


v oice

December 2006
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 Elementary Teachers'
Federation of Ontario
Fédération des enseignantes et des
enseignants de l'élémentaire de l'Ontario

INSERT:

Our History – PART 2

Effaçons les préjugés pour de bon



MAKING CONNECTIONS
Using the Arts to Teach Literacy

GET READY TO CELEBRATE

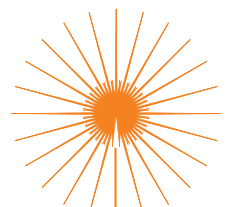


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CURRICULUM INSERT

Literacy, Music and Visual Arts Connect!



On our cover: Vera Teschow, a program resource teacher, and her musical partner Vinx at Thorn Lodge School, Peel District School Board.
Photo: Anne de Haas.



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This issue of *Voice* is about the old and the new, the past and the present. Here's a quotation that bridges the decades:

"Those who think that inadequate salaries are the only grievance of teachers are not in very close touch with the status quo. True it is a major issue, but there are others. One that has been quietly simmering for a considerable time... is this matter of the overloaded curriculum."

Relevant today, but in fact, the words were written in 1945 by R. K. Hall, editor of the *Courier*, the teacher federations' publication.

We came across it putting together the second instalment of "It's Elementary," Barbara Richter's condensed history of the evolution of teacher federations. In this instalment Barbara links the goals and work of the federations in their early days to the work that ETFO does today.

As in 1945, curriculum overload is a real concern today, leaving many teachers wondering how to fit it all in. With the heavy emphasis on literacy and numeracy and standardized testing, arts programming in particular is often neglected. In this issue we have contributions from members who have successfully integrated the arts into their programs.

Our curriculum insert describes an ambitious project that uses music, art, and poetry to provide students with a rich learning experience. Tonja Walsh and Judy Kwasnica describe their use of drama to enhance literacy. Vera Teschow shows that forward planning can enrich even a relatively simple musical experience. Wendy Brathwaite uses her talents as an artist for the benefit of students in difficult circumstances.

New in this issue is the excerpt from « *Effaçons les préjugés pour de bon*, » the translation of ETFO's award winning curriculum resource *We're Erasing Prejudice for Good*. This is the first time an entire ETFO curriculum resource has been translated for the benefit of FSL teachers. You can download the resource from our website, etfo.ca. (While there, check out the other materials available from shopETFO).

Also for the first time we have reviews of French-language resources. Thanks to Renée Meloche, chair of ETFO's French as a Second Language Committee, for this contribution.

And finally, we have added a new word puzzle to our Trivia page. We've had challenges for math lovers for some time; now we have something to entertain the linguaphiles.

I hope you enjoy your break and come back refreshed and eager in the new year.

Happy Holidays from all of us here at provincial office.


JOHANNA BRAND



FROM THE PRESIDENT

Fighting for fairness for our members and their students

EMILY NOBLE

President, ETFO

ETFO members are members of a profession that is unparalleled in its capacity to make a difference in our society. ETFO itself has shown time and time again that it plays a significant role in improving the lives of our members and building stronger communities.

We are leaders in social justice and equity, taking the time and the care to support the more marginalized members of our society. We exemplify the best of traditional unionism, fighting every step of the way to ensure our members get the salaries, working conditions, and respect that they deserve. We have an organization that is compassionate, competent, and forward looking.

I am proud to say that we are now the leading teacher union in this country. Thanks to the support of our members we have done it. It has been quite a struggle for elementary teachers and their union to be recognized as the country's most dynamic and most effective teacher union.

We are about to begin a new journey, *Building for Tomorrow ... The Next Generation*. We have been preparing for this campaign through our *Building for Tomorrow* initiatives, *Campaign 200* and our campaign for occasional teachers, *There Is No Substitute for a Substitute Teacher*.

We all know that elementary teachers are not treated with the respect that they deserve. Look around your school. Elementary students don't receive their fair share of resources and support. Imagine what we could achieve if our students received fair funding.

For years it has been politically expedient for governments to condone a lower level of funding for elementary students. Parents have tolerated it, either through misunderstanding or

lack of knowledge. As teachers we can ignore it no longer.

It is time to begin the journey of respect for elementary students. Our organization has evolved with a strong focus on equity, social justice, and gender issues. There is no more fundamental equity challenge than to make right the decades of wrong that have been borne by elementary students and educators.

To begin to make things right, we will educate politicians, parents, and the broader public about the contributions that elementary teachers make to the well-being of Ontario's children and communities. We will speak out about the gap in funding and the gap in respect that limit the success of early learners. We will communicate the opportunities that fair funding can bring to the students we teach. You can expect the kind of controversy that always follows a challenge to the status quo.

We must act to end the inequity that has limited the potential of elementary students and placed an unfair burden on elementary teachers. Others have been misguided in condoning this disparity. In the past, we ourselves have felt somewhat powerless to act, and perhaps even intimidated. Those days have ended for our federation. The school boards and provincial government have been negligent in permitting this injustice to continue. We will not do so. Our goal, of course, will be to work with the provincial government and school boards in a collegial fashion to establish a timeline to implement fair funding for elementary schools. If that approach is rebuffed, we will have to take more direct action to support the students we teach.



The General Secretary with
Education Minister Kathleen
Wynne.

FROM THE GENERAL SECRETARY

ETFO welcomes a more representative College of Teachers

GENE LEWIS

General Secretary, ETFO

THE election for members of the governing council of the Ontario College of Teachers represents a small but significant victory for teachers. This is the first time that a majority – albeit a slim one – of the members of the College’s governing council will be federation members.

When the College was established by the Mike Harris government in 1997, it was marketed as a body that would allow teachers to regulate and govern their own profession. However, as we know, the Harris government’s actions showed that it had little respect for teachers or the work that we do. Unlike other professional governing bodies – the College of Nurses, for example – the majority of governing council members were not classroom teachers. The College was clearly not a self-governing body, and it never earned the trust of its members.

Teachers and their federations objected strenuously to the College because it was not responsive to the needs or wishes of its members. The government’s plan to force teachers to recertify every five years was partly responsible for teachers’ perception that the College responded to the directions of government, not the wishes or best interests of its members.

To its credit, the College informed the government that there was no jurisdiction where teacher testing had proved successful in determining professional competency. Ultimately, the College began to implement the professional learning program mandated by the government and raised teachers’ fees to pay for it.

When the Liberal government was elected in 2003, it took steps to make good on its election promise to withdraw the teacher recertification scheme and make the College truly self-governing. Forced teacher testing has been replaced by a

meaningful teacher performance appraisal and new teacher induction program, developed in consultation with teacher federations and other education organizations.

This spring, the government passed legislation reforming the OCT. There are a number of changes to the College that ETFO does not support; however, we do welcome the increase in the number of classroom teachers elected to the College’s governing council. This change goes some way to correct the underrepresentation of classroom teachers on the council that has existed since its inception.

In the recent election, all of the candidates supported by teacher federations were elected to the governing council. Six are ETFO members. They are Paul Brazeau (Near North), Brian Doubleday (Avon Maitland), Gord Hough (Upper Canada), Annilee Jarvis (York Region), Tanya Roberts (Ottawa-Carleton), and Hanno Weinberger (Halton).

The fact that teachers once again stayed away from the College election in droves should send a signal that it is not meeting their needs, and is for the most part irrelevant to the general public. It is time for serious reform at the College, both in substance and in attitude. While the College does have a regulatory function, it has the potential to be much more than a regulator. It may seem unlikely at this point, but some day the College may be a true partner in building a more effective public education system for Ontario’s students.

Leadership 2006: Building community



George Dei

Organizations build strength and increase their relevance when they tap into all the resources and the diverse bodies of knowledge available in their community.

That was the message delivered by George Dei, the keynote speaker at ETFO's annual conference for local leaders. The theme of the conference was building community.

Dei, a professor at UT/OISE, emphasized the importance of making sure our communities are inclusive, pointing out that, "the world is here in our midst, we need to respond. What happens around the world implicates us."

Dei said, "We can't talk about excellence without tapping into diversity."



Phillip Howard and Meredith Lordan

Leading a workshop on equity in action were Phillip Howard, equity program facilitator at the Durham District School Board, and Meredith Lordan, teacher educator at OISE/UT. Among other topics, workshop participants discussed personal and systemic barriers to equity and their vision of equitable practice in federation work. The Equity and Women's Services column on page 10 presents the ideas of Anne Bishop and her workshop "Becoming an Ally."



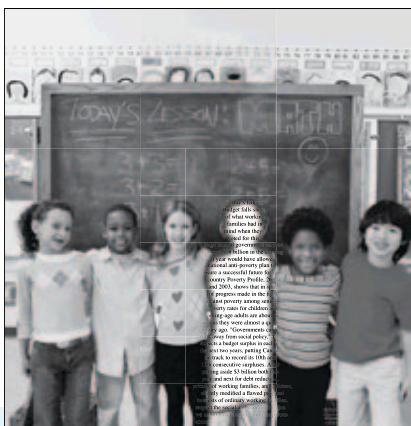
Carol Anne Sceviour

New political action chairs were among the leaders attending the conference. Carol Anne Sceviour, of the Ontario Federation of Labour spoke to them about getting involved in municipal and provincial politics.



Mayor David Miller

Closing the conference, Toronto Mayor David Miller drew on the experience of his mother, a teacher, to emphasize the critical role teacher federations play in their members' professional lives. He also stressed the importance of participation in municipal and school board elections.



Poverty takes one in six kids out of the picture.

And we see the consequences every day.

We're Ontario's classroom teachers and front-line school staff. And we know as well as anyone the effects of poverty on our children. We see them every day. We know that it's hard to learn when you're hungry, when you can't afford books or field trips or proper clothes, when you are frequently ill, are often embarrassed, are often left out of school activities. And because poverty and underachievement go hand in hand, it's little wonder that the drop-out rate for poor children is so high. All our kids should have the right to a bright future. But the future of

the 440,000 children and youth in Ontario living below the poverty line are very much at risk. That more than 40% of Ontario's food bank users are children is an outrage. An outrage that makes their life in the classroom difficult and in our hands. An outrage that we should do something about. Help a part of our children back in the picture. Visit www.childpoverty.com for suggestions on what you can do.



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For more information, contact the Campaign Against Child Poverty by visiting www.childpoverty.com or by calling 416-899-0210, ext. 222

■ Make Poverty History

Poverty takes one in six kids out of the picture was the title of a full-page ad in the *Toronto Star*, sponsored by ETFO, OECTA, OSSTF, and the Campaign Against Child Poverty to mark the Action Against Poverty Week, October 16-22. Federation presidents urged local leaders to ask their boards to recognize the week. As well, members were encouraged to undertake their own school-based activities. You can see a full copy of the ad by going to childpoverty.com.

Representative Council



ETFO's Representative Council brings together 102 local presidents and observers three times a year to consider and debate ETFO policy and practices. First Vice-President David Clegg chairs the meetings.



Project Overseas participants Laura Jones, ETT, Wesley Delve, York Region Teacher Local, and Leyla Kfoury, ETT, spoke about their experiences working with colleagues overseas. Delve and Kfoury outlined their experiences in Grenada and Nigeria. Laura Jones, left, is chair of ETFO's international assistance committee.



Jeff Mills presented the work of the Young Haitian Documentary Photographers Group. In March 2006 he conducted workshops with students in the St. Marc region of Haiti. He gave students cameras – the first time they had ever used one – and asked them to take pictures of people and places that were important to them. The photo above is one of these. To see more of the results go to rockandtrees.ca and follow the links.

■ Summer of Hope Challenge

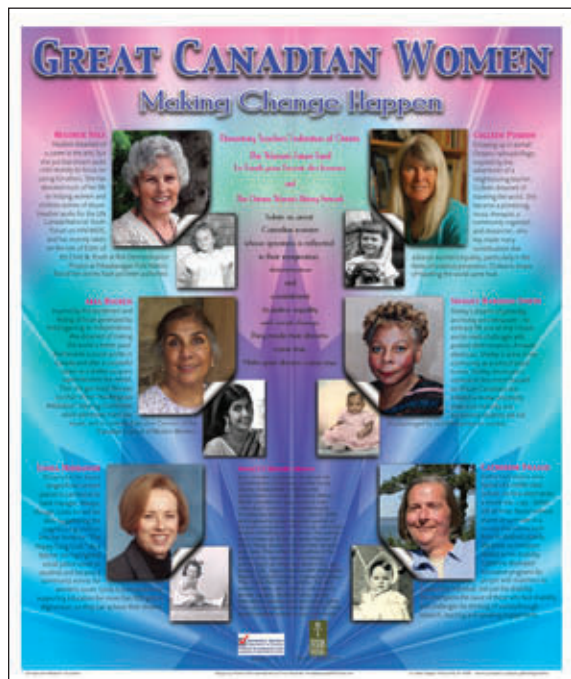
Last February, leaders attending Representative Council viewed *Summer of Hope*, a video about the literacy camps founded by Ontario's lieutenant governor, the Honourable James Bartleman. At the time Anne Hoggarth, then president of the Simcoe County Teacher Local, pledged \$1200 and challenged other locals to do the same. Since then 11 locals have contributed to the fund with donations ranging from \$100 to \$2700, and totalling more than \$15,000. The donations will also support Camp Amick, the lieutenant governor's book clubs for schools in First Nations communities.



■ ETFO members – politically active in their communities

Deb Wells, first vice-president of the Limestone Teacher Local, was sworn in as vice-president of the Kingston District Labour Council in October.

ETFO members were also active in municipal races. Successful candidates were: Joe Cimino (Rainbow), councillor, Greater City of Sudbury; Cynthia Lemon (Bluewater), councillor, Meaford; Lee Mason (Algoma), councillor, Echo Bay Township; Warren Maycock (Upper Grand), deputy mayor, Orangeville; Sharon Tibbs (Rainy River ESP), councillor, Fort Frances; Russ Thompson (Rainbow), councillor, Greater City of Sudbury; and Pam Wolf (Waterloo), city councillor, Cambridge.



■ Women's History Month

To celebrate Women's History Month, ETFO asked each of its locals to nominate up to three women distinguished for contributions in their community, particularly in areas that support diversity and improve the quality of life for girls and women.

Of the women nominated, six were chosen as "Great Canadian Women of 2006." They and their accomplishments are celebrated in a poster that ETFO produced in collaboration with the Women's Future Fund.

The women and the locals that nominated them are: **Catherine Frazee**, Upper Canada OT Local; **Shelley Harding-Smith**, Greater Essex Teacher Local; **Alia Hogben**, Limestone Teacher Local; **Linda Middaugh**, Halton Teacher Local; **Colleen Purdon**, Bluewater Teacher Local; and **Heather Sole**, Renfrew County Teacher Local.

Every public elementary school as well as ETFO partner organizations across the province received copies of the poster.

■ **Reflections on Practice**, now in its third year, is a leadership institute for women teachers. There are three meetings at provincial office during the school year, and between sessions participants take part in an on-line professional learning community. Following ETFO's lead, the Alberta Teachers' Association is now providing its members with a similar program. For a detailed account by a participant, please see the Winter 2006 issue of *Voice*.



■ **Leaders for Tomorrow**, ETFO's leadership program for women, brought together women from diverse backgrounds for the second of four meetings at provincial office in early November. The program provides members with a wide range of opportunities to acquire and practice leadership skills. The program is described in detail in the Winter 2005 issue of *Voice*.



