

voice

Winter 2001 vol. 3 no. 2

SPECIAL CURRICULUM INSERT

Out & About

An Environmental Unit for Grades 3 and 4

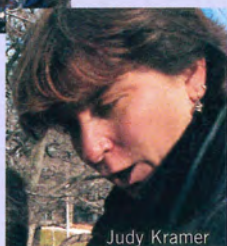
Children's Theatre | L'intégration de la technologie | The Silver Birch Awards

Contributors



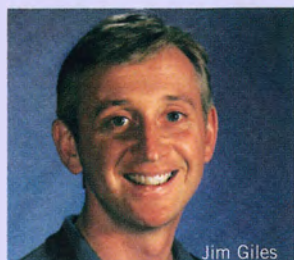
Carina van Heyst

Carina van Heyst teaches grade 3 and **Judy Kramer** teaches grade 4 at Grenoble Public School, Toronto. Both teachers were involved in a summer curriculum-writing project sponsored by ETFO.



Judy Kramer

Jim Giles teaches grade 3 at Queen Victoria Public School, Toronto. He also teaches drama for the Primary/Junior A.Q. Course at the University of Toronto.



Jim Giles

Jacqui Shields is a teacher-librarian at Lord Elgin Public School, London. **Cathie Rose** is a teacher-librarian at Wilfrid Jury Public School, London. Their presentation on the Silver Birch Award was part of Making the Connection Between Information Skills and the Curriculum – a Curriculum Institute presented last summer in Oakville.

Tania Sterling teaches grade 8 Core French and Technology at R.J. Lee Public School, Brampton. New to the Multiple Intelligence Model, she's enjoying finding ways to use technology to address her students' different learning styles.



Tania Sterling

Cover photo and photos accompanying "Out & About" by **Joël Benard**. Photos accompanying "L'intégration de la technologie" by **Brian Pickell**.

voice

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ELEMENTARY TEACHERS' FEDERATION OF ONTARIO

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From the President | FAIR DEAL OR NO DEAL!



Phyllis Benedict, President, ETFO

During the fall and winter of 2000-2001, ETFO members were called on to show resolve in the face of a climate hostile to unions and to collective bargaining. Of course, some boards genuinely and respectfully negotiated new agreements with elementary teachers, with the result that settlements were reached with minimal acrimony.

Some boards, particularly Hamilton-Wentworth, used every blunt instrument at their disposal to demoralize teachers and defeat the negotiation process. It didn't work. Even when the government ordered the teachers back to work after a one-day strike and a 16-day lockout, our members were neither defeated nor demoralized. As they returned to their classrooms, the elementary teachers were as proud and united as they have ever been. The board won nothing, except our contempt. Whatever the results of the arbitration process that lies ahead, the spirit and determination shown by Hamilton-Wentworth elementary teachers is an example for all. Elementary teachers have shown we are ready to do what is necessary. We are determined to be taken seriously. We are not afraid. We will sign no deal that is not fair.

TEACHER UNITY

ETFO regrets that the Ontario Secondary School Teachers' Federation (OSSTF) has decided not to pay its full fees to the Ontario Teachers' Federation (OTF). In these times, when it is so important that we stand together to protect our members and to support public education, to have one Affiliate embarking on this divisive path is not helpful. We invite OSSTF to reconsider its actions and join the other Affiliates at OTF. The door is always open.

From the General Secretary | PROUD TO BELONG TO ETFO



Gene Lewis,
General Secretary, ETFO

Ontario's teachers, and particularly the members of ETFO, can be proud of the achievements of their teacher union movement. As politicians of all stripes have slunk away from their responsibilities, teachers have protected and promoted learning conditions in our schools. Strong and principled bargaining has resulted in enhanced salaries and working conditions for our members, and vastly improved learning conditions for our students. Make no mistake. The vast majority of improvements in learning conditions have been the result of collective bargaining by teachers, not the goodwill of politicians at any level.

Currently, a difficult situation threatens to undermine solidarity within our umbrella

organization – The Ontario Teachers' Federation (OTF). The Ontario Secondary School Teachers' Federation (OSSTF) has not submitted the full membership fee to OTF. OSSTF has withheld an amount equivalent to the membership fee for the Canadian Teachers' Federation (CTF). It is not immediately evident why OSSTF has taken this action, except that OTF is responsible for collecting the CTF membership fee for all Ontario teachers. Clearly, however, this action could shatter the unity of the teacher union movement in Ontario and in Canada at a time when we should be working even more closely together.

Change may well be required at CTF and within OTF, but let's make these changes by working together to find solutions that benefit all of Ontario's and, indeed, all of Canada's teachers and education workers.

From the Editor

Voice is pleased to publish two classroom units in this edition – one in English and one in French.

The English unit, based on *Project Wild* materials, is excerpted from a much larger document, *Out & About*, a grade 3 and 4 environmental unit written as part of ETFO's Curriculum Connections program. Curriculum Connections now comprises eight (and many more to come!) hands-on classroom units, written by ETFO members and approved as part of ETFO's professional resources. For a complete list of topics, visit ShopETFO at www.etfo.on.ca.

L'intégration de la technologie was written specifically for publication in *Voice*. Core French teacher Tania Sterling knows how hard it is to find usable classroom resources in French and hopes this will help fill that gap. The unit was developed as part of a French language action research project initiated by Marie-Anne Visoi, who wrote about it in the Fall 2000 *Voice* ("La recherche active dans la classe française").

Thank you for your e-mails, letters and phone calls. I try to reflect them in the magazine – most particularly in "On Location". Please note that, because of the possibility that e-mail may contain viruses, ETFO deletes, unopened, any e-mails without subject lines.

Charlotte Morgan
cmorgan@etfo.org

On Location Report

Name _____

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You can also reach Members' Records by telephone at (416) 962-3836 or 1-888-838-3836 or by e-mail at jpoints@etfo.org.

On Location

On Line Resources

Pre-service teacher **Rod Dickle** has spent many hours selecting quality resource websites for teachers. View this incredible free resource at www.geocities.com/rod_oickle.

Thames Valley Teachers on TV

A co-operative effort between the Local, Thames Valley schools and the local television station resulted in Byron Northview (October 31) and Glen Cairn (November 10) schools being featured on television programs with Hallowe'en and Remembrance Day themes. The show, "New Day" airs 7:00 a.m. – 9:00 a.m. Monday through Friday. "Teachers and students were recognized in the media for the extra things they are doing in schools – clubs, choirs, bands, teams," says **Kelli Gough**, Vice-President of ETFO Thames Valley.

National Child Day

With the help of parents, educators and community leaders, the Canadian government invites children to speak up on issues related to their rights. This on-line initiative will be continue until May 1, 2001. Children and youth can participate in an interactive web initiative, located on Health Canada's National Child Day website. This site feeds into the preparations for a large United Nations conference on children. Visit www.childday.gc.ca.

Resources from Hamilton-Wentworth

Rob Stringer, an Information Technology Consultant with the H-W DSB, produces an electronic newsletter highlighting integration ideas and resources for grades 1 to 8. Free to interested educators, the newsletter comes in PDF format. Subscribe by visiting www.eGroups.com. This enables you to receive current issues and access past ones.

Shoe Box Campaign

This winter, students in the developing world will receive special gifts, courtesy of ETFO Hastings & Prince Edward teachers and students. The students decorated 55 shoe boxes, filled them with school supplies and wrote personal notes to the recipients. Destined for students in the developing world, the boxes were picked up by the Local. Distribution has been arranged through Project Love, an initiative of the Canadian Organization for Development through Education (CODE). Project Love can be contacted at 1-800-661-2633.

Arts Units Misnamed

Barb Hill writes that "Teaching Critical Challenges via Dramatic Arts" (*Voice*, Fall 2000) was misnamed. The first unit addresses Language and the second Self and Society. "A dramatic arts lesson follows a series of developments so that the students reach a 'felt understanding.' This enables them to crack all their previous ideas and look anew upon the subject matter in an objective

fashion. Students are empowered to make critical analysis and, subsequently, constructive decisions. An arts lesson would move through these stages (or similar ones with different titles): Before the drama; Into the drama; Deepening the drama; Consolidation; Reflection; extensions. At each stage, one or more dramatic conventions would be used to create an internal coherence. An arts lesson or unit is not meant to be a series of tasks; it is in itself a work of art constructed by the teacher in response to the learning and developmental needs of the students."

Elementary Teachers Elected

The following elementary teachers were elected on November 13: **Erica Andrew**, Halton, Trustee; **Diana Anstead**, Thames Valley, Trustee; **Carolyn Day**, Bluewater, Trustee; **Carl Bresee**, Limestone, Deputy Reeve; **Bill Edwards**, Prince Edward, Councillor; **Bill Enouy**, Ontario North East, Mayor of Kirkland Lake; **Dennis Fox**, Toronto, Councillor, Town of Whitby; **Ethel Gardiner**, Halton, Trustee; **Howard Whent**, Algoma, Councillor, Township of Michipocoten.

Pink Ribbon Campaign

Kristen Hjortsvang reports that visiting <http://health.yahoo.com> and clicking on the pink ribbon results in a \$1.00 donation to the Susan G. Komen Breast Cancer Foundation. Spread the word.



ETFO *Voice* is pleased to provide "PD Notes," a column written by the ETFO Professional Development Services Staff. It introduces issues, new programs and publications.

Virtual Conference for Beginning Teachers

Would you like to

- Receive tips on how to survive and thrive in your first five years of teaching?
- Find practical resources to use in your classroom?
- Learn more about working effectively with parents?
- Have chats with colleagues across the province to share ideas and strategies?

If you have access to the Internet, this conference is for you!

Registration is free for ETFO members. For more information contact **Wendy Matthews** at provincial office or visit www.etfo.on.ca

Supervisory Officers' Qualifications Program

ETFO is an approved delivery agent for the Supervisory Officers' Qualifications Program (SOQP). ETFO offers two SOQP programs: the Central program is based in Toronto, and the Southwestern program in London.

The SOQP consists of four modules and a practicum. Modules One and Two are offered together in the summer in a retreat setting for one week. Modules Three and Four are offered on two separate weekends in the fall and winter. The program is designed specifically to prepare candidates for the role of supervisory officer. It is based upon adult learning principles and

includes a variety of dynamic and interactive learning experiences. Candidates work in small groups with a supervisory officer as a mentor while they explore the knowledge, skills and values needed for this important role in the Ontario education system.

For more information, contact **Colleen Lee** at provincial office.

Lambton-Kent Regional Conference

ETFO provincial staff are working with a number of ETFO Locals and district school boards to deliver regional conferences.

The first conference was held in Lambton-Kent with a theme of "Teacher as Manager" in late October. Over 170 teachers attended 10 workshops which provided ideas and resources on managing the curriculum, students, parents and the reporting process. The Thursday evening presentation, "The Uniqueness of Every Child," was given by a professional singer, performer and motivational speaker, **Lesley Andrew**. For this event, teachers invited their student teachers. Comments from the participants were overwhelmingly positive: "I can't say enough about this ... I was able to attend two really valuable, useful sessions ... The presenters were wonderful ... I can use everything"; "Great conference! Informative and refreshing! Nice to get professional development close by."



Margaret Camp and Mary Schoones were among the presenters in Lambton-Kent.

