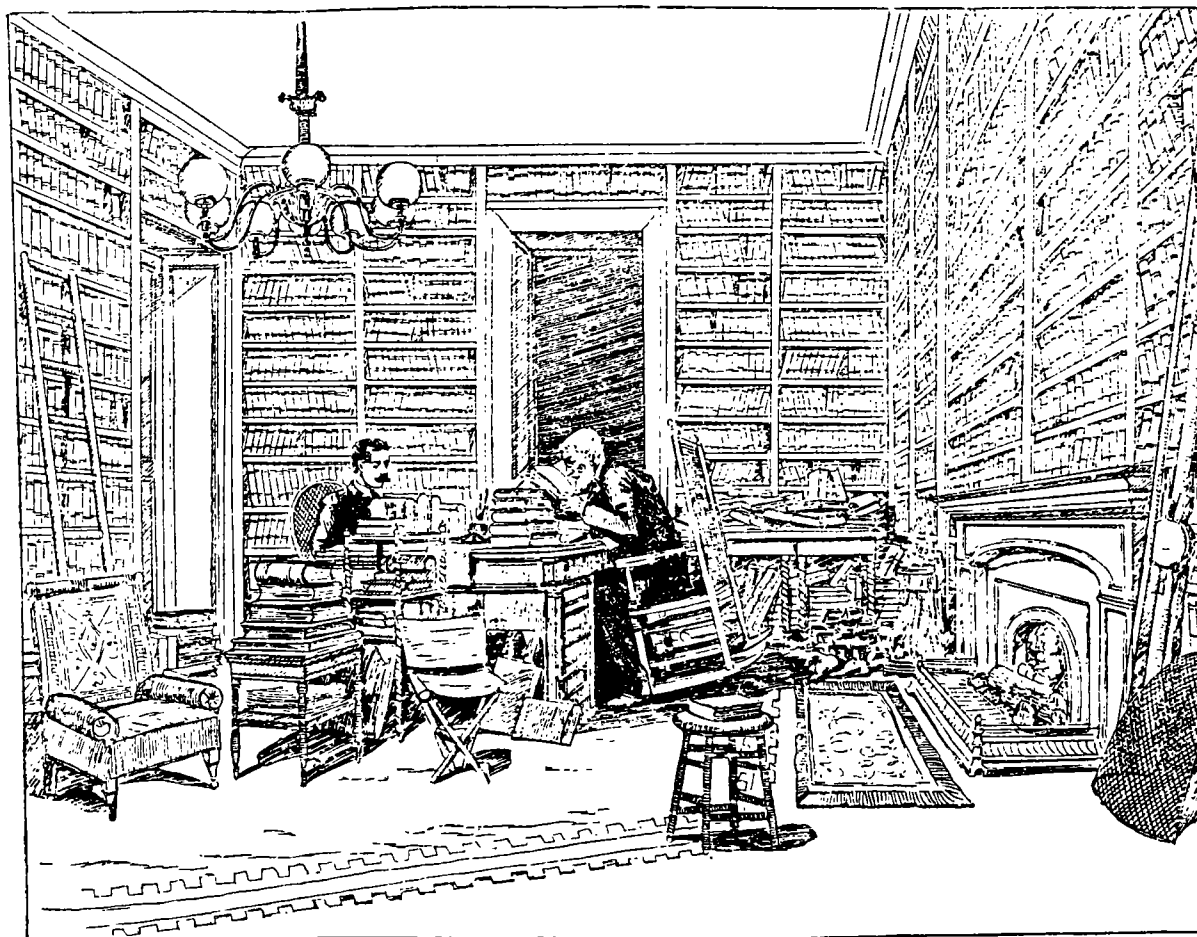
- AGM booklets for 1986, 1973 and earlier years.
- Index to The Bookmark, 1984-85.
- Any minutes or correspondence from 1971 and 1972 when Fran Sbrocchi was President.
- Photographs. Identify people if possible and give the time period or event. Write on the back of the picture in ballpoint pen.

Since the above article was written, the audiotapes have been received, missing journals have been donated by a Chapter Councilor, and other materials are promised. Please send your contributions to:

Gordon Stubbs, BCTLA Archivist
4830 Osler Street
Vancouver, BC V6H 2Y7

Phone: 738-0954

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University of Victoria
Faculty of Education

Diploma in School Librarianship

This is a fifteen unit program leading to a Diploma in School Librarianship, designed to prepare teachers to function as teacher-librarians in either elementary or secondary schools. The program was developed in response to a call from the Canadian School Library Association in 1981 for a post-baccalaureate diploma that would offer the field "specialty" preparation in this unique field.

Admission to the program normally requires certification and at least one year's successful teaching experience. For those teachers who have completed all or part of the former elementary program: Library Education Teaching Area within the Faculty, it may be possible to replace those courses with other approved electives and complete the requirements of the Diploma. It must be noted, that courses taken for which the Diploma is awarded, may not apply those courses towards a degree.

Normally students must complete 9 units of the required program at the University of Victoria.

The Diploma program is intended to be offered in Summer Sessions although some courses may be offered during the Winter Session both on and off-campus and through other agencies. While it is hoped that all courses will be offered over a three year cycle, it is not possible to assure students that they can complete all the requirements within that period. The Program is subject to minimum enrollments and that condition may adversely affect plans to complete within a specific time period.

The Program

Elementary (All courses 1.5 units, unless noted)

LE 432
LE 433
LE 434A
LE 435
LE 437A
LE 438
ED-B 494Q
ED-B 360
ED-B 361 or approved elective
ED-B 430 or 431

Total program 15 Units

Pre- or corequisites:

ED-B 341(3 units)
ED-B 342
ED-B 343A or B.

Secondary (All courses 1.5 units, unless noted)

LE 432
LE 433
LE 434B
LE 435
LE 437B
LE 438
ED-B 494Q
ED-B 360
ED-B 361 or approved elective
ED-B 430 or 431

Total program 15 Units

Pre- or corequisites:

ED-B 342 ED-B 343C
ED-B 471(3 units)

The Courses

LE 432 (1.5) THE SCHOOL LIBRARY AND THE TEACHER
The library as a vital part of the teacher's program, its philosophy and services. For all teachers - elementary and secondary.

LE 433 (1.5) THE SCHOOL LIBRARIAN
The role of the school librarian, administration of the school library, staffing supervision. (Prerequisite: professional year)

LE 434 (1.5) SCHOOL LIBRARY MATERIALS
The evaluation, selection and acquisition of learning materials in all media formats.(A: Elementary emphasis; B: Secondary emphasis) (Prerequisite: professional year)

LE 435 (1.5) CATALOGUING AND CLASSIFICATION FOR SCHOOL LIBRARIES
The principles and practice of basic classification systems and cataloguing rules applied to the needs of the school library. (Prerequisite: professional year)

LE 437 (1.5) REFERENCE SERVICES FOR SCHOOL LIBRARIES

The role of reference materials in meeting students' and teachers' needs. (A: Elementary emphasis; B: Secondary emphasis) (Prerequisite: professional year)

LE 438 (1.5) PROBLEMS AND ISSUES IN SCHOOL LIBRARIANSHIP

Addresses current problems and issues facing school librarianship. (Prerequisite: professional year) (May be repeated for credit)

ED-B 341 (3) LITERATURE IN THE ELEMENTARY SCHOOL

Survey of children's literature; selection of books for children; scope and sequence in the development of a literature program in the primary and intermediate grades. (Program may permit substitution of other approved children's literature course (3 units))

ED-B 342 (1.5) FOUNDATIONS OF READING

Consideration of the processes and psychology of reading.

ED-B 343 (1.5) READING IN THE SCHOOL

Components of a total reading program: examination, evaluation, and construction of instructional materials; curricular organization. A: Elementary emphasis; B: Intermediate Emphasis; C: Secondary emphasis.

ED-B 360 (1.5) EDUCATIONAL TECHNOLOGY

The use of communications media in education. Practical experience in the operation of audio visual and computing equipment and the utilization of instructional materials. Basic production skills in photography, audio and video taping.

ED-B 361 (1.5) ADVANCED EDUCATIONAL TELEVISION

The theoretical and practical elements of educational technology: comparative study of contemporary theories of communication: in depth practical skills in one of television production, film making, photography, graphics, microcomputing, or audio production. (Prerequisite: ED-B 360)

ED-B 430 (1.5) THE ORGANIZATION AND ADMINISTRATION OF EDUCATION IN BRITISH COLUMBIA

Introduction to structure and process of the B.C. School System. Teacher-administration relationships. Emerging trends and controversial issues in school organization and practice. Value problems in the profession. School law and legal requirements. Public and professional relationships. Classroom management.

ED-B 431 (1.5) INTRODUCTION TO EDUCATIONAL ADMINISTRATION

The meaning and purpose of educational administration. Concepts related to the theory, tasks, authority, processes of educational administration. The Administrator - characteristics, qualifications, selection, preparation. (Prerequisite: professional year)

ED-B 471 (1.5) LITERATURE FOR YOUNG ADULTS

Survey of standard, classic and current books for the adolescent. Stimulation of reading through appropriate books for young adults.

ED-B 494Q (1.5) DIRECTED STUDIES IN LIBRARY EDUCATION

This course will involve the development of an approved project over a winter session following extensive bibliographical work.

More Information

Summer Session 1989:

The following courses may be offered. Details will be finalized in early 1989 and will appear in the Summer Studies Calendar.

July 3-25, 1989:

LE 432, 434A&B, 435, 437

July 26 to August 18, 1989:

LE 433, 438

In addition three special institutes may be offered with credit under LE 438:

PEARSON '89, an Immersion program for qualified, practicing teacher-librarians. August 6-11, 1989

French Immersion and the School Library will be an intensive program for teacher-librarians who must come to grips with the French Immersion fact in their schools and libraries. August 24-31, 1989

The Computer and the School Library will deal with the effective utilization of the microcomputer in the school library from word-processing to online catalogue systems. August 24-31, 1989

For more information:

On the Diploma Program: Contact- Donald Hamilton, Area Advisor, Department of Communication and Social Foundations, Faculty of Education, (604) 721-8269

On your credentials and standing for entry into the Diploma Program: Contact- Education Advising Centre, Faculty of Education. (604) 721-7877

On Admission to the University and to Summer Session: Contact-Director of Admission Services (604) 721-8111

University of Victoria
P.O. Box 1700
Victoria, B.C. V8W 2Y2
(604) 721-7211

YOU CAN DO IT!

Reprinted with permission from
Canadian Living Magazine,
November 26, 1988, page 17.

If you haven't had the pleasure lately of watching your child happily engrossed in a book, perhaps you should ask him about his school library. It can be a primary factor in encouraging — or discouraging — reading.

It's not easy for the average parent to judge a library's effectiveness. To help you, here is a list of some of the hallmarks of an effective school library from Joan Coulter, a learning consultant specializing in libraries for the Lakeshore School Board in Montreal.

- The person in charge should be qualified in librarianship and education.
- The annual budget should be sufficient — \$15 to \$20 per student annually — to develop and maintain a collection that supports the school's curriculum. How many new items were put into the library in the past year? For schools of up to 500 students, there should be at least one new volume per student.
- The book collection should be adequate for the size of the school — 15 to 20 books per child.
- The encyclopedias and reference books should be not more than five years old.
- Children should be welcome in the library throughout the school day.
- The procedures for borrowing books should be quick and uncomplicated.
- A child should be able to borrow as many as 10 books at a time.
- Children should be taught library and research skills appropriate to their grade level. By the time they finish elementary school, they should understand how to use card catalogues, book classification systems, book indexes and tables of contents.
- Storytelling, book talks, library skills instruction and reading guidance should all be part of the program.
- The shelving should be accessible and the furnishings appropriate to the size and needs of the children.
- There should be good, clear signs to help in locating materials.
- There should be displays of new books.

- The books in the collection should be relevant to the community, ensuring that minorities are represented and that females are not presented in a sexist manner.

If the library service in your school lacks any of the above features — especially either of the first two — there are several steps you can take. If the problem appears to be primarily one of funding, you can join the school's parents' association and initiate fund-raising activities. If the problem is lack of staff direction or outdated school policies, express your concerns in a letter and send it to the board of education. You can also write your member of parliament or the province's minister of education.

[**Editor's note:** The above article is included for teacher-librarians' information since individual parents may see the article and wish to discuss it. Teacher-librarians should prepare for such discussions by considering how the article can be used to support local needs, and by identifying the ways in which the article is limited and requires further explanation. As an example of its limitations, the article does not discuss information skills instruction integrated with content in a cooperatively planned and taught resource-based unit of study. Teacher-librarians may also decide to bring this article to the attention of parent groups, while providing the additional information that is required.]



ALOT: Apple Library of Tomorrow

Call for Proposals

Apple Computer wants to help librarians develop the library of tomorrow. How can Apple products help you to function more efficiently and improve service for those who use your libraries? How can technology keep the library as the focal point in the communities that you serve?