■ ETFO Humanity Fund Update

The ETFO Humanity Fund was established in 2001. Since then eight locals have reached agreements with their boards to allow payroll deductions of 10 cents per member per day. Other locals have made one-time, lump-sum donations. In 2005-2006 all of these donations – more than \$60,000 in total – went to the Stephen Lewis Foundation, the fund's signature charity. The Foundation's website is stephenlewisfoundation.org



"Performance poetry often loses its steam when it moves from the stage to the page...But even without audio accompaniment Motion's poetry rocks," Barbara Carey wrote in a 2002 review of Wendy Brathwaite's book, *Motion in Poetry*.

Motion in Poetry

■ by Johanna Brand

"If a girl loves shopping, we try to find what about that interests her, whether it's fashion, design, media. We're offering a space for dreaming but also showing that there can be a reality within dreams."

Participants in ETFO's 2006 Leadership Conference were able to experience Wendy Brathwaite's work first hand. Brathwaite, whose stage name is Motion, performed several powerful poems.

The year 2002 was a significant one for Motion: her book was published, she won CBC's Poetry Face-off, and she began teaching in the Toronto District School Board's Section 23 program. In 2005 she received ETFO's award for an unpublished author.

Section 23 students are those who for a variety of reasons cannot attend traditional school. They may have mental health challenges, be in crisis, or be in trouble with the law. Motion currently teaches at the Youthdale Treatment Centre, which provides crisis intervention programs for youth with mental health issues, and at the York Detention Centre.

"I'm an artist who teaches," Brathwaite said in an interview. "I've expressed my self artistically through poetry for a long time, ever since I was a child." She comes by her interests naturally: both parents were teachers and many family members are artists.

"I've made records and CDs. My work has been included in anthologies and I've acted on stage. I was a host on the University of Toronto radio station CIUT for 10 years.

"I use poetry and music to connect with my students. I like to get them writing short stories or poetry, to write about their lives, their stories.

They all have stories.

"Often in my English class I will have them work on their own book, something that they can take away with them when they leave that showcases their work. They are a very transient group, involved with many agencies. This way they have something to show others.

"The other staff and I focus on helping them understand that the interest they have can be a spark or light they can use to connect to their ultimate life purposes. A lot of times they've been told that what they love is not valid. I believe that the more they engage in their passions in daily life the happier they can be.

"So if a girl loves shopping, we try to find what about that interests her, whether it's fashion, design, media. We're offering a space for dreaming but also showing that there can be a reality within dreams."

In her own artistic life, Brathwaite is studying creative writing because "I wanted to increase my own knowledge and be mentored as I work toward my next book and album."

Brathwaite's book, *Motion in Poetry*, and her CD, *Motion in Poetry: The Audio Xperience*, are available from Women's Press in Toronto; womenspress.ca.

Motion in Poetry is currently being used by teachers and taught in a number of public and high schools, as well as at the college and university level. You can contact Brathwaite by email at info@motionlive.com. ♥

Becoming an Ally

■ by Carol Zavitz

Anne Bishop is a soft-spoken white woman in her fifties, a lesbian, a popular educator, and a community development worker. She lives on a farm in Nova Scotia with her partner and an assortment of animals. She is a collector of vintage farm implements, of which her favourite is an adjustable garden cultivator, made in Brantford, Ontario, late in the nineteenth century.

For almost 30 years Anne Bishop has worked in the field of international development and has been part of groups struggling to achieve social justice. She currently provides diversity and employment equity training for the Nova Scotia public service.

Bishop is the author of two extremely insightful books, *Becoming an Ally: Breaking the Cycle of Oppression in People* and *Beyond Token Change: Breaking the Cycle of Oppression in Institutions*. She recently shared her work with ETFO members.

Becoming an Ally – the book

Bishop says that we need to understand how oppression works and how layered and complex the issues are before we can work effectively for our own liberation, and before we can be allies in the struggles of other people experiencing different forms of oppression.

In the preface to the second edition of *Becoming an Ally*, Bishop writes:

"I began writing Ally because I was concerned about how many people, deeply engaged in the liberation of their own group, seemed not to be able to see their role in oppressing others, and how that comes full circle and perpetuates their own oppression I was intrigued by how we reproduce oppression in spite of our best intentions." (p. 12)

Carol Zavitz is the co-ordinator of ETFO Equity and Women's Services.



Bishop explores the historical and psychological roots of oppression and examines the structures and beliefs that support it. Stories from her own experience in community development and popular education render her analysis accessible and lively.

The final chapter is a practical and informative "how-to" manual: how to be an ally, how to work with allies, how to educate allies. The glossary and references provide a rich resource of background material. The book is an excellent resource both for people just beginning to think about these issues and for seasoned equity practitioners.

The workshops

In September, the chairs of ETFO's local Equity and Social Justice and Status of Women committees were in Toronto participating in Leadership 2006. The two groups met with Anne Bishop for a workshop designed to help members explore their own biases and broaden their view of "doing equity work."

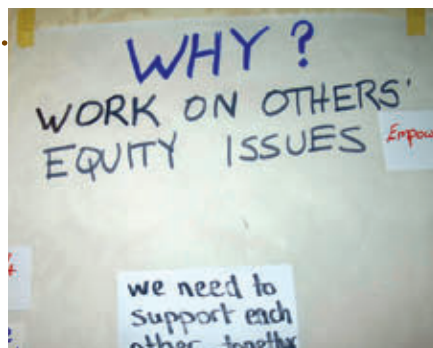
Here is some feedback from participants:

"It is easy to think that inequity doesn't exist when you have never personally experienced it."

"The workshop acknowledged the intrinsic bias we have and made me realize that this comes in layers, rather than being black and white or clearly defined."

"Helpful in understanding people's motivation to remain unmotivated in issues of equity."

In her second workshop, Bishop used the movie *Crash* as a catalyst for discussion. She led 28 women members through an intense exploration of the intersecting issues of race, sex, and class. Participants reflected on the strategic use of privilege in anti-oppression work.



Anne Bishop defined an ally as “someone who works toward systemic transformation from the privileged side of the line,” and presented the “Five Keys to Becoming an Ally.” These are:

- Understanding the structural/systemic nature of oppression and privilege
- Understanding that the person on the oppressed side of the line can see more of that form of oppression
- Understanding that an ally is in a secondary or support role, following the lead of the people who experience that form of oppression
- Understanding that the word of a member of a privileged group carries more weight, especially with the dominant group
- Understanding that it is important to be engaged in your own liberation and your work as an ally at the same time, and to use the learning back and forth.

The raft

Bishop’s image of the raft in the river will last in the memories of all the workshop’s participants.

She told participants that the great majority of people float along thinking inequity has nothing to do with them. They are thinking, “I don’t hate anyone; I think everyone is equal; I’ve never hurt anyone deliberately—so when talk turns to racism or sexism or heterosexism, it’s not about me.”

However, when you begin to understand that most of oppression is structural, it is no longer okay to float around doing nothing. You realize that your raft is floating on a river with a strong current of racism, sexism, and other forms of oppression. This current is hurting marginalized people and giving privilege to people in dominant groups every day. To ride the current is to go with it, agree with it, take part in it. The only other choice is to oppose it as actively as you can; that is, to paddle upstream against it.

Some feedback from participants:

“Anne’s statement that “we are all racist” has made me question my own actions, beliefs, ideologies – we all need to be reminded to explore our own biases on a regular basis.”

“[I was particularly inspired by] the fact that you can bring together a group of people from all races, areas, beliefs, etc., and that they could be professional, open, and honest in their discussions. I also am inspired to take back my thoughts and knowledge and get INVOLVED.”

Participants in this workshop will continue to discuss and reflect on the issues raised as part of a professional learning community that will be located on the ETFO Equity Network.

ETFO offers several other programs that are designed to bring potential allies together.

- ETFO’s equity-oriented committees – Aboriginal Education; Anti-racist Education; Disability Issues; Human Rights; Lesbian, Gay, Bisexual, and Transgender Members; Status of Women – try to meet at the same time at least once a year, to share experiences and to support each other’s work.
- The ETFO Equity Network (www.etfoequitynetwork.org) is an electronic network now available to all ETFO members interested in equity issues. Registered members have access to discussion forums where they can interact with colleagues throughout Ontario. The forums include: Lesbian, Gay, Bisexual, Transgender Issues; Disability Issues; Aboriginal Issues; Racial Minority Issues; Standing Committee Member Area; Local Equity Committee Member Area, including Status of Women Committees. The network also provides access to a wide range of information and resources.
- *Breaking the Silence: Men and Women Working Together to End Violence against Women*, an annual program, provides a safe place for men and women to explore the issues of violence against women, separately and jointly, and to discuss how to work together to change attitudes and behaviour. ♥

Resources:

For more information about Anne Bishop and her work: www.becominganally.ca

Bishop, Anne. *Becoming an Ally: Breaking the Cycle of Oppression in People*. Halifax: Fernwood Publishing, Second edition, 2002.

Bishop, Anne. *Beyond Token Change: Breaking the Cycle of Oppression in Institutions*. Halifax: Fernwood Publishing, 2005.

McCaskell, Tim. *Race to Equity: Disrupting Educational Inequality*. Toronto: Between the Lines, 2005.

A Night at the Movies

■ by Christine Brown

The first legal decision in Canada affirming the right of wheelchair users to attend movies along with everybody else was handed down in Saskatchewan in 1981. Twenty years later, the issue was still the subject of bitter litigation.

It is Friday at the end of a busy week, and you open your daily newspaper or go on-line to check the latest movie listings. For millions of Ontarians, the choice of films will be almost *too* abundant. Yet, barriers to participation have made the simple, social, enjoyable act of movie-going impossible for many people with disabilities.

The movie industry has been slow to recognize this segment of their potential clientele. Today, many movie theatres (not all) have wheelchair seating, but even this degree of access was hard won. The first legal decision in Canada affirming the right of wheelchair users to attend movies along with everybody else was handed down in Saskatchewan in 1981. Twenty years later, the issue was still the subject of bitter litigation.

Forcing the industry to create wheelchair-accessible theatres is only one aspect of ending discrimination in the movie business. A current case working its way through the Ontario Human Rights Commission involves access for individuals who are deaf, deafened or hard of hearing. An organization called the Captioning Movies Now Coalition (www.cmnc.ca) is seeking to have all movies available in captioned form.

There are two basic types of movie captioning. The first is open captioning, i.e., captions which appear at the bottom of the screen and which can be seen by all viewers. The second is rear-view (closed) captioning, whereby captions are projected “invisibly” from the back of the theatre. Patrons who require captions simply pick up a small Plexiglas screen which plugs into their cup holder. By adjusting the angle of the screen, the individual viewer can capture the projected captions, and watch the movie and the captions at the same time.

It sounds simple, and it is: the technology is improving all the time. Unfortunately, the movie industry has been far too slow in making these tools available. Moreover, deaf, deafened or hard-of-hearing movie buffs – those fortunate enough to live near an appropriately equipped cinema, that is – typically find that their choice of film has already been decided for them. The one “accessible” film will be whichever money-making blockbuster the company deigns to choose.

Rare, too, is the movie experience where barriers have been removed for patrons with visual impairments. “Video description” is a process whereby the video portion of a film is described verbally, on tape. The narrative will include a description of the setting, action, costumes, facial expressions, etc. The moviegoer listens to the narrative through a headset while the film is running. The description is typically timed such that it can be heard *between* segments of dialogue, thus enabling the listener to take in both the audio and the (described) video aspects of the film.

According to Statistics Canada, between April 2004 and March 2005, Canadians paid over 118 million visits to movie theatres. A night out at the movies with family or friends – a small pleasure that none of us should be denied. ♥

Christine Brown is an ETFO research officer with an interest in disability issues.

MAKING CONNECTIONS

Using the Arts to Teach Literacy

In the next few pages you will find stories written by ETFO members who are using the arts to provide their students with rich learning experiences, experiences that not only improve their understanding of and appreciation for artistic endeavour, but also improve their literacy.

In a 2003 article for *Music in Action*, Jim Giles called the arts “a neglected natural resource.” Along with other advocates, he argues that the arts have a positive relationship to achievement in other academic disciplines and in the working world.

Giles pointed out that leading research shows that arts education improves children’s cognition, furthers their social relations, and stimulates their personal development while nurturing productivity and empathy. Studies show that the arts develop the brain and that arts experiences improve student scores on standardized tests.

And not only that but the arts are fun, as our writers demonstrate.

Giles, Jim. “The Arts in Education, A Neglected Natural Resource.” *Music in Action*, vol. 1, issue 2, July 2003.



Photo: Anne de Haas



Drama & Literacy in the Primary



■ by **Judy Kwasnica**

As a primary teacher and former literacy teacher on special assignment, I know the importance of making connections in reading – text to text, text to self and text to world. We need to find ways to engage learners, using multiple intelligences. It is essential that we provide opportunities for children to talk about what they are learning. Drama is one such vehicle.

Drama is ... Expression

Drama allows students to express and understand themselves and others. It enables students to learn about the lives of people in different times, places, and cultures. Practical artistic skills are developed along with critical thinking skills. Communication skills such as listening, speaking, following directions, retelling, recounting, presenting, and vocabulary building are used. Students experiment with and develop voice flexibility, articulation, projection, and expression.

Drama is ... Curriculum

Curriculum outcomes in the Language Document (Oral & Visual Communication) outline many objectives that can readily be interwoven with other curriculum disciplines. Students listen and speak in order to understand and explore ideas and concepts. They can identify and solve problems, organize their experience and knowledge, and express and clarify their thoughts and feelings. Listening and speaking skills are essential for cooperative learning activities and for social interaction. A safe environment wherein students feel free to express themselves in new ways needs to be secured.

Judy Kwasnica teaches at Northridge Public School in the Thames Valley District School Board.

Drama is ... Active

Role playing is a key component of the drama and dance curriculum. Curriculum outcomes in the Arts Document (Drama and Dance, pages 46-52) outline many objectives that enable students to “live through” the experiences of others. They learn to understand a variety of points of view and motives, and to empathize with others.

Students in Kindergarten and Grades 1 and 2 will begin to use stories, plays, and poems to explore real and imaginary characters. Students will also experiment and explore the use of gestures and facial expressions to communicate in nonverbal ways. In Grade 2, students begin to write in-role to develop their ability to understand others. In Grade 3, they begin to use technology as another means of expressing mood. Chants and rhymes can be created and performed with actions, music, and sound effects.

Drama is ... Inclusive

Drama allows students to use the seven intelligences: verbal linguistic (writing), bodily kinaesthetic (acting), visual spatial (scenery), musical rhythmical (raps), logical mathematical (cause & effect), interpersonal (facilitate), and intrapersonal (imagine oneself in a situation). Drama accommodates the various learning styles of students and allows them to develop, refine, and weave new ways of learning into their everyday lives.

Drama is ... Social

Drama activities involve children as active learners in improving, inventing, and discovering ways to solve problems. Drama develops language: talking, listening, reading, and writing. Drama is learning through play. Students can explore drama by practising moving to sound to help them build a repertoire of body movements. Self-confidence and self-awareness are developed in a group setting. The drama activities allow children to create for themselves. They can project themselves into another's experience, point of view, and style of feeling or thinking.

Grades

Drama is ... Thinking

Drama also allows students to use Bloom's Taxonomy of thinking skills:

- Knowledge – recite, retell the story using puppets
- Comprehension – explain, provide examples using actions
- Application – using the information to pretend to be a character
- Analysis – contrast two characters using mime
- Synthesis – create, reinvent, look at in a new way
- Evaluation – judge, show what you would do if you were in the same situation.

Drama benefits oral language development, communicates meaning and understanding, and integrates listening, speaking, reading, writing, and thinking.