For more details, contact **Jan Moxey** at provincial office. If you would like a regional conference in your area, contact your PD Chair or Local President.

Elementary Curriculum Exemplars

Ministry of Education staff want to ensure that teachers, consultants, principals, students and parents clearly understand the intended purpose of the Curriculum Exemplars.

Curriculum Exemplars are not standards. The purpose of the exemplars is to help teachers to achieve greater "consistency in the implementation of the Ontario curriculum." They are to be used along with other teacher tools to assist in determining how well students are achieving the learning expectations. Exemplars are actual students' work which have been selected from several hundred samples at each achievement level. Exemplars therefore are viewed as resource materials and do not have the status of policy.



Left: First Vice-President Emily Noble chats with students about study habits. Right: Music, dance, displays, drama, art and much more made the Canadian Aboriginal Festival an exciting experience for students.

It is also important to understand the difference between the Ministry Curriculum Exemplars and the EQAO Anchors. Each Anchor is a composite of student answers selected from over 1,000 student booklets. Their purpose is "the improvement of student learning through assessment and accountability." EQAO Anchors are part of the grades 3 and 6 provincial assessments and are a different kind of resource to assist teachers in their assessment work.

The Ministry of Education is currently developing exemplars for Science and Technology, Social Studies – History and Geography, the Arts, and Physical Education and Health.

Canadian Aboriginal Festival

ETFO actively participated in the Education Day of the Canadian Aboriginal Festival at the SkyDome. Many opportunities were available to raise participants' awareness, knowledge and understanding of Aboriginal peoples' history, their contributions and current issues. The festival is an annual event, organized by Indian Art-I-Crafts of Ontario. More than 30

teaching stations featured Aboriginal history, culture, story-telling, theatre arts, hands-on crafts and more. The Federation secured a display booth as well as a teaching tent on November 24, 2000. More than 6,200 students attended this event.

Five ETFO members developed and implemented an educational program for more than 900 students. This captivating and interactive program consisted of storytelling, singing, drumming and games. Each student received a unity button and a card describing its significance. A resource package was produced and given to every teacher or other adult that accompanied the students. Teachers, parents and community volunteers thanked ETFO for such an organized and well-planned program.

Learning Circles – Curriculum Links for Ontario Teachers

ETFO has entered into a partnership with the Federal Department of Indian Affairs and Northern Development to develop and implement a curriculum-support resource

package for Ontario teachers. This resource package will use the Department's "Learning Circle, Classroom Activities on First Nations in Canada – Ages 8-11" as its foundation. To obtain a free copy of "Learning Circle," please visit the website www.inac.gc.ca/ks/english/11000_e.html. Once the resource package is produced, it will be available for downloading from the ETFO website.

Native Languages Resources

ETFO has created a team of writers to develop curriculum-support materials for teachers of Native languages. These materials will support Ontario learning expectations for Native languages.

For additional information on these and other initiatives on Aboriginal issues, contact **Jennifer Mitchell** at provincial office.

Diana Tomlinson for ETFO's Professional Development Service Area

Matters of Management

This column provides teachers with ideas for successful classroom management. The topic this issue stresses the importance of preparation. Prepare aids ahead to assist with classroom management that both you and the students will use. The following suggestions are ideas that work. This is not a complete list.

Daily Agenda

Post the agenda on the board or a chart each morning. This gives the students daily direction and can be a reminder for the teacher. Refer to the agenda at the opening of the day and review it after recess, before lunch and at the end of the day when giving home reminders.

Class Lists

Keep a collection of class lists in a variety of forms for everything from assessment results to report card returns. They can be simple name lists, at-a-glance boxes for anecdotal comments or pages divided by the seating plan or work groups.

Routines

Decide on routines for basic classroom activities. Introduce them and practise them with the class until the students are using them without being reminded. Decide where materials, such as dictionaries, texts, scissors, rulers, scrap paper, construction materials, etc., will be stored and how they will be returned to the right place. Make the first 10 minutes of the morning, after recesses and after lunch very focused and with the same routines each day. This gives students a sense of security, and they can be prepared to carry on if you are occupied with an individual student.

Classroom Rules

Display classroom rules. Write a list of simple positive actions that will make the classroom safe for all students.

This can be written ahead or with the class. An acronym such as CARE (C=care; A=ask first; R=respect; E=empathize) will help students remember their responsibilities to each other. Use personal class incidents to review what the rules look like and sound like.

Transitions

Plan ahead for transitions from structured to unstructured times. Know which students need step-by-step help in making the changes in activities and which students have trouble in open spaces such as the gym or outdoors. Prepare them for the change and give reminders as necessary. Provide options for students who have finished assigned work so they can easily make the transition from one activity to another.

Entry and Exit

Plan ahead the process from entry and exit as congestion can create behavioural difficulties for some students. Dismiss students using a variety of signals such as birthday month, sock colour, or group number. Students listen better when different instructions are given because they have a reason to listen. Use waiting

time and speak quietly when dismissing students; allow time for one group at a time to leave before another is dismissed.

Problem-Solving Model

Display a problem-solving model where the students can see it and refer to it often. This information can be used by both teacher and students to model the process with "real" problems. Several commercial resources are available that provide ideas for a problem-solving model. ETFO has a resource called "The School That Equity Built" for sale through shopETFO that contains several good ideas for problem solving.

Signals

Teach signals for attention at the beginning of the year and practise this with the class. A quiet signal like a raised hand can be effective. Sometimes during active talking-type activities, the sound of a musical instrument such as a piano chord may work with younger students. Often the same phrase repeated can be used to gain students' attention, e.g., "Quiet Please" or "Listen Up." Use waiting time along with the signal to be sure students are listening to you.

Jan Moxey for ETFO's Professional Development Service Area

Additional information on ETFO PD Programs and Services can be obtained from the website at www.etfo.on.ca ETFO PD – Making a Difference in the Professional Lives of Our Members

Youth News Network Fails to Take Hold

The failure of government funding to meet the needs of our public education system has opened the door to the corporate sector looking for ways to fill the gap and make a profit. One high-profile example of this is the Youth News Network (YNN), an initiative of Athena Educational Partners (AEP) in which schools agree to run a daily 12½-minute news broadcast, including 2½ minutes of commercials, in return for access to computer equipment and other technological equipment.

Over the course of the last two years, however, YNN has met with some concerted opposition from teachers, parents and media-literacy advocates. At this point, it would appear that YNN is unlikely to realize the success of its American counterpart, Channel One, a highly lucrative advertising venture in schools across the United States.

Those opposed to YNN in Canada have objected to schools being opened to commercial advertising that targets students as a captive audience. Advertisers have acknowledged that the teen market is hard to capture and that schools are therefore an attractive market. YNN opponents have also objected to running ads and news broadcasts of dubious journalistic quality during class time and to schools being in the position of relying on corporations rather than government to provide up-to-date computer equipment.

As a result of the opposition to YNN, six provincial governments have banned it from their schools.

In three provinces, including Ontario, the governments have left the decision to accept YNN to individual school boards. Across Canada only 14 schools have signed on to pilot projects with YNN. In Ontario, Meadowvale S.S. has completed its six-month pilot project and the Peel District School Board has signed a contract with AEP that allows any of the board's secondary schools to participate in the YNN initiative. The Peel contract was signed only after AEP made significant changes to address key concerns. The firm has agreed to replace commercial ads with public advocacy messages, and it has removed the requirement that 90 per cent of students must watch the broadcasts for 80 per cent of the time they are in school.

After the changes to the contract conditions, Rod MacDonald, president of AEP, stated in a June 2000 news release that he was hopeful that YNN would be operating in 1,000 schools across Canada within the next five years. Those were brave words from a company that appears to be struggling to survive. The changes made to the contract provisions of YNN make it difficult for AEP to find sponsors and to fund the broadcasts. Recent evaluations of YNN also point out the lack of educational value of the broadcasts and discourage more school boards from signing on. A report conducted by the Peel DSB found that the news broadcasts had limited application to the

curriculum and that students were not learning very much from YNN. While YNN was seen to be beneficial to students who rarely listened to or watched news broadcasts, the report concluded: "Exposing students to daily YNN did not increase students' interest in local and world events, or motivate them to attend to news more often."

The failure of school boards to sign on with YNN has led AEP to suspend broadcasts until January 2001. Recent changes in the ownership of YNN suggest that delay may have to be extended. In November 2000, Sikamen Gold Resources announced it would be assuming controlling interests of AEP and the YNN project. SKG owns an e-commerce mall on the Internet and appears to be looking for ways to increase its access to its targeted audience: teens and women. On December 1, 2000, AEP's current owners, Montreal-based Telescene, a company that makes and distributes television series and films aimed at the youth market, announced it was filing for bankruptcy protection.

Reference: Paul Favro, Elana Gran and Rochelle Zorzi, *Youth News Network (YNN) Evaluation Report*, Mississauga: Peel District School Board, June 2000.

Vivian McCaffrey for ETFO's
Strategic Services Service Area

By Jim Giles

The Importance
of
Children's
Theatre

in Elementary Schools



Photo courtesy of Canadian Opera Company



The cast of the Canadian Opera Company's touring production of *Cinderella* take a bow before an appreciative audience of young people.



Photo courtesy of Prologue for the Performing Arts

Patrick Parson, Ballet Creole.

"I remember watching a young boy, hands stuffed into his pockets, who slunk reluctantly into a gym to see a performance; forced to take his baseball cap off and then wanting to know, 'Do I have to see this?' Then as the play began, I watched this boy's face soften, his shoulders sag, his head craning to catch the action, his head thrown back in laughter. After the performance, this same boy wanted to know, 'Why did it happen like that? I would have done it like this!'" says David S. Craig, Co-Artistic Director, Roseneath Theatre.

For over 20 years, David S. Craig and Robert Morgan have been creating plays for young audiences, wowing students, parents and critics alike with their engaging work. David Craig was the founder and artistic director of Theatre Direct Canada, which, in the late 1970s, was the largest touring theatre company for young audiences in North America. As a writer, David has created over 20 professional productions.

Robert Morgan is well known to young audiences, having written over 20 plays, many of which have toured nationally and internationally. Together, as co-artistic directors of Roseneath Theatre, David and Robert have created and produced many award-winning productions. During the past seven years, Roseneath Theatre has performed for over 500,000 children and adults in Canada and toured in the United States and Great Britain.

Roseneath Theatre has won many awards for its productions: *Head à Tête* won a Dora Mavor Moore Award (the Toronto equivalent of New York's Tony Awards); *Morgan's Journey* and *Napalm the Magnificent* both won Chalmer's Canadian Play Awards; and *Dib and Dob* and the *Journey Home* won both a Dora and a Chalmer's Award.

David and Robert believe that theatre demands high-level thinking, mainly because it asks members of the audience to "sit in judgment" on the play's characters as they make choices within the context of the drama. They write plays that engage the mind, body and spirit of their audience; plays that demonstrate positive types of behaviour. These include respect for different points of view, creative problem solving, risk taking and creative thinking. The authors may work on a play for two years or longer, a very different process than the one used to create children's television, which is based on a predictable script and formulaistic character development.

The two playwrights also believe that children's rich inner emotional lives are often ignored or played down to in popular entertainment. Although limited by their age, children experience life's joys and sorrows as powerfully as any adult. Robert and David use these feelings to engage their young audiences. They create dissonance by getting children to question the characters' values, behaviour and choices. The interaction between the audience and the characters is active (not passive, as it is when watching television), which makes it a captivating way for children to learn.