The corporate library of Apple Computer Inc. is soliciting innovative proposals for library research projects and experiments in 1989 using Apple technology. Projects may involve automation of inter-library loan, telefacimile, connectivity with other hardware, collaborative work groups, expert systems, inter-active catalogs, hypertext and hypermedia, public access computing, electronic publishing, cooperation with computing centres and data processing departments, research into library and information policy issues, computer-aided instruction, childrens' programs, scanning technologies, telecommunications, or other areas of library automation. Apple Computer will donate a limited amount of equipment for a small number of ALOT projects in the United States and overseas in 1989 and will solicit proposals for other ALOT sites at a later date.

The proposal should include a description of the project, brief information about your library or library system, primary contact(s), and estimated duration. Please include a tentative list of equipment, software, and support needed. Written proposals should not exceed two pages, single spaced, using typefaces at least 10-pt. in size. Proposals may be submitted electronically as text files and should not exceed 8 Kbytes.

Proposals are due by **January 15, 1989**. Applicants will be informed about the initial ALOT sites by February 15, 1989. Those selected will be expected to maintain electronic communications and share questions and findings with other participants and participate in the first ALOT conference to be held at Apple Computer Inc. in Cupertino, California, in late 1989. Donated equipment will be kept by the participating libraries.

Proposals should be sent to: Apple Library of Tomorrow Proposal, Apple Library, 10381 Bandle Drive, Mailstop 8C, Cupertino, California 95014. Your E-mail proposal should be sent to any of the following addresses: Steve Cisler -- CompuServe 73240,1016; AppleLink -- Cisler 1; BIX -- scisler; The WELL -- sac; ALANET -- ALA0728; OnTyme -- Class.appleme; UUCP -- sac@well.uucp. Dialmail -- Monical Ertel. Telephone: (403) 974-3258 or 974-2552.

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YOUNG READER'S CHOICE AWARD

GREETINGS COLLEAGUES:

I am the new Young Reader's Choice Award British Columbia contact person. I need your help! Please let me know what you think are the most popular books (imprint date 1987) for young people in grades 4-8. Which 1987 title do kids keep asking for? Please drop me a line and let me know. Let's get some titles on the Young Reader's Choice Award 1990 nominee list that B.C. kids really like. Any title is a possibility as long as it's published in 1987.

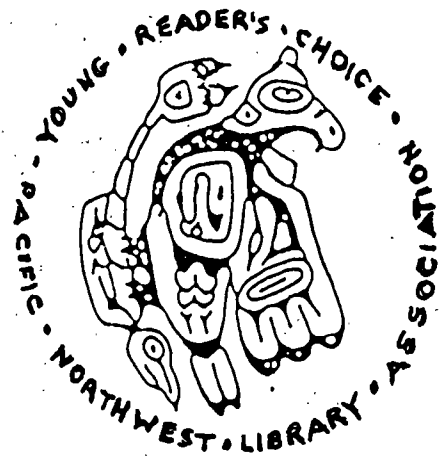
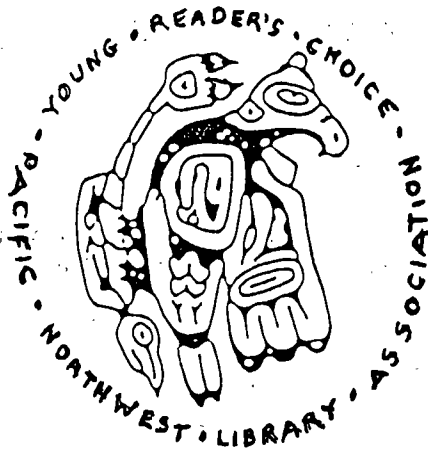
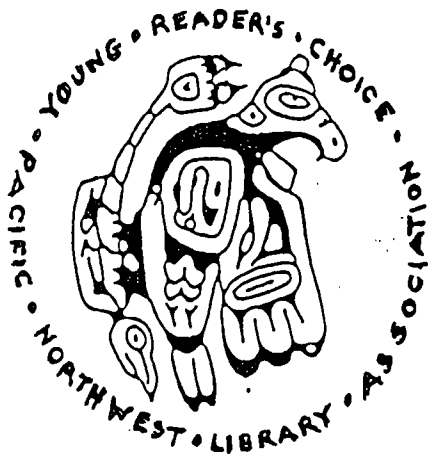
The 1989 list of choices is reprinted with permission from YACCING. Please photocopy it and share it with young people in grades 4-8 and their teachers. Have them vote between March 1-15, 1989.

Happy Reading!

Barb Dean, Head Children's Services
Prince George Public Library
887 Dominion Street
Prince George, BC V2L 5L1

1989 Young Reader's Choice Award Ballot (1986 titles)

Banks, Lynne Reid	<u>Return of the Indian</u>	Doubleday/Avon
Bauer, Marion D.	<u>On My Honor</u>	Doubleday/Avon
Byars, Betsy	<u>The Blossoms Meet the Vulture Lady</u>	Delacorte/Dell
Byars, Betsy	<u>The Not-Just-Anybody Family</u>	Delacorte/Dell
Conly, Jane L.	<u>Rasco & the Rats of NIMH</u>	Harp/Trophy
Fleischman, Paul	<u>The Whipping Boy</u>	Greenwillow/Troll
Hahn, Mary Downing	<u>Wait Till Helen Comes</u>	Clarion/Avon
Konigsburg, E. L.	<u>Up From Jericho Tel</u>	Atheneum/Dell
Lunn, Janet	<u>Shadow in Hawthorn Bay</u>	Macmillan
Sargent, Sarah	<u>Watermusic</u>	Clarion
Shore, Laura J.	<u>The Sacred Moon Tree</u>	Bradbury
Shura, Mary	<u>The Josie Gambit</u>	Dodd
Smith, Doris B.	<u>Return to Bitter Creek</u>	Viking
Wallace, Bill	<u>Ferret in the Bedroom, Lizards in the Fridge</u>	Holiday/Minstrel
Walter, Mildred	<u>Justin and the Best Biscuits in the World</u>	Lothrop



Vote for one

- RETURN OF THE INDIAN
Banks, Lynne Reid
- ON MY HONOR
Bauer, Marion D.
- THE BLOSSOMS MEET THE
VULTURE LADY
Byars, Betsy
- THE NOT-JUST- ANYBODY-
FAMILY
Byars, Betsy
- RACSO & THE RATS OF NIMH
Conly, Jane L.
- THE WHIPPING BOY
Fleischman, Paul
- WAIT TILL HELEN COMES
Hahn, Mary Downing
- UP FROM JERICO TEL
Konigsburg, E. L.
- SHADOW IN HAWTHORN BAY
Lunn, Janet
- WATERMUSIC
Sargent, Sarah
- THE SACRED MOON TREE
Shore, Laura J.
- THE JOSIE GAMBIT
Shura, Mary
- RETURN TO BITTER CREEK
Smith, Doris B.
- FERRET IN THE BEDROOM,
LIZARDS IN THE FRIDGE
Wallace, Bill
- JUSTIN AND THE BEST
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Walter, Mildred

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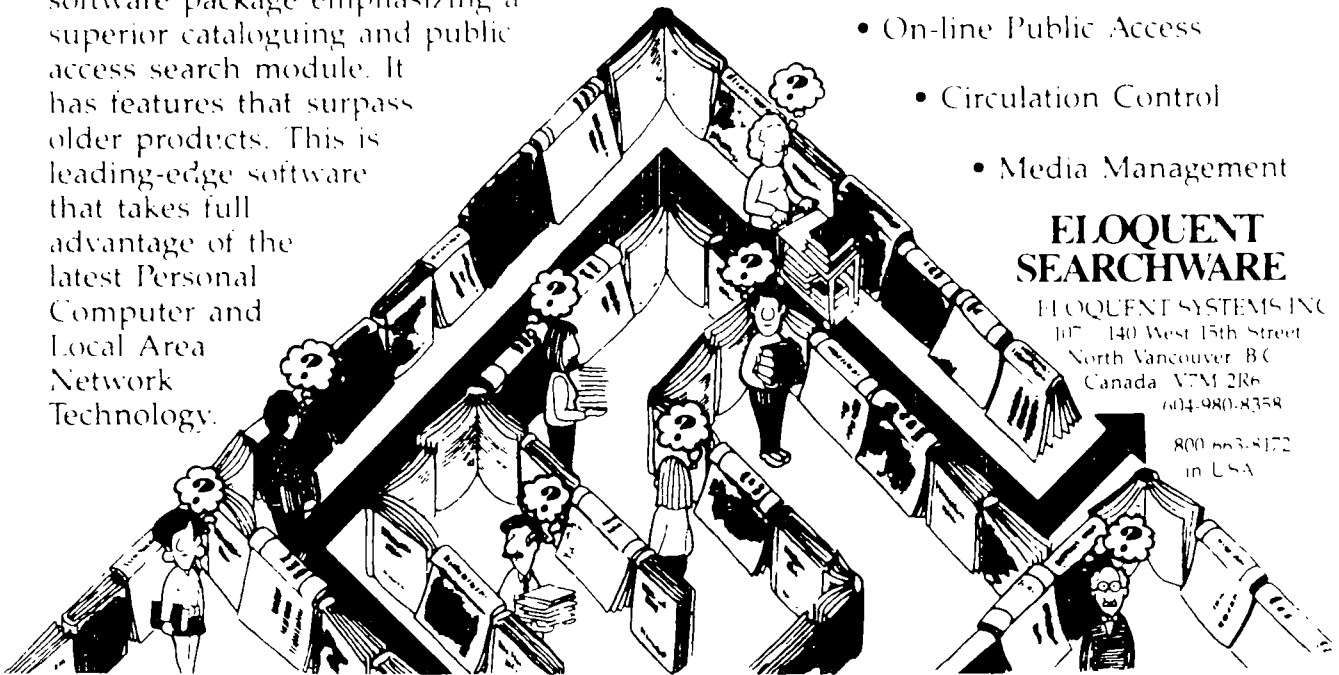


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ASK THE EXPERTS

Compiled by **YOSKYL WEBB**, teacher-librarian, Sutherland Secondary School, School District #44, (North Vancouver).



Candice Morgan, teacher-librarian at Parksville Middle School on Vancouver Island has three questions, to which she would like answers. If you can help, please write care of this column.

QUESTION: Students in our Middle School regularly borrow back-issues of popular magazines. However, no magazine was made to withstand the rigors of life in a grade seven student's locker! We don't want to restrict use of these magazines to in-library browsing because they are so popular. We have tried taping spines and inside covers but this doesn't seem to be enough. Can anyone suggest solutions that have worked for them?

ANSWER: We have found the most effective way to sign out back issues of magazines and pamphlets is by using large manila envelopes. At the beginning of each school year, we have our teacher-assistant make up a book pocket and card, noting an assigned number like "Envelope # 20" and affix it to the envelope. We make up about thirty per year and store them under the circulation desk. When we wish to sign out ephemeral materials, we list them on the card with the student's signature, and then they are easily checked on return. Students lose the envelopes and some envelopes disintegrate, but sooner the envelope collapse than the contents!

QUESTION: We are looking for a good "all-round" sports magazine for Grades 6-8. Budgets are tight so we cannot subscribe to more than two. We have checked EL and BCTLA recommended periodicals. Any suggestions?

ANSWER: We, too, have been unable to find a good all-round sports magazine at the Junior High level, but have found the locally-produced Action Magazine quite acceptable for skiing, running and cycling. Other sports are also mentioned. Four issues a year cost \$8. Send to Suite 201-1107 Seymour

Street, Vancouver, B.C. V6B 3M7. Action Magazine has a great variety of colour illustrations - many of them in advertisements. It seems, like most sports magazines, the publishers feel required to project a macho image. I have only see one copy (Autumn 1988) purchased on the ferry to Vancouver Island, but that issue seems quite acceptable.

We have had to resort to rotating the choice of magazines by the year, so that one year we will subscribe to a hockey magazine and the next year, BMX, then dirtbiking and so on. If anyone is subscribing to one good all-round sports magazine, other than the one with the swimsuit edition, or Action Magazine, please write post-haste to this column!

QUESTION: Finally, has anyone developed a successful co-op unit or project using periodicals middle school grade levels?

ANSWER: We have developed a successful unit using National Geographic, as an introduction to the use of periodical indexes. The teacher-librarian introduces the grade 8 students to the Index to the National Geographic and to the location of the magazines in the library. The students are required to pick two countries outside of North America by using the globe in the library. In their own time, they must come into the library and use the index to locate two articles in an issue of National Geographic newer than 1975. For each country they must write one paragraph describing a unique or unusual characteristic of the country or its people, which they have found in their articles. They must name the country, give the title and proper bibliographic reference to the article. They must also transfer the location of the countries from the globe to a clearly-labelled outline world political map. Class/library time is allowed for the completion of the project. This project requires students to use a globe, an index and the library in their own time.