Drama is ... Flexible

Drama can be done as a whole-group, small-group or individual activity. It can be done outdoors, in a gym or auditorium, at a classroom learning centre, or on the carpet in the classroom. It can become an important part of your daily physical activity.

Drama can be as simple as acting out words in a finger play (five little pumpkins) or as complicated as a play produced for a school audience using props, scenery, costumes, and lighting. Drama is instantly available. Most drama is process oriented. It can be spontaneous play. Students can use their imaginations or have access to a box of hats, masks, pieces of fabric, and props from the dollar store.

Drama can be integrated into phonological and word-study activities. Students can use their bodies to make the letters of the alphabet, they can act out a word (jump), and they can show movement (slow).

Drama can be movement to sound (rhythm), movement based on ideas (mime), speech (choral reading), speech combined with movement (dramatization), and interpretation of the printed word (play). Stories can be used as a road map for the students (acting/dramatization) or as a springboard for invention (improvisation).



Photos: Judy Kwasnica

Drama can be:

- Listening and responding orally to language patterns in stories and poems
- Echoing words and phrases, using a choral response, using different voices
- Adapting songs, finger plays, and rhymes
- Substituting different words in familiar songs and adding sound effects
- Cooperating and collaborating with others on an artistic project (dance)
- Expressing ideas and feelings using movement sequences
- Presenting reader's theatre to the class
- Role playing in pairs or with groups
- Using classroom puppets to retell a story
- Performing in a group, using a character's dialogue and actions
- Storytelling using different voices to a buddy in another class
- Acting out stories from their own and other cultures (folk tales, nursery rhymes)
- Making connections between personal experiences and those of storybook characters
- Moving to recorded music
- Demonstrating an understanding of different points of view
- Solving problems in various situations through role playing and movement in drama and dance
- Using words and voice to communicate thoughts and experiences
- A safe, positive, learning environment! ♥

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Hoyt, Linda. "Many Ways of Knowing: Using Drama, Oral Interactions, and the Visual Arts to Enhance Reading Comprehension." *The Reading Teacher*, vol. 45, no. 8, April 1992, pp.67 - 71.

Resources

Reader's Theater websites for scripts:

surfcitydelux.com/readerstheater/index.html

teachingheart.net/readerstheater.htm



Photos: Tonja Walsh

The Telescope, the Teacher, and the Tableau



■ by **Tonja Walsh**

I love drama. They love pretending. I love reading. They love listening, and interrupting to tell me their thoughts, feelings, and reactions to what I'm reading. I think research skills are great. They think magic is cool. I like inspiring them to write. They like using their pencils as swords. I have a big, big library. They have a crowded portable classroom. Great. Let's get to fun. Work.

.....
Tonja Walsh teaches and makes believe at Park Avenue Public School in York Region District School Board.

Using story drama to link language and literacy, social studies, and drama

This activity was born out of our desire – the Grade 4 teacher and mine – to create a partnership that will blend drama and research skills, writing skills and a love of literature, art appreciation and their social studies unit on medieval times. And could we also throw in some discussion around character education? We created a story drama unit centred around the beautiful picture book *The Spyglass* by Richard Paul Evans.

The story drama begins before the story is read, during library time on a March morning. The king strides into the library, wearing a flowing cape over her librarian's garb, and announces in a grandly affected voice to the audience of 10-year-olds: "I, King So-and-So of the great Western kingdom, do hereby welcome you all to my lands. As my loyal subjects, you all have important roles in the success or failure of my kingdom. But I ask you this: Who are you? What skills do you have? What tools do you require? For I demand that all of my subjects shall be gainfully employed. Thus, I command you, go thither and seek out a job which befits your talents in this our present age, Such-and-Such A.D."

Removing her cape, the teacher-librarian directs the astonished villagers to the research tables, upon which she has set a variety of books on medieval times. She divides them into groups and instructs them to find and record possible jobs held by medieval commoners, what these jobs entailed, any tools they required, and perhaps where in the village they would find these people.



The villagers return to their classroom with the seeds of their medieval identities and in their journals they reflect: how did they locate the necessary information in the books provided? What did they learn about medieval society as they researched? Was this research task easy or difficult to do?

When they return to the library, the king is waiting. One at a time, they enter into the drama, kneeling before the king and saying, “Sire, I am your humble servant So-and-So, a miller,” or, “Your Majesty, I am Who-and-Who, a dairymaid, at your service.”

The king reveals that the villagers are living in a wealthy, abundant land and that they are to create a drama tableau showing what they would be doing on a normal day in the kingdom. Stepping out of role, the teacher-librarian reminds the students about the rules for good tableaux before they begin: actors are “frozen,” they have a focal point for their eyes, they do not speak, and they use no props. Resuming the role as king, the teacher-librarian then changes the scenario: now the villagers live in an impoverished kingdom. The actors build a second tableau showing their character in such a dismal place.

“Now,” says the teacher-librarian, removing her kingly cape and reaching for a marker, “let’s do a Role on the Wall. Tell me everything you associate with a king.” Adjectives and nouns fly, and the teacher-librarian scribbles furiously to list external things (like gold crowns) outside the king’s profile, and internal qualities (like greed) inside the king’s head. When the board is full, and the students’ creativity complimented, the teacher-librarian smiles at the look of surprise on their faces as she tells them that they are completely wrong: their king is *none* of these things. And she reaches for the book and reads the first few pages.

Back in the classroom, the teacher uses the first few illustrations to talk about how artists tell their stories on canvas; how mood and atmosphere

and character can be revealed by the use of colour. The villagers do an art activity dividing the face of a king into two halves, using bright colours on one half to denote wealth, joy, or happiness, and dull colours on the second half to show quite the opposite. The pictures are beautiful. The villagers proudly sign them – “John Erikson, wool merchant” – and bear them to the library bulletin board.

The villagers run-walk to the library to hear the next part of the story. The teacher-librarian reads a little more, to the point at which the king is given the prophetic spyglass by the old stranger and he sees what his poor kingdom *could* be. Shutting the book, the teacher-librarian says, “You are not villagers for the moment. You are the voices inside the king’s head – his conscience. You must convince him that he should or shouldn’t share the secrets of the spyglass with his people. Go and brainstorm some ideas, and then we’ll let the king hear them, and he will decide what to do.”

Off they go and their chatter fills the kingdom of the library. After a few minutes, the teacher-librarian calls them back and lines them up in two lines. As the king, back in her robe, walks slowly down the middle, the voices of his conscience give their reasons: “What if one of the

The telescope, the Teacher, and the Tableau

villagers steals the spyglass?" "If they don't see the vision for themselves, how will they trust what the king says?" Turning at the end of the alley, the king thanks them, and says that the decision will be reached the next day.

Back in their class they dive into their response journals. They argue their cases passionately right out into the chilly yard. The next morning, in the schoolyard, some of the villagers spot the king (without her cape but the king nevertheless) and demand to know her decision. "Wait," the king replies. "All will be revealed."

Meanwhile, guided by their classroom teacher, they delve back into the non-fiction books to research class structure in the Middle Ages. Poring over the texts, they read aloud to each other the surprising facts about a societal structure so different from our own. First they make graffiti-fact pages; then they organize their information into charts; then they diagram the similarities and differences between the two worlds— worlds which they have learned to straddle with ease.

"Your Majesty, have you reached your decision?" asks the blacksmith, automatically falling into role as he enters the library. "Yes," the king answers. "As you have heard, I have been entrusted with a great gift. This mystical spyglass has shown me how great our kingdom could be. But we must now 'make it so.' I hereby entrust each of you to take the spyglass to your homes, your fields, your barns, your smithies, wherever you live and work within the kingdom. Look carefully at what it reveals to you. In one month's

time, we will convene again, and you will tell us what you have seen, and what you feel we need to do to make it a reality."

One month (or five minutes) later, the king opens the town hall-style meeting. Each villager takes the floor and the discussion begins. It continues so heatedly that the homeroom teacher cancels Math and lets them roll. The teacher turns this into a writing assignment. The students, writing in role, compose letters to the king, letters full of "thous" and "thines" and "ye shalls." The letters join the portraits on the library bulletin board.

The book reappears. The fictional king rides out among his people, literally uncovering the potential of the kingdom by pulling weeds from an overgrown garden to reveal a beautiful, forgotten statue. The villagers create three shifting tableaux: one in the garden before the king arrives, the second as the king pulls weeds, and the third when the statue has been revealed. Their body language and their facial expressions show the despair, the disbelief, and the wonder of the scene. The pages come alive; they have joined themselves to the narrative. It is their story now.

But three pages remain unread. The villagers have forgotten that the old man promised to return for the spyglass. The teacher-librarian cannot read without being interrupted: "You can't give it back!" they shout. With a stern kindly look, the teacher-librarian continues, and the old man reveals the true message of the story: "The spyglass showed what you could be if you believed, for it was only faith that you and your people lacked."

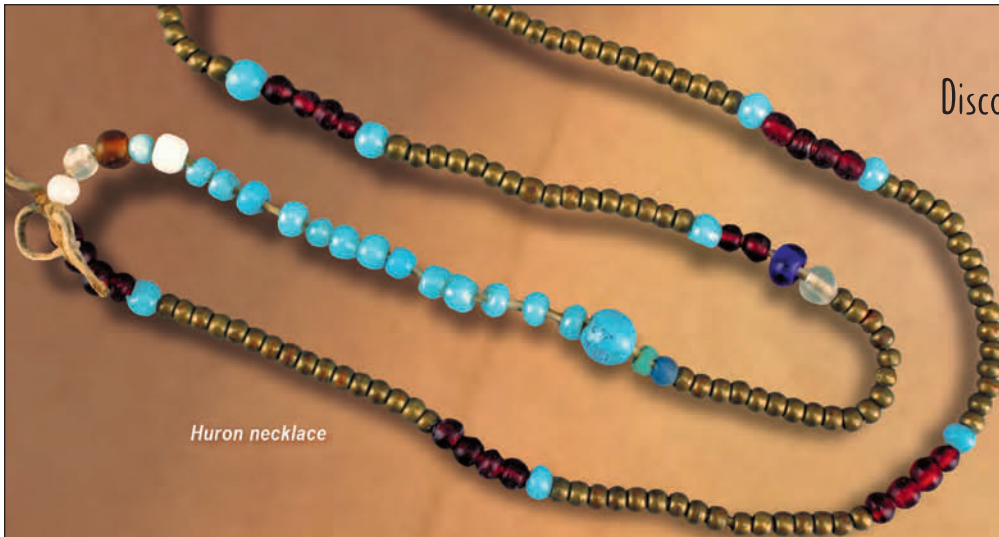
Donning the royal robe for the final time, the king invites his loyal subjects to line the street leading out of the kingdom, and to give one last message to the stranger who brought them the gift of believing in themselves. The homeroom teacher is the old man, and he walks slowly through these transformed students as they pay homage to him. But for the sound of their young, sincere voices, you can hear a pin drop.

One final journal entry remains: the students reflect on what the story teaches us about initiative and about optimism. Their thoughts are of the highest level: Piaget would be proud.

The villagers rejoice. They learned new things. They grew. They had fun. They still call me Your Majesty. **V**



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Photo: Anne de Haas

Three-Part Lesson Planning: A Musical Experience

■ by Vera Teschow

As a classroom teacher, I was encouraged to use the “before-during-after” model in planning my reading lessons. Now as a resource consultant, I promote this model in math instruction also. Recently, I had the opportunity to see the value of the three-part lesson model from an entirely different perspective.

My life before teaching involved a lot of music, and I still occasionally find myself involved in various musical endeavours. This past June a friend and I played for children at a community event in Toronto. We had put so much effort into learning the songs for this one short concert it seemed a pity not to get more mileage out of the music; so I emailed my principals to see if any of the teachers in their schools might like a free mini-concert in their classrooms in the last week of June.

Two schools took us up on our offer and my friend and I soon found ourselves lugging our guitar and xylophone into various primary classrooms to play for throngs of overheated, summer-ready students and their (also summer-ready and overheated!) teachers. At one of these schools we played five classrooms in one morning, and it was here that my love for music and passion for instructional intelligence merged.

While all the classes we played for were appreciative, one group in particular seemed more engaged than the rest. Not only did they sing along with more songs (even the ones they had never heard before!), they also asked more detailed questions throughout the session. It was as though they had already thought about the music and the instruments before we arrived to perform for them.

Vera C. Teschow is an elementary program resource consultant with Peel District School Board and past winner of an ETFO women's scholarship. She is also the mother of twins, and can occasionally be seen driving her xylophone down the hallways of various unsuspecting school and office buildings. Visit her online at www.verateschow.com.

As it turned out, that is exactly what had happened: their teachers had prepared them for our arrival by leading a group discussion before the concert. Topics included what to expect from the instruments and the music, and how to be a good audience.

At the end of the morning this class presented us with a booklet of thank you letters, addressed to us from our “fan club” – they had gone to the computer lab and written them while we were with the next class! All of the letters were sincere, and many were quite detailed including specifics about the songs we sang together or the instruments. Clearly the authors had been engaged during the pre-writing event.

It dawned on me then that their teachers had in fact conducted a *three-part lesson*! The pre-concert discussion (“before”), the concert itself (“during”) and the post-concert writing activity (“after”) based on the class’ shared experience of the performance, combined to ensure the best success for all the learners involved.

Of course the other classes also enjoyed our performance, but there is no doubt in my mind that the students involved in the more comprehensive, explicitly planned, three-part learning experience got much more out of the concert as a whole and that the experience will stay with them longer.

Seeing the success of the three-part instructional process in a real-life setting solidified for me its importance in a variety of contexts beyond the traditional reading or math lesson, and I am eager to use and observe it in *all* curricular and extracurricular areas of school life. ♥

Literacy, Music, and Visual Arts Connect!

by Carolyn Lewis and Jane Wamsley

"Wisdom is sometimes defined as the ability to make connections."

Mary Kuzniar, *Teaching Music*

Photos: Gordon Truffen



Jeffrey Wilhelm, his book *Reading is Seeing*, quotes renowned arts educator Elliot Eisner: "Those who cannot imagine cannot read." Wilhelm expands on Eisner's statement; "Although reading can lead to abstract thought, that thought depends at its base on concrete, highly visualized experiences of the individual reader. All thinking proceeds from the concrete to the abstract, from the visible to the invisible."*

Literacy goals continue to be a focus in our schools. When developing music skills and knowledge through listening, performing and creating activities, music programs support the literacy goals in reading, writing and oral language. Many music teachers faithfully build word walls, use before/during/after literacy strategies, have students develop comprehension skills while reading lyrics, write reflections in journals – all supporting and developing students' literacy skills.

We have found that bringing together music, poetry, and visual arts was a great way to engage our students meaningfully.

We wanted to inspire our students to create deep, rich, expressive works in visual arts, music, and poetry! That's just what happened through our "Picture, Poetry, and Piano" project.



The learning experiences described in this article integrate music, visual arts, and language arts. Students are given the opportunity to use their knowledge of the elements of music, artistic design, and descriptive words to analyze art works of others. They then apply their learning and create their own pictures, poetry, and music. Each medium is connected to the others in a meaningful way.

The music curriculum states that students require many opportunities to create music, and to express ideas through other media. This rich, integrated, creative task highlights the overall curriculum expectations, specifying communication as a response to music in ways appropriate for each grade; for example, through language, visual arts, drama, and creative movement.

This project can be used to assess the areas of Knowledge, Thinking Skills, Application, and Communication, in all three of the integrated subjects used in this project. Although this project has been used with Grades 4 and 5, it has the potential to serve as a model for nearly every grade.

We have taught this integrated project in music classes and have also integrated it with other language and art teachers. Both experiences were successful, so either situation would work in your school.