"Feast – not fast food. Simple – not simplistic. Involve the audience – don't distract it. Emotionally powerful – not watered down. Talking to – not talking down to. These are the guiding principles and tremendous challenges that face us as we create a production," says David.

"Einstein said 'imagination is more important than knowledge.' That is what makes theatre, and particularly theatre for young audiences, potentially the most powerful educational experience imaginable. Students are hungry to experience this rich, multi-layered expression of life. And theatre for young audiences is the democratic art form – the future baker and garbage collector sit beside the future brain surgeon and astronaut.

"Theatre respects integrity, imagination, beauty, balance and humanity. It achieves all this through a construct that is completely imagined, not only on the part of the audience that enters this construct. Theatre, then is an experience of pure imagination," says David.

"We cannot underestimate the impact of live performance," says Robert. "To be engaged in anything is fundamental to our growth and happiness. To be engaged as an audience member in an experience of theatre can help us engage more completely with other aspects of life. Theatre is an experience of community. We gather together to watch something about ourselves."

Children have valuable educational experiences when they go to plays and concerts and visit art exhibits. Live theatre groups, like Roseneath, develop children's aesthetic sensibilities, promote educational objectives and offer learning opportunities that enhance social awareness and skills.



David Powell, Ann Powell, Puppetmongers.

Photo courtesy of Prologue for the Performing Arts

Having eyes
but not seeing beauty;
having ears
but not hearing music;
having minds
but not perceiving truth;
having hearts that
are never moved and
therefore never set on fire.
These are things to fear.

Plan Ahead!

School productions of Roseneath Theatre's award-winning *Head à Tête* are sold out for 2001–2002. Book now for next year. The story takes place in an oasis of warmth and light in the middle of a cold and barren wilderness. The play deals with the arrival of two

strangers and their struggles to work together, throw off their internal aggression and come to terms with their vulnerability. Suitable for grades 1 to 8.

Roseneath Theatre's operating budget is funded by national and provincial arts councils as well as by some foundations. This enables the company to take its plays into schools

at rates well below production costs. Schools use a variety of ways to raise the approximately \$500 needed to host the production. Roseneath Theatre can be reached at (519) 837-3053 or by contacting Prologue to the Performing Arts at (416) 591-9092 – www.prologue.org.

David S. Craig and Robert Morgan,
Roseneath Theatre.

Students who attend live theatre learn about the behaviour expected from an audience and theatre etiquette. They also learn about the history of theatre, the different styles of theatre and the production skills required to create characters, sets and costumes. Teachers can further meet curriculum expectations by having their students see productions that are tied to topics and themes found in the Ontario provincial curriculum.

For many children, their only experience of live performance is what they get at school assemblies produced by their teachers and peers. Yet professional artists complement and enrich school-based arts programs. According to Stanford University professor Elliot Eisner (1985): "Great art has something unique to provide. The ability to experience such art enlightens in a special way and stretches the mind in the process."

The value of the arts in education was articulated in *Making the Case for Arts Education*. This 46-page document, published by the Ontario Arts Council, emphasizes the potential of the arts to enrich students' lives by "providing an outlet for their creative expression, developing their aesthetic sense, opening their minds to the full range of human experience, and helping them to see and feel the beauty inherent in shape, colour, harmony and movement."

The arts help children develop higher-level skills such as creativity, problem solving, communication and critical thinking. Not only are these skills essential for success in the classroom, but they are also essential for success in the workplace. Current research shows that students who receive an arts education are more motivated to learn – and stay in school longer. The arts also provide avenues of achievement for students who might otherwise not be successful in school.

Artists and arts educators fear the demise of arts education in Ontario. While the math and language curriculums were implemented with some additional funding for textbooks, teacher resources and supplies, many boards have had to implement the new Ontario arts curriculum without additional funding. At the same time as the

"The most important aspects of civilization and culture are preserved, not in standardized tests or on report cards but in imaginative literature, art, drama, dance and music." (Cornett, 2000)



Photo courtesy of Prologue for the Performing Arts

government is starving arts education, Brenda Protheroe, Chief EQAO Assessment Officer, says the total life-cycle budget for grade 3 and grade 6 assessments was approximately \$12 million (1998/1999 figures).

Teacher training in the arts continues to be a challenge. For example, pre-service teachers in Ontario continue to receive less than 50 hours of instruction in the arts while jurisdictions in Britain and elsewhere require student teachers to take 400 hours of instruction.

Noted author and educator Walter Pitman described the problem associated with teacher training in the arts as follows: "The latest elementary arts curriculum is big on outcomes, such as every Grade 3 student should write a song, but shows no way how to get there. Teachers don't know how to write a song. They don't know how to read music ... the era of vertical learning in which students learn more and more about less and less needs to come to an end," he said.

Meanwhile, artists like Robert Morgan and David Craig fear that without adequate teacher training, and a funding formula which supports the live theatre experience, the next generation will be deprived of meaningful arts experiences.

The arts are a way for us to make meaning out of our deepest feelings and most significant thoughts. "The most important aspects of civilization and culture are preserved, not in standardized tests or on report cards but in imaginative literature, art, drama, dance and music. And these are the ancient learning rhythms that draw contemporary children. The arts were and remain the most basic and essential forms of human communication" (Cornett, 2000).

Jim Giles teaches grade 3 at Queen Victoria Public School, Toronto. He also teaches drama for the Primary/Junior A.Q. Course at the University of Toronto and will be teaching again this summer at the Haliburton School of the Arts. He has taught the Integrated Arts A.Q. Course at York University.

References:

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"Theatre respects integrity, imagination, beauty, balance and humanity. It achieves all this through a construct that is completely imagined, not only on the part of the audience that enters this construct. Theatre, then is an experience of pure imagination," says David S. Craig.

An occasional teacher's life can be very hectic.
Be prepared for emergencies. Carry your own "survival sack."

The Occasional Teacher's Survival Sack

Make sure your "survival sack" contains a range of materials to help keep the class focused and working smoothly. Consider collecting the following items to take to your assignment:

- Several copies of a daily newspaper – not necessarily the same issue.
These provide resources for word games, reading comprehension, cartooning art, skits. Statistics from the sports page make math fun.
- Games that can be played in small groups or as a whole class. Boggle, Junior Trivia, etc. are excellent choices.
- Deck(s) of cards – regular, mini or an oversized deck. The large deck works well for whole-class demonstrations. Dollar stores usually carry these different sizes of decks. Cards are suitable for many number-sense and numeration activities.
- Dice – different colours make interesting options for student probability activities.
Pack in small zip lock bags and use for group work. The companies Box Cars and One-Eyed Jacks have produced game books full of ideas for cards and dice. These books can be found in most large bookstores. Check Educational or Parent sections.
- Books to read aloud.
Take along a picture book(s) that would suit a range of ages; a short story you could read to a point and then have students write an ending; a mystery story that could be discussed considering the clues before finding out the actual ending; or joke and riddle books just for fun. Garage sales are ideal places to pick up good children's books.
- A book of co-operative games for large groups that could be played in the gym or outside. Several books are available from bookstores and are worth the investment. Check the physical education or parent section.
- A cassette tape or CD of songs for singing or listening.
Even a tape of quiet environment sounds creates a relaxing atmosphere as students enter the room or work quietly. Sing-along tapes can also be useful.
- A collection of magazines.
Use them to have students create collages around a theme, find words for any grammar application from nouns to sentence structure, or find pictures to write a story about for their writing time.
- A pile of flyers from your drugstore or supermarket. Teach math skills using the information in the flyer.
- The tiles from a Scrabble game make interesting word play. Put the tiles in a paper bag. Students choose a tile and use it to generate parts of speech, to put with other tiles in the group to make a word, to place in alphabetical order, etc.
- Interesting art materials, such as charcoal sticks, provide a new experience for some students. Materials can also be collected outside, such as leaves, to create leaf rubbings or prints. Add newsprint paper and introduce your students to printmaking.
- A book of poetry.
Sheree Fitch and Shel Silverstein are two favourite authors. Their funny poems delight children and can be read aloud, copied onto a chart or overhead for shared or guided reading. They can also be used as models for student's writing.

Add your own ideas.

Jan Moxey for *ETFO's Professional Development Service Area*

Professional Relations Services

Winter 2001

Parent-Teacher Relationships: It Takes Two to Tangle

*We cannot live our lives without conflict ...
However, we can learn to manage it.*

In an ideal world, parents, teachers and administrators would always work together in the best interests of students. Unfortunately, the good old days are long gone. They were the days when teachers were admired for their wisdom, talent and knowledge and were respected as authority figures in the schools. In today's world, there is a lot of questioning, blaming and downright hostility out there.

Research has demonstrated that children of parents who are involved in their education tend to do better in school. Parents have a right to know how their children are progressing in school. Teachers have the right to perform their jobs in a supportive and safe working environment.

To make the parent-teacher partnership work, an on-going effort is required by all parties. The majority of parents in our schools seem to strike a reasonable balance between exercising their rights and fulfilling their responsibilities in partnership with their children's teachers. However, there are often situations when this does not occur.

Laying the groundwork for positive relationships

Although we cannot eliminate conflict in our professional lives, there are strategies which can demonstrate your desire to have effective communications with parents. The following tips may serve to minimize conflict with parents and result in more productive outcomes when conflict with parents does erupt.

- Make early and frequent contact.
- Invite suggestions and information.
- Maintain professionalism.
- Communicate how you would like concerns to be raised.
- Explain your disciplinary practices and have them endorsed by the principal.
- Let parents know about visiting procedures.
- Sharpen your interview skills to handle difficult situations.
- Establish a protocol for reviewing communications that go home.

Communicating successfully with parents

Although we recognize that effective communication is a two-way street, we can control only the part we play. Building trust among parents (as well as students and colleagues) is one of the fundamental keys to building and maintaining positive relationships with parents. You can't make people trust you. But if you keep your promises, strive for honesty with sensitivity and apologize when you're wrong, you will earn the trust that can hold any relationship together through tough times.

Parents love their children and want the best for them. The following are tips to consider when parents call or visit you with a concern:

- Listen – try to put yourself in the parents' shoes.
- Keep an open mind – set aside your assumptions and prejudices.
- Adopt a problem-solving approach.
- Keep calm – remain confident.
- Set ground rules and time frames for meetings.
- Avoid defensiveness – welcome constructive criticism.
- Ask questions and clarify.

Professional Relations Services by the Elementary Teachers' Federation of Ontario

- Give negative news directly but with tact and gentleness.
- Focus on the problem and not the person.
- Consider cultural differences in communication.
- Enlist parents' help in solving problems.
- Explore options.
- Seek confidential advice from your principal and other experienced colleagues.
- Document decisions made.
- Honour your commitments.

Handling a problem that has escalated

Sometimes our best just isn't good enough. Sometimes a parent's behaviour begins to threaten your ability to do your job. All of your efforts to be supportive and resolve complaints or concerns are not resolving issues. You need to recognize when and where to go for help.

When a parent's behaviour begins to threaten your professional reputation, disrupts your ability to perform effectively or becomes a danger to your health, seek assistance through the following sources:

- ETFO local office and/or Professional Relations Services
- Principal and superintendent
- Employee Assistance Program (EAP)
- A medical doctor

If, with the support of your principal, you have exhausted your efforts to deal with a parent's on-going complaint, then this is the point at which the area superintendent is called in to assist.