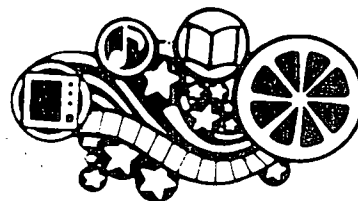
QUESTION: I would like to have an author visit my school, but need to know of any sources for funding such a visit.

ANSWER: While pondering the answer to this question, and being fully aware of the paucity of monies available to the regular classroom teacher or teacher-librarian for funding an author visit, I was delighted to receive by mail, Writers in the Classroom, a 55 page directory sponsored by the Federation of British Columbia Writers. It outlines how to choose a writer, prepare the class, fund a visit and it suggests fee guidelines. The main part is a directory of writers giving name, address, telephone number, publications and genre, and brief background. The directory may be obtained by sending \$5.00 to: The Federation of B.C. Writers, #706-402 West Pender Street, Vancouver, B.C. Telephone: 683-2057 or by mail: The Federation of B.C. Writers, MPO 2206, Vancouver, B.C. V6B 3W2. It is a highly recommended purchase.

Despite the availability of funds through the school districts and provincial government, money is not always as readily accessible as one would hope. Writers have only recently been added to the concept of "artists in the classroom", and it may be that the Fine Arts Co-ordinator, by whom the funds are administered at the board level, may not think in terms of writers as artists, so be prepared to lobby if you are seeking funding!



**THE
LIBRARY
IS
MORE
THAN
YOU'LL
EVER
KNOW**



READING CHECKLIST...✓

compiled by LIZ AUSTROM,
District Principal —
Curriculum Resources
Vancouver (S.D.#39)

I want to thank all the people who bring articles and resources to my attention. It certainly makes preparing these columns easier when there are so many people out there who drop me a note or send me a resource that has been particularly meaningful for them. In particular, this issue I would like to thank Linda Dunbar, Ken Haycock and Jo-Anne Naslund for their contributions.

ADVOCACY

One of the most difficult things for most teacher-librarians to do is to take up the figurative torch and do some lobbying on behalf of the library resource centre program. We all have the knowledge that what we are doing has value; we believe that decision-makers must recognize the worth of our work with students; and so we conclude they should automatically offer support to the program we value. We are frequently shocked and chagrined when this support does not materialize. The danger then is that we become demoralized and decide that there is no point in trying to sell something that others don't support.

A recent article on the political lobbying process in American education clarifies some of the issues. In "Education Interest Groups and the Lobbying Function in the Political Process" (*Urban Education*, Vol. 23, No. 2 (July, 1988) pp. 162-172), John R. Curley looks at some of the greatest difficulties. He says that decision-makers have so little time to spend on any one topic, and so many people competing for scarce funds, that it is difficult for even well organized groups to have the kind of impact that was possible in the past. At the same time he believes that lobbying is important to the political process because "it can educate through the introduction of expert information and experience in the policy-making process."

Curley goes on to present some of the lobbying

strategies and techniques he feels are effective in getting desired responses. First of all, he says that lobbying should include an ongoing relationship with the decision-makers. He says: "If information and positions on an issue are provided on a regular basis by a group, the input of the group might be requested by ... officials when that particular issue becomes active or urgent." The ongoing relationship will also provide insights into which official is supportive, and which is not. In other words, allies can be identified.

To lobby effectively, groups must know what their goals are, establish reasonable goals, designate one of the group to be the spokesperson so that conflicting messages are not given, be ready to compromise, and avoid too close an identification with one political party. Some suggested strategies include: casual comments at social events, doing necessary homework and presenting pros and cons of proposed actions, identifying and seeking out the key decision-makers, enlisting the help of leaders with current or previous commitments to education, attending public meeting of the Board and its committees (or the Legislature), enlisting the support of the parents and the community, writing letters or sending telegrams, arranging mass communication efforts with many people sending letters and/or telegrams and, finally, sending a message of appreciation when support has been provided.

The article concludes with the message that it is possible for volunteer groups "to make a difference with organization, broad commitment, and persistence. Something to keep in mind is, whether a group does lobby or not, others who have contrary or competing public policy objectives are likely to be doing so, and it would be unwise to leave the field to them." Under BCTF policy, it is not appropriate to suggest that other needs are not as worthwhile as needs in one's own area, but there is nothing that says teachers cannot actively promote the needs they see and work with daily. An active local lobbying group can effect change.

CD-ROM & STUDENT RESEARCH

I don't know about you, but I am getting very tired of reading about all the wonderful new developments in the world of technology, when our district seems unable to provide any of the necessary hardware. On the theory that some teacher-librarians may have the equipment needed, I recommend the

following articles:

"High Technology in School Libraries," by David Loertscher (*Media & Methods*, September/October 1988, pp. 22-24). As well as microcomputers and library specific software, Loertscher lists a number of recommended CD-ROM products now on the market.

Tina Roose, in "Computerized Reference Tools of the Next Decade: Taking the Plunge with CD-ROM" (*Library Journal*, Vol. 13, No. 17 (October 15, 1988), pp. 56, 61), talks about the differences between online database searching and CD-ROM, the comparative costs and the advantages of each. She presents the information in such a way that it is easy to match needs and priorities with the appropriate choice of technology. This is true in spite of the fact that her bias shows!

CHANGE THEORY

The 1988 November/December issue of *Emergency Librarian* has another of those articles destined to become a "classic." By this term I mean an article that I refer to again and again in inservice programs. Jean Brown examines "Changing Teaching Practice to Meet Current Expectations: Implications for Teacher-Librarians." Her analysis is sometimes depressing, always realistic, and firmly set in an understanding of the history and culture of education.

Jean Brown sees a gap between the theory and practice of school library programs. While we talk about cooperatively planned and taught programs which integrate information skills with subject content through resource-based units of study, is this current practice or merely idealistic theory? Brown says that this gap exists in all areas of education, not just in library resource centre programs. She goes on to analyze the reasons for the gap, and then discusses change theory in a very understandable fashion.

Strategies that are listed as being effective in implementing change in the school system include:

1. concrete and specific training for teachers on an on-going basis;
2. assistance when needed;
3. opportunities for teachers to observe successful models of the desired change;
4. regular staff meetings to discuss problems and solutions;
5. teacher involvement in materials development;

and

6. administrator involvement and leadership.

Jean Brown believes strongly that the teacher-librarian alone cannot implement resource-based learning. The change required for teachers is just too great. The leadership of the principal and the willing participation of the teachers is essential if change is to occur. This does not mean that she dismisses the idea of the teacher-librarian as a change agent. Rather, she takes a more limited view of the change agent role that it possible for teacher-librarians than have other writers on the subject.

The teacher-librarian's task is to make the staff aware of a need for the change. Jean Brown focuses emphatically on the fact that to do this the teacher-librarian must know what his/her educational role is and believe in it. Furthermore, the teacher-librarian must "interpret and communicate to teachers, students, administrators, and parents what a quality school library program should be. This demands that they fully understand it themselves."

This brief summary cannot do justice to an article which should be read by all seriously committed teacher-librarians and library educators.

FRENCH IMMERSION

"Entre Nous: The school library and the French Immersion classroom," by Keith Medley (*The Reviewing Librarian*, Vol. 13, No. 4) is a light, but informative look at one teacher-librarian's professional growth. He details some of his experiences in developing language mastery, his enthusiasm for the program and his attempts to master the demands. Keith Medley is still in the process of moving from a program focusing on enrichment activities related to classroom activities, toward an integrated cooperatively planned and taught program, but he has some interesting things to say about his passage from librarian to teacher-librarian.

Some recommended sources are listed at the conclusion of his article, including Angela Thacker and her useful publication, *The Immersion Teacher-Librarians' Newsletter*, 595 Burley Drive, West Vancouver, BC. V7T 1Z3.

INFORMATION SERVICES

Marketing Treasures, May 1988 issue, has a number of hints on how to promote online services in an article titled, "Advertising Online Services." If your school library is one of the few in British Columbia which is able to offer such services, you may be interested in trying some of the suggestions offered, including:

1. Give your service a memorable name that relates to the purpose of the service.
2. Focus on the types of information it will provide.
3. Use simple language to explain the service to students and staff.
4. Offer demonstrations and sample searches to show the kind of information that can be provided and how it is done.
5. Give out flyers, bookmarks and other promotional materials which have the name of the service and some details about it printed on them. In other words, give the prospective-user something to take away that will be a reminder later.

LITERACY

For the dedicated reader, an article in the November 1988 issue of Phi Delta Kappan offers a worthwhile intellectual challenge related to the question of "phonics" or "no phonics" in the teaching of reading. Marie Carbo, the author of "Debunking the Great Phonics Myth," takes on the research base which supports reading instruction through phonics and attempts to show how it was poorly designed, failed to take into account important data, and generally came to unsupported conclusions. In doing so, she discusses the work of Jeanne Chall in some detail, as well as looking at some of the recent publications emanating from the effective schools movement.

An editorial note promises that Jeanne Chall will respond to this article in a subsequent issue of the journal. Those interested in the current "whole language" approach will be interested in reading both this article and the expected response. It is fascinating to see the research on phonics under question, since lack of supportive research is usually raised as one of the questions about whole language.

Another publication on language instruction is Whole Language Strategies for Secondary Students, by Dorothy J. Watson (Richard C. Owen, 1988.

ISBN 0-913461-84-9, pbk.) It presents an interdisciplinary approach which supports a comprehension centred program. While the book is clearly intended for secondary school teachers, most of the ideas and all of the theory make informative reading for teachers of intermediate grades as well.

Part I: Theory and Practice is composed of three chapters. Chapter 1, Knowing Where We're Coming From, is a brief discussion of the theory behind "meaning-centred" reading. Chapter 2, Theory in Use, looks at three very different classrooms and shows how they are the same, despite one being a combined English/Social Studies class, one a Biology class and one a Special Education class. Chapter 3, Questions and Answers about a Whole Language Curriculum, looks at crucial questions like: How do I know if my students are effective readers? What about evaluation? and Will this curriculum greatly increase my workload?

Part II: Strategy Lessons is the meat and potatoes part of this book. Ninety-five different strategies are presented in a straightforward manner, each described under the key headings: Why? Who? How? Then What? All strategies are presented in one to two pages, and all have been written up by teachers who have used them successfully. Predictably, the role of the teacher-librarian in this type of program is not mentioned, although I must admit I have not read through every strategy as yet. However, any teacher-librarian could incorporate most of these strategies into some element of the library resource centre program. A significant number fit into cooperative learning, à la the Johnson brothers, David and Roger. This is well worth reading. Having read it, you will likely want to own a copy so that you can write in it. It's that kind of book!

SKILLS INSTRUCTION

Barbara K. Stripling and Judy M. Pitts have written a detailed treatment on library research which actually is possible to use in a cooperative program planning and teaching model. Brainstorms and Blueprints: Teaching Library Research as a Thinking Process (Libraries Unlimited, 1988. ISBN 0-87287-638-1) is based on the idea of a taxonomy which can be built into different levels of research and reaction. There is one brief section (pp.24-26) which deals with the necessity of the classroom teacher and the teacher-librarian planning, teaching and evaluating together.

However scantily presented, the idea is there and the material in the rest of the book is adaptable to the CPP&T model.

One caution should be stated. In using the blueprint the authors provide, one should not try to include all the parts of the blueprint in one research process, but rather break them down sequentially, build them into different content areas and grade levels, and work up to an integrated whole experience for senior students. Despite the authors' recognition that research should not be "boring," if one were to go through all the research steps presented here, the students and the teachers would cry enough! While I am certain that the intent is to develop the research process in the sequential way I've suggested, that intent does not come through strongly enough.

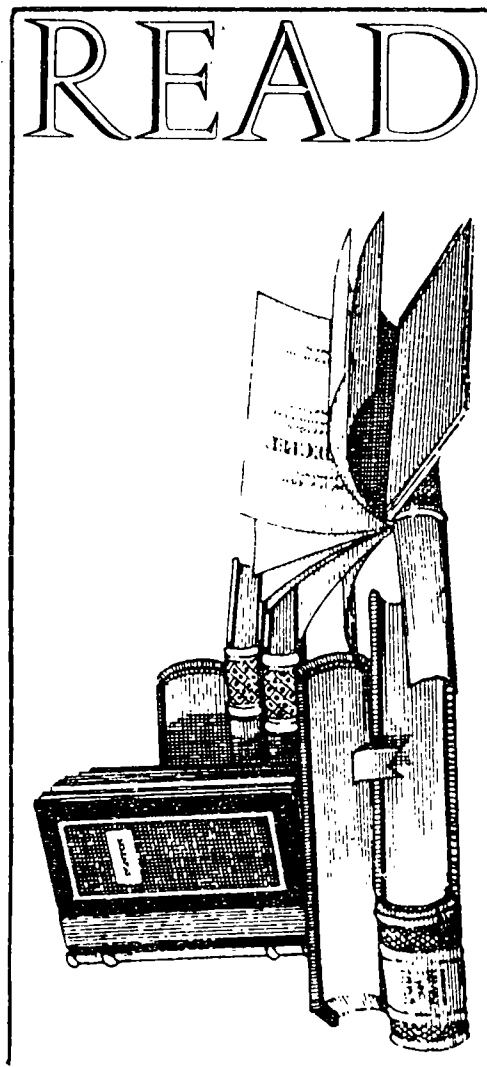
Despite this quibble, the ideas, worksheets and processes are very useful. I particularly liked the last chapter which discusses how the program is implemented and offers their version of a grade 7 to 12 scope and sequence of research skills. The nine page index is most welcome as well.