The music specialist prepared students for the integrated experience. Prior knowledge and experience using the elements of music and of design, reading expressively, and writing poetry are important to the success of the tasks. We used the art work of Canadian artist Ted Harrison, because our children had studied his work; however, you may use any artist.

Carolyn Lewis and Jane Wamsley have teamed up to share the music instruction at Alexander's Public School, Halton District School Board.

We were saddened to hear of Lister Sinclair's recent death, and feel so fortunate to have worked on this wonderful project with him!

Exploring art, poetry, and music

Our students attended a multimedia concert where Ted Harrison's vibrant paintings were projected on a screen while CBC broadcaster Lister Sinclair read poems full of wonderful images and humour. Concert pianist Gloria Saarinen responded with piano pieces she had selected. All of the individual works were inspired by our North American landscapes. We were ALL inspired!

Getting started

Examine and discuss selected pieces of art work. The book *North America in Picture, Poetry and Piano* by Ted Harrison, Gloria Saarinen, and Lister Sinclair is a good primary resource; however, other art work, poetry, and music could be used successfully.

Alternatively, explore and discuss art-work by Ted Harrison from his picture book, *O Canada*.

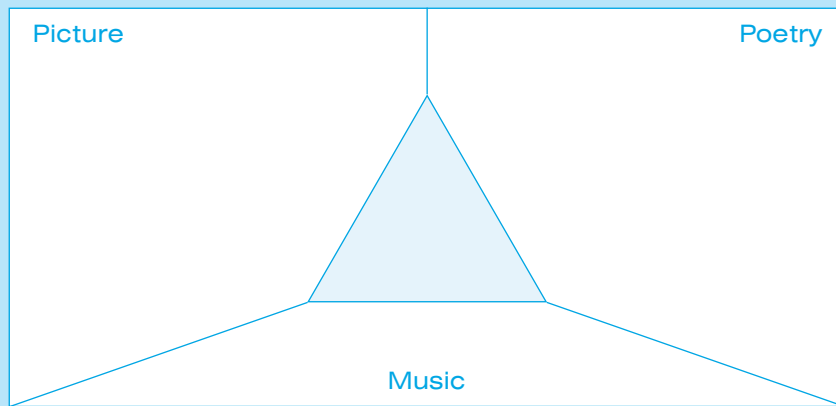
Transfer placemat organizer (see diagram) onto large sheets of chart paper and place five or six on the floor around the room.

Divide students into small groups of four or five and assign each group one of the placemat organizers.

Begin by examining one of the paintings, having each student consider the three key questions: What do you SEE? What do you HEAR? What do you FEEL?

Each student records responses on the organizer in the appropriate section (use sticky notes and/or markers); e.g. "jagged, thick lines; bold colours; circular shapes."

KEY QUESTIONS: What do you see?
What do you hear?
What do you feel?



After students have been given some time to record their ideas, share answers as a large group. Discuss as a class in order to find support for decisions made. For example: "I chose the word crashing because of the falling water and rolling waves."

As a class, make connections to the elements: "What makes water look as if it is falling? – straight or curved lines, colour, texture..." Include in your discussion, the elements of design – the way Ted Harrison uses lines, shape, colour, and texture.

Repeat the same process after listening to the piano selection from the CD (or music you have chosen to reflect art work). While listening and recording ideas in the piano/music section of the organizer, it is important to continue to refer to the key questions: What do you see? What do you hear? What do you feel? Repeat the same process for a final time by reading and examining the poetry.

Discuss the connections that can be made among all three (picture, poetry and music) by identifying words that are repeated or similar: for example, *loud*, *bold*, *crashing*. Put these common words in the centre triangle. Discuss how the mood is expressed in words, art, and music.

Next the students repeat the same brainstorming process individually, each completing an organizer on his or her own, responding to a new art work, a new piece of poetry, and a new piece of music.

Encourage students to write the words that describe their initial responses to what they see and hear, then have them identify words that are common to all three areas of the organizer, which they write in the middle of the organizer.

In pairs, students share the connections they can see, hear, and feel among the pictures, the poetry and the music. Discuss these connections with the large group.

* Wilhelm 2004, p.14. Quoted in *Me Read? No Way!* Queen's Printer for Ontario, 2004. Available on the website www.gov.on.ca/education.

Continues on page 23, after the insert

It's Elementary

by **Barbara Richter**

The beginnings of public education

Throughout the early 1800s the government attempted to establish publicly funded education in Upper Canada but made only marginal inroads. Early teaching positions were filled by the clergy or by individuals with few or no qualifications to teach. Local trustees competed with each other not for the best teachers but for the cheapest ones. One education historian said of the period "... a teaching post was commonly regarded as the last refuge of the incompetent, the inept, the unreliable."¹ This early perception of teachers would remain difficult to overcome and the struggle for recognition as a profession continued into the next century.

Barbara Richter recently retired after spending 36 years as a staff officer at ETFO and its predecessor organization, the Federation of Women Teachers' Associations of Ontario.

A brief history of Ontario's public elementary teachers and their federations



PART 2:
Early 1800s to 1944



Miss Hazel Roberts (later Hazel McWilliams) of Hamilton, FWTAO president, 1923-1926.



In 1920 Milton M. Kerr became the first president of the OPSMTF.



Official delegates to the 1920 inaugural meeting of the CTF in Calgary included FWTAO president, Miss H.S. Arbuthnot (front row 2nd from left) and OPSMTF representative C.G. Fraser (back row, 2nd from right).



Teachers at Church St. PS, Toronto. Sesquicentennial Museum & Archives, Toronto District School Board



Students teachers practice teaching Kindergarten at the Toronto Normal School. Archives of Ontario



Egerton Ryerson, appointed Superintendent of Education for Upper Canada in 1844, is generally credited as the father of public education in Ontario as he was a committed advocate of publicly funded mass education. He once wrote, "On the importance of education generally we may remark, it is as necessary as the light; it should be as common as water, and as free as air." He was also aware that Ontario needed a

disciplined workforce to support the industrial revolution.

While Ryerson was the driving force behind public education, the *Common School Act* of 1846 gave it life. Building on the previous laws, it established a series of local school districts. Each district had three trustees who were responsible for hiring, paying, and firing teachers and administering funds collected through local taxes and provincial grants. In order to provide some measure of uniformity and raise the standards of education, the Act also created a system of provincially appointed inspectors as well as normal schools, the province's first teacher training institutions.

The Toronto Normal School, the first in Ontario, opened in 1847. Women were allowed to attend but in 1853 school authorities established a rule that there could be no communication between male and female students. Entrance requirements were minimal. Those applying had to be over 16, be able to read and write, do simple arithmetic, and have a clergyman's letter in hand attesting to their sound moral character. Lectures ran from 9 in the morning to 8 in the evening with a curfew set at 9:30. All students had to attend church on Sunday.²

Conditions for teachers were appalling, particularly in rural Ontario where most of the school boards consisted of a single one-room school, some with over 100 pupils. In return for poverty-level salaries, teachers prepared for and taught all grades and maintained discipline through measures considered criminal by today's standards. They kept the schools clean, hauled wood for the stove, brought water from the well, and started a pot to boil in the morning so students, bringing whatever meager offerings they could from their homes, would have a hot lunch at noon. Some teachers tended gardens on the school site to provide additional food for themselves or their students.

Teachers had no job security, no sick leave, no pensions, no health insurance, no rights. Some lived under the harsh scrutiny of communities eager to judge their every action and worked for parsimonious trustees who could neither read nor write but who had ultimate control over their livelihoods.

In 1847, the first year government records listed teachers by gender, only one in five public school teachers was a woman. In 1860 they were one in four, almost equal in 1870, and in the majority by 1880.³ Although women were well educated, made excellent teachers, and were able to maintain dis-

It's Elementary

cipline, the driving force behind their increased numbers in education was economic. The great irony of public education in Ontario is that it was built on high principles but implemented with tight purse strings. Simply put, a school board could hire two women for the price of one man – even though his salary was already low.

Why did women work for less?

- Women had few opportunities to work outside the home. They could become seamstresses, domestics, factory workers, nurses, or teachers.
- Once married, women were not allowed to remain in teaching. They were not considered true professionals and were sometimes called “trousseau teachers” because the few short years between school and marriage gave them limited experience.
- Requirements for women teachers were lower than men’s, reinforcing the notion of lower pay.
- Women were hired for the younger grades because it was thought they lacked the ability to discipline older children. Teaching young children was thought to be a motherly role not a scholarly one. It was undervalued and salaries were lower.

A hierarchy developed and even though women made up the majority of teachers, they were isolated from positions of power and decision making. Men earned more and became principals, headmasters, and inspectors.

Early teacher organizations

In the following decades a variety of organizations for teachers sprang up around the province. Many were government sponsored and most focused on some form of professional development. Many included ratepayers, trustees, inspectors, and other interested members of the public.

Common Rules For Teachers 1872

1. Teachers each day will fill lamps, clean chimneys and trim wicks.
2. Each teacher will bring a bucket of water and a scuttle of coal for the day’s session.
3. Make your pens carefully. You may whittle nibs to the individual tastes of the pupils.
4. Men teachers may take one evening each week for courting purposes, or two evenings a week if they go to Church regularly.
5. After ten hours in school the teachers should spend their remaining time reading the Bible or other good books.
6. Women teachers who marry or engage in uncomely conduct will be dismissed.
7. Every teacher should lay aside from each pay a goodly sum of his earnings for his benefit during his declining years so that he will not become a burden on society.
8. Any teacher who smokes, uses liquor in any form, frequents pool or public halls, or gets shaved in a barbershop will give good reason to suspect his worth, intentions, integrity and honesty.

The teacher who performs his labours faithfully and without fault for five years will be given an increase of 25 cents per week in his pay providing the Board of Education approves. (Staton, Pat, and Beth Light. *Speak With Their Own Voices*. Toronto: Federation of Women Teachers’ Associations of Ontario, 1987, p. 23.)

The first recorded teacher association organized specifically for the protection of teachers was the Teachers’ Protective Association/Organization established in 1886 in Perth County. School officials were highly suspicious, considering it too radical. They feared that once organized, teachers would support strikes and boycotts for better wages – a radical idea at the time. Some organizations, like the Ontario Teachers’ Alliance, were active only in urban areas.⁴

The birth of teacher federations

The Federation of Women Teachers’ Associations of Ontario (FWTAO) and the Ontario Public School Men Teachers’ Federation (OPSMTF) – ETFO’s predecessor organizations – and the Ontario Secondary School Teachers’ Federation (OSSTF) were the first Ontario organizations formed to advance both the interests of the their members and the status of the teaching profession.

In 1888 a group of eight women formed the Lady Teachers’ Associa-



A class of student teachers in a county model school (providing basic teacher training) possibly in Gananoque, 1905. *Archives of Ontario*



Teachers and students at a rural school, 1905. *Archives of Ontario*

tion of Toronto. Soon after, women teachers in London, Galt, and Ottawa formed similar associations. These early associations of elementary women teachers banded together in 1918 to form FWTAO.

It is not unusual that women would have been the first to organize into a federation to advance their interests and those of the profession – and not just because their pay was poorer. Women were already organizing. Excluded from many professional associations they began to form groups for their own advancement and for social change. Riding on what history now terms the first wave of feminism many of these early women teachers were involved in the women's suffrage movement, joined local chapters of the National Council of Women, Women's Institutes, and the Women's Christian Temperance Union. About the only group they didn't join were the local labour councils

Although talk about creating a federation for male elementary teachers began in 1918 in Peterborough, OPSMTF was not officially formed until 1920. The original founders lobbied to have one federation for all teachers but when their efforts were unsuccessful, they formed their own organization.⁵

The Ontario Secondary School Teachers' Federation was formed in 1919. L'association des enseignants francontariens (AEFO) was formed in 1939 and the Ontario English Catholic Teachers' Association (OECTA) in 1944.

In 1935 FWTAO, OPSMTF, and OSSTF formed the Ontario Teachers' Council (OTC) to help them pool their resources to pay fees to the Canadian Teachers' Federation (CTF) formed in 1920. In 1944 the OTC became the Ontario Teachers' Federation.

Building the new federations

Today, when teachers hold federation meetings in their staff rooms and busloads of teachers can be seen arriving at demonstrations or strike votes, it is hard to imagine the difficulties faced by federation pioneers. Because membership in FWTAO and OPSMTF was voluntary, much of their resources and energy were devoted to signing up new members and renewing existing memberships.

In rural areas this was very difficult. Teachers worked in one-room schools scattered throughout the province hard even to find because of distance and poor travel conditions. A rural teacher boarding with a trustee, with no job security, aware that younger, cheaper, eager teachers were waiting in the wings, had to be brave to join the emerging federations. School officials and many others were suspicious of the new federations reflecting the anti-union atmosphere of the times. One newspaper called on an FWTAO organizer "to pack her kit and head for Russia."⁶

One early OPSMTF organizer remembers, "The greatest objection to

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joining was plain fear of the trustees and of the inspector. Early members preaching the federation gospel were very susceptible to the occupational hazard of dismissal. The monikers 'rebel', 'troublemaker', 'trade-unionist', and 'rabble rouser' were frequently attached to those making successful additions to the recruiting program. ... Some board members bluntly stated that the teacher could be fired. If that proved too difficult, the teacher could be punished by no raise in salary and, in some cases, reduced salary."⁷

In spite of these drawbacks the hardy volunteers continued to give their time and energy to successfully build membership in both federations.

Working to protect members – 1918-1939

Even in hard times, higher salaries and job security were priority issues for both federations as they worked to improve the working lives of teachers.

Without the benefit of collective bargaining, teachers, particularly those in rural areas, negotiated their salaries individually. Both federations worked to help teachers get higher pay and to dissuade others from undercutting incumbents by working for less. They made gains in these early years, sometimes with the threat of strike,⁸ but the 1920s and 1930s proved to be difficult years. A serious recession, coupled with a teacher surplus in the mid 1920s stalled further improvements. Just as conditions began to improve at the end of the decade, what had been built up came tumbling down, and fell even further with the stock market crash of 1929.

All teachers, regardless of when they taught, know only too well that the response of government and school boards to any economic downturn is to cut costs, slash salaries, close schools, and fire teachers.

To cut costs, between 1920 and 1927,⁹ the Toronto Board denied women teachers their \$100 annual increments while continuing to give them to men. During the Depression of the 1930s the Hamilton Board threatened to close kindergartens, putting 33 teachers out of work and leaving many students without schooling.¹⁰ Other boards also threatened terminations unless teachers accepted pay cuts. In rural areas teachers fared even worse, with those out of work undercutting each other for the chance of a job.

The provincial government response was to slash grants to education and cut salaries down to the statutory minimum of \$500. In 1928 the average salaries for men and women teachers were \$1,703 and \$1,155 respectively. Between 1930 and 1936 male teachers lost about 38 per cent of their salaries and women 55 per cent.¹¹

To keep the teacher surplus from lowering salaries and fuelling underbidding, the federations recommended adding an additional year to the Normal School program. This would control the number of new teachers and would vastly improve teacher training. That, in turn, would improve

1870 average annual public school salaries¹

	Men	Women
Counties	\$260	\$187
Towns	\$450	\$200
Cities	\$597	\$231

1925 average annual salaries²

	Men	Women
Rural	\$1,168	\$ 994
Cities	\$2,321	\$1,397
Towns	\$1,806	\$1,082
Villages	\$1,386	\$1,001

1 Althouse, *The Ontario Teacher, 1800-1910*. p. 74.

2 Dear Teacher, FWTAO, 1978, p. 18.

student learning and raise the status of the profession. The government eventually agreed.