What is parent harassment?

"Parent harassment" is not a technical term recognized in law. However, it does exist in the day-to-day lives of teachers, principals and school board authorities.

Lawyer Daniel Carroll (1999) has defined parent harassment in a school context as follows:

... the use by parents of confrontational tactics which attack a teacher or which have the consequences of reducing a teacher's ability to conduct himself effectively within the school and which harm the teacher's well-being or professional reputation.

There are numerous provisions in legislation which may be relied upon to assist you when you are experiencing extreme, volatile or unreasonable behaviour from a parent.

- The *Ontario Human Rights Code* addresses a person's right to freedom from harassment in the workplace.
- The *Education Act*, section 265 (m), *Trespass to Property Act* and the *Occupational Health and Safety Act* provide for the refusal to admit or the removal of persons who pose a threat to the physical or mental well-being of the students or staff.

Other possible serious threats to you involving parents:

- Allegations of criminal assault or abuse.
- Complaints to the College of Teachers.

Professional Relations Services

Assistance is available at ETFO. Call 1-888-838-3836 or 416-962-3836 and speak to PRS staff. This is a confidential service. **Emergency legal assistance** is available 24 hours a day for members who are contacted by police and are facing work-related criminal charges.

Reference

In response to members' requests for advice and support in dealing with difficult parent issues, PRS staff have developed a resource for all the stakeholders in education – teachers, administrators and other agencies.

Parent-Teacher Relationships: Putting the Pieces Together provides information on a wide range of issues, from establishing positive relationships and managing conflict, to responding to extreme situations of harassment by parents, allegations of assault or abuse, and complaints to the Ontario College of Teachers.

Your ETFO steward has further details, or contact shopETFO at provincial office – www.etfo.on.ca.

Diane Balanyk-McNeil for ETFO's Professional Relations Services

Out&About

Excerpts from an Environmental Unit for Grades 3 and 4

Judy Kramer and Carina van Heyst



Unit One HABITAT HABITAT

MATERIALS

- 1 Chart paper
- 2 Markers
- 3 Large open space

TIME

40 minutes

GROUPING

Grades 3 and 4

Focus

Through a group discussion and activity, students learn that all living things require food, water, shelter and adequate space – the four components of a habitat – to survive.

Core Expectations – Grade 3

Science and Technology – Growth and Changes in Plants

- Compare the requirements of some plants and animals, and identify the requirements that are common to all living things.

Core Expectations – Grade 4

Science and Technology – Habitats and Communities

- Demonstrate an understanding of the concepts of habitat and community.

Plan

- Gather the students together.
- Brainstorm with the students all that living things need to survive.
- As a class, sort the brainstormed list into the four main components: food, water, shelter and space.

- Explain to the students that these four components make up a healthy habitat for a particular living thing and that different living things require different types of food, water, shelter and space.
- Gather the students in a large open space (carpeted area in classroom, gym or outdoors).
- Have the students form a circle.
- Number off the students from one to four and assign each number a habitat component, e.g. 1 = water; 2 = shelter; 3 = space; 4 = food.
- Have the students turn their right shoulder to the middle of the circle (students should be facing left).
- Ask the students to take one step into the middle of the circle.
- Continue this until the students are close together and looking at the back of the head of the person in front of them.
- Ensure that the students are still in a circle.
- Instruct the students to listen carefully. On the count of three, they will slowly sit down on the knees of

the person behind them. Once the students have remained seated for the count of five, ask them to stand together on a count of three.

- Practise this activity until you feel the students have succeeded.
- Remind students that the numbers they were given represent components of a complete habitat.
- Repeat this activity one more time. When the students are seated, tell them that the water in the habitat has become polluted. That means that all the students with number one, water, have to try to leave the circle. This will cause the circle to collapse or weaken.
- Discuss with the students the meaning of the activity.
- Encourage the idea of the interconnectedness of the habitat components: if one of the components disappears or is hurt, the whole habitat is weakened or destroyed.

Modifications

- Practise the instructions and actions before you form the circle to ensure that all students understand the instructions.
- If the group is having difficulty with the lap sitting part of the activity, try having each student put their hands on the waist of the person in front of them to guide him or her onto their knees as they all sit.

Assessment

Use a checklist to note the students' abilities to draw conclusions from their observations.

Extensions

Have students write examples of real-life situations where habitats may be affected by the loss or weakening of one component.

Teacher Reference

Project Wild.

Unit Two

PARTS OF A PLANT

MATERIALS

- 1 Sample houseplant(s) to show
– include a flowering plant
- 2 Notebooks
- 3 Coloured markers or chalk

TIME

30 minutes

GROUPING

Grade 3 students only

SCIENCE & TECHNOLOGY – GROWTH & CHANGES IN PLANTS

Core Expectations

- In this mini-lesson, students learn the parts of a plant by creating a labelled diagram.
- Identify the main parts of plants and describe their basic functions.
- Record relevant observations, findings and measurements in written language, drawings, charts and graphs.

Plan

- Gather grade 3 students together.
- Ask them to look at the plant(s) and think about different parts of the plants and what they do.
- Ask them to turn to a partner and tell each other parts they have thought of.
- Draw a horizontal line for the ground.
- Tell the students you are going to draw a plant and need their help.
- Ask partners to share the parts they have thought of and, as they do so, draw these parts on chart paper, chalkboard or whiteboard.
- Demonstrate features of a labelled drawing, i.e. a title, printed labels and ruled lines from the part of the label, preferably horizontal.
- Try to include the following parts: leaf, stem, roots, flower, fruit, seed, pistil, stamen.
- Send the grade 3 students to complete a labelled diagram of their own on paper or in notebooks.

Modifications

- Provide a list of plant parts on paper so those students who have difficulty copying from the board will have a list closer to hand.
- Provide a line drawing of a plant for students who may have difficulty with fine motor skills or who you predict will spend a very long time drawing on their own.
- Ask students to write the names of the plant parts in their first language or, if they cannot do so, then to ask a peer translator or their parents to do so.

Assessment

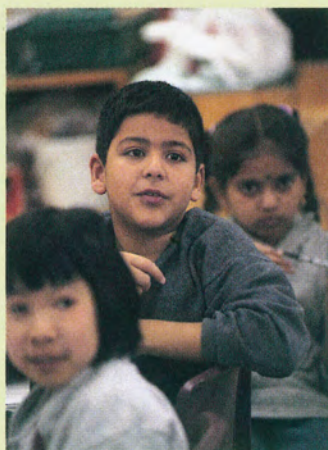
- Check students' drawings to see if they have labelled all the parts discussed; record this information on a checklist.
- Assign levels for this assignment on the checklist according to the following criteria:
- **Level 1:** Only a few of the parts are labelled or there are many errors.
- **Level 2:** Some of the parts are labelled, or most are labelled, but there are some errors.
- **Level 3:** All of the relevant parts are labelled, or most are labelled, but there are some errors.
- **Level 4:** All of the relevant parts are labelled correctly; in addition, one or more of the following may be evident: additional parts beyond those discussed are labelled; additional information has been included; additional explanations have been added; the drawing itself contains many extra details.

Extensions

- Use a drawing or painting program such as AppleWorks or KidPix to create labelled drawings on the computer.
- Have students complete the activity "Are Trees Plants?" or "Tree Part Puzzles" in *Focus on Forests*.

Teacher Reference

Focus on Forests



Unit Three FOOD CHAINS & WEBS

MATERIALS

- 1 Chart paper
- 2 Markers
- 3 Paper or activity cards with one food-web role on each one, enough for each student to have one card.
- 4 Roll of yarn or string.

TIME

45 minutes

GROUPING

Grade 4 students only

SCIENCE & TECHNOLOGY – HABITATS & COMMUNITIES

In this mini-lesson, students discuss different food chains and learn how these chains are connected in a web.

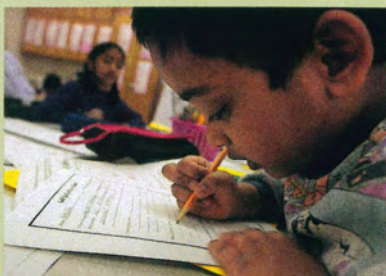
Core Expectations

Demonstrate an understanding of a food chain as a system in which energy from the sun is transferred eventually to animals; construct food

chains of different plant and animal species; and classify animals as omnivore, carnivore and herbivore.

Plan

- Prepare food-web role cards by writing the following items on separate cards so that each student will be able to have one card: fox, mouse (2), worm (2), soil (2), leaf, acorn, seed, owl, beetle, squirrel, chipmunk, hawk, mosquito, butterfly, daisy, dandelion, maple tree, robin, ant, sunflower, walnut, bumblebee, wasp, rabbit, grass, hare, chestnut (2).
- Gather the grade 4 students together.
- Brainstorm with the students animals they know.
- Chart the food of these animals, continuing the chart until the chain gets to the sun, e.g., fox ◀ mouse ◀ grass ◀ sun.
- Draw arrows between the organisms in each food chain, remembering that the arrow moves from the energy source to the recipient of the energy.
- Discuss with students the transfer of energy from the sun to plants and then to animals.
- Discuss the different chains with students.
- Have the students sit or stand in a circle.
- Hand out one food-web role card to each student.
- Have the students read their card and then hold their role cards facing out in order for the other students to read the cards.
- Explain to students that they are to pass the string, which represents energy and interconnectedness.
- Start as the sun and holding onto one end of the string or yarn, pass your energy (the string or yarn) to something you're connected to, e.g., a plant.



- Have the student now holding the string hold onto one part of the string and pass the roll to an organism to which they are connected.
- Continue this until everybody is holding onto the string.
- Have the last student pass you the remaining string, ensuring that the string is taut.
- Discuss with students the concept of a food web, a variety of food chains which are connected.
- Ask the students what would happen if we got rid of one of the organisms in the web.
- Have one student, representing an organism removed from the web, tug on the string.
- Instruct each student to tug on the string when they feel a tug until all students are tugging on the string.

- Discuss with the students the concept of interconnectedness; i.e., when one organism in the food web is affected, the complete food web is affected.
- Repeat this activity with another scenario; e.g., the owl's eggs are affected by pesticides and the babies are damaged, therefore the owl is affected and should start tugging their string.
- Conclude this activity with a discussion of interconnectedness.

Modifications

Assist students by including pictures of the different roles in the food web on the role cards.

Assessment

Using a checklist, note how students are able to synthesize their observations to draw meaningful conclusions during the class discussion.

Extensions

Have the students research one animal's role in the food chain.

Teacher References

- *Project Wild.*
- *What Are Food Chains and Webs?*

These units are excerpted from Out & About an environmental unit for Grades 3 and 4 written for ETFO by Toronto teachers Judy Kramer and Carina van Heyst. Out & About is published as part of ETFO's Curriculum Connections series and is available through ShopETFO. For more information, call ETFO at (416) 962-3836/1-888-838-3836 or ShopETFO online – www.etfo.on.ca.

Photos taken on location at Grenoble Public School, Toronto.