STUDENT LEARNING

Susan Ohanian describes the work of Suzanne Barchers, a gifted teacher, in "Leading Them to Learning," *Learning88* (October, 1988), pp. 28-34. This article is interesting in that it looks at how one teacher's attitude towards her students impacts upon their readiness to learn. The small techniques that she uses have a cumulative effect on her grade 3/4 split class. Similar approaches would be just as effective in the library resource centre setting.

Suzanne Barcher comments, "Teachers are well trained to teach phonics and multiplication. We know all about Piaget's conservation theory and Bloom's taxonomy. But I don't think we are trained to help children keep their dignity. If we respect them as important people, and they respect us, learning becomes more natural and easy." She applies this belief throughout the curriculum, giving students many opportunities to be creative and to exercise choice.

As an added incentive for the teacher-librarian to read this article (and, hopefully, apply it) a list of "75 Ways to Share a Book" is included."





Nicola Morgan and friends.

THE PORTRAIT NICOLA MORGAN

by MERCEDES SMITH, teacher-librarian, J.T. Brown Elementary School, School District #36 (Surrey).

Nicola Morgan, our B.C. author for this visual literacy issue divides her time between Vancouver and Nakusp. She was born in Victoria and grew up and went to school both there and in Shawnigan Lake. Following completion of secondary school she attended Langara College and Emily Carr College of Art in Vancouver, and has taught art to both adults and children in Vancouver and Richmond. As well as writing and illustrating children's books, she is also an exhibiting painter.

It was after she had completed a successful art show in Richmond and was looking around for something different to do that she decided, "I think I'll write a children's book." That idea became The Great B.C. Alphabet Book published by Fitzhenry and Whiteside in 1985. In it she used the letters of the alphabet and bold, humorous illustrations to take her readers on a tour of the province à la Morgan. Writing the book was not difficult, nor was having it published, but having work published was, in her words, "certainly an eye-opener and a good learning experience." She had very little control over the layout and design of that first book, but her second, A pride of lions, published in 1985 by Fitzhenry and Whiteside, was very much her own, with few changes being made to her original submission.

Her third book, Temper, temper, which is due to be released in November, 1988, is more of a story picture book about a little girl whose main problem is her temper. Ms. Morgan is currently working on a fourth book which is also more of a story book, but said she prefers not to discuss a book when it is "in progress". With the later books she has found it useful to work with an editor.

Like many B.C. authors, Nicola Morgan did not write as a child, but read voraciously and, of course, drew and painted. Having her first book published with relative ease has often caused her to doubt her ability. She has often felt that perhaps she was just lucky or even that her books were published "by mistake". Winning the 1988 Sheila Egoff Award for A pride of lions has improved her regard for her work and has, as well, opened up opportunities with other publishers.

Although Morgan has done some illustrations for Ginn, she has not yet illustrated the work of another author. If given the opportunity, she said she felt it would work best as a shared experience, with discussion between author and illustrator along with the editor.

Her plans are to continue writing, illustrating and painting. She sees herself more as an artist than as an author so the visual component of her books will likely continue to take precedence over the text. She enjoys giving readings and workshops as a means of keeping in touch with her audience, and now also has a young daughter to help keep her attuned to the interests of children. "Luck" may have helped Nicola Morgan publish her first book, but her talent will assure her a place among our B.C. authors and illustrators.

PRIDE OF LIONS (1987)

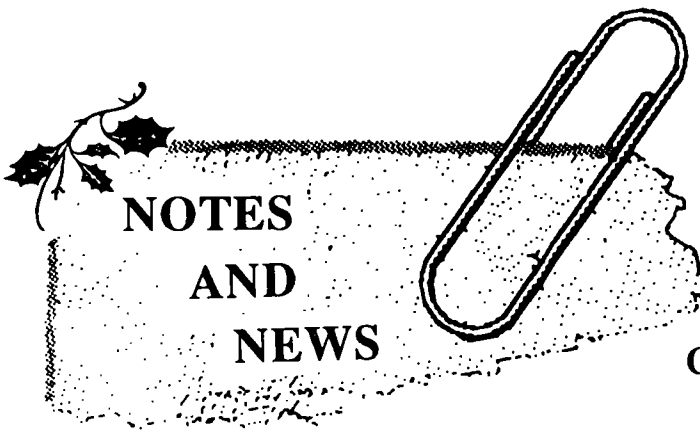
10¼ x 9¾, 32 pages, *full colour throughout*
Animal groups for readers of all ages.
88902-8389

GREAT B.C. ALPHABET BOOK (1985)

9¾ x 9¾, 64 pages, *full colour throughout*
A choice selection of The Children's Book Centre. A British Columbia Travelogue for readers of all ages
88902-9768

TEMPER TEMPER (Fall 1988)

12¼ x 9, 48 pages, *full colour throughout*
Whimsical study of childhood temper tantrums.
for young readers preschool - grade 2
88902-5592



by Donna Doerksen

AUSTRALIA EXCHANGE

A teacher-librarian from the Gold Coast of Queensland wishes exchange with a teacher-librarian in the Southwest corner of B.C. Contact: Mrs. J. Garrells, 59 Castle Hill Dr. Nerang, QLD 4211, Australia.

BCLA/BCTLA CONFERENCE

The B.C. Library Association and the B.C. Library Trustees Association will have a joint conference at the Penticton Convention Centre and Delta Lakeside Hotel April 27 - 29, 1989. Contact: Conference Office, 1295 Chartwell Cres., West Van., B.C., V7S 2P9. Telephone: 922-3897.

UPDATE

The BCTLA request for the provincial government to proclaim November 12 - 19, 1988 as School Library Week in B.C. was denied. In the past we have received full support from the provincial secretaries in granting School Library Week. This year, Mr. Veitch has suggested that we include our promotional thrust during Education Week in the spring. The BCTLA has asked for reconsideration as the specified week in November coincides with National Children's Book Week so that schools can not only recognize the importance of reading for children but also all the other significant functions that school libraries perform in the education process. These functions are so important that the BCTLA feels they should be recognized on a separate occasion and not during Education Week. Letters of concern re the government's decision to deny School Library Week can be addressed to: Elwood Veitch, Provincial Secretary and Minister of Government Services, Parliament Buildings, Victoria, B.C., V8V 1X4.



CSLA PRESIDENT

Angela Thacker, a teacher-librarian from B.C. is the president of the Canadian School Library Association. She is revising a user's list for librarians on any electronic mail system. If you want to be on this list let Angela know. She can be reached at West Vancouver School Board Instructional Materials Centre, 922-9151, Envoy - A. Thacker or on MTS at SFU and UBC.

SLIC EDITOR

The editor of School Libraries in Canada, CSLA's publication is Marilyn Ming. Submissions can be sent to her at: Rural Library Training, SAIT, 1301-16 Ave. N.W., Calgary, Alberta. Envoy - Rural Library.

BOOKMARK REVIEW

A favorable review of BCTLA's The Bookmark has been published in Library and Information Science Annual, Volume IV.

FINALISTS

The Children's Literature Roundtables of Canada 1988 Information Book Award finalists are:

The amazing apple book by Paulette Bourgeois.
Exploring the night sky by Terence Dickinson.
How to make pop-ups by Joan Irvine.
Pay cheques and picket lines by Claire Mackay.
Parliament: Canada's democracy and how it works by Maureen McTeer.
Let's celebrate: Canada's special days by Caroline Parry.

This award, a certificate for \$300.00 was given for the first time last year.

WINNER

The Children's Literature Roundtables of Canada 1988 Information Book Award winner is Let's celebrate: Canada's special days by Carolyn Parry. Honour books: 1. Exploring the night sky by Terence Dickinson and 2. How to make pop-ups by Joan Irvine.

VPL BIBLIOGRAPHY

Not another problem novel is a new Vancouver Public Library Book Evaluation List. It provides brief annotations for "happy, wholesome, funny books to mollify moms and tantalize teens". Available through VPL branches.

POET PROJECT

The League of Canadian Poets has produced a video called Let's invite a poet. It was designed to give encouragement and ideas to poets to work with school children. Kitchener Elementary (Vancouver District # 39) students are shown working with three poets. Available from A.M. Video in Vancouver for \$15.00.

CSLA CONFERENCE

The Canadian School Library Association Conference will be in Edmonton, June 22 - 25, 1989. The theme is Choice Making : Risk Taking and conference registration will be approximately \$250.00. Direct workshop inquiries to: Betty Matwichuk, 9407 - 96A St., Edmonton, Alberta, T6C 3Z6, (403) 465-7279 (res.) or 487-5137 (bus.).

NEWBERY MEDAL

The Newbery Medal was awarded to Russell Freedman for Lincoln: a photo-biography. Honour books were: After the rain by Norma Fox Mazer and Hatchet by Gary Paulsen.

CALDECOTT

The winner of the Caldecott Medal was John Schoenherr for his illustrations of Owl Moon by Jane Yolen. The honor book was: Mufaro's beautiful daughters: an African tale, adapted and illustrated by Joan Steptoe.

AWARDS

Margaret Buffie won the Young Adult Canadian Book Award for her novel, Who is Frances Rain?.

Kit Pearson's A handful of time was given the Canadian Library Association's Book of the Year Award.

Erik Christian Haugaard was presented the 1988 Phoenix Award for his book The rider and his horse.

The Scott O'Dell Award for Historical Fiction went to Patricia Beatty for Charley Skedaddle.

TRAVEL MONEY

The CSLA/OLA Margaret Scott Memorial Funds Award is offered for travel assistance to conferences, to courses, to do research, to establish pilot projects or to visit libraries. April 15, 1989 is the deadline for applications. Contact: Ontario Library Association, 100 Richard Street E., Suite 300, Toronto, M5C 2P9.

NOMINATIONS

Nominations are called for:

- the Grolier Award for Research in School Librarianship in Canada
- the Canadian School Library Association Distinguished Service Award for School Administration
- the Canadian School Library Association Margaret B. Scott Award of Merit

Deadline is Dec. 31, 1988. Contact: Dianne Oberg, Canadian School Library Association, Dept. of Elem. Education, Faculty of Education, Univ. of Alberta, Edmonton, Alberta, T6G 2G5.

PACIFIC RIM SEARCH

The Ministry is preparing a bibliography of Pacific Rim materials (print & non - print) across the curriculum and grades. If you know of materials you could recommend contact Cynthia MacArthur at the Ministry.

TREE PLANTER

The man who planted trees is now available in video or film format. It is a CBC television produced program that is released for educational non-broadcast use. Request that your District Resource Centre purchase this gem of animation and story. 1/2 " VHS or Beta - \$99, 3/4 " cassette - \$130, and 16mm film - \$750. Available from Patricia Black, Educational Sales, CBC Enterprises, P.O. Box 500, Station A, Toronto, M5W 1E6. (416) 975-3514.

MINISTRY STATEMENT

Please write to the Ministry, encouraging them to produce a statement on School Libraries in B.C. It is a major goal of BCTLA to have a Ministry policy statement on resource-based learning and the role of school library resource centres and their staff in the education process. Ontario, Manitoba, Alberta and Saskatchewan now have Ministry documents. B.C, always a leader in the field of teacher-librarianship is falling behind. The release of the Royal Commission and its statements relating to library resource centres and teacher-librarianship make this request all the more meaningful. Teacher-librarians and school libraries in B.C. need to be given a mandate by the Ministry through such a document to continue to fulfil the role of creating independent, life-long learners. Write to: Ms. Robyn Syme, Manager, Educational Programs Dept., Curriculum Development Branch, Parliament Bldgs., Victoria V8V 2M4. Copies to Dr. Brian Frankcombe, Director, Curriculum Development Branch and Mr. Oscar Bedard, Executive Director, Schools Programs Division.

FRENCH IMMERSION

French Immersion and the School Library, an intensive program for the teacher-librarian who "must come to grips with the French Immersion fact in their schools and libraries" is planned for 1989 August 24-31 at the University of Victoria. For more information, contact: Don Hamilton (604) 721-8269, local 8268.