The federations made significant gains in protecting teachers as employees and improving their job security during these difficult years. In 1928 federations began lobbying for a model individual contract. It would make the terms of employment consistent across the province, outline each party's rights and obligations, and protect individual teachers from the impulsive or vengeful acts of trustees. By 1931 the provincial government had adopted the federations' model contract and encouraged boards to use it. It became law two decades later. The federations also successfully lobbied the government to pass *An Act Respecting Disputes Between Teachers and Boards/ The Boards of Reference Act* protecting teachers by giving them the right to challenge dismissal in court. By 1943, boards were also required to give reasons for dismissal in writing.

The federations also established programs to help individual teachers. FWTAO offered counseling services and hired a lawyer to assist members in their disputes with boards. This was a



Schoolteacher,
Miss Ella Miller
in her classroom
in Longlac, 1925.
Archives of Ontario



Final Report

Mr. Sherman has during the past Sessions, taught the Classes assigned to him with some efficiency and success.

Language: Jerky manner of speaking – slight Hibernian accent – speaks rapidly.

Manner: Pleasant – sympathetic – not impressive.

Style of teaching: Not very accurate or thorough – rather crude as yet.

...

In my opinion he will now make a passable teacher and for power, capability and aptitude to teach, as evinced in the Model School, I would award Sixty per cent.



Ottawa Normal School class photograph, ca.1925
Archives of Ontario

first and proved so popular in attracting new members that the federation limited access to legal counsel to new teachers and those who had been members for six months. An Employment Exchange Service helped women find jobs and a sick benefit fund provided some income security. OPSMTF offered a range of services, including insurance plans, and developed a counseling and relations committee to help teachers in difficulty.

In ETFO Today...

Over the decades, these early services expanded and adapted to become today's professional relations services (PRS), which now handles about 4000 calls a year from ETFO members experiencing professional difficulty.

In the early years, most teachers' calls were about dismissal or salary. PRS work evolved to reflect the increasingly complex demands of teaching. ETFO established a Legal Support Committee to deal with requests from members for representation in criminal and civil cases, College of Teacher complaints, long-term disability and worker compensation claims, and much more. Approximately \$1 million per year is spent in legal fees for these cases. ETFO cases have set positive precedents in human rights, including the duty to accommodate, discrimination, harassment, and homophobia.

ETFO's video *It Can Happen to You* and other resource materials are used to inform teachers of their rights and teach them how to respond if they face allegations of misconduct.

Every day PRS staff help members cope with the challenges of teaching. Emphasizing prevention through member education, PRS offers workshops on such topics as performance appraisal, conflict resolution, harassment and human rights, parent-teacher relationships, professionalism, professional boundaries, LGBT issues, pregnancy and parental leave.

The monthly broadsheet *PRS Matters* and regular articles in *Voice* advise members about emerging issues. Two resources, *After the Chalkdust Settles*, a health and wellness guide for teachers, and *Parent-Teacher Relationships, a guide to working with parents*, are among the most popular with ETFO members.

Local and provincial Breaking the Silence workshops provided by Equity and Women's Services explore how violence against women affects the personal and professional lives of ETFO members. ETFO creates curriculum documents and other resources to promote healthy relationships and to assist members dealing with children exposed to violence in the home.

ETFO also works with other federations and with the government to ensure the best possible protection for teacher rights when new initiatives are considered or new legislation is developed.

It's Elementary

Teachers reach out to those in need

Despite earning little themselves, elementary teachers were always ready to help others in need. The Depression hit Canada's western provinces first and Ontario teachers sent money, food, and clothing to colleagues working for reduced pay, if they were paid at all. Many local teacher groups adopted western schools. When their own salaries plummeted, Ontario teachers still collected children's clothes and shoes, fed their students hot meals in class, and sent firewood home to parents. Since unemployed single women didn't qualify for relief programs, Toronto women teachers gave one per cent of their meager pay to support them.

When the Depression ended teachers moved directly into war work. Some spent their summers working on farms or in war industries. Others worked with refugee children, raised money, did administrative work, collected used materials like paper and rubber that factories needed, and volunteered for a variety of government committees formed to advance the war effort.

More than 200 women teachers spent the summer of 1943 filling fuses at the General Engineering Company in Scarborough. Their pay and working conditions were far superior to anything they knew in the schools, and the company magazine ran a story about them that read, in part, "Teachers expressed amazement at facilities provided for employees in a modern war plant. Free bus service! Low cost sickness insurance and hospitalization! Free medical care ... Two recesses a day with no children to look after. ... These we must assume from their surprise are not things usually provided for school teachers."¹²

In ETFO Today....

ETFO continues the work of its predecessors. Through the Canadian Teachers' Federation, ETFO supports such international programs as Project Overseas and initiatives in South Asia and West Africa. ETFO supports literacy and teacher training projects in Peru and Tanzania and for many years, has supported Women for Women in Afghanistan. The ETFO Humanity Fund, a bargaining priority for locals, supports the Stephen Lewis Foundation, which works in Africa to counter the devastating effect of HIV/AIDS on women and children. ETFO is also involved with a number of initiatives through the Canadian Labour Congress (CLC).

ETFO provides financial assistance to national and provincial organizations working for social change such as the Ontario Coalition for Social Justice, Women's Legal Education and Action Fund (LEAF), December 6 Fund, Make Poverty History Campaign, Toronto Disaster Relief Committee, the Native Women's Association of Canada, and the National Congress of Black Women Foundation.

ETFO locals and members support social justice groups in their communities, working on anti-poverty and homelessness issues, supporting women's crisis shelters, literacy programs for Aboriginal children, and other initiatives.

Whether it is tsunami relief for Sri Lanka, flood relief for New Orleans, or assistance to colleagues in British Columbia, ETFO members have always been generous in their support.

The war years and mandatory membership

September 10, 1939. Canada was officially at war. Most teacher salaries had not recovered from Depression-era cuts and were well under \$2000 per year,¹³ and teachers left the classroom for the more lucrative work in war industries. Men – and some women – enlisted in the armed forces. Although married women and retirees were welcomed back, the exodus created a severe teacher shortage. The federal government responded by declaring teaching an essential service and forcing teachers to remain in the positions they held in 1942-43.¹⁴ This made bargaining wage increases extremely difficult.

For many years the federations had lobbied the government to make federation membership mandatory. Teacher federations in Saskatchewan, Alberta, Manitoba, and New Brunswick already had mandatory membership. The Ontario federations finally found an ally in George Drew, elected Premier in 1943. Education issues were an important part of his election platform and he assumed the education portfolio when he became premier.



The Winchester PS girls' basketball team, 1927.
Archives of Ontario



Schoolhouse, 1906. Archives of Ontario



Schoolchildren crowding the blackboard at recess, ca.1917
Archives of Ontario

Next installment: In the three decades following the war, women teachers pushed for the rights of married women teachers, and equal pay and opportunity in the workplace. The baby boom brought challenges and new prospects. Federations expanded professional development programs, built bargaining departments, fought for bargaining rights, and in the 1970s proposed creative solutions to declining enrolment.

Teacher Pensions

A few early attempts to provide pensions for teachers were inadequate and woefully underfunded. Then in 1917 the Ontario legislature passed the Teachers' Superannuation Act. There were 14,000 members in the plan. They needed 40 years of service to receive an unreduced pension based on the best 15 years of earnings. The maximum pension was \$1,000 but the average being paid at the time was closer to \$250.

Source: "Pension Plan Milestones." *Pension News*, Summer 2005, p. 2.

It also helped that Drew had a minority government with the relatively new Canadian Commonwealth Federation (CCF) as the official opposition and some speculate that Drew also wanted to appease teachers to prevent them from turning too far "left" for an ally.

A 1943 poll showed 93 per cent of teachers favoured mandatory membership.¹⁵ With this strong mandate the federations renewed their efforts and in April 1944 the *Teaching Profession Act* was passed. It created the Ontario Teachers' Federation as the umbrella group with five teacher federations (FWTAO, OPSMTF, OSSTF, AEFO, OECTA) as affiliates.

The *Teaching Profession Act* gave statutory recognition to the federations as professional organizations eliminating any question about their right to represent their members. Federations would raise standards, enforce a code of ethics, and establish their right to bargain with school boards. They would put resources into member programs and member protection. With mandatory membership in place, the federations were ready to make history.

Endnotes

- 1 Althouse, J. G. *The Ontario Teacher: 1800-1910*. Toronto: W.J. Gage Ltd., 1967, p. 5.
- 2 French, Doris. *High Button Bootstraps*. Toronto : Ryerson Press, 1968, p. 17
- 3 Althouse, p. 46.
- 4 Hopkins, R.A. *The Long March*. Toronto: Baxter Publishing, 1969, p. 35.
- 5 Morgan, Charlotte. "Happy 75th Anniversary, OPSTF" in *OPSTF News*, February 1996, pp. 6-7.
- 6 Labatt, Mary. *Always a Journey*. Toronto: FWTAO, 1993, p. 22.
- 7 Hopkins, p. 56.
- 8 French, p. 43
- 9 Labatt, p. 18.
- 10 French, p. 77.
- 11 Staton Pat, and Beth Light. *Speak with Their Own Voice: A Documentary History of the Federation of Women Teachers' Associations of Ontario*. Toronto: Federation of Women Teachers' Associations of Ontario, 1987, p.100.
- 12 French, *op.cit.*, p.97.
- 13 Hopkins, *op.cit.*, p. 391.
- 14 Federal Order in Council P.C. 4862
- 15 Hopkins, *op.cit.*, p. 123.



Creating art, poetry, and music

Using the previous process as a model, students create their own art work, poetry, and music in small groups. For example, the art work could be created using oil pastels in the style of Ted Harrison; poetry in the form of free verse or rhyming couplets could be written using descriptive language; and music could be created using tuned/untuned percussion instruments, recorders, found sounds, piano, etc.

To inspire students to create meaningful art work, we asked them to visualize places in Canada that were special or meaningful to them: the Rocky Mountains, their cottage, or maybe part of a hiking trail. They used oil pastels to create their own images.

Students wrote the poetry individually, in pairs or sometimes as a group. They were inspired by the art work.

Finally, the students created music in response to the art work and poetry.

Some used piano music enhanced by other untuned percussion instruments; some created an original soundscape; some chose music from a CD. Students explained how the elements of music were used to convey meaning.

If visual arts, language arts, and music teachers all collaborate with students on this project, the overall unit would take approximately 3-4 weeks.

The performance

The process toward the culminating performances required time for brainstorming, creating, rehearsing, editing, and polishing. How much time?

For the performance, each piece of student art work was digitally photographed and projected onto a screen. Students read their poems expressively (solo/duet/small group) and performed the music. We encouraged them to plan their spoken and instrumental performances to use the elements of music effectively; for

example, they were encouraged to vary the pitch of the voices, add dynamics to their reading and playing, and consider whether the speech or music should be detached or smooth.

Students could use a variety of tuned (e.g., glockenspiels, xylophones, metallophones, etc.), non-tuned (maracas, woodblocks, sandblocks, etc.) and percussion instruments. A data projector, screen, and laptop computer were used for the visuals.

The fabulous success of the final performances – many in the audience were deeply touched by the students' work – validated the time and energy devoted to this creative and reflective process.

Assessment and Evaluation

Students completed peer assessments during the performances by reflecting on the connections among the art forms.

- Did the group's music reflect the art work and poem? Why or why not?
- What elements of music did the group consider when creating the music?

Students reflected on the same questions for their own work as a self-assessment. Their reflections provided valuable evidence of their learning.

Evaluation of the compositions and performances for music included:

- Melody/Pitch – accurate pitches, flow of the melody
- Tone colour – instruments chosen reflect mood
- Expression – dynamics and tempo reflect mood.

Evaluation for reflections included:

- Critical analysis – accurate description using music terminology.

This engaging project/assessment task resulted in rich learning experiences, as students:

- Used high level thinking skills when making connections among the art forms
- Applied their knowledge of the elements of design in visual art and the elements of music to create their exquisite integrated pieces
- Wrote poetry that was thought-provoking and descriptive
- Focused on critical thinking and creativity, which allowed them to express their thoughts, feelings, and ideas
- Learned to appreciate the artistic expressions of others
- Developed collaborative and problem solving skills
- Felt included and valued for the skills they brought to the project.

Some of our students were able to share their poetry, art work, and music with Lister Sinclair and Gloria Saarinen, performers at the OMEA Niagara Music Toolbox in October 2005. Lister, Gloria, and their manager Estelle Hamoline were thrilled with the level of student expression. We were proud of our students' outstanding creativity and performances.

An example of the results

The following is an example of Grade 5 students' art work and poetry (you'll have to imagine the stunning music that they created!)



The Light of the Lighthouse

Here I am, Peggy's Cove, the end of the world,
Nothing but ocean from here on
And the unforgettable lighthouse mounted on the rocky shore,
Sky piercer, eye blinder, the light of the lighthouse,
Saving hundreds of sailors from a rocky grave.
On a dark, stormy night the sailboat of a young fisherman looking for land
approaches,
As the waves crash and slam into the shoreline the wrath of the mighty
Poseidon god of the seas,
Sky piercer, eye blinder, the light of the lighthouse,
The fisherman sees the light and backs away as to not slam into the rocks.
The mighty waves hold him back, yet he survives to tell the tale,
Sky piercer, eye blinder, the light of the lighthouse.

Art work: Juan Lopez, Chris Dinadis, Osman,
Liam Hannon-Hupe, and Wade Bennett

Poetry: Juan Lopez

Resources

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A Voice at the Table

ETFO helps shape government decision-making



■ by Johanna Brand and Professional Services Staff

When the Harris Conservatives took power in 1995 Ontario's education system experienced dramatic, and often negative, change. The Tories cut education funding and denigrated the role of teachers as professionals. The Harris years marked an end to the working relationship that had previously existed between the Ministry of Education and the federations.

Today, after three years of Liberal government, the picture has changed dramatically. ETFO leaders and staff once more have a voice as the government plans new initiatives or reforms existing programs. The Ministry recognizes the importance of federation involvement and is promoting it. A recent memo states:

Research and effective practice emphasize the importance of strong relationships in the successful implementation of induction programs. As such, the Ministry strongly recommends that boards include the federation representative from their NTIP Steering Committee as part of the team attending this session.

Regional manager memorandum to directors of education

The Education Partnership Table

The Education Partnership Table, a ground-breaking model for stakeholder consultation, allows the government to hear directly from those closest to what's happening in Ontario schools. The table includes members of organizations representing school boards, supervisory officers, principals, teachers, support workers, parents, and students. The partnership table and its related working tables have become truly meaningful and productive forums to discuss and develop consensus-based education policy.

The Education Partnership Table, established by former Education Minister Gerard Kennedy, has worked on such key policy issues as reform of the Ontario College of Teachers, the new teacher induction program, a framework for ongoing professional learning, teacher performance appraisal, and fostering greater parent involvement in education.

The Working Tables

ETFO participates in working tables on a variety of issues.

- **Literacy and Numeracy**

ETFO provides the voice of classroom teachers at this working table. In advising the Literacy and Numeracy Secretariat, ETFO has raised concerns about system overload resulting from the number of new initiatives being introduced and has highlighted the disconnect between instructional practice and the pressure to report according to the provincial report card format.

- **Special Education Reform**

This working table has provided input on a report to the Minister of Education, and has made a total of 30 recommendations on such key issues as student success and access to curriculum, professional development, parent collaboration, accountability and reporting, and special education funding.