Bibliography

Canadian Wildlife Federation. *Project WILD Activity Guide*. Ottawa. Canadian Wildlife Federation. 1999. ISBN 1-55029-082-7. Project WILD is part of the WILD Education family of environmental education programs that emphasize wildlife and other natural resources. Excellent resource for all age groups. For information about

Project WILD and WILD education workshops and resources, contact www.wildeducation.org. Kalman, Bobbie and Jacqueline Langille. *What are Food Chains and Webs?* Crabtree Publishing Company. 1998. ISBN 0-86505-876-8. Ministry of Natural Resources (Ontario), Forests Canada, *Focus on Forests: An Activity Guide for Primary and Junior Teachers on Forests and Forest*

Management. Queen's Printer for Ontario. 1989. ISBN 0-7729-5765-7. For further information about this program, contact: Education Coordinator, Communications Services Branch, Ministry of Natural Resources, Room 5340, Whitney Block, Queen's Park, Toronto, ON M7A 1W3.

“As we stood together in the park at the United Nations, the feeling of excitement was overwhelming. Women from around the world stood shoulder to shoulder. I spoke with women from Africa, India, Mexico, Haiti, Germany and Cypress. Did we speak each other’s language? No – but of course we did!” *Barbara Burkett*

The World March of Women



March 8, 2000 – International Women’s Day – saw the launch of the World March of Women in the Year 2000. That event drew on initiatives that flowed from the World Conference on Women, held in Beijing in 1995. At that time, women from the Fédération des femmes du Québec (FFQ) proposed an ambitious, international plan to fight poverty and violence against women.

For the last eight months, women around the world have been taking part in projects designed to build awareness and effect change. In Canada, women’s groups, unions, community groups and social justice organizations have staged events on the themes of poverty and violence.

On October 15, 16 and 17, 2000, the World March culminated with celebrations in cities around the world. The ETFO banner waved proudly through the streets of Ottawa, New York and Washington as our members marched through the streets in celebration of women’s determination to change the world.

Here’s how Barbara Burkett, a teacher with the Ontario North East DSB, experienced the March in New York City.

“As we stood together in the park at the United Nations, the feeling of excitement was overwhelming. Women from around the world stood shoulder to shoulder. I spoke with women from Africa, India, Mexico, Haiti, Germany and Cypress. Did we speak each other’s language? No – but of course we did!

The chant from the Quebec delegation – “Sol! Sol! Sol! Solidarité avec les femmes du monde entier!” became our common language. When the bags and boxes of signatures in support of anti-violence and poverty began being passed

overhead from hand to hand from one end of the park to the other, language and cultural barriers evaporated. Bags of postcards signed by women from around the world, boxes and binders of signatures, rolled pieces of fabric signed by women from the developing world, even a pottery bowl with a single signature passed through my hands. The spirit of shared joy in our strength was palpable.

We marched together, block after block, down Second Avenue to Union Square. There we heard many women speak of our common commitment. We were entertained in song. And women from around the world began to trade. We exchanged T-shirts; we wrote our names on each other’s clothing; and we spoke together in many tongues.



Marta from Columbia tapped my ETFO World March pin with her finger and said “change.”

I took off my pin and gave it to her.

In return, she gave me a hand-made mask. One side of the mask was painted as a Colombian flag. Beneath the eye, on the other half of the face, a single black tear hung in grief for poverty and violence around the world. The mask had no mouth, representing the way in which the voices of women have been silenced. Yet, when turned face up, the red imprint of a mouth could be seen inside. I held the mask to my face. It fitted me perfectly.

For more information on the World March of Women, visit www.ffq.qc.ca or www.canada.marchofwomen.org

L'intégration de la technologie



La clé du succès
dans les programmes
de FLS

By Tania Sterling



À gauche la salle de classe. À droit Tania Sterling.

Motiver des élèves de français cadre, niveau intermédiaire, n'est pas chose facile. Or la technologie s'avère un des meilleurs outils pour y parvenir. Après les succès obtenus dans mes classes, je me suis aperçue qu'il existait en fait un grand nombre de possibilités quant aux façons d'intégrer la technologie.

La première partie de cet article décrit les multiples avantages de l'intégration de la technologie : avantages pour le prof de français, pour les étudiants et pour les autres profs de classes CORE.

La deuxième partie décrit en détail les étapes à suivre pour planifier une unité sur l'intégration de la culture canadienne, de la technologie et des arts plastiques dans un programme de 7^e année, français cadre.

INTRODUCTION

Cette année, j'ai l'occasion de travailler dans un environnement unique et novateur, où des intelligences multiples sont intégrées et où chaque prof est encouragé à employer des approches nouvelles. À l'école R.J. Lee, à Brampton, ce qui nous distingue des autres écoles publiques, c'est notre organisation, notamment les « block timetables » qui en font partie intégrante. R.J. Lee est unique sur trois plans:

1. Un groupe d'élèves très motivé

Dès la 1^{ère} année, on propose aux élèves des sujets facultatifs qu'ils peuvent choisir en fonction de leurs intérêts personnels; ils font leur choix au début de chaque trimestre. Bien entendu, des systèmes sont en place pour assurer que chaque étudiant a accès aux cours obligatoires qui correspondent à son niveau.

2. Des sujets créatifs

Ce système fait que les élèves de R.J. Lee ont l'habitude d'avoir à leur disposition des sujets un peu différents et créatifs tels que Math Olympics, Drumming, Survivor et Virtual Café. Les « exploratoires » essaient de développer chacune des intelligences multiples tout en répondant aux objectifs du Ministère. De même, les enseignants « exploratory » collaborent avec le prof de classe CORE au moment de la préparation des bulletins.

3. Des approches non-traditionnelles

Le modèle des « block timetables and exploratories » est employé dès la 5^e année, et son succès est indiscutable. Les étudiants répondent bien à ces approches différentes dans des domaines variés.

Lorsque j'ai appris que j'allais enseigner le FLS aux 8^e années dans cette école en particulier, je me suis dit : « Si ces gens sont habitués à des approches non-traditionnelles pour d'autres sujets et ça fonctionne bien, pourquoi ne pas enseigner le FLS de la même façon ? Peut-être aurai-je plus de succès qu'avec les méthodes traditionnelles? » La réponse ? OUI !!!

D'après mon expérience, la clé du succès dans les programmes de FLS c'est l'intégration de la technologie. En intégrant la technologie dans un programme de base, comme Passages 2, livre + cahier, les élèves seront plus motivés et ils auront hâte de vous voir la prochaine fois. Quant à la motivation, est-ce que ça ne serait pas fantastique d'entendre « When do we get French again ! » ou bien « Est-ce qu'on peut utiliser des ordinateurs encore aujourd'hui? »

Première Partie

Passons, maintenant, aux avantages précis de cette intégration.

Avantages pour le prof de français

Pour commencer, dès que je leur donne une activité à faire sur l'ordinateur, je n'ai plus qu'à les surveiller ! Les élèves sont plus motivés et présentent moins de problèmes de comportement que dans le passé. Si vous n'avez pas un laboratoire d'ordinateurs à votre disposition tout le temps, essayez de le réserver pour une seule période, comme récompense pour un travail bien fait. Et si vous avez un seul ordinateur à votre disposition dans la classe, trouvez des façons de l'utiliser. Demandez aux étudiants de faire des suggestions quant aux façons d'intégrer l'ordinateur dans leur programme. Je vous assure qu'ils auront des idées créatives. L'avantage le plus évident est peut-être bien le fait que vos élèves attendent maintenant avec impatience votre prochaine rencontre. Quel plaisir pour nous, les profs de français !

Avantages pour l'élève

Il me semble que grâce aux ordinateurs et à Internet, le français devient un sujet beaucoup moins intimidant. Les élèves constatent très vite qu'ils peuvent s'amuser en utilisant le peu de français qu'ils possèdent. La langue ne représente plus un obstacle; elle devient plutôt un outil pour apprendre et, parfois, pour créer quelque chose d'intéressant et d'unique.

Avantages pour les profs de classe

En même temps, la technologie représente un bon véhicule pour promouvoir le programme de FLS parmi nos collègues et l'administration scolaire. En collaborant avec des profs de classe CORE, on peut créer des activités diverses qui répondent aux objectifs du Ministère non seulement pour le FLS, mais pour d'autres domaines aussi. On fait partie de leur équipe et on les aide avec le gros travail de préparation des notes pour le bulletin. Comme on le sait, si quelqu'un peut contribuer et aider à réduire le nombre de nos responsabilités, notre regard vis-à-vis de cette personne est très positif. Dans une situation comme celle-là, le prof de français ne sera plus considéré comme la personne qui arrive uniquement pour les réunions de planification.

L'INTÉGRATION DE LA CULTURE CANADIENNE ET DES ARTS PLASTIQUES

Feuille de Route :

Nom : _____

Étape 1 : La recherche

Choisis une artiste ou un artiste canadien(ne).

Quel(le) est ton artiste préféré(e) ? _____

Explique pourquoi tu aimes son style.

Raison N° 1 : _____

Raison N° 2 : _____

Raison N° 3 : _____

Analyse trois ou quatre tableaux en employant le nouveau vocabulaire.

Tableau N° 1 : _____

Tableau N° 2 : _____

Tableau N° 3 : _____

Tableau N° 4 : _____

Réponds aux questions suivantes en faisant ton analyse.

Qu'est-ce que tu aimes? _____

Qu'est-ce que tu n'aimes pas? _____

Quelles émotions sont évoquées? _____

Étape 2 : La rédaction

As-tu vérifié l'orthographe à l'aide d'un dictionnaire ? Nomme les trois personnes avec qui tu as échangé le brouillon à rédiger.

Élève N° 1 : _____

Élève N° 2 : _____

Élève N° 3 : _____

Étape 3 : La création de la présentation

(Pour ceux qui ont Corel WordPerfect Presentations 8)

1. Ouvrir le logiciel Corel WordPerfect Presentations 8.

- Aller en bas, à gauche, placer la flèche dans la fenêtre et cliquer sur le menu **Start**.
- Un menu se déroule (s'ouvre). Mettre la flèche sur **Programs**. La couleur derrière le mot change en bleu. Attendre.
- Un autre menu se déroule vite. Trouver et cliquer sur le dossier qui s'appelle Corel WordPerfect Suite 8.
- Un autre menu se déroule, montrant la liste de tous les logiciels Corel qui se trouvent sur ce disque dur. Sélectionner **Corel Presentations 8**.
- Cliquer sur le dossier **Create New, Presentations Slide Show**, puis sur **OK**.
- Quand le **Start Up Master Gallery** s'ouvre, cliquer sur **OK**.
- Dérouler le menu **Format** et cliquer sur **Background Gallery**.
- Le menu **Slide Properties** s'ouvre et on peut voir la catégorie **Appearance**.
- En ce qui concerne le format (**Layout**) de cette diapositive, choisir le premier exemple : **Title/sub**. Pour ce qui est de la couleur (**Backgrounds**), il faut que chaque diapositive commence en blanc. Sélectionner le blanc comme fond (**Background**). Cliquer sur **OK**.
- Taper un titre pour ta présentation dans la boîte **Double-click to Add Title**.
- Tu peux taper ton nom et la date dans la boîte **Double-click to Add Sub-title**. Change la taille des lettres (**Font**) si tu veux.