FACILITIES STANDARDS

The Ministry of Education's News Release #26 -88, dated 1988 September 28, notes that "facilities standards for new and enlarged schools have been revised to reflect recent changes in education and to allow for more flexibility at the local level." One of the factors taken into consideration was "the expanding role of school libraries." One of the changes that was seen as having the greatest impact was the increased requirements for libraries." If the library resource centre is being renovated, or if a new facility is being built, the concerned teacher-librarian may wish to seek further information regarding the new standards. The contact person listed in the News Release is Judy Birch, telephone: 356-2500.

BOOK COMMITTEE

Application for committee members to serve on the Book Purchase Plan will be advertised by the Ministry Circular as well as in the March issue of The Bookmark. Two elementary and two secondary teacher-librarians will comprise the committee and serve a three year term. Consider applying. Bill Scott has served on this committee. For more information contact Bill, 869-5238, in Hope, B.C.



P.R. PACKAGE

The Greater Victoria Teacher-Librarians' Association has prepared a public relations package to provide ideas for School Library Week. It's loaded with ideas and activities submitted by BCTLA members from around the province. A copy of this package has been sent to each chapter councilor. You can request photocopies from your local councilor or a copy may have been sent to you already. If you would like to order more copies of the poster at \$4.00 each, contact Ken Adsett, 789 St. Patrick Street, Victoria, B.C. V8S 4X6.

NEEDLE & THREAD

Chilean arpilleras, sewed and embroidered story-pictures by women's workshops throughout the country, tell of political reality in the daily life of the people of Chile. Twelve framed arpilleras are available to schools in the Lower Mainland and hopefully in the new year, around the province. A kit has been assembled to give background. It includes the 12 arpilleras, a teacher's manual, a filmstrip and a cassette tape. The kit is available at no charge for a three day loan. It is a BCTF supported project. Contact: J. Wear, 1672 E. 10th Ave. 873-5011.

READ UP ON IT

You are invited to participate in a national campaign to publicize selected Canadian titles. It is a joint CBC/ National Library of Canada television reading pilot project in cooperation with the Book and Periodical Development Council. Contact: Read Up On It, National Library of Canada, Ottawa, K1A 0N4 or Read Up On It Office, 301 Donlands Avenue, Toronto, Ontario, M4J 3R8.

FREEDOM TO READ

Plan to participate in the fifth annual Freedom to Read Week, February 17 - 28, 1989. The Freedom of Expression Committee of the Book and Periodical Development Council has prepared a kit at \$7.00 prepaid, including postage. Freedom to Read Kit, Book & Periodical Development Council, 34 Ross Street, Suite 200, Toronto, Ontario. M5T 1Z9.

IBBY

The International Board of Books for Young People was founded in 1953 to promote awareness of and accessibility to books for children all over the world. Over 40 countries are represented. IBBY presents the Hans Christian Andersen Award (the highest international distinction to an author and illustrator for his (her) body of work) and the Ezra Jack Keats award for a promising new illustrator. IBBY - Canada was established in 1980. It sponsors conferences on children's literature, publishes a newsletter and presents the Elizabeth Cleaver Award (for an outstanding picture book), Claude Aubry Award (for distinguished contribution to children's literature) and the Frances E. Russell Award (to assist in research in Canadian children's literature). IBBY - Canada will host International Children's Book Day on April 2, 1990. Monica Hughes has been asked to write a message to the children of the world and Ted Harrison has prepared a poster. Membership costs \$20.00. Contact Kerry Morton, c/o George Locke Memorial Library, 3083 Yonge St., Toronto, Ontario. M4N 2K7.

SOFTWARE EVALUATION

The Council of Ministers of Education, Canada has published 4 new print catalogues containing evaluations of educational software in the areas of Computer Science, Administration and Utilities, Mathematics and Language Arts. Contents include word processing, desktop publishing, test generating, graphics and classroom management software. The catalogues are derived from the CMEC Database for Educational Software. The cost is \$8-\$12 each. The database may be consulted online in either French or English. Charges are \$.45 per minute. The average search lasts 10 minutes. Contact: Database Manager, CMEC Database for Educational Software, Council of Ministers of Education, Canada, 252 Bloor Street West, Suite 5 - 200, Toronto, M5S 1V5.

BOOK PURCHASE

The B.C. books you ordered through the Ministry's Book Purchase Plan should have arrived in your library by the end of November. If you have not received yours, contact Cynthia MacArthur at the Ministry.

ALZHEIMER'S BOOK

Grandpa doesn't know it's me by Donna Guthrie (1976, ISBN: 0-89885-302-8 or pbk ISBN: 0-89885-308-7) is a book for primary children on Alzheimer's disease. The title is recommended on the Calgary Board of Education's list of basic resources for elementary libraries.

TEACHER-LIBRARIAN AWARD

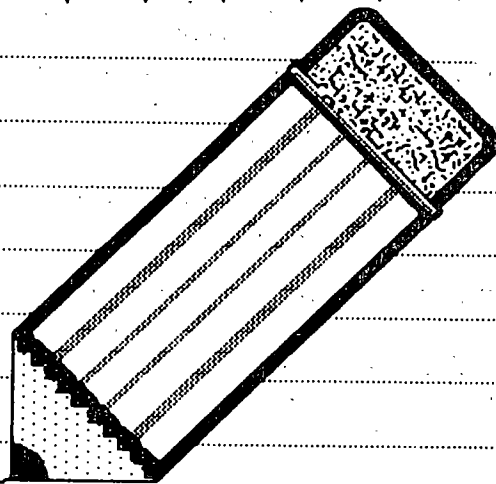
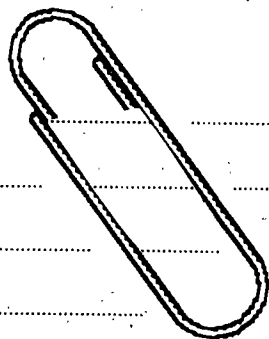
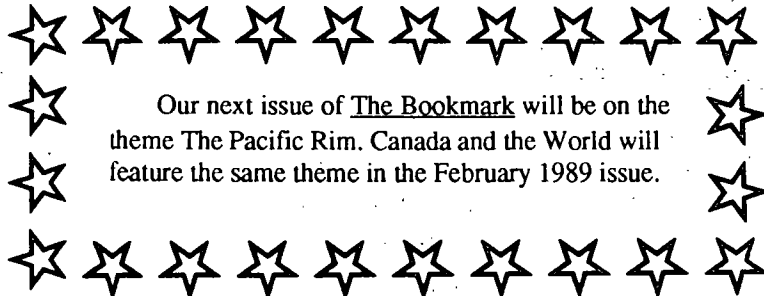
The CSLA will offer the Learning Tree Teacher-Librarian of the Year Award to honour school based teacher-librarians who have made an outstanding contribution to school librarianship within Canada. The award is sponsored by The Learning Tree, a division of Maclean Hunter Ltd. The award is open to all school based T-L's in Canada. For more information and nomination forms contact: Dianne Oberg, Dept. of Elementary Education, University of Alberta, Edmonton, Alta. T6G 2G5. Deadline is December 31, 1988.

TIPS

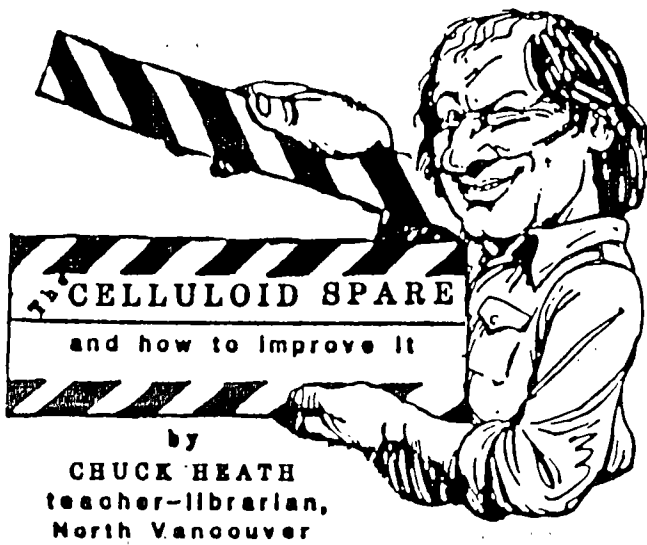
Please share some of your practical ideas that relate to any aspect of library work with other teacher-librarians. These tips do not have to be lengthy or new. There are many new teacher-librarians coming into the field who could benefit from a successful tip. As well, there is usually something that the most experienced teacher-librarian has not heard of. Please send your tips to The Bookmark, c/o Trish Maskell, 3995 Cambridge Street, North Burnaby, B.C. V5C 1G5 or telephone your tip in: School: 263-3255 or Home: 299-6963.

??NEWS??

If you have any announcements or news bits that would be of interest to teacher-librarians in the province, please contact: Donna Doerksen, 5638 Mackenzie St., Vancouver, V6N 1H2 (261-0837).

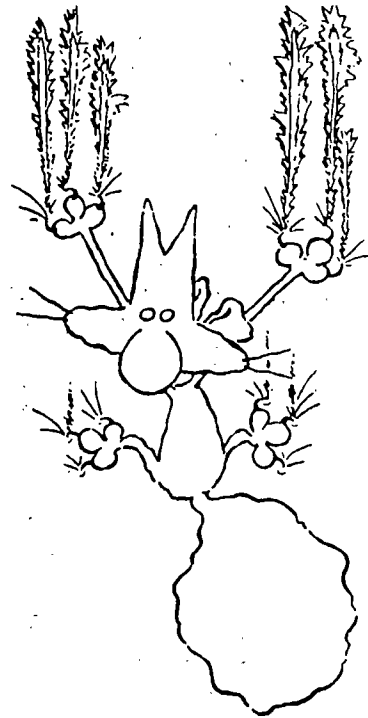


write it down



Of Dice and Men, NFB, 1988

An animated film for budding mathematicians. John Weldon (Log Driver's Waltz, Special Delivery, No Apple for Johnny, and Real Inside) comes up with a humorous rendition of how probability works. In typical Weldon fashion he gets us engrossed in the concept by using examples to which we all can relate.



NEW RELEASES

The Cat Came Back, NFB, 1988,
7 min. 37 sec.

The Cat Came Back is a one hundred year old folk song. It tells the story of old Mr. Johnson, who is plagued by the persistent return of a little yellow cat he no longer wants. His increasingly manic attempts to get rid of it are an adventure of thrills, spills, suspense and tragedy.

The Wanderer, NFB, 1988,
11 min 18 sec.

A brilliant adaptation of Michel Tremblay's short story, The Devil and the Mushroom, this animation film spins a mesmerizing tale of supernatural power, temptation, greed and violence. The setting is a quiet, idyllic village, where men work the land and children's laughter rings in the streets. One dusky evening, a sinister stranger arrives . . .

the Cat Came Back





Body Talking

A Sense of Touch

A Sense of Sound

Speaking Object-ly

Sequence and Story

Visually Speaking

A STUDY GUIDE
The Movie Movie

A STUDY GUIDE

The Movie Movie shows how camera and editing techniques, make-up and sound can be used in film and video presentations to deliberately manipulate our perceptions and emotions. Drama, action and slapstick humour are combined in a simple family-oriented plot without words, accompanied by an explanatory song. Behind the scenes vignettes highlight the message that in a movie everything is not quite as it seems.

National Film Board of Canada / Office national du film du Canada

ABSOLUTE MUSTS

Images and Meaning, 1 hr. 45 min.

NOW AVAILABLE FOR YOUR CLASSROOM
VIDEO LIBRARY

An anthology of nine National Film Board productions to spark discussion and learning in media literacy and communication arts courses.

Featured titles are:

Zea A beautiful experience in how we struggle to draw meaning from chaos.

Street Kids An unusual treatment of a pressing social problem. Springboard to a discussion on how "truth" is created in film.

Elephantrio Animation. Rich in symbolism, suspense, and the portrayal of human foibles.

Nails Lyrical and provocative. Beauty is where you find it and where you make it.

Aloud/Bagatelle Impressionistic, evocative, and didactic all at once, this "experimental" work invites both playful and sober responses.

Return to Dresden Documentary at its best. Shows the power editing has to elicit emotions and open perceptions.

The Age of Invention A cine-poem that juxtaposes the inevitable torrent of history with poignant images of individuals caught in its flow.