- **Teacher Development**

As a result of ETFO's input into this working group, teachers are now required to undergo appraisal once every five years, instead of once every three years and a satisfactory/unsatisfactory rating system rather than a four-step evaluation scheme will be used. Staff continue to provide input on such issues as the New Teacher Induction Program, alternative ways to assess teachers for entry to practice, and the feasibility of implementing additional PD days.

- **Learning to 18**

ETFO is the only elementary voice at this working table which focuses on issues related to the success of students from Grade 7 to 12. The group has recommended such changes as: reducing the number of curriculum expectations to allow teachers more flexibility in designing integrated learning programs; a new technological education curriculum to give students hands-on experience; and

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For details go to
etfo.ca > on-line calendar



Contact: Jennifer Mitchell
at provincial office;
jmitchell@etfo.org

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A CANADIAN TEACHERS' FEDERATION CONFERENCE
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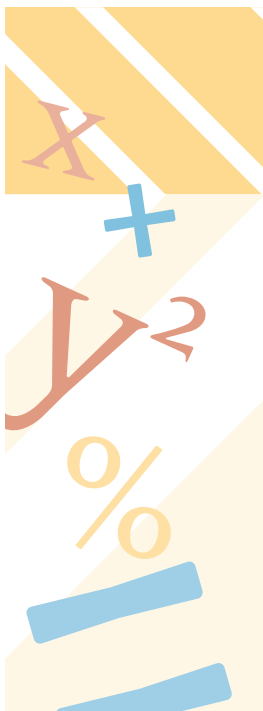



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ADVOCATING &
WORKING TOGETHER FOR
SOCIAL JUSTICE

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Contests

The Gauss (Grades 7-8), Pascal and Fryer (Grade 9) competitions offer problem-solving and enrichment activities. Recent contests and solutions are online free of charge.

Free Resources

Free problem-solving lessons, math games and collaborative activities: MathFrog, Emmy Noether Circles (Grades 4-6) and WiredMath (Grades 7-8). Ontario curriculum based, in English and French.

Publications

More than 20 publications aimed at students and teachers of Grades 4-9. Affordably priced, these include problems, solutions, problem-solving tips and some black-line masters.

Workshops

We visit your School Board, free of charge in most cases, to offer workshops on problem solving for teachers or students (Grades 4-9). We host summer workshops in Waterloo for teachers.



For more details and a chance to win a set of CEMC resources, visit
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Contact us at 519-888-4808

extending the role of guidance counsellors in elementary schools.

ETFO also participates in the following:

- **The Ontario Education Research Panel**

This panel, the first of its kind in Ontario, includes appointees from the university sector, school boards and ETFO. Its goal is to promote education research and evaluation activities that will help improve education in this province. It supports the focus on evidence and research as drivers for educational change.

- **The MISA Advisory Committee**

MISA is a focused strategy to improve the capacity of all

parts of the education system to work with data to support improved student achievement.

- **Healthy Schools**

This table includes representatives of education and community organizations who are collaborating on the Ministry's plans for a healthy schools recognition program.

- **The Advisory Committee on Curriculum Implementation**

The committee advises the Curriculum and Assessment Policy branch on curriculum implementation and review.

- **The Student Success Commission**

The commission provides input into policy directions and initiatives relating to Grades 7 to 12. **V**

Enhanced Professional Development

In the spring of 2006 the Ministry of Education provided ETFO with \$7.8 million for professional development, allowing the Federation to significantly expand programs for members. Here is a list of some of those initiatives. (Plans are still in development for many other programs to be offered over the next two years.)

Summer Academy

The 2006 Summer Academy featured an expanded list of courses at a lower cost, which allowed some 1000 members to take part in 50 three-day workshops. The additional Ministry funding allowed ETFO to provide several new courses including: reaching at-risk students in the intermediate division, daily physical activity, and special education.

Regional Kindergarten Institutes

The institutes began with three-day courses this summer, to be followed by a symposium in each region. Participants also take part in an online professional learning community. A Kindergarten resource manual is in development.

Enhancing Academic Success for Low-Income Students.

A major component of the new programming will focus on providing support for members and schools who support students living in poverty.

Dr. Joe Flessa, OISE/UT professor, is preparing a literature review, and project team members are visiting schools across the province to observe existing innovative programs. Staff anticipate that this project will culminate with a national symposium in the spring of 2008.

Two special issues of Voice will focus on best practices in professional development and on programs and teaching strategies that have been shown to contribute to academic success for students from low socio-economic backgrounds.

The Face of Adolescent Learning is a conference for Intermediate teachers that will address such issues as: assessment for learning; engaging reluctant learners; information and communications technology; and adolescent development. Look for flyers on your school bulletin board or visit etfo.ca for more information.

Mentorship and Induction for Beginning Occasional Teachers

This pilot project focuses on mentorship and induction for beginning short-term occasional teachers. More new graduates are becoming occasional teachers than are being hired on contract but short-term OTs are not funded to be part of new teacher induction programs.

The pilot project will match beginning short-term OTs with experienced colleagues and provide them with paid release time for mentorship meetings and observation days. In addition, they will have access to an orientation session and PD opportunities developed by ETFO and geared to their specific needs.

The project is offered by ETFO in partnership with the Hamilton-Wentworth Occasional Teacher Local, the Teaching Policy and Standards Branch of the Ministry of Education, and the Hamilton-Wentworth District School Board. It is hoped the pilot will persuade the Ministry of Education to fund a full mentorship and induction program for these new teachers.

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OTIP RAEQ

School Supervision Committees: Assuming the responsibility

Before this current collective agreement became effective, principals dutifully prepared supervision schedules and the dialogue occurring between the principal and staff about the schedule depended upon the principal's leadership style.

During the framework discussions leading to the 2004-2008 collective agreement negotiations, the Ontario Public School Boards' Association (OPSBA), ETFO, and the Minister of Education agreed on a new structure for the provision of supervision in our schools.

OPSBA, on behalf of the boards, accepted that principals would now share this responsibility. ETFO agreed that teachers would take on this new responsibility. The Minister of Education, Gerard Kennedy, assured both sides they would have the needed legislative authority and the support of the government.

Initially, a number of school boards and many principals were not prepared for their new role in shared decision making. The Provincial Stability Commission (PSC) has successfully convinced most boards of the need for change, and continues to work with others to reach the required objective.

The Education Act has never given exclusive rights to principals in this area, but during many past decades principals assumed the responsibility. (The box on page 31 outlines what the *Education Act* says about this duty.)

Dave Kendall is the co-ordinator of Protective Services at ETFO's provincial office.

■ by **Dave Kendall**

Making the new system work

There have been a number of factors that have disrupted and delayed a successful conclusion to the supervision schedule task.

- Some boards and principals have not embraced the notion that this is now a shared responsibility between the principal and staff.
- Some boards and principals believe that only the principal can truly determine and be trusted to decide the level of safety for students.
- Some boards determined from the outset that they would not share any more authority with ETFO than they were compelled to.
- In some boards, senior administrators were either unable or reluctant to assume their legislated responsibilities to provide clear and effective direction to school administrators.

Collective agreements prevail!

The 2004-2008 collective agreements provide clear direction for the steps to follow in creating school supervision schedules.

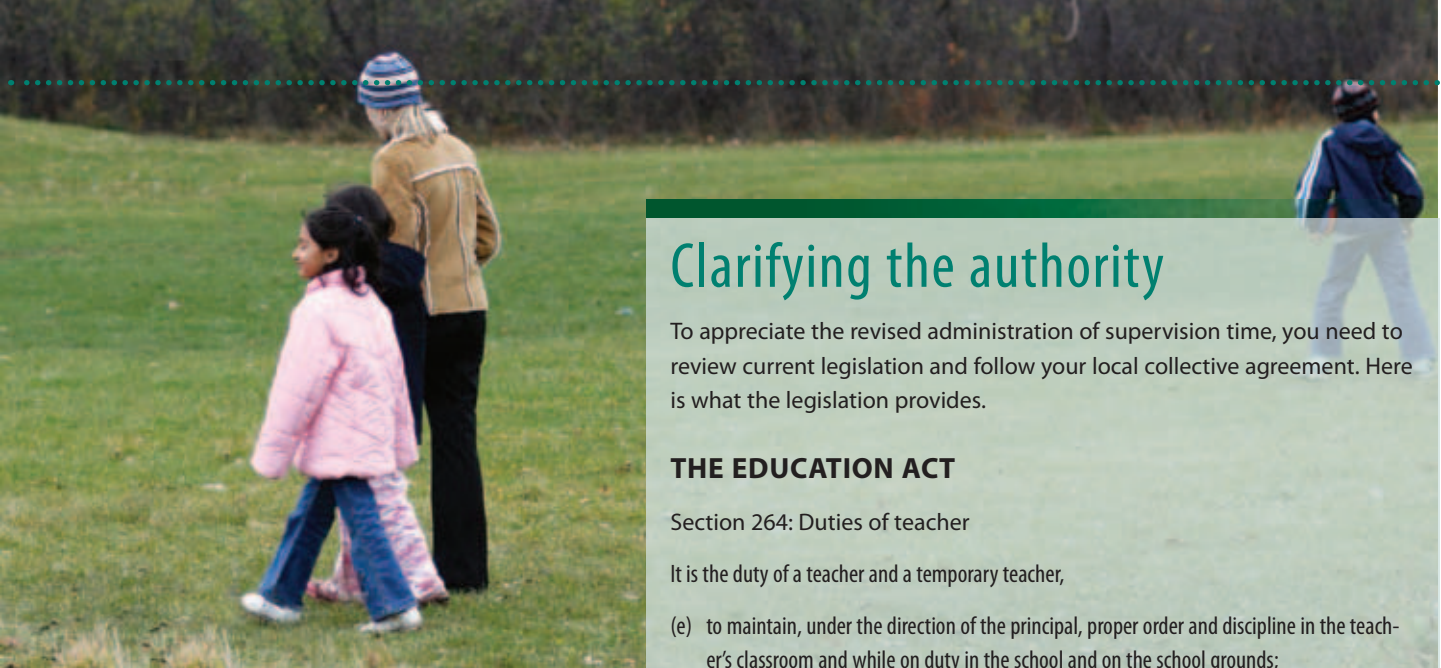
Step one: The Joint Supervision Committee (JSC), composed of board officials and ETFO representatives, provides a set of clear guidelines to assist school committees. Unfortunately, not all locals were able to successfully complete this step with their board.

Step two: The School Supervision Committee, made up of teachers and school administrators, develops a schedule that meets the guidelines and legislated requirements.

Step three: The school committee forwards its proposed supervision schedule to the JSC for review and approval.

Step four: The JSC forwards those schedules where agreement cannot be reached to the Provincial Stability Commission for *final* and *binding* decision.

Step five: The PSC works closely with school boards and ETFO locals to help reach a local decision wherever possible. The Commission will make a final binding decision on local failures.



Success is within reach!

Many school boards and ETFO locals are to be commended for their positive and successful approaches to their legal responsibilities under the *Education Act*, the *Labour Relations Act*, and their local collective agreements. They have clearly recognized the new regime of shared decision making and have reinforced certain principles with school administration and staff.

- They have set clear guidelines and provided them to principals and school staff.
- The principal and staff clearly recognize and accept the new shared responsibility to create supervision schedules.
- The principal and staff clearly recognize that once the supervision schedule has received approval by the JSC, **any change** to the schedule **must** have the approval of the School Supervision Committee and the JSC prior to enactment.

ETFO and its locals are committed to improving the working conditions of our members. The 2004-2008 collective agreement had a significant impact for many of our members in the area of supervision. Future collective agreements will continue to reflect the principle of members assuming more responsibility and decision making in determining their workload. School boards and principals must accept the fact that elementary teachers intend to have a larger part in determining their day-to-day duties and responsibilities. Nothing less is acceptable! ♥

Clarifying the authority

To appreciate the revised administration of supervision time, you need to review current legislation and follow your local collective agreement. Here is what the legislation provides.

THE EDUCATION ACT

Section 264: Duties of teacher

It is the duty of a teacher and a temporary teacher,

- (e) to maintain, under the direction of the principal, proper order and discipline in the teacher's classroom and while on duty in the school and on the school grounds;
- (l) to perform all duties assigned in accordance with this *Act* and the regulations;

Section 265: Duties of principal

It is the duty of a principal of a school, in addition to the principal's duties as a teacher,

- (a) to maintain proper order and discipline in the school;
- (b) to develop cooperation and coordination of effort among the members of the staff of the school;

Regulation 298, Section 20: Duties of Teachers

In addition to the duties assigned to the teachers under the *Act* and by the board, a teacher shall,

- (b) carry out the supervisory duties and instructional program assigned to the teacher by the principal and supply such information related thereto as the principal may require;
- (d) unless otherwise assigned by the principal, be present in the classroom or teaching area and ensure that the classroom or teaching area is ready for the reception of pupils at least fifteen minutes before the commencement of classes in the school in the morning and, where applicable, five minutes before the commencement of classes in the school in the afternoon; ...
- (g) ensure that all reasonable safety procedures are carried out in courses and activities for which the teacher is responsible;

Regulation 298, Section 11: Duties of Principals

The principal of a school, subject to the authority of the appropriate supervisory officer, is in charge of,

- 11 (1) (b) the organization and management of the school.
- 11 (3) In addition to the duties under the *Act* and those assigned by the board, the principal of a school shall, except where the principal has arranged otherwise under section 26 (3),
 - (e) provide for the supervision of pupils during the period of time during each school day when the school buildings and playgrounds are open to pupils;
 - (f) provide for the supervision of and the conducting of any school activity authorized by the board.

Induction

Navigating the New Teacher Induction Program

■ by Susan Thede and Joanne Languay

The recently amended *Education Act* establishes a new teacher induction program (NTIP) and a separate teacher appraisal process. Understanding these programs is important both for new teachers and for experienced teachers involved in mentoring programs.

Who is a new teacher for the NTIP?

All teachers certified by the Ontario College of Teachers (including teachers trained out of province) who have been hired into permanent positions – full-time or part-time – by a school board, school authority, or provincial school (“board”) to begin teaching for the first time in Ontario are considered to be new teachers.

Teachers are considered “new” until they successfully complete the New Teacher Induction Program (NTIP). Boards may include occasional teachers in the NTIP at their own cost.

The new process for new teachers

Beginning in the 2006-2007 school year, every school board must provide an NTIP that includes:

- Orientation to the school and the board
- Professional development and training in specified areas
- Mentoring programs
- Two performance appraisals in the first year of teaching.

NTIP notation

A notation of successful completion of the NTIP will appear on the Ontario College of Teachers certificate of qualification and on the public register. The notation, or absence of one, has no bearing on any teacher’s certification. It simply shows that you have completed the program.

If you change boards before completing the NTIP, you will continue the program with the new school board. Information collected by the first school board in the context of the NTIP and appraisal process will be forwarded to the new school board.

Orientation

Orientation sessions held in August or outside of school hours are voluntary but may count towards the NTIP for those who participate. Because some new teachers may be unable to attend, and others may be hired after school starts, orientation should also be available throughout the year.

Professional development and training

Boards must make available quality professional development opportunities in the following areas:

- Classroom management
- Planning, assessment and evaluation
- Communication with parents
- Teaching students with special needs and other diverse learners
- Current education priorities (e.g., literacy and numeracy strategies, student success, safe schools).

Mentoring

The NTIP must include mentoring programs. Some boards already have these in place while others will be implementing them for the first time. Consult your school or board for details about the mentoring program in place for you and the release time available to you for mentoring.

Mentoring may be carried out in a number of different ways depending on the needs of the individual. The

Susan Thede is an ETFO staff member in Professional Relations Services; Joanne Languay is an ETFO staff member in Professional Services.

relationship between the two people involved is key: it must be highly professional and be built on trust and respect. A mentor is an experienced colleague, a coach, a support, and a resource – not a supervisor or evaluator.