2. Ouvrir le navigateur (browser), p. ex. Internet Explorer, Netscape.

- Taper l'adresse <http://www.mcmichael.com>
- Choisir **Canadian Art**
- Dans la liste, choisir **Group of Seven and their Contemporaries**.
- Avancer la page pour choisir les artistes pour votre présentation. Pour cet exemple, on choisira Lawren S. Harris, Tom Thomson et Arthur Lismer.
- Cliquer sur le nom de l'artiste (par exemple, Arthur Lismer).
- Si tu aimes la peinture sur la page, sélectionne-la en cliquant la souris à droite et sélectionne **Copy**. Ainsi, la peinture sur la page est prête à être exportée dans ton document. **Corel Presentations**. Avant de mettre la peinture dans la présentation, il faut créer une nouvelle diapo.

3. Retourner à Corel Presentations.

- Dérouler le menu **Insert**.
- Sélectionner **New Slide**.
- Sélectionner le même **Layout** que pour la diapo N° 1.
- Taper le nom de l'artiste. Pour notre exemple, on a choisi Lawren S. Harris.
- Cliquer sous le titre de la diapositive où tu veux coller la peinture.
- Dérouler le menu **Edit**, puis sélectionner **Paste Special**. Et voilà !
- Tu peux l'élargir en fonction de la taille de l'image originale, mais fais attention à ce qu'elle ne soit pas déformée.
- Pour ajouter le nom et la date de cette peinture, créer une boîte de texte avec l'outil **Draw** en bas de la page.

4. Retourner sur Internet

- Choisir une autre peinture de Harris. **Right Click** puis **Copy**.

5. Retourner à Corel Presentations

- Insérer une nouvelle page (**Insert** puis **New Slide**).
- Choisir l'organisation.
- Taper le nom du tableau. Coller/Exporter la peinture (**Edit** puis **Paste Special**).
- Faire ceci jusqu'à ce que tu aies assez de peintures dans la présentation.
- Pour voir l'ensemble des peintures que tu as mises dans la présentation, cliquer sur **Slide Sorter** dans la marge à droite.
- Pour voir ta présentation, cliquer sur **Quick Play** dans la marge à droite.

6. Comment jouer avec les transitions

- Dérouler le menu **Format**, sélectionner **Slide Properties**, puis **Transitions**.
- Voir les exemples qui montrent comment faire bouger le texte ou les images.
- Sélectionner, parmi la liste des possibilités, la transition que tu veux. Cliquer sur **OK**. Continuer à faire différentes transitions pour les autres diapositives.
- Cliquer sur **Quick Play** à droite pour voir ta présentation.

7. La répétition

- Répéter la présentation devant tes amis plusieurs fois pour t'assurer que ton commentaire correspond à la bonne diapositive.

Étape 4 : La présentation orale

Tenez compte de l'évaluation suivante, et bonne chance !



Les étudiants et les étudiantes étaient en plein travail.

Deuxième Partie

Cet exemple utilise Corel Presentations Suite 8.0 pour créer une activité qui répond aux objectifs du Ministère dans deux domaines : FLS cadre et Arts plastiques.

Titre : Une présentation multimédia en français sur le Groupe des Sept et la peinture canadienne
Sujets : 7^e année FLS cadre, Arts plastiques
Durée : 5-7 périodes, 40 minutes

Avant de commencer, il faut savoir :

- Y-a-t'il des ordinateurs à ma disposition ? Combien ? Où ?
- Comment est-ce que je réserverai ces ordinateurs ? Pour combien de périodes ?
- Est-ce que cette note sera incluse sur le bulletin pour le prof de classe* ?
- Est-ce que les élèves savent déjà comment naviguer sur Internet ?
- Ont-ils tous remis leurs formulaires d'autorisation à utiliser Internet ?

* Notez Bien : Dans les deux cas, il est entendu que vous collaborerez avec le/la prof de classe CORE pour compléter cette activité.

Objectifs du Ministère :

7^e FLS cadre + 7^e Arts plastiques

The student will be able to:

(7^e FLS cadre) make revisions to language in form, content, and organization (e.g., sequence of sentences, agreement of irregular adjectives), using resources and feedback.

(7^e FLS cadre) give an oral/visual multi-media slide show presentation of fifteen to twenty sentences in length

(7^e Arts plastiques) explain preference for specific art works, with reference to the artist's intentional use of the elements and principles of design

En faisant d'abord de la recherche sur la peinture canadienne et le Groupe des Sept, vos élèves approfondiront leurs connaissances et ils seront plus habiles à défendre leur préférence artistique. Cette démarche aide à éveiller et soutenir la curiosité et l'intérêt des élèves. Après avoir décidé des éléments sur lesquels vous insisterez pour le projet, voici quelques scénarios possibles qui vous aideront à l'introduire.

Rubric:	Criteria	Level 1	Level 2	Level 3	Level 4
	Application of language knowledge (Spelling, grammar, vocabulary) Make revisions to language in form, content, and organization (e.g., sequence of sentences, agreement of irregular adjectives), using resources and feedback.	The student applies language knowledge: • With constant major errors • Using few or none of the required elements	The student applies language knowledge: • With frequent errors • Using some of the required elements	The student applies language knowledge: • With occasional errors • Using most of the required elements	The student applies language knowledge: • With few or no errors • Using all or almost all of the required elements
	Communication appropriate to media/final product format (Communication and Application) Give an oral/visual multi-media slide show presentation in 15 to 20 sentences.	• Limited effort for slide-show presentation is shown	• Some effort made to include appropriate backgrounds and slide transitions	• Effort and thoughtful preparation shown in selecting backgrounds and slide transitions	• Effort and thoughtful preparation clearly shown in selecting backgrounds and slide transitions • Presentation is well rehearsed
	Visual Arts : (Critical analysis and appreciation) Explain their preference for specific art works, with reference to the artist's intentional use of the elements and principles of design.	• Analyses and interprets art work only with assistance • Provides analysis that shows limited understanding and does not give evidence to support opinions	• Analyses and interprets art work with frequent assistance • Provides partial analysis and gives some evidence to support opinions	• Analyses and interprets art work with only occasional assistance • Provides complete analysis and gives sufficient evidence to support opinions	• Analyses and interprets art work with little or no assistance • Provides complete analysis and gives well-considered evidence to support opinions
Assessment criteria taken from Ministry of Education, French as a Second Language, Core French, Grades 4-8 and The Arts, Grades 1-8 Curriculum Policy 1998.					

Deux Scénarios

Scénario 1 : Faites une excursion au musée de votre région qui offre des œuvres canadiennes. Si vous en avez l'occasion, profitez d'une expérience formidable et authentique en visitant la collection McMichael à Kleinburg afin d'apprécier la grande collection du Groupe des Sept. Pour plus de renseignements, appelez le musée au (905) 893-1121 ou visitez leur site web à www.mcmichael.com. Selon le niveau de vos élèves, vous pouvez même faire la visite guidée en français ! Après la visite, il y a un studio où les élèves peuvent participer à un atelier et créer leur propres peintures. C'est très enrichissant sur les plans culturel et artistique.

Scénario 2 : Si une excursion n'est pas possible, faites faire à vos étudiants une visite virtuelle de cette collection. Visitez la section Canadian Art à www.mcmichael.com/canart.htm et faites passer à vos élèves le test sur www.mcmichael.com/quiz.htm. Le site est très riche, alors amusez-vous en l'explorant.

PROCESSUS : LES ÉTAPES À SUIVRE

Voilà, ils sont prêts à faire un peu de recherche !

Première Étape :

la recherche sur l'artiste choisi et son style préféré

Pour commencer, il serait utile que les étudiants soient informés sur l'artiste qu'ils ont choisi. C'est à vous de décider des informations obligatoires. Comme point de départ, vous pouvez exiger de la recherche sur la vie de l'artiste, sa formation et son influence sur le Groupe des Sept.

Étant donné que vos élèves ont déterminé quel artiste ils préfèrent, il est important qu'ils soient capables de vous expliquer pourquoi. Pour ce faire, il faut qu'ils apprennent le vocabulaire nécessaire.

Armé de quelques données sur l'artiste et d'un bon vocabulaire, l'élève peut ensuite sélectionner et analyser trois ou quatre tableaux réalisés par l'artiste choisi. Cette étude lui donne l'occasion d'utiliser son nouveau vocabulaire et de partager avec ses camarades de classe ses raisons personnelles d'avoir choisi cet artiste et cette peinture.

Deuxième Étape :

la rédaction du contenu pour la présentation

Pour guider la rédaction du contenu de la présentation multimédia à la fin de cette unité, j'ai trouvé que les élèves avaient besoin d'être guidés. Je leur donne une feuille de route pour les aider à compléter les tâches en ordre. De plus, la feuille de

route aide l'étudiant à s'assurer qu'il n'a rien oublié. Quant à l'évaluation, voir le barème d'évaluation pour des critères à considérer. Il est conseillé de partager votre barème d'évaluation avec vos élèves au début de l'unité afin qu'ils sachent exactement quoi faire pour réussir à la fin.

Troisième Étape :

la création des présentations

Muni du brouillon, l'élève commence à développer la présentation multimédia. Voir la feuille de route à la page 220.

Quatrième Étape :

les présentations orales/visuelles et l'évaluation finale

Demandez aux élèves de faire une présentation orale devant la classe.

SUGGESTION : Faire une copie du schéma d'évaluation ci-joint pour chaque élève. Pendant la présentation, souligner le niveau (Level 1-4) qui correspond au critère que vous évaluez. Il faut simplement prendre note de la note finale et donner le schéma à l'élève.

CONCLUSION

D'après ce que j'ai pu constater depuis le mois de septembre, il peut être avantageux de considérer et d'incorporer les approches qui fonctionnent bien dans les classes de nos collègues. Même si certaines de ces approches m'intimidaient au début ou n'étaient pas de mon style, je me suis rendue compte que les façons d'intégrer les intelligences multiples dans notre enseignement sont illimitées. Il s'agit de déterminer son degré de confort vis-à-vis telle ou telle approche et d'essayer celle qui convient. Dès que j'ai pu observer l'enthousiasme et la motivation que suscitait mon approche, j'étais encore plus inspirée. Comme on vient de le voir, les avantages sont faciles à identifier. De nouvelles approches sont aussi stimulantes pour les profs que pour les élèves. Amusez-vous et bonne chance !

NOTE: La feuille de route est également disponible en version MS Powerpoint. Pour en obtenir un exemplaire, ou pour obtenir une liste des ressources et des liens, veuillez vous adresser à l'auteure, Tania Sterling, à : tania.sterling@peelsb.com

Tania Sterling began teaching French Immersion in 1992. She now teaches grade 8 Core French and Technology at Robert J. Lee Public School with the Peel District School Board. New to the Multiple Intelligence model, she's enjoying finding ways to integrate technology to address different learning strategies and needs of her students.

The Silver Birch
Reading Award
Program

The Children's Choice



As teacher-librarians, we collaborate with our classroom teachers to identify students who are reading at an independent level, and who could benefit from an enriched reading program. One such program is the Ontario Library Association's Silver Birch Reading Award.

Created in 1992, the program brings an excellent selection of recent Canadian books, fiction and non-fiction, to our students' attention. It rewards them for reading and makes them judges in a province-wide event as they vote for their favourite authors. The process includes voting lists, polling booths, a returning officer and scrutineers. Voting results are mailed from schools to Election Central in Toronto.