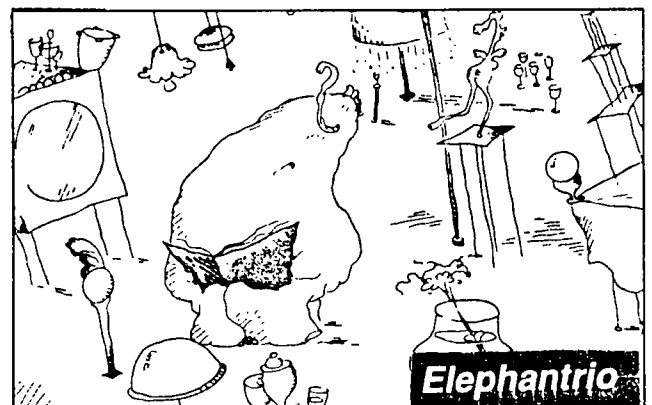
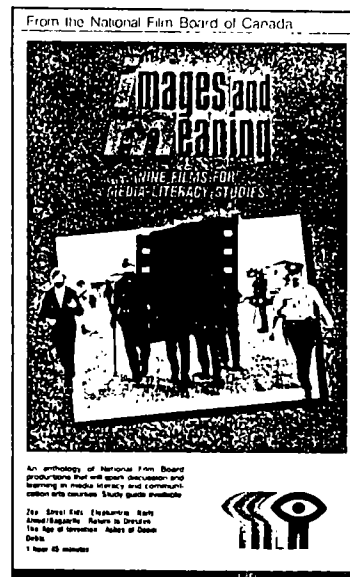
Ashes of Doom Satire in the service of society. Two minutes of delightful propaganda.

Debts An austere and economical rendering of a classic theme--the struggle for survival. Compare it with The Grapes of Wrath!

This video is available from the NFB for \$89.95. For your free copy of the study notes, write to, or telephone:

Education Office
National Film Board
Suite 300
1045 Howe St.
Vancouver, B.C.
V6Z 2B1
(604) 666-5554

Images and Meaning



WATCH FOR

Wednesday's Children

A series of six short dramatic "case studies," intending to sensitize teenagers in general, and certain adults in particular, to the social problem of teenage delinquency. Designed to spark discussion in the classroom and small group settings. It is anticipated that the discussions will empower teenagers by (a) acquiring information about teenage delinquency as a social problem; (b) situating teenage delinquency within a familial and social context; (c) recognizing their own potential for delinquent behaviour; and (d) circumventing their own potential for delinquency through knowledge of and access to social support mechanisms, e.g., peer support, teacher support, social services.

These videos are presented in an attractive box containing four 1/2" videos (two titles per video) plus a special 35 minute video guide containing excerpts from all the productions plus a 20 minute segment of teachers' discussion about using the series in the classroom.

In addition to the four cassettes will be a printed teacher's guide. The package will sell at a special price of \$119.95. Contact the NFB for details on this new release.



WHAT TO DO

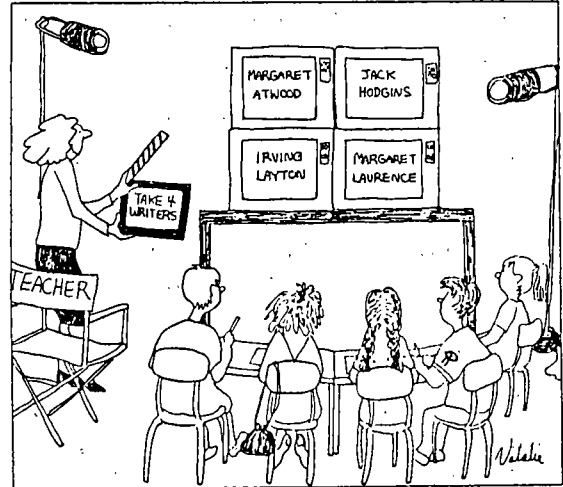
Instead of using the questions in the lid of the can, try opening a discussion with an "image-sound skim" as prescribed by Richard A. Lacey

"The most valuable device I have found in sharing what we see is the image-sound skim, a procedure commonly used to open discussion after a film, but rarely extended beyond that point. To conduct an image-sound skim, a teacher asks each student to mention some images or sounds from the film which spring immediately to mind. The device loosens kids up by giving them a chance to talk without fear of being wrong and to encourage them to think in terms of the film itself. However, the procedure can be extended so that it becomes the content of the entire discussion. As images and sounds are recalled, they prompt other images and sounds by association, and students begin to reorchestrate the movie in the present and learn how others in class perceive. It is easy to avoid straying from the film itself, and everyone accumulates a great deal of concrete material for a truly inductive expansion of the implications arising out of the session.

In this type of class, not only is there no premium on agreement with a moderator or whiz kid (there isn't anything to agree with, most of the time, except whether an image or sound actually did occur); it is not even necessary to reach conclusions. What emerges instead is a gradually richer set of relationships among images, sounds, and implied ideas. In this way, the art of the film, instead of being killed by excessive analysis, has a fair chance to continue working on the audience. Rhythms, details of setting, mood, counterpoints, transitions, color, and lighting subtly affect the

processes by which students recall images and sounds."

Seeing with Feeling:
Film in the Classroom
Richard A. Lacey



Film Review # _____

Title: _____

Produced By: NFB or _____

Directed By: _____

Length: _____ B&W Colour

Type: Animation Documentary Drama

Soundtrack: _____

Subject: _____

Visual Skim: _____

Sound Skim: _____

Mood/Feelings/Message. _____

Rating: 1 2 3 4 5 6 7 8 9 10 Why? _____

Reviewed by: _____ Date: _____

VISUAL LITERACY

Visually Speaking series. This group of films was inspired by B.C. educators and was produced by the NFB's Pacific Centre to explore basic principles of communication.

These six short films are about how we understand and communicate with the world through visual images. Using short, colourful vignettes and catchy songs, this series illustrates fundamental elements of visual literacy in ways which are understandable and appealing to children ages 5 to 11. Their content and approach will increase children's awareness of the sensory environment and encourage more thoughtful interpretation of visual experiences.

Now available is an inspiring study kit developed here in B.C. by leading educators. Get your free copy by writing or phoning NFB's Education Office (address listed under ABSOLUTE MUSTS).

Docudrama: Fact & Fiction, NFB, 1987, 117 min. Video only

This is a must for the discussion of fact vs. fiction. Taped from a fascinating discussion at a public forum at McGill University, this video shows excerpts from some of the NFB's most controversial documentaries (Bethune, The Kid Who Couldn't Miss, Democracy on Trial: The Morgentaler Affair, etc.). Responding to questions are the films' directors--Donald Brittain, Paul Cowan, Anne Claire Poirier, etc. If you ever thought a documentary dealt only with facts, you had better see this one.

Eye Hears The Ear Sees, NFB-BBC, 1970

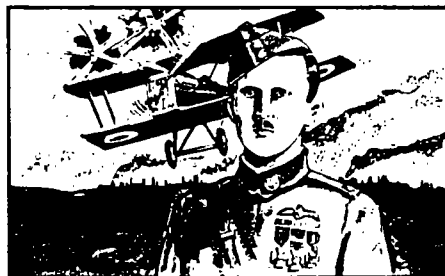
A rare insight into Norman McLaren and his works up to the date of the film. The film demonstrates Norman's unique animation techniques but, perhaps more important, it reveals more about the creative drive of this gentle genius. For almost half a century he was considered one of the world's leading film animation artists. Norman was always captivated by the magic of film and strove to keep this quality foremost in all his creations. Among the film excerpts seen and discussed by Norman are Hen Hop, La Poulette grise, Neighbours, Fiddle-de-dee, Blinkity Blank, Spheres, Mosaic, and Pas de deux.

Available: NFB, 16mm or 1/2" VHS



THE NATIONAL FILM BOARD OF CANADA PRESENTS

The Kid Who Couldn't Miss



The kid is Billy Bishop... a legend in the making.



THE NATIONAL FILM BOARD AND TEACHERS

Next year marks our 50th Anniversary, so along with the BCTLA, we will be celebrating this important milestone.

Since the NFB's earliest films, the education audience has been one of our most important and enduring. Teachers made it possible for millions of Canadian children to see ourselves on film. Education is still our most important audience group.

Serving the needs of teachers has undergone many transformations during the last 49 years. Getting films into the hands of teachers has always been a challenge and a priority. The changing face of the NFB is presenting new challenges to deliver our materials to the classroom. With fewer offices, smaller inventories, and overall reduced budgets, we are finding that the old ways of providing film service to educators are inadequate. Fortunately, we have been working at a number of levels to facilitate easier access to our productions:

1. For years, we have been selling copyright to the Provincial Educational Media Centre (PEMC) so that schools in B.C. can obtain legally and cheaply video copies of our productions.

We now have approximately 200 of our titles on contract with PEMC. Write to us for a list of these titles.

2. Our annual discount bulk sale to school district resource centres. Many school districts have built up respectable 16mm libraries by way of this annual event, providing teachers with a more reliable supply of films.
3. "TAPE-IT" programme over Knowledge Network which allowed a preview service by being able to tape off-air an NFB production for a limited time before erasing.
4. Special series discounts for compilation videos to enable individual schools to buy at reduced prices.
5. LOWER PRICES!! The NFB has just cut by one-half its 1/2" video prices to enable individual schools to build up their own "Video Shelf." We hope this will encourage teacher-librarians to loan out a video like a book for small group or home study.

New prices	0 - 30 min.	\$39.95
	30:01 - 60 min.	69.95
	60:01 plus	89.95

6. Since the introduction of a rental fee in September, 1988, for 16mm films, we offer special discount subscriptions for school districts wanting to borrow directly from us. Your district resource centre coordinator has all the info.

For years the NFB has collaborated with educators in presenting media institutes, workshops, seminars, and specialized evaluation and preview sessions. We are still interested in being part of your conferences, pro D days, and seminars. Write or give me a call if you are interested in what we can offer. Jan Clemson, Education Rep., NFB, Pacific Centre, Suite 300, 1045 Howe St., Vancouver, B.C., V6Z 2B1, (604)666-5554.

PROFESSIONAL READING

VISUAL LITERACY

Compiled by LINDA DUNBAR,
Teachers' Professional Library,
Vancouver.

GRAPHIC DISPLAYS

- Bernstein, Bonnie, ed. Day By Day: 300 calendar-related activities, crafts and bulletin boards for the elementary grades. Belmont, CA: Pitman Learning, 1980. 202p.
- Burke, Ken and Kranhold, Julie. Big Fearon Bulletin Board Book: project-a-pattern ideas for elementary subject areas. Belmont, CA: Fearon-Pitman, 1978. 314p.
- Canoles, Marian K. The Creative Copycat. Littleton, CO: Libraries Unlimited, 1982-1987. 3 volumes.
- Coplan, Kate. Poster Ideas and Bulletin Board Techniques: for libraries and schools. 2nd edition. New York: Oceana Publications, 1981. 248p.
- Coplan, Kate and Rosenthal, Constance. Guide to Better Bulletin Boards: time and labor-saving ideas for teachers and librarians. Dobbs Ferry, NY: Oceana Publications, 1970. 232p.
- Fiarotta, Phyllis and Fiarotta, Noel. Pin It, Tack It, Hang It: the big book of kids' bulletin board ideas. New York: Workman Publishing, 1975. 288p.
- Flores, Anthony. Instant Borders: cut-out patterns to enhance bulletin boards. Belmont, CA: Pitman Learning, 1979. 81p.
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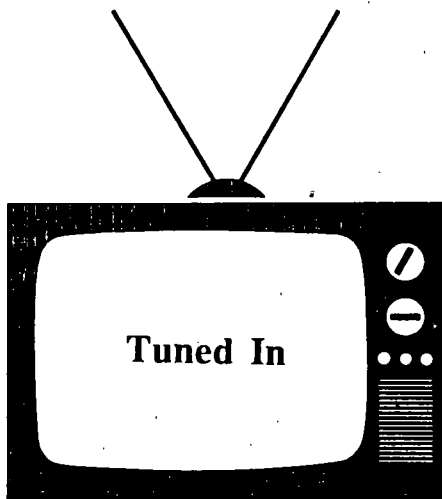
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By the time they graduate from high school, most children have spent twice as much time watching television as they have spent in school. In the process they will have seen 18,000 murders and 300,000 commercials.

--Dr. John Strawbridge, Memorial University, Newfoundland.

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THE BOOKMARK's special **JUNE 1989** issue will mark the first half century of BCTLA. Share your golden memories, anecdotes and historical highlights, local history units and projects. Ask your colleagues to share theirs.

This issue is a very special one. We hope that as many people as possible will participate. We would like to have an issue that touches all parts of our province, that includes something from every chapter. Your Chapter Councilor has been asked to assist the Editorial Board in soliciting and/or writing articles and will need help from many members if the uniqueness of your area is to be covered adequately. Why not offer **your** help?

Key points to remember when writing for this issue are:

History does not need to be something old. Even if your chapter is relatively new to BCTLA it still belongs in this issue. When was the first school library established in your area? How did your chapter form? Who were the leaders involved? What makes your group unique?

History is not dull. Don't be afraid to include the slightly controversial, like censorship issues; the hilarious, like the workshop when the participants were snowed in; the frustrating, like the struggle to get teacher-librarian time back that was lost during the restraint years; or the successes and failures experienced over the years.