The Ministry of Education has indicated that school boards should include training for mentors so they can be effective. This would include training in a variety of skills such as: developing mentoring plans; identifying resources; consulting, coaching, and collaborating without supervising or evaluating; effective and supportive communication skills; dealing with teachers in crisis; and maintaining confidentiality.

If the mentoring relationship is not effective, it may be necessary to explore opportunities for new partnerships. Consult the processes established by your board, or call the Federation for advice.

Planning and tracking your program

The Individual NTIP Strategy Form is used to plan, track, and record the induction elements in which you participate. It is intended to show completed participation.

You are responsible for the form, which you develop jointly with your mentor. You may revise the strategy during the year as your needs change.

You will share the form with the principal, who can then allocate the appropriate resources. However, the principal does not participate in filling out the form, evaluate it, or use it in performance appraisal discussions. The *Principal's Initials* column is there for tracking purposes in the event that a new teacher changes schools or boards prior to completing the NTIP.

Performance appraisal

The *Education Act* and its Regulations outline the teacher evaluation process.

To successfully complete the NTIP you must achieve two satisfactory performance appraisals within your first 24 months of teaching.

At that point the NTIP is complete and you are placed on the regular five-year evaluation cycle. This can occur as early as your second year of teaching.

A new teacher who receives an unsatisfactory rating – either “Development Needed” or “Unsatisfactory” – may continue in the NTIP with an enrichment plan or an improvement plan and further appraisal. New teachers who receive two unsatisfactory ratings may continue in the NTIP with an improvement plan in place; but they will also be placed “on review.” A further unsatisfactory rating may result in termination of employment and notification to the College of Teachers.

A teacher cannot receive an unsatisfactory rating based solely on the results of the annual parent survey, which is another component in the appraisal process.

Your rights

As a new teacher you have the right to:

- Know what standards of performance are expected
- Receive adequate and timely feedback, and opportunity for input
- Receive help and have the opportunity to work on the identified improvements
- Have an ETFO representative present at any performance appraisal meetings.

You also have other rights as defined in

your local collective agreement or entitlements arising out of your school board's policy or procedures on performance appraisals. **Be sure to contact the Federation at any time if you have questions.**


If you do not agree with your performance appraisal report and the evaluator is unwilling to change it, you may attach a response outlining your concerns. You should also consider contacting your ETFO local office or Professional Relations Services staff for help with your response.

You will be asked to sign the report. Your signature acknowledges only that you have received and read it. It does not mean you agree with its contents.

If you receive an unsatisfactory rating, it is critical that you contact the Federation as soon as possible for support and advice.

ETFO new teacher supports

ETFO has several programs and resources available for beginning teachers.

- **Survive and Thrive** is a free virtual conference for teachers in their first five years. Go to etfo.ca or survivethrive.on.ca.
- **Classroom Beginnings** is a resource full of practical tips on such topics as classroom management, planning, and working with parents/guardians. It is available from shopETFO. Go to etfo.ca/shopETFO.
- **Etfo.ca > Professional Development** has a complete list of ETFO courses, credit courses, conferences, and workshops. 

Ministry of Education resources

1. *New Teacher Induction Program: Induction Elements Manual (2006)*
 2. *New Teacher Induction Program: Manual for Performance Appraisal of New Teachers (2006)*
- These manuals along with the *Individual NTIP Strategy Form* are available electronically at tpfr.edu.gov.on.ca/ntip/ntip.htm.

Frequently asked questions can be found at edu.gov.on.ca/eng/teacher/faq.html.

Members are advised to consult Professional Relations staff at 416-962-3836 or 1-888-838-3836 for additional advice.

Effaçons les préjugés pour de bon



Ces plans de leçons sont tirés du document *Effaçons les préjugés pour de bon*, la traduction de l'excellent document d'appui au curriculum, *We're Erasing Prejudice for Good*, produit par la FEEQ. Cette ressource renferme une multitude d'excellentes idées et suggestions pour les enseignantes et les enseignants des programmes de français de base, de français intensif et d'immersion.

Thème : Estime de soi

Niveau : 5^e ANNÉE

Overall Expectations

Core French:

- listen to and talk about short, simple oral texts dealing with familiar topics.

Extended French:

- listen and respond to a variety of simple spoken texts and media works;
- express ideas and opinions on a variety of familiar topics, using correct pronunciation and appropriate intonation.

French Immersion:

- listen and respond to a variety of spoken texts and media works;
- express ideas and opinions on a range of topics, using correct pronunciation and appropriate intonation.



Titre : AFFICHE « JE SAIS ÉTUDIER »

Publié par : FEEQ

Faire une copie 11 x 17 de l'affiche, « Je Sais Étudier » pour chaque élève. Les élèves pourront apporter leur copie à la maison après la leçon et l'afficher.

Examiner l'organisation de l'affiche en trois panneaux. Quel est le panneau dominant? Discuter des éléments qui montrent son importance : gros caractères, illustrations plus grosses, intégration de la diversité dans les illustrations, énumération des points dont il est facile de se souvenir.

Discuter de l'importance de l'attrait visuel de cette affiche et de comment celle-ci permet d'atteindre le but, soit de servir de guide pour étudier. Discuter du rapport entre les habitudes d'études et la réalisation des objectifs. Comment est-ce que l'estime de soi influence-t-elle sur les réalisations? Comment l'intégration influence-t-elle sur l'estime de soi et par conséquent sur les réalisations? L'intégration au niveau de la langue également? Pourquoi répétons-nous les étapes 5 et 6? Quels sont les exemples d'autres actes que nous répétons quotidiennement? Pour quelles raisons?

Exerçons notre prononciation et notre intonation en utilisant le formulaire de repérage Le tableau des questions dans les Ressources pour toute l'année pour parler de la façon d'étudier à la maison ou dans des clubs de devoirs. Demander aux élèves d'essayer de développer les idées en fournissant des raisons, c.-à-d. parce que....

Regardons maintenant les panneaux sur les côtés. Quelle est leur importance par rapport à l'idée principale? Utilisez la liste des suggestions si vous n'avez pas de devoirs pour créer d'autres modèles qui augmenteront votre succès en tant qu'élève et personne qui croit à l'apprentissage continu.

Confier une activité de collage à quatre groupes, enrichie des idées suggérées pour les activités artistiques et la discussion dans chaque domaine. Créer des titres : 1) Préparation, 2) Si tu n'as pas de devoirs, 3) Des tuyaux pour les tests, 4) Clés du succès.

Afficher les travaux dans le couloir.

Les activités utilisent des posters disponibles auprès de shopETF0. Le document de ressource est disponible gratuitement sur notre site web, etfo.ca.

Les leçons sont suggérées à un certain niveau mais l'enseignante ou l'enseignant peut les adapter selon ses classes et leurs besoins particuliers, par exemple, les classes combinées.

Effaçons les préjugés pour de bon est écrit par Mark Duwyn, Clelia Trinca, et Sherry Ramrattan Smith. Rédacteur et rédactrice - Mark Duwyn, Carol Zavitz. Traduction - Mamadou Seck, Talibé Communications.

Thème : Fêtes des lumières

Niveau : 4^e ANNÉE

Overall Expectations

Core French:

- talk about familiar topics, using very simple phrases and sentences;
- write very simple texts and responses following a model.

Extended French:

- express ideas, feelings, and opinions on familiar topics, using correct pronunciation and appropriate intonation;
- produce short pieces of writing in a variety of forms.

French Immersion:

- express ideas, feelings, and opinions on familiar topics, using correct pronunciation and appropriate intonation;
- produce short pieces of writing in a variety of forms for specific purposes.



Titre : AFFICHE « BIENVENUE »

Publié par : FEEO

Décembre est le mois où beaucoup de cultures et de groupes confessionnels ont un ou plusieurs jours de fêtes des lumières. C'est aussi le mois où il y a des jours choisis de « repos » selon les fêtes célébrées par la culture dominante. C'est dire que de nombreux groupes peuvent se réunir pour des fêtes ou pour d'autres activités de détente.

Dans un pays comme le Canada qui est une mosaïque culturelle, que pouvons-nous faire pour aider toutes les personnes qui visitent nos foyers et nos établissements à se sentir incluses? Comment les mots de bienvenue contribuent-ils à cette situation?

Examiner l'affiche « Bienvenue ». Montrer comment le fait de savoir accueillir une personne dans sa première langue est important pour lui permettre de se sentir incluse.

Chercher des ressemblances dans les formules utilisées dans les différentes langues. Comment vous sentiriez-vous si votre langue n'était pas incluse? Comment la conception de l'affiche prévoit-elle cette possibilité?

Examiner la carte des langues. Lesquelles sont des langues autochtones ou des langues des Premières nations? Expliquer pourquoi toutes les autres sont arrivées en Amérique plus tard et représentent donc des langues d'immigrantes et d'immigrants. Pourquoi est-il important de connaître ce fait et de le respecter?

Faire des recherches dans les centres de ressources de votre localité pour trouver comment prononcer correctement ces mots de bienvenue, par exemple, centre d'amitié, club grec, etc. Écrire à ces organismes. Leur parler de l'affiche. Leur demander de vous aider à prononcer ces mots, en utilisant divers moyens : enregistrement au téléphone, vidéocassette ou visite en salle de classe. Préparer une vente de gourmandises pour recueillir des fonds et acheter une affiche pour chaque organisme qui a aidé et pour d'autres places publiques qui pourraient bénéficier de ce symbole d'intégration.



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Arts Education and User Fees

From an early age, children naturally immerse themselves in drama, dance, music, the visual arts, literary arts, and the media: to play, to learn, to communicate, to celebrate, and to discover who they are. The arts foster creativity, expression, imagination, attention to nuance, and the ability to make decisions in the absence of rules. The arts challenge children and youth to grow and experience the world outside of themselves and to consider multiple perspectives.



■ by **Winston Carter**

Publicly funded education should provide equal opportunities for all children to access a quality education program – and this includes arts education.

Arts education is vital – yet often, when school boards face budgetary cutbacks, arts programs are the first to suffer. Financial support for quality arts programs is shifted from the schools to parents and communities who pay for them through fundraising, sponsorship, and user fees. This undermines the fundamental principles of public education – quality, accessibility, and universality. Publicly funded education should provide equal opportunities for all children to access a quality education program – and this includes arts education. Curriculum prescribed by government should be fully funded by that government.

Which is why the recent B.C. Supreme Court decision upholding the ban on school user fees contained in the province's *School Act* is, potentially, encouraging news. The decision underscores both the problem of education underfunding, and governments' responsibility to fully fund public education, issues that teacher organizations and other groups across the country have long been advocating.

The case was championed by 85-year-old Victoria school trustee John Young, who argued that the fees were illegal, imposed hardships on low-income families, and created a two-tier education system.

Most Canadians are understandably preoccupied with the potential dangers of a two-tiered health care system, but paradoxically the equally unpalatable prospect of two-tiered public schooling is deepening its roots across Canada with little debate about the consequences.

The questions that need to be raised include the legal obligations of governments in Canada to provide public education, and the extent to which those obligations are being respected.

Provincial/territorial legislation should be monitored to ensure governments are respecting their own education laws.

In the absence of debate, school user fees have quietly become a national phenomenon. A groundbreaking study by the Canadian Teachers' Federation, the Canadian Centre for Policy Alternatives, and the Fédération des syndicats de l'enseignement released this past spring found that the majority of Canadian schools charge user fees for a variety of services and programs. The study highlights the scope of the commercial presence in our classrooms and the extent to which schools rely on outside funding sources including advertising, fundraising, partnerships, and sponsorships – and user fees.

Interestingly, the B.C. court decision comes on the heels of the Newfoundland government's announcement in September to allocate additional funding to education in order "to eliminate common school fees" and, specifically, "to increase instructional grants to school boards and to cover prescribed workbooks and other consumable materials currently charged to parents."

The landmark B.C. court decision should not be used, as it was in Nova Scotia, as an excuse to cut school programs and activities. When the Nova Scotia Department of Education banned user fees in 2005 but did not increase education funding, those programs that had relied on fees were cancelled.

Rather, the B.C. court ruling should send a clear message that chronic underfunding is the root problem that governments need to remedy to ensure that public schools can fulfill their mandate to provide an equitable, quality education to all students – regardless of postal code or parental income. **V**

Winston Carter is president of the Canadian Teachers' Federation.

Commercialism in Canadian Schools: Who's Calling the Shots?



The Media Coverage

■ by **Pat McAdie**

Commercialism in Canadian Schools: Who's Calling the Shots? was a joint research project of the Canadian Teachers' Federation, the Canadian Centre for Policy Alternatives, and the Fédération des syndicats de l'enseignement.

It generated an enormous amount of media coverage. Here are some examples of what newspapers across the country said.

Reading, writing, advertising

Another school bake sale: You stifle a groan. ... Another chocolate bar drive: They're the worst. ...

No parent of school-age children expects to be free of chocolate almonds anytime soon. But many would like to see their tax dollars used to support a healthy public education system....

Carol Goar, *Toronto Star*, May 24

School funding can't be left to the whim of the marketplace

Our governments have the responsibility to ensure universality not only for health care and pension benefits, but for education as well. Every child in this country deserves equal opportunities in school – and that is far too important to be left up to Coke, Pepsi or some corporate sponsor....

Editorial, *Vancouver Province*, May 19

Commercial Schools

When schools raise an average of \$15,000 through user fees, advertising revenue and other activities to pay for the basics, you wonder whether “public education” has become a misnomer. ...

Editorial, *Edmonton Sun*, May 16

Commercialism in the schools could be a reality

Coming soon to a classroom near you: “This history lesson is brought to you by History Television,” or “This home economics class is sponsored by McDonalds or Pepsi.” ...[I]t could happen if government doesn't get a handle on the amount of commercial advertising and fundraising that's allowed in our schools. ...

Editorial, *Daily News*, Truro, Nova Scotia, May 18

Put school fundraisers in their place

No child should have to feel the pressure of selling these items. They go to school to learn and when they're away from school they should be engaged in homework, hobbies, part-time jobs or good old-fashioned play.

Editorial, *Sault Star*, May 17.

Students don't need this

Children go to school to learn and to socialize. They should not be burdened with having to compensate for the shortcomings of the adults who don't provide them with the tools required. ...

Editorial, *Daily Observer*,
Pembroke, May 17

Tax dollars not enough

[S]urveys like this most recent poll, prove vigilance remains necessary to ensure public education remains accessible to all.

Editorial, *St. Thomas Times-Journal*,
May 18

Books are not frills

One purpose of a public-education system is to circumvent social inequalities. Any child, in any household, in any neighbourhood, has a right to learn. Fundraising can be less successful in poor communities. If schools rely on fundraising to pay for essentials, schools in poor areas will have fewer books.

Taxpayers have a duty to ensure that every child gets an education.

Editorial, *Ottawa Citizen*, May 17

Pupils shouldn't be selling to buy textbooks

What we advise instead is, next time your children are sent home with something to sell, send them all over to the MLA's house to collect the money. Then we'll maybe see some real action to keep our schools competitive – and we don't mean in the marketplace.

Editorial, *Journal-Pioneer*
Summerside, PEI, May 17

Pension Changes Take Effect in January

by **Hilda Watkins**



For the past two years OTF has been advising members of an actuarial funding deficiency in the Ontario Teachers' Pension Plan (OTPP). OTPP is one of the biggest and best pension plans in the world. However, despite a stellar performance, the 2005 valuation showed that the Plan's liabilities were greater than its assets.