The Silver Birch program gives teachers and teacher-librarians a high-quality, inexpensive Canadian reading program that children love. It also encourages Canadian writing and Canadian authors and improves reading skills. Last spring, as a result of this initiative, over 70,000 Ontario students were reading recent Canadian fiction and non-fiction books in their school libraries, classrooms and public libraries.

Simply put, the Silver Birch Award Selection Committee nominates a list of recent Canadian children's fiction and non-fiction books. Teacher-librarians purchase books from the list, which are available from the National Book Service. Students in grades 4, 5 and 6 read the books. To be eligible to vote for their favourite titles, the students must read at least five of the ten books listed in both categories. On a designated date in May, all qualified readers participate in a province-wide vote on who should win a Silver Birch Award. After the program has been completed, the catalogued books are included in the school's library collection.

As a further help to teachers, the Silver Birch Awards package includes information on how the reading program can be used to meet the overall and specific expectations in each of the three grades through a variety of oral and written activities. In our schools, the teacher-librarian runs the Silver Birch Award from March until June. A variety of activities are undertaken to support the program.

Although the Silver Birch Awards are normally presented in Toronto, the June 2000 event was held in London to tie in with the International Children's Festival. This change of venue enabled students at Lord Elgin Public School to attend the ceremony. This exciting day allowed us to meet some of our wonderful Canadian authors.

Here's how we teach our Silver Birch program.

STAGE I – PREPARE FOR RESEARCH

Understanding the assignment: Participants must read five fiction and five non-fiction books from the given list in order to vote.

Reading: Grades 4, 5 and 6 read a variety of fiction and non-fiction materials.

Writing: Uses writing to reflect on thoughts, feelings and opinions.

STAGE II – ACCESS RESOURCES

- Order program kit from the Ontario Library Association. Kit includes biography cards of authors, book reviews, E-mail addresses of authors, voting materials, information on author awards ceremony (June) including results/votes.
- Purchase 10 fiction and 10 non-fiction Canadian books from National Book Service. (Telephone 416-630-2950/1-800-387-3178)

STAGE III – PROCESS INFORMATION

Students store the following information in a research folder:

- Birch Leaf Report – conference with teacher or teacher-librarian.
- My Reading Log – title, author, Dewey Decimal number, conference signature.
- Jot note page.
- Personal response to story; making personal connections. Suggested headings: What I liked about the book; What I felt about the main character; The novel was; I chose this word because; The author might change; New information I learned.



Left to right: Children's author Sheree Fitch; teacher-librarians Jacqui Shields and Cathie Rose

STAGE IV – TRANSFERRING LEARNING

- Complete a different activity for each Silver Birch book the student reads (Activity page – in folder = Extending learning).
- E-mail the authors = Computer connection.
- Invite a Silver Birch author to your school.
- Vote for your favourite authors – fiction and non-fiction = opportunity to learn first-hand about the democratic voting process.
- Record data on favourite Silver Birch authors.
- Show on the map of Canada the location of all the authors.

MORE IDEAS FROM THAMES VALLEY TEACHER-LIBRARIANS

- Rewrite the book as a play, short story, picture book, folk tale, soap opera, parody or screenplay.
- Write an introduction, epilogue, different ending or additional chapter.
- Put yourself in the place of the main character in the story. Write diary entries for five days when important events occurred.
- Create a list of 10 questions you would ask the author if you were to meet him or her today.
- Research information about the author.
- Make a timeline of the book's events.
- Write a poem about a character.
- Write a biography of one of the characters.
- Create a new cover for your book.
- Choose a character from your book. Have your character write a short letter to the editor of the local paper.
- Choose five characters from your book. If you had to buy each one a gift, what would it be? Explain your choices.
- Write a book review for a newspaper or magazine.
- Become the author and tell why you wrote this book. Use examples from the book to support your argument.
- Use the author's description to draw a

particular character from your book. Include the character's name and description, as well as the book title and author on your poster.

- Choose a character from your book. Have that character write a letter to "Ann Landers" seeking advice on a particular problem or sounding off on a story-specific gripe. Then write the reply to the character's letter.
- Write a commercial for your book.

Get started on the Silver Birch Reading Program by ordering materials from the Ontario Library Association (OLA) at a cost of \$20. Learn more by visiting www.accessola.org

The Ontario Library Association has a similar program, The Red Maple Reading Award, for grades 7, 8 and 9. For more information on this and other Ontario Library Association reading programs, contact Maria Ripley, Ontario Library Association, Suite 303, 100 Lombard Street, Toronto, ON M5C 1M3. (416) 363-3388. Fax: (416) 941-9581/ 1-800-387-1181. E-mail: info@accessola.com.

ADDITIONAL RESOURCES

Koechlin, Carol and Sandi Zwaan.
Information Power Pack: Junior Skillsbook for the Information Age. Markham, ON: Pembroke Publishers Ltd. 1997. ISBN: 1-55138-085-4. \$12.95.

Koechlin, Carol and Sandi Zwaan.
Information Power Pack: Intermediate Skillsbook for the Information Age. Markham, ON: Pembroke Publishers Ltd. 1998. ISBN: 1-55138-086-2. \$12.95.

Koechlin, Carol and Sandi Zwaan.
Teaching Tools for the Information Age. Markham, ON: Pembroke Publishers Ltd. 1997. ISBN: 1-55138-085-6. \$14.95.

Information Studies K-12. Ontario School Library Association. Toronto. 1999. \$10.00.

Jacqui Shields is a teacher-librarian at Lord Elgin Public School, London. Cathie Rose is a teacher-librarian at Wilfrid Jury Public School, London. Many thanks also to Marg Perez and Valerie Nielsen for activities developed under the More Ideas from Thames Valley Teacher-Librarians section.

For the first time, there is a common copying licence
for elementary and secondary schools.

New Photocopying Agreement *with* CANCOPY

The *Copyright Act* provides Canadian creators with legal protection for their works. One of the legal rights provided is the sole and exclusive right to reproduce a work, or even a substantial part of a work, i.e., in non-legal language, the right to make copies. Activities such as photocopying extracts from books, magazines and newspapers are controlled by the copyright owner through the exercise of the exclusive right of reproduction. Using a photocopying machine to copy a work, or even a substantial part of a work, or to make multiple copies for an entire class are examples of reproduction under copyright law.

Permission is required before making a copy.

In late 1999, education ministers and representatives of CANCOPY concluded a new licensing agreement to cover photocopying in schools. The Council of Ministers of Education, Canada (CMEC) negotiated the licence with CANCOPY, the Canadian Copyright Licensing Agency, on behalf of all provinces and territories except Quebec. Quebec negotiates its photocopying licence with a different collective, COPIBEC, but the two collectives are linked through a reciprocal agreement. In many circumstances, the new licensing agreement eliminates the need to have to get permission before making a copy of published, printed material. CMEC is an intergovernmental body made up of the ministers of education and advanced education. Through CMEC, ministers of education share information and undertake projects in areas of mutual interest and concern. CANCOPY is a non-profit organization that licences the right to make copies of the works of authors and publishers, both Canadian and foreign.

Up to now, CANCOPY has negotiated directly with each province and territory – and in the case of Ontario, with the school boards' associations. The result was that licences across the country contained different terms and conditions, creating inequities in coverage for students and staff from one jurisdiction to another. Now, for the first time, there is a common copying licence for elementary and secondary schools. By working together on a pan-Canadian licence, provinces and territories were able to negotiate better conditions and costs than if they had acted separately.

An example is a greatly reduced sampling burden to be required of schools. Under the new licence, only bibliographic sampling will occur, that is, sampling that allows CANCOPY to get a snapshot of what is being copied (but not how much), in order to distribute royalties fairly to its members. A sampling protocol, negotiated as part of the new licence, provides for a reduced sampling period of only five weeks, rather than 10, as in the past. Once a school has been chosen for sampling, it will not be chosen again for another three years, even in Ontario, where the large number of students and schools means that sampling will occur every year.

In the first year of the new licence, provinces and territories will pay \$2.10 for every full-time-equivalent student or FTE enrolled in a public elementary or secondary school. The following year, they will be paying \$2.15. In the third year, the tariff is \$2.20. In the fourth year, the tariff will be \$2.20 per FTE, adjusted by the Consumer Price Index or CPI, to a maximum of 3 per cent. In the fifth year, the amount will be whatever the figure was for year 4, adjusted by the CPI for that year, again to a maximum of 3 per cent.



Licence Highlights

- The terms and the tariff for this pan-Canadian agreement with CANCOPY are the same for all jurisdictions across the country, except Quebec.
 - The term of the licence is five years (1999–2000 to 2003–2004).
 - The licence permits teachers and some ministry, department or school board staff to copy by photocopying, by hand, on an overhead, or on the blackboard without infringing copyright.
 - The licence covers copying for authorized purposes, which means any not-for-profit educational purpose within or in support of the mandate of publicly funded K–12 institutions.
 - Schools may copy excerpts of up to 10 per cent of books, journals, magazines and newspapers published in Canada, Australia, Denmark, France, Germany, Iceland, Ireland, Liechtenstein, Malta, Netherlands, New Zealand, Norway, South Africa, Spain, Switzerland, the United Kingdom or the United States.
 - The 10 per cent limit may be exceeded if a school needs to copy:
 - an entire chapter comprising 20 per cent or less of a book
 - an entire short story, play, essay or poem from an anthology
 - a newspaper, magazine or journal article
 - an entry from a reference work
 - an illustration or photograph from a publication containing other works
 - material to accommodate the perceptually disabled, published in Canada
 - in limited circumstances specified in the licence, out-of-print books
 - Schools may copy a class set, including two copies for the teacher.
 - Schools may make as many copies as needed for the purposes of administration and communication with parents.
 - Schools may make a reasonable number of copies for library use.
 - A single copy only may be made for an acetate overhead.
- The author and source must appear on at least one page of the copies.**
- There can be no systematic, cumulative copying from the same published work beyond the above limits for one course of study or program in one academic year, or over time for retention in files. Moreover, the licence does not authorize the copying of:
- excerpts from more than three sources, together totalling more than 19 pages for inclusion in a course pack that replaces a published work;
 - published work cards, assignment sheets, tests, examination papers, and material designed for one-time use (e.g. workbooks and activity books);
 - instruction manuals and teachers guides; government publications, except for those of the Government of Quebec;
 - digitally created materials, since CANCOPY is not able to offer a blanket licence to copy digitally created materials; the licence does allow for some reproduction (but not adaptation) of electronic copies of print materials under conditions that mirror those for reproducing print materials – specifically, digital copies may be made by word processor, fax or digital copier but *only* for the purposes of making a paper copy; and
 - print music.

To fully inform teachers on these issues, *Copyright Matters – Some Key Questions and Answers for Teachers*, was published in October 2000 by the Council of Ministers of Education, Canada, the Canadian School Boards Association and the Canadian Teachers' Federation. Look for copies of this booklet in your school, or visit the CMEC website at www.cmec.ca or the CTF website at www.ctf-fce.ca.

Certainly, Up to a Point

As employers, some school boards have relied upon, and even taken advantage of, the willingness of elementary educators to be endlessly accommodating. Teachers have a knack for making any situation work, no matter how challenging. Pedagogically, this has meant that despite reduced resources and increased workloads, educational achievement has remained overwhelmingly positive for the vast majority of children.