History involves people. Contact one of your pioneers. In some districts these people will be retired, in others they may still be active. Ask your pioneer to write an article or record his/her memories on tape for you to transcribe later, or interview him/her. Ask questions like: What was the library like then? What conditions did you work under? What support did you get? What were the problems and issues of the time period? What did the BCSLA/BCTLA offer you? In retrospect, what advice have you for today's teacher-librarians?

We are aiming for an issue which might be seen as a family snapshot album, giving a picture of our world at different points in time, in different places, and with as many members of our family included as possible.

Contact your Chapter Councilor today and offer your help. Make certain your chapter is part of a record for the future.

Deadline for submissions to the Editors: April 29, 1989



BCTLA

REVIEWS

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Payne-O'Connor, Josephine.

Sharing power : a political skills handbook. -- Kachina, 1986. -- 184. p. : ill. -- ISBN 0-9692194-2-3. -- \$8.95.

Women politicians - Vancouver Island // Women - Political activity.

The title page of Sharing Power by Josephine Payne-O'Connor also sports the subtitle Women in Politics, Vancouver Island Profiles. Besides being a political skills handbook this book is a history and biography of women who have entered the political life of Vancouver Island. Their stories illustrate the techniques and strategies O'Connor suggest women use to get involved in their communities and their government. The following sampling of chapter headings illustrates the progression from grass-roots organizing to campaigning for political office at various levels of government: Organizing a Pressure Group, Lobbying and Its Rewards, Fund raising, Aldermen, Mayors, and Life in the BC Legislature. Payne includes native Indian women who have worked for causes on their reserves and taken office as band councillor or chief. The histories of SAVA (Sexual Assault Victims Anonymous), Citizens United for Safety and Justice, Vancouver Island Human Rights Coalition, and Conscience Canada are told to illustrate how women have successfully lobbied for causes of concern to them.

This is fascinating reading with quotes from the women profiled interspersed with Payne O'Connor's description of how they tackled their goals and how any woman can get involved in her community and politics.

Payne O'Connor includes many facts and figures ,and is reasonably objective in her analysis of women's involvement in Vancouver Island politics. The book, however, does have a message -- If women want their concerns addressed on a political level they will have to become involved and acquire power within the system.

The soft-covered book has black and white photographs of the women profiled. The lay-out is well-spaced, attractive and easy to follow. The book is recommended for anyone interested in women and politics, particularly Vancouver Island women. Senior level Social Studies courses which want to balance portraits of male leaders with female leaders will find this book useful.

Brenda Watson, Teacher-librarian, Dunsmuir Junior Secondary School, School District #62 (Sooke).

347.711 Verchere, David R.
A progression of judges : a history of the Supreme Court of British Columbia. -- University of British Columbia Press, 1988. -- 196 p. -- ISBN 0-7748-0293-6. -- \$31.95.

British Columbia. Supreme Court - History.

Most British Columbians are aware of the colorful career of Judge Mathew Begbie and his role in bringing law and order to the gold fields. Less well known is the fact that Begbie had some equally colorful successors on the bench of the British Columbia Supreme Court. In this history of the court, Judge Verchere has provided another dimension to the study of British Columbia history, and has avoided the ponderous style that one usually associates with judicial writing. The book is, nevertheless, sober and scholarly, and its appeal is likely to be limited by its narrow subject matter. The sometimes lengthy anecdotes about the early days of the court are the book's strength and are most likely to be of use to high school students. Later chapters seem to consist mainly of lists of judges, capsule biographies and statistics. Footnotes are extensive and there is a good index.

Recommended for senior secondary Social Studies and law students, but at \$31.95 for this relatively slim volume teacher-librarians may wish to give it a rather low priority for purchase.

Robert Jackson, Teacher, J.L. Crowe Secondary School, School District #11 (Trail).

362.8 Baxter, Sheila.
No way to live : poor women speak out. -- New Star, 1988. -- 231 p. : ill. -- ISBN 0-919573-82-7. -- ISBN 0-919573-81-9 (pbk.). -- \$9.95.

Women - British Columbia - Case studies // Poor - British Columbia - Case studies.

There are many misconceptions concerning the poor. This book sets to rights some of these unbased but firmly held views. The author, a poor woman herself, clearly shows the many traps that keep women on welfare and powerlessly poor. She interviews fifty poor women and asks them the same three questions. Their personal stories emerge as a result. The composite story is a chilling one, and the rays of hope are few and far between. Clearly these women speak out for realistic welfare payments, jobs that pay, bus passes, opportunities for free education, adequate daycare, safe housing and most importantly -- to be treated with respect. Contrary to common opinion, the poor are not lazy misfits looking for a free handout, nor are they masters of deception at abusing the system. The truth is that the poor are, in the vast majority of cases, women -- because they are left with young children to support, are not paid equal wages with their male counterparts, and are discounted generally in our society.

The organization of this book is an interesting mix of statistics, personal experiences, speeches, and factual information. The author has cleverly chose to intersperse her subjective interviews with objective data concerning welfare and poverty levels. This format creates a dramatic contrast which maintains the reader's attention. The statistics alone would have made very dry reading indeed, whereas the emotional impact of the interviews would have been too exhausting if not relieved.

The content of this book could well be used in Family Studies courses at the secondary level and could also provide current and relevant information for essays dealing with poverty in Canada for English or Social Studies classes. It should be a part of every high school collection. Read it and be informed.

Willa Walsh, Teacher-librarian, McNair Senior Secondary School, School District #38 (Richmond).

370.9711 Glancing back : reflections and anecdotes on the history of Vancouver's public schools /
edited by Chuck Gosbee and Leslie Dyson. -- Vancouver School Board, 1988. -- 128 p. :
ill. -- ISBN 1-55031-168-9. -- \$19.95.

Schools - Vancouver - History.

Vancouver's Centennial in 1986 had many positive developments including the printing of several books related to 100 years of the city's history. Glancing Back: Reflections and Anecdotes on the History of Vancouver's Public Schools is one of them. Through the use of photographs, illustrations, and numerous short quotations the reader is able to obtain a view of Vancouver's schools over 116 years. The material is organized under a variety of headings or themes -- such as "The 1920's", "Hard Times", "War", "Fads", "Fashions", and "First Day Fears". It is the type of book that can be read from cover to cover or by pages here and there as time or interest permits.

While this title focuses on Vancouver's schools, many of the topics discussed are common, in varying degrees with many BC schools. These include problems during the depression, the war years (Salvage Drives, Victory Gardens, student enlistment, the Japanese "scare"), school referendums, the Cold War (air raid drills), the Bible reading debate, race relations, overcrowding, sexual equality, and the 1960's unrest. Glancing Back also features and discusses many components of education that are now history, -- these include the strap, clean fingernails, and the MacLean Method of Writing. The last 10 pages are a collection of color photographs on the present and the future of education.

This title would be a useful resource for Social Studies and Language Arts/English courses at both intermediate and secondary level, and should probably be in most school libraries. For those interested in collecting titles related to education in British Columbia this is a good companion piece to Floating Schools and Frozen Inkwells by Adams and Thomas. While the format and presentation is different it does present the urban scene in contrast to the rural scene.

The Vancouver School Board deserves to be congratulated on publishing such an attractive, informative, and entertaining book. It is available from Information Services, Vancouver School Board, 1595 W. 10th Avenue, Vancouver, B.C. V6J 1Z8.

J. Patrick Romaine, Teacher-librarian, A.L. Fortune Secondary School, School District #89 (Shuswap).

382.0971 Warnock, John W.
Free trade and the New Right agenda. -- New Star, 1988. -- 324 p. -- ISBN
0-919573-80-0. ISBN 0-919573-79-7 (pbk.). - \$19.95; \$11.95 (pbk.).

Canada - Commerce // Free trade and protection // Canada - Economic
policy // Right and left (Political Science)>

This interesting book argues that the impending Free Trade deal between the United States and Canada will result in Canada becoming incorporated into an economic bloc dominated by the demands of the international business community. The beneficiaries would be the free enterprise institutions and the ultimate losers would be the trade union movement and thus workers in general. This interpretation is seen as being upheld by noting the supporters and opponents of the Free Trade deal. Implied in the analysis is the idea that the deal is a logical extension for the growth of multinational-national business operations with the accompanying demand for broader access to markets. Loss of sovereignty is seen as being a necessary accompaniment to such a deal.

Milton Friedman informs us that trade barriers perpetuate inefficiency, but his argument is a purely economic one. Warnock's criticism of the Free Trade deal is based upon political and social considerations, and identifies areas which would be adversely affected. These include regionalisation, labor and agriculture. Many of the institutions to be affected have developed to meet the distinctive demands of the Canadian reality, and the Free Trade deal is seen as bringing about changes which would replace particular Canadian features with those compatible with the international business community. This to me is the nub of the Free Trade deal. Are we ready for such a change, and

are we prepared to meet the future demands which will possibly emerge to amend such features of the Canadian scene as social service and the accepted forms of subsidization which have operated for many years in Canada.

I think it was necessary and wise of Warnock to suggest alternatives to the Free Trade deal, because in a changing world the status quo is never enough. His suggestions include as their chief feature the need for Canada to become more self-reliant and therefore more economically independent. This may be difficult to achieve because the world has become so entangled within the international business network, that extrication might be almost impossible. The relationship between economic independence to a sufficient degree is necessary for any country to maintain those features which make a country unique. The question then is whether we are prepared to sacrifice a measure of our social and cultural birthright for the economic advantages which might accrue for the Free Trade deal.

This is a well-written and organized book which presents one view of the opposition to the Free Trade deal. The author suggests that rejection of the deal is the immediate need, and that once this is achieved, a sound alternative can be found. There is a list of references, chiefly drawn from publications of the past few years, while a variety of tables and figures augment the text. The time to read this book is now, because the argument is current, and many Canadians are uninformed about what is at stake.

John D. Crawford, Teacher-librarian, Marigold School, School District #62 (Greater Victoria).

387.5 Hunt, F.
TEV Princess Marguerite : a souvenir of the past and the present. -- J. Barnard,
198-. -- 1 v. (unp.) : ill., map.

Princess Marguerite (Steamship) // Shipping - British Columbia - History.

This is a 24 page souvenir booklet about the Princess Marguerite, containing a short history of the ship itself, of West Coast shipping, short tourist guides to Seattle and Victoria, and lots of pictures of the ship and its route.

Buy it as a souvenir for a friend who has taken the trip, but do not buy it for your school library. There are other, better sources available about the same material.

Garry Foxall, Teacher-librarian, Elphinstone Secondary School, School District #46 (Sunshine Coast).

641.0985 Wakan, Elias.
Food in Peru / by Elias and Naomi Wakan. -- Pacific Rim, 1988. -- 55 p. : ill.,
maps. -- ISBN 0-921358-00-8(pbk.). -- \$8.00(pbk.).

Food - Peru // Peru - Social life and customs // Cookery, Peruvian.

I was utterly captivated by Food in Peru. Using food as the central theme, the authors very cleverly introduce the geographic areas, the cultural groupings and the history of Peru.

Designed for use with the Grade 6 Social Studies program, it is full of interesting factual details about the growing, handling, customs and preparation of food in Peru. The writers have managed to relate this to climate, geography, history, while at the same time they compare and contrast Peru with Canada. They explain how important potatoes were to the Inca and that they had 200 varieties. They relate why the Chasquis Runners were allowed to chew coca. These are just two of the interesting facts mentioned in the book.

It contains numerous Peruvian recipes written specially for students. It also deals with Peruvian "fast foods" and tells us where we would be most likely to find them. (Try outside the bull ring in Lima.)

There is a tropical Plant Quiz, a list of foreign words and their origins, and in addition the book is interspersed with the pen and ink illustrations of Wakan.

This book would be extremely useful to teachers of Grade 6 Social Studies and I recommend it wholeheartedly for elementary school libraries.

Clements, Teacher, Courtenay Junior School, School District #71 (Courtenay).

641.59711 Recipes of British Columbia, Canada, volume 1. -- Rev. ed. -- Beautiful British Columbia, 1984. .98 p. : ill., maps. -- ISBN 0-920431-00-3. ISBN 0-920431-01-1(pbk.). -- \$15.95.

Cookery, Canadian - British Columbia // British Columbia - Description and travel.

This hardcover revised edition of an earlier similar publication is an unqualified success for the cookbook aficionado and for school library collections.

The contents reflect a thoughtful integration of the evolution of agriculture in British Columbia; a thorough and outstanding collection of related photographs illustrating many of the most memorable views of BC scenery, as well as lives and traditions of the peoples of the province; and last but not least an excellent collection of superb recipes, both regional and ethnic from all areas of the province with many of the succulent dishes illustrated in beautiful, appetite stimulating photographs. The publishers state that the recipes were tested in the BC Ministry of Agriculture Kitchens, and that they "stress the broad selection of nutritious food products."

I recommend this cookbook for the libraries of both elementary and secondary schools. This book should be on the Ministry of Educations Book Purchase Plan.