Key factors contributing to the actuarial deficit were the low real return bond rate and our demographics – namely, the ratio of active to retired members, and members' longevity. To be considered fully funded the Plan must have assets to pay pensions to current and retired members for 70 years.

The valuation that the OTPP Board filed with provincial regulators showed a fully funded Plan. To achieve balance, the assumptions were revised to reflect current retirement rates, salary increases, and a 3.1 per cent contribution increase. Current benefit levels, including the 85 factor, have been maintained.

To moderate the effect on members, the increase will happen in three stages.

- There will be a 2 per cent increase for both members and the government on January 1, 2007.
- An additional 1.1 per cent increase comes into effect on January 1, 2008. For 2008 only, a \$76 million credit from the 1998 surplus will reduce the members' contribution increase to 0.3 per cent.
- The plan deficit has been amortized over 15 years. Starting on January 1, 2009, and for the remaining 13 years of the amortization period, the full 1.1 per cent increase will apply.

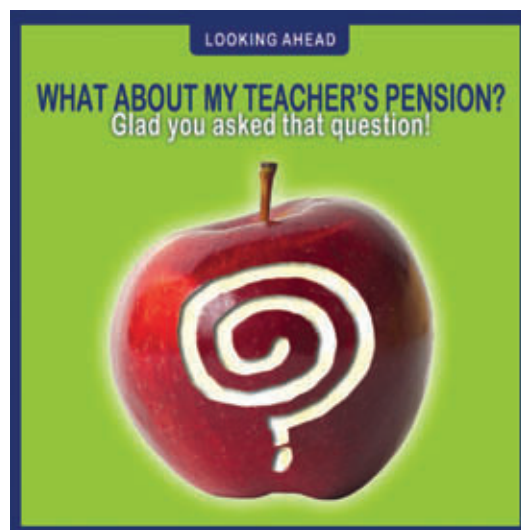
Your pension contribution increases are offset because they are tax deductible.

The next valuation in 2008 may result in further adjustments. If there is a surplus in the future those funds will be used to restore previous contribution rates before there are any benefit enhancements.

When they filed the January 1, 2005 valuation, OTF, the government and the OTPP Board also agreed to have ongoing meetings, commission an expert review of the assumptions, and conduct a membership survey.

We have hired Pollara to poll members about whether they prefer further contribution increases and/or benefit reductions should there be another shortfall. I encourage you to participate in this survey.

Hilda Watkins, OTF's table officer at OTF, is the 2006-2007 OTF president.

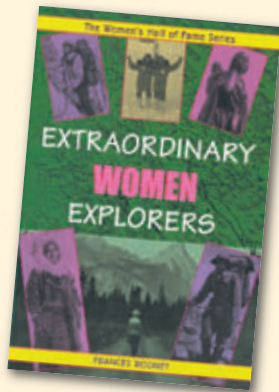


OTF believes that it is important to share the results of the expert review and the survey with members, and that these results along with all other relevant information be considered in future discussions. It is critical that all Plan members understand the value of their pension – it is most likely their greatest financial asset.

In August, the OTF Board of Governors approved a pension communication plan. The CD – What About My Teachers' Pension? – is a key part of this strategy. Your school steward has a copy. It is also posted on the OTF website, otffeo.on.ca. The CD outlines how your Plan works, who does what, the specifics of the deal, and the history of the Plan. It is an indispensable tool for members.

Changes in contribution rates will naturally lead to considerable discussion among members. However, it is important to base these discussions on facts – not rumour and speculation. The OTF *Communiqué* also outlines pension issues. Past issues are posted on the OTF website, otffeo.on.ca >Newsroom>Communiqué.

I would like to take this opportunity to wish all members the very best in 2007. We enter a new year, knowing that our pension plan is secure and that it continues to be one of our most important assets. ♥



Extraordinary Women Explorers

By Frances Rooney

Toronto: Second Story Press,
2005

110 pages, \$10.95

Reviewed by Quinn Carter

This book chronicles the journeys of 12 determined and courageous women, some of them Canadian, as they set out to explore the world.

At first this book did little to intrigue me, mostly because I knew very little of the majority of the female explorers being honoured. However, while the story of each individual explorer seemed a bit obscure at times, the overall strength of the book became clearer when all the profiles were viewed as a collective.

Taken in its entirety, *Extraordinary Women Explorers* begins to question the established patriarchal views of historical writing. It has the potential to deconstruct HIsTory through the unique and often neglected stories of women, many of whom have contributed much to the exploration and discovery of various landmarks of our world.

Complete with photographs, sidebars and quotes from some of the explorers themselves, *Extraordinary Women Explorers* can be used to help supplement some areas of study across the curriculum. For example, the profile of Sacagawea, a First Nations woman, would be a good vehicle to closely examine the role of women in the early 19th century as a prelude to Confederation and the exploration of the western United States. Amanda Berry Smith's tale of breaking the shackles of slavery would be an inspirational addition to a language unit examining the themes of identity and oppression.

Although Rooney's book acknowledges and pays tribute to these women's stories of courage and sacrifice, it still lacks panache as a stand-alone resource. However, when partnered with its sister books from *The Women's Hall of Fame Series*, a unique series of books tailored to the reading interests of a female audience, there is potential for it to become a stronger tool with which to present a more holistic view of history.

.....
Quinn Carter is a Junior teacher at
Bruce Trail Public School, Halton
District School Board.



Veracity: The Game

CES Concepts, 2003

Rainy Day Games

321 Ronald St.

Winnipeg, Manitoba R3J 3J7

Rainydayconcepts.ca

\$19.99

Reviewed by Etta Kaner

Veracity™ is a type of personal trivial pursuit game that has been created for players who are 10 years of age and older. The game materials include a 10-sided die, several pads of paper and small pencils, as well as eight decks of cards, each deck labelled with one of the letters in the word "veracity".

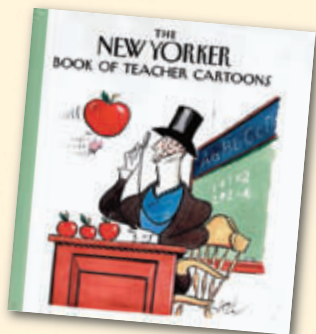
The purpose of the game is to accumulate a card from each deck in order to spell out the title of the game. Each card has a personal question that is read out loud by the player whose turn it is and then answered on a writing pad. At the same time, the other players write down an answer that they think will match the first player's answer.

While the purpose of this game is to help participants learn more about each other, the game can easily result in

embarrassment or frustration. Players might not wish to share answers to such questions as "What is a bad habit of mine?" or "What is an uncomfortable situation I have been in?" Players can be frustrated when they don't have a personal opinion (e.g., "What tourist attraction do I like?") or when they can't predict another player's answer because they don't know that player well enough.

Teachers who wish to have this game in their classroom might want to judiciously select individual cards to use as a springboard for large or small group discussion. A family situation where members feel more comfortable with each other might be best for using this game in its intended format.

.....
Etta Kaner is a special education
teacher with the Peel District
School Board. Her most recent
book for primary children is *Who
Likes the Snow?*



The New Yorker Book of Teacher Cartoons

Edited by Robert Mankoff,
Bloomberg Press, 2006.
118 pages, \$29.95

Reviewed by Rosemary Renton

I have a *New Yorker* cartoon taped to the wall in my library office. In it, a librarian sits at her desk with Babar the Elephant looking over her shoulder. The librarian says to a little boy, "You pay your late fines or Babar breaks your pinkie." Now, I would never dream of using such strongarm tactics in my public school library, but, after a long day of listening to excuses about why my students cannot return their books on time, the thought of having Babar as my tough makes me smile.

The New Yorker Book of Teacher Cartoons is a collection of the best teacher cartoons published over the last 80 years in *The New Yorker*. From willful students and their eager parents to long-suffering teachers, everyone is fair game in this hilarious collection. Although many of the cartoons are light-hearted (two dogs looking forlornly at their food bowls: "Oh no, not homework again"),

others hint at important issues that we all talk about in the staff room (a grinning teacher tells two parents, "We've created a safe, nonjudgemental environment that will leave your child ill-prepared for real-life").

It is the cartoons that poke fun at the more difficult aspects of our job that make this book worthwhile. On one hand, it is a light-hearted collection of funnies, but on the other hand, the lightly biting humour can take the edge off a hard day. Surely we can relate to the weary-looking teacher who says, "I'm sorry, Timmy, but you are wrong. You are terribly, terribly wrong."

This book would be a great gift for a retirement, and it would be enjoyed in any staff room, but it may be worthwhile to buy it for yourself, too. After all, after a tough night of parent-teacher conferences, it may be worth the \$29.95 just to see the frank-looking teacher state simply, "Your daughter is a pain in the ass."

.....
Rosemary Renton is a teacher-librarian at Harriett Todd Public School, Simcoe County District School Board.



Rafi et les cochons volants

Texte de Valerie Coulman
Illustrations de Rogé

Les Éditions Homard, 2003
30 pages. 10,95 \$

Reviewed by Renée Meloche

Bien sûr, les cochons peuvent voler! Juste demande Rafi, une vache douée d'une persistance illimitée et d'une attitude positive. Avec un but résolu, la promesse d'un vélo «le jour où les cochons voleront», notre vache déterminée commence une aventure pour assurer sa réussite absolue. Il poursuit les leçons d'hélicoptère sous l'instruction du pilote Joseph, et avec les cochons Julia et Marguerite à bord, Rafi fait preuve qu'aucun rêve peut être réalisé.

Les illustrations vives et le texte exact unissent les forces pour un résultat qui attire l'attention des jeunes. Il y a beaucoup d'occasions pour encourager les discussions et la répétition des phrases permet la participation des lecteurs. C'est un livre qui mérite une place sur les étagères des romans Français.

Ce livre a gagné plusieurs prix y compris: gagnant, Association des Bibliothécaires Ontario, Programme de Blue Spruce (2002); gagnant, pour "Forward Magazine", livre d'images pour les enfants de l'année (2001) et sur la liste courte pour le prix du Gouverneur Générale en illustration (2002)



Rêve de glace et patins blancs

Texte de Sally Grindley
Illustrations de Heli Hieta

Les Éditions Homards, 2006
25 pages. 10,95 \$

Reviewed by Renée Meloche

Quand on réalise un rêve, le monde entier ouvre de nouveau devant nos yeux. Voilà l'expérience de notre héroïne, une jeune fille ravie du patinage. Enfin elle reçoit les patins «aux lames étincelantes comme de cristal» et après les premiers glissements tentatives, elle est prise dans un environnement des témoins bienveillants. Des phoques et des ours polaires, des loups blancs et des lièvres arctiques, ils ont tous l'encouragement et applaudissement pour notre patineuse débutante.

Voici une histoire ciblée aux jeunes qui ont peur de prendre des risques. Le texte offre un défi de langue, mais les illustrations aident à expliquer les mots et les phrases plus compliquées. C'est un bon livre pour encourager les jeunes à essayer quelque chose de nouvelle, avec du courage et de la confiance.

.....
Renée Meloche teaches French Immersion at WI Dick Middle School, Halton District School Board.



Teachers' Trivia

What a difference

■ by Peter Harrison

The digits 1 to 9 are arranged in a line to form a nine-digit number, so that no two odd digits are next to each other. From the number formed (in order) by the first three digits, I subtract the number formed by the middle three digits and the difference is the same as the number formed by the last three digits.

Actually, I can perform this feat in a number of different ways using different starting numbers. In one of these arrangements, the digit 4 appears in the first three digits of my starting nine-digit number.

What is this nine-digit number?

Either Way

■ by Dorit Leo

Backwards or forwards, in reverse or in drive,
This way or that way, either way you'll arrive.
Go west. Go east. Speed across. Turn around.
Your results are the same, every time, every round.

Start your engines at finish, then rev up to go back.
Then finish at start and you'll still be on track.
Zoom left, zoom right, whichever you please,
Because a can travel both directions with ease.

Do you know what word belongs in the blank space?

Send your answer to ETFOvoice@etfo.org with the word "Trivia" in the subject line. You may also mail your entry to Editor, ETFO Voice, at the address on the masthead. For each puzzle three winners will be drawn from all the correct entries received by January 19, 2007.

Answer to our last puzzle, Adding Up:

The number which appears most frequently on the list is 10.

The winners are chosen by lottery. They are:

Colin Bridges, Jim Matthieu and Megan Steinmann.

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calendar

Until February 28 – Toronto

The Hundred Languages of Children

An exhibition of the Municipal Infant-Toddler Centres and Preschools of Reggio Emilia, Italy. The exhibit depicts the factors that have made these centres and preschools a model for early-childhood educators worldwide. From Sept. 18 to Dec. 20 at the Toronto-Dominion Centre, 95 Wellington St.; from Jan. 12 to Feb. 28 at the Columbus Centre, 901 Lawrence Ave. W. More information at: 100languagestoronto.ca.

January 31

Provincial teaching awards

The first-ever Premier's Awards for Teaching Excellence recognize outstanding teachers, principals and education support staff. Award categories include teacher of the year, outstanding new teacher, excellence in special needs, excellence in teaching literacy and numeracy, contribution to school leadership, excellence in teaching support and lifetime achievement. The nomination deadline is January 31, 2007.

Download the nomination form from ontario.ca/teachingawards.

February 15-16 – Toronto

Reading for the love of it 2007

31st Annual Language Arts Conference
Westin Harbour Castle,
Speakers Include: Raffi, Jeff Wilhelm, David Booth, Susan Aglukark
Register at readingforthe love of it.com or call Mary Wilson: 416-444-7473
You may be eligible for funding to subsidize fees and/or supply teacher coverage, so please investigate!

12 au 26 mars 2006

Semaine nationale de la francophonie

L'Association canadienne d'éducation de langue française (ACELF) Le milieu de l'éducation sera invité à participer à des activités et à des concours conçus pour tous les goûts et pour tous les âges. Surveillez le site Internet de l'ACELF, acelf.ca, pour en apprendre davantage sur les concours. Partenaire officiel de l'événement : la Fédération canadienne des enseignantes et des enseignants (FCE).

Information : Amélie Bouillon, coordonnatrice de la Semaine nationale de la francophonie ; bouillon@acelf.ca – 418-681-4661

March 26-28 – Toronto

First National "Success By 6" Conference

Hosted by Success by 6 Peel, in partnership with the Council for Early Child Development; a conference for early childhood education and family services providers.

DoubleTree International Plaza Hotel.

Online registration at successby6peel.ca.

April 19-21 – Toronto

The National Inner City Conference of the Canadian Council for Inner City Education

highlights the work of inner city teachers, students, families and community organizations. Issues of race, class, equity and social justice will be critical components for discussion throughout this Conference.

Metro Toronto Convention Centre.

Contact: Jeffrey Kugler; jkugler@oise.utoronto.ca; 416-923-6641, x 7859

April 26-28 – Toronto

Looking Back...Moving Forward

The 50th anniversary conference of the Ontario Association for Developmental Education (OADE) will be held at the Famous People Players Theatre. Internationally acclaimed, Famous People Players uses the talents of developmentally delayed individuals to present a unique dinner theatre. Learn more at fpp.org. Or visit the OADE website oade.ca

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House for rent in Muskoka. Available January 2007 for the year. Close to schools and parks, large yard. Great opportunity to 'test' out the Muskoka lifestyle. Inquiries at 705-645-5115.

Jivin' Johnny's LET'S TALK!: 'Learning through Discussion' 'A user-friendly classroom guide... that marries well with all areas of the Ontario Language curriculum.' – ETFO Voice, Summer 2006. ****/4 stars. Highly recommended. – CM magazine. For free lesson and to order, see jjohnnypress.com.

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