By the same token, and perhaps for some of the same reasons, labour relations strife in the elementary panel has always been minimal. Before this school year, there had been only 12 strikes (two of which were work-to-rules) since public elementary teachers gained the right to strike 25 years ago – a period which encompassed literally hundreds of rounds of collective bargaining among various Locals.

That pattern, it seems, may now have been eroded for good. While no one anticipated that this fall would be an easy one for ETFO Local negotiators, few would have predicted the dramatic events that have unfolded. Across the province, ETFO members have been called upon to defend their collective agreements – with strike votes, with rallies and mass meetings, with work-to-rule campaigns, and with full-scale job action.

At time of writing, there were only 14 teacher Locals and nine occasional teacher Locals with settlements which run to at least

August 31, 2001. Settlements achieved to date have been more than just respectable. Teachers have seen gains in their wages, their working conditions and their rights as employees. However, Provincial Takeover was required to achieve seven of these collective agreements. Seven Locals remain in Takeover, with the distinct possibility that more will follow as the winter progresses.

That this degree of political pressure is necessary comes as no surprise. Certainly school boards are feeling the squeeze of a funding formula that is manifestly unworkable, though some boards have managed to negotiate decent settlements with their employees despite these restrictions. Yet a number of boards have chosen to take advantage of this situation by attempting to extract concessions in bargaining and by needlessly straining an already tense labour relations environment.

Nowhere was this more evident than in Hamilton-Wentworth, where 2,300 teachers were faced with an employer that had tabled 32 strips to the collective agreement – both monetary and non-monetary. In the course of a particularly brutal round of bargaining, Hamilton-Wentworth teachers rose to meet every conceivable challenge – an employer bent on contract stripping and divide-and-conquer tactics, a legal challenge over the right to wear union buttons to work, a one-day strike, a 16-day lockout, a final offer vote

and, finally, legislation to lift the lockout. At present, the dispute remains at the mediation-arbitration stage, in a process imposed by the legislation.

Throughout this ordeal, Hamilton-Wentworth teachers never recoiled from tough decisions, and were buoyed by support from other ETFO Locals, including Hamilton-Wentworth occasional teachers, whose members suffered considerable hardship as a result of the strike and lockout. The Board's attempts to divide the teacher membership, to discredit the bargaining team and to get teachers to agree to pink-slipping their own colleagues in exchange for a salary increase backfired spectacularly. The secret of the teachers' solidarity is no mystery – a strong membership, a strong leadership and a collective decision that after years of a poisoned work environment they had had enough, and weren't going to take it any more.

There are lessons here, assuming there are school boards and Ministers of Education out there sharp enough to learn them. The degree to which elementary educators are willing to be accommodating may just have its limits.

Christine Brown for ETFO's
Collective Bargaining
Service Area

CTF Report



Marilies Rettig, President of CTF

One of the primary functions of the Canadian Teachers' Federation (CTF) is to mobilize 240,000 teachers across this country and to unite all CTF member organizations in support of teachers struggling to secure fair and just collective agreements. Over the past years, CTF has generated support for Ontario teachers in their struggle against a government that is imposing a regressive educational agenda.

It is this message of solidarity and support that I communicated directly to ETFO members in Hamilton recently when they were locked out by their school board. It is unconscionable that a school board would not come to the table prepared to negotiate and provide its teachers with a fair, just and equitable settlement. Although a settlement was clearly achievable, the Board awaited the heavy-handed and cowardly approach of provincial legislation that ultimately undermined the rights of teachers to a free and unfettered bargaining process.

As CTF President, I applaud each of you as a member of ETFO for your strong and determined stand to secure fair collective agreements. Your struggle to protect working

conditions and to secure salary increases, which are long overdue, is paramount, not only for your well-being, but also for that of your colleagues across Ontario and throughout Canada. Whether you teach in Hamilton, Toronto, Renfrew, Kenora or any other jurisdiction, know there are thousands of teachers across Canada standing with you as you struggle to secure what is right and what is just.

ETFO's sense of unity and solidarity is exemplary and must permeate all teacher federations in Ontario if teachers are to be successful in the most crucial campaign that aims to protect public education. Unfortunately, the inability of all Ontario teacher affiliates to work together received considerable attention at the November CTF Board of Directors meeting. This discussion, coupled with a report from the CTF Workgroup to Assist OTF and Ontario Affiliates, resulted in the adoption of the following motion by the CTF Directors:

"That CTF Member organizations and OTF affiliates call on the President of the OSSTF to work to preserve and enhance the solidarity of the teaching profession in Ontario and Canada."

Never before has solidarity been more essential for Ontario and Canadian teachers. Fragmentation undermines the ability of the Ontario Teachers' Federation (OTF) and its Affiliates to challenge the Ontario government effectively. I hope that all teacher leaders in Ontario will realize the critical importance of working together

in order to focus on the struggle with the Harris government's agenda, an agenda which serves only to dismantle our public education system.

In closing, I wish to acknowledge the work of ETFO in strengthening this solidarity in Ontario, in Canada and internationally. The partnership between ETFO and the Federation of Nunavut Teachers epitomizes the very essence of what CTF stands for – the smallest and largest teacher organizations in Canada coming together to support and learn from each other. Moreover, I must recognize ETFO for its tremendous support of CTF's Project Overseas program. The bond we share within the teaching profession knows no boundaries. To that end, the support we can provide to colleagues in Ontario, in another part of Canada or as far away as Africa continues to be profoundly meaningful. Together we can, and do, make a difference.

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Calendar of Events

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1-888-838-3836
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Website: www.etfo.on.ca

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Contact: Evelyn Campbell
or Sherry Ramrattan Smith
Elementary Teachers'
Federation of Ontario
Tel.: 416-962-3836/
1-888-838-3836
E-mail: ecampbell@etfo.org
or srsmith@etfo.org

APRIL 20-21 TORONTO

Financial Management for Women Conference "Taking Charge of Money Matters"

Registration deadline:
March 9, 2001
Contact: Jennifer Mitchell
Elementary Teachers'
Federation of Ontario
Tel.: (416) 962-3836/
1-888-838-3836
Fax: (416) 642-2424
E-mail: jmitchell@etfo.org
Website: www.etfo.on.ca



Barbara Sargent, ETFO's OTF Table Officer and Past President of OTF

OSSTF Defaults on OTF

As of October 21, 2000, the Ontario Secondary School Teachers' Federation (OSSTF), was in default of its payment of fees to the Ontario Teachers' Federation (OTF).

Under the terms of *The Teaching Profession Act*, every teacher in Ontario's publicly funded schools belongs to OTF and each pays a yearly fee of \$48.70 to OTF. The fees are collected by the Affiliates and forwarded to OTF according to a schedule of monthly payments.

In October 2000, OSSTF failed to send OTF the full amount due for its members for the September installment.

On December 6, 2000, an emergency meeting of the OTF Executive, attended by Executive members from all four Affiliates (AEFO, ETFO, OECA and OSSTF) considered the OSSTF default. In accordance with Section 9 of OTF By-law X, Fees, OSSTF was given the opportunity to make representations to the Executive about the situation. That meeting also passed the following resolution: "That the OTF Executive approve that all participation and voting privileges of the Ontario Secondary School Teachers' Federation are hereby suspended, effective 9:15 a.m. on December 14, 2000,

pursuant to By-law X, Article 6, of the Ontario Teachers' Federation."

Until the fee amount due is paid, OSSTF's participation and voting privileges in OTF are suspended. While the resolution is in effect, OSSTF can no longer send representatives to the OTF Board of Governors; the OTF Executive; or any OTF Committees or Workgroups, including Pension, Teacher Education, International Assistance, College of Teachers and Political Action.

Problem Resolved with TPP

Teachers on leave or occasional teachers had not all been aware that their Ontario College of Teachers' (OCT) fee was their personal responsibility. When these teachers did not pay their fees according to College timelines, they were declared 'not in good standing' with the OCT.

To continue to accumulate pension credits, members of the Ontario Teachers Pension Plan (TPP) had to maintain their good standing with the College. That link has now been broken. Through the Partners' Committee of the Pension Plan, OTF has negotiated agreement for changes to be made to the provisions.

The changes negotiated are retroactively effective to May 20, 1997, the date the OCT was established. They break the connection between the accumulation of pension credits and being in good standing with the OCT. The new provisions mean that members of the TPP who have any lost credited service will have it reinstated. If necessary, pensions currently being paid will be recalculated.

OCT and the Affiliates continue to advise teachers to pay their

OCT fees while employed in education. Professionals who wish to keep valid certificates of qualification to teach in Ontario must remain in good standing with the OCT.

ETFO Members Elected to OCT

All candidates nominated by OTF for the Governing Council of the Ontario College of Teachers were elected. Among them were the following members of ETFO:

Doug Carter, Ottawa Carleton (appointed to OCT Executive, Registration Appeals and Investigations committees); Nancy Hutcheson, Waterloo (appointed to Discipline, Standards of Practice and Education committees); Jerry De Quetteville, Halton (appointed to Fitness to Practice and Accreditation committees); and Liz Papadopoulos, Toronto (appointed to Accreditation and Investigations committees). Congratulations go out to these ETFO members who will be working on our behalf.

ETFO Annual Meeting Deadlines

ETFO's 2000-2001 Annual Meeting will be held August 13-16 in Toronto. Nominations from members wishing to serve as Parliamentarians, Deputy Parliamentarians, Assistants or Poll Clerks must be received at provincial office by March 1, 2001.

Nominations from members wishing to seek election to the provincial Executive must be received at provincial office by March 1, 2001. This applies only to those who want their campaign platform included in the Annual Meeting booklet. For more information on elections, see the ETFO Reference Book - Bylaw III: Elections.

For more information on these positions, contact your ETFO Local President.



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Email: pmviolin@sprint.ca website: www.peggymcguire.com

Calendar of Events – continued

APRIL 23 CANADA

Canada Book Day 2001

The Writers' Trust of Canada

Contact: Heather Wiley

Canada Book Day Coordinator

Tel.: 416-504-8222 X241

E-mail: hwiley@writerstrust.com

Canada Book Day materials will be distributed to schools at the beginning of March 2001

May 3, 4, & 5 COLLINGWOOD

Curriculum 2001 –

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Keynote Speakers: Sue Augustine,

Lindwood Barclay, Skid Crease

Contact: Frank Boddy

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Web: <http://mariposa.scdsb.on.ca/cc00>

MAY 10, 11 NORTH YORK

Equity in the Classroom

York University

Plenary Speakers: Wayson Choy,

author; Heather Menzies, writer/producer

Contact: Marlene Richman,

Conference Coordinator

Tel.: (416) 736-2100, x40204

E-mail: mrichman@yorku.ca

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To be an affected teacher, the teacher would have been employed by a School Board in Nova Scotia as a regular teacher as of August 1, 1994 in at least their second year of service and would have earned at least \$25,000 in 1994-95, would have not received an increment either on August 1, 1994 or January 1, 1995 and would still not be at the top of the increment scale on November 1, 1997. These teachers would be employed in the 1997-98 academic school year or later.

If you are an affected teacher, you were still underpaid according to experience increment levels as of November 1, 1997 and you may be owed retroactive salary for the period after November 1, 1997."

If affected, please fax or telephone the Nova Scotia Teachers Union immediately. Information should be to the attention of Joan Ling. NSTU fax: (902) 477-3517, NSTU tel: (902) 477-5621.

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