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

819.02 Writer' Union of Canada.
Who's who in the Writer' Union of Canada : a directory of members. -- 3rd ed. -- The Union, 1988. -- 483 p. : ill. -- ISBN 0-9690796-2-1. -- \$19.95.

Writer' Union of Canada - Directories // Authors, Canadian - Directories // Canadian literature - Bio-bibliography.

The preface of this directory of Canadian authors is written by Pierre Berton, who explains the goals and accomplishments of the Writers' Union of Canada.

Each author compiled his or her own entry. The entries are in alphabetical order and there are 471 profiles in all. Each entry consists of a picture and a short biography. A few entries are missing a picture. If possible, entries include selected publications, awards, comments from various reviews, readings, lectures and workshops, and a mailing address. Entries vary in length from one-half to three-quarters of a page.

A list of executive members of the Union's National Councils from 1973 to 1987 is found at the end of the book along with information sources, a listing of reading programmes available through the Union Tour Office, and a further list of 120 members not profiled in the book.

An attractive red and black glossy cover, with stitched and glued signatures, medium quality paper and clear illustrations make this a very sturdy book. It lies flat for easy reference.

Who's Who in the Writers' Union of Canada is a fascinating and valuable addition to any library, but particularly to school libraries. We often hear of the well-known Canadian writers, however this book tells as well of the lesser-known but equally interesting Canadian authors. Future editions might consider cross-referencing authors by province for those needing a quick reference to possible workshops. Also, one wonders why such prominent writers as Jean Little, W.O. Mitchell, Sue Ann Alderson and Dorothy Livesay were not profiled or even listed at the end of the book.

Dorothy Dodge, Teacher-librarian, Kumsheen Secondary School, School District #30 (South Cariboo).

891.1 Brett, Brian.
Evolution in every direction. -- Thistle-down, 1987. -- 71 p. -- ISBN 0-920633-32-3. ISBN 0-920633-33-1 (pbk.). -- \$20.00 (cloth); \$8.95 (pbk.).

Canadian poetry.

Evolution in Every Direction is a collection of adult prose poems, some of which are suitable for students. They would be especially good to fire debate about what really is a poem. Brian Brett, a West Coast poet using many references to nature including the sea and fishing, writes without flinching of the modern condition, of elemental things like love, sex, friendship, loneliness, aging, and violence. A couple of the poems have a narrative touch though they are basically lyrical. Collectively they are impressive for vivid images and wonderful metaphors held together by effective but unobtrusive alliteration. Two of the longer poems make use of refrains.

The book is recommended with reservations for senior secondary school libraries.

Evelyn Hoffman, Teacher-librarian, Parkland Junior Secondary School, School District # 2 (Cranbrook).

819.1 Wreggitt, Andrew.
Southeasterly. -- Thistle-down, 1987. -- 63 p. : ill. -- ISBN 0-920633-24-2. ISBN 0-920663-25-0 (pbk.). -- \$20.00 (cloth); \$8.95 (pbk.).

Canadian poetry.

British Columbian teachers of Canadian literature, specifically Canadian poetry are fortunate to be able to draw upon so many thoughtful and sensitive poems about our province. Andrew Wreggitt's third book of poetry offers many poems that Grade 11 students will relate to and find worthwhile.

Many of the poems in this collection are about the West Coast. "Swimmers, Prince Rupert" is set in a bar where Lucy comes to meet her brothers; and Gordon, laid off four times this year "talks, moving his arms like a swimmer...." There are poems about fishing, crabbing, log booms and their dangers, and about Italian women at

the Sunnyside cannery. Other poems depict the Smithers Fall Fair, a car skid on an icy road. There are narrative poems dealing with historical themes. Rain permeates all the poems.

Wreggitt uses a plain style and his lines are short and declarative. In his poem "This is How Poor You are", which was sparked by a Victoria realtor's bizarre fund raiser, the short lines build to impart a powerful message. His images are fresh. In "Killer Whales in the Harbour" he sees the whales as "mysterious dancers" and their fins are "black piano keys". The visual impact of such lyric poems is strong.

Recommended for purchase by senior secondary schools.

Avril Warren, Teacher-librarian, Esquimalt High School, School District #612 (Greater Victoria).

819.1 Zonailo, Carolyn.
Zen forest. -- Caitlin, 1987. -- 61 p. -- ISBN 0-920576-18-4. -- \$8.95.

Canadian poetry.

A delightful collection of warm, human poems that many high school students will appreciate, especially if directed by a teacher.

Topics vary from a poem about a stray white cat feeling the need for love; to Canada geese, shot by some, painted by others and to the poet "familiar / on some instinctual level"; to flowers, the symbols of love; to Vancouver beaches (in "Towers Beech" she meets a high school friend who stands naked before her and her children and she, embarrassed "keeping my eyes / glued to his face... trying to avoid / looking directly/ at his penis...") : to a section entitled "Poems for the Holy Hours and Other Bedside Covenants".

Several of the poems in this particular section could be used as models for creative writing. Students could write their own responses modelled on "Epiphany in the Form of Old Woman with Walking Stick" ("Who is the old woman? / A neighbourly busybody. / What does she ask? / anyone who will listen".)

Zonailo has an eye for physical detail and a sensual enjoyment of what she observes and experiences. Many of the poems strike a very personal note, and the reader feels that one is dealing with a very likeable person.

High schools needing more West Coast lyric poetry should consider buying this volume of verse.

Avril Warren, teacher-librarian, Esquimalt High School, School District #61 (Greater Victoria).

910.5 Real travel. -- Real Travel Communications, 1987- . -- v. : ill., maps.

Travel - Periodicals // Geography - Periodicals.

Real Travel. The Magazine for Adventurous Travelers, is a relatively new entry in the travel magazine field. Summer 1988 is Vol. 11, no. 2. "Real Travel" specializes in covering stories on new, unique, or off-the-beaten-track destinations....Besides stories on adventure travel experiences, it carries advice on travel health and travel photography, travel gizmos and gifts, international festivals and the hottest travel excursions of the year." (advertising letter).

The Summer 1988 issue was divided into three sections. "Newsbreaks" told the reader about festivals, travel notes, gizmos (including a bottle warmer for those hikers who wish to take newborn babies along on hikes) and hotspots (Afghanistan is beginning to issue tourist visas, Tibet is now closed to individual travelers). "Features" provided six

articles of approximately three pages each on such topics as ballooning, Yukon trekking, Indian palace hotels and trekking in the hills of Thailand. "Departments", which appear to be a regular part of the magazine, are "Photoplay, Keeping Healthy, Bookbound, Expedition File, Classified and Viewpoint (editorial)".

Of the 48 pages, 11 were full page ads and another 8 had partial advertisements. Nearly all the ads were for travel equipment or travel agencies and tours. Full color photographs were on 24 of the pages.

Real Travel is published four times a year by Real Travel Communications of Calgary. It has been submitted to both Canadian Periodical Index and Canadian Magazine Index for indexing. Subscription prices are \$11.95 for one year, \$21.95 for two years, and \$30.00 for three years. At the time of this review the publisher was offering a 25% discount to libraries.

Similar to Westworld and other travel magazines, Real Travel will be popular where ever there is a demand for travel information. If the right countries were covered, it could be helpful in Social Studies classes at all levels.

Recommended for libraries where there is a demand for travel information.

William H. Scott, Teacher-librarian, Hope Secondary School, School District #32 (Hope).

971 Naylor, R.T.
Canada in the European Age, 1453-1919. -- New Star, 1987. --617 p. -- ISBN 0-919573-70-3. ISBN 0-919573-69-X (pbk.). -- \$39.95; \$19.95 (pbk.).

Canada - History // Canada - Foreign economic relations - Europe // Europe - Foreign economic relations - Canada.

Despite the ambitious title, which would indicate a spotlight on Canada, the book leaves the reader grasping for a handle on Canadian affairs. Canada appears to be what it really was, a peripheral concern and marginal player in the grand scheme of European history.

As a history of European economic thinking and colonial policy the book is a major work. The depth of information and the level of writing causes it to be of marginal application for libraries in secondary school.

The absence of illustrations, including relevant maps, would make it a dust gatherer in anything below the university library level.

Delbert Doll, Social Studies teacher, G.P. Vanier Secondary School, School District #71 (Courtney).

971.1 Kootenay journal. -- Polestar, 1988- . -- v. : ill. -- ISBN 0-919591-20-5. -- \$7.95.

Kootenay Region (B.C.) - Description.

Polestar Publishers' current release adds to the many varied books and magazines available on the Kootenays. According to the editor, future issues will continue to fill out the mosaic with more people, places and issues, plus more exploration of the "elusive Kootenay magic". Indeed the journal is a celebration of the place and its people. The publishers have succeeded in conveying that special pride the residents have for one of British Columbia's most scenic regions.

Featured articles focus on the past and present, including stories on "kootenayites", Indian history, architectural heritage, the arts, environmental issues and recreational activities. Although the print is small and there is no index, the book is easy to read, with an assortment of black and white photos and illustrations that elucidate the text.

School and public libraries will want to add this source to their collection of literature on the Kootenays. Successive issues are undoubtedly dependent on the popularity of Kootenay Journal.

Grades 9-11.

Larry Little, Assistant Librarian, Penticton Public Library.

971.1 Turnbull, Elsie G.
Ghost towns and drowned towns of West Kootenay. -- Heritage, 1988. --
110 p. : ill., maps. -- ISBN 0-919214-61-4. -- \$7.95 (pbk.).

Ghost towns - British Columbia // Cities and towns, Ruined extinct,
etc. - British Columbia // Kootenay Region - History // British Columbia -
History, Local.

The author give us an interesting look at the development and demise of towns on the West Kootenay region of British Columbia. Most towns sprang into existence either as a result of mining activity or they were located at key transportation points for boats and trains. Events are related chronologically with generous sprinklings of local color and reports of the times. The reader gains a sense of hardship and fortitude prevalent in the 1800's and early 1900's. One of the many brave pioneers depicted in the book is Mattie Gunterman, who trekked 600 miles on foot with her family from Seattle to Beaton, a mining town on the northeast arm of the Upper Arrow Lakes, in search of a drier climate to alleviate her tuberculosis. Mattie's busy days included not only caring for her family and cooking in mining camps, but also recording events of the times in the Lardeau communities with her bulky camera. Our knowledge of pioneer days in the Lardeau are very much enriched by Mattie Gunterson's fine collection of photos, several of which are reprinted in Turnbull's book.

Another colorful and important character of the times, brought to life by Turnbull, is the roving newspaperman, Robert Thornton Lowery. This editor and reporter saw himself not only as recorder, but also a voice of the times. While on the one hand Lower's acid wit would denounce minister who left the church to seek the golden pastures of the mines, on the other hand he often wrote in defense of the underdog, such as the miners, constantly beleaguered by exploitation and unsafe conditions in the mines.

The book is well researched, sources are cited in the text, although no bibliography is given. Information is organized into chapters covering the six regions of the West Kootenays. Access to information regarding various towns is achieved by a listing under each geographical area; however a broader index citing people and events would be useful. Numerous, clear black and white photos enhance the text. Imperial measurements are used with metric equivalents given in brackets. An explanatory map entitled "West Kootenay Ghost Town Country" is found at the front of the book. While this map includes the sites of the subject towns, no differentiation is made to separate formerly existing towns from present day communities. Rivers and lakes are shown, but other highly relevant topographical features such as the Rocky, Selkirk or Purcell Mountain Ranges are not located. Railway lines are also not indicated. It would have been helpful for the reader to follow Turnbull's journey through the West Kootenay towns had more signpost been given on the map.

This historical account of the West Kootenays would be useful for BC studies, particularly for Gold Rush and pioneer units. Reading level is Grades 6-7.

Hilda Mitchell, Teacher-librarian, Springvalley Elementary School, School District #23 (Central Okanagan).

971.1 White, Derryll.
Fort Steele : here history lives. -- Heritage, 1988. -- 156 p. : ill., map. -- ISBN 0-919214-57-6. -- \$9.95(pbk.).

Fort Steele (B.C.) - History // British Columbia - History, Local.

This is an excellent factual study of Fort Steele and its early history - a book one should read before making a visit. It is neatly divided into short chapters on various aspects of pioneer life; various business ventures, and all the necessities vital to setting up a town and community in the midst of a wilderness area.

The book provides a model study for what must have happened in most pioneer towns and villages throughout British Columbia. By studying one, it is possible to guess what life was like in all the hundreds of others.

I would recommend this work to all Social Studies teachers and students in Grade 5 and above as a reference on the life and times of British Columbians from 1860 to 1910. The anecdotes and illustrations give a rich and informative insight into our pioneer heritage. Here is a wealth of material to help our history 'come alive' for the young generation in the classroom.

Harvey V. May, Teacher-librarian (retired).

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 - (b) persons who are employed pursuant to section 19 of the School Act with the sanction of the minister to give instruction in areas of the province where there are not enough children to establish a public school.
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