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ABSTRACT
        This first interim report of project Canada West,
initiated in April, 1970, includes three papers. "Curriculum
Development in Urbanization," by Dr. R. H. Sabey, Acting Executive
Director, is an overview of the Project's history, purpose, and the 5
year plan for phases of research development. (See SO 000 283 for
complete abstract.) Two of the papers were delivered at a workshop
for sub-project leaders. "A Curricular and Instructional Design," by
Dr. Ted Aoki discusses curriculum definition, learning theories,
intended learning outcomes, concept teaching, teaching strategy, the
teacher-student relationship, multimedia instruction, and other
factors in the teaching-learning process with an appended
bibliography. Dr. Donal Truss's "Busy Work or Valuing-The Use of
Media in Classrooms" deals with audiovisual instruction and
emphasizes use of technological equipment for taped materials and
films. He presents a sample film-making scenario. Appendices to the
interim report include the Constitution of Project Canada West and
list of Board of Trustee personnel. Also given are the title,
location, personnel, and consultants for each of the 14 sub-project
teams. The Project intends to publish interim reports bi-annually. SO
000 525 contains information on the Project newsletter. (JSB)

PROJECT CANADA WEST

INTERIM REPORT

JANUARY 1971

Western Curriculum Project on Canada Studies

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FOREWORD

Project Canada West became an official entity in April 1970 when a Board of Trustees was constituted and a constitution was adopted by this board on June 18, 1970. A copy of the adopted constitution may he found in Appendix A.

This interim report is presented for the purposes of identifying the interests of Project Canadc West and of indicating progress that has been made to date.

This publication will present: an overview statement by Dr. R.H. Sabey, Acting Executive Director of Project Canada West, reports from the June sub-project leaders workshop which were delivered by Dr. Ted Aoki and Dr. Donald Truss. In addition a list of personnel associated with Project Canada West will be given in Appendix B.

This interim report is the first of what is anticipated as bi-annual publications of Project Canada West.

R. H. Sabey

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PROJECT CANADA WEST - CURRICULUM DEVELOPMENT IN URBANIZATION

Dr. R. H. Sabey, an address presented at the Laurentian Project Workshop,
August 1970. Held at Trent University, Peterborough, Ontario.

Project Canada West, is an organization encompassing the provinces of
Manitoba, Saskatchewan, Alberta and British Columbia. This organization has
chosen the topic of urbanization and urban studies as the focal point of curriculum
development. The very existence of Project Canada West as an inter-provincial
educational organization is interesting. The actual cooperative spirit which pre-
vades Project Canada West is unique. Not only are organizations from different
provinces working together with a common goal but organizations at all levels of
education within the provinces are cooperatively engaged with a single purpose in
mind - to develop curriculum with a Canadian theme. We thus see the departments
of education in each province, the universities in each province, the teacher
organizations in each province and teachers from each province working together
towards a common goal. To date, there has been little evidence, if any, of the
territorial imperatives usually associated with the organizations mentioned above.
Both inter-provincial and intra-provincial cooperation is in evidence.

It is my opinion that this unique organization is worth examining since
I feel that its very existence is the tale of the concerns expressed by Hodgetts
in "What Culture? What Heritage?"; and of the solutions Hodgetts offers. I shall
also state at this point that the expression "in my opinion" is very germane to
the point of this paper. We in Project Canada West believe that the building of
a rational community as discussed by Hodgetts is based upon obtaining a variety of
views and opinions regarding the questions ... What are the problems of urbanization?
What is urbanization? From what conceptual framework do you wish to view urbanization?
What is it about our urban environment that should be studied .. and how? The
message is, then, just my opinion, and this opinion is presented to you for critical
examination and as a basis for comparison with your opinion. It is the introduction
of many viewpoints and a critical examination of these viewpoints which may
lead to a rational viewpoint.

A useful way of examining Project Canada West is from the viewpoint of
a model for curriculum development. This model has four phases. The phases are
not necessarily sequential and are usually more nearly concurrent or at least
highly inter-related by nature. The four phases are:-

1. The location of the problem.
2. The gaining and organizing knowledge within the parameters of the problem. This may be called the development of the material.
3. The teaching strategies associated with placing the selected problems within a curriculum and in the classroom.
4. The evaluation of the processes and the project.

This is expressed diagramatically as developed by Dr. T. Aoki of the University of Alberta on page 2a.

LOCATING THE PROBLEM

The location of the problem (urbanization) selected by Project Canada West developed from the publication "What Culture? What Heritage?" by A.B. Hodgetts in June, 1968. In his presentations of a case for a Canada Studies consortium Hodgetts states: "We recommend that new materials and appropriate teaching strategies for Canada studies should be designed to give our young people a much greater understanding of their Country and its problems than we have in the past." --- "The tools for this purpose, that is for identifying, analysing and trying to make sense of complex social problems, are the intellectual disciplines." --- "The insights and some of the techniques of the social sciences and humanities should be used in Canadian studies." --- "We are capable of building a more rational community approximating the democratic ideal." --- "We must identify continuing themes if Canadians study social problems."

From this beginning, I believe many are familiar with the events which led to bringing Hodgett's recommendation to the point at which they are today. I will, however, reiterate these events. (This summary is from the preliminary proposal for Canadian studies of urbanization and urban life - Canada Studies Project, Western group, December 15, 1969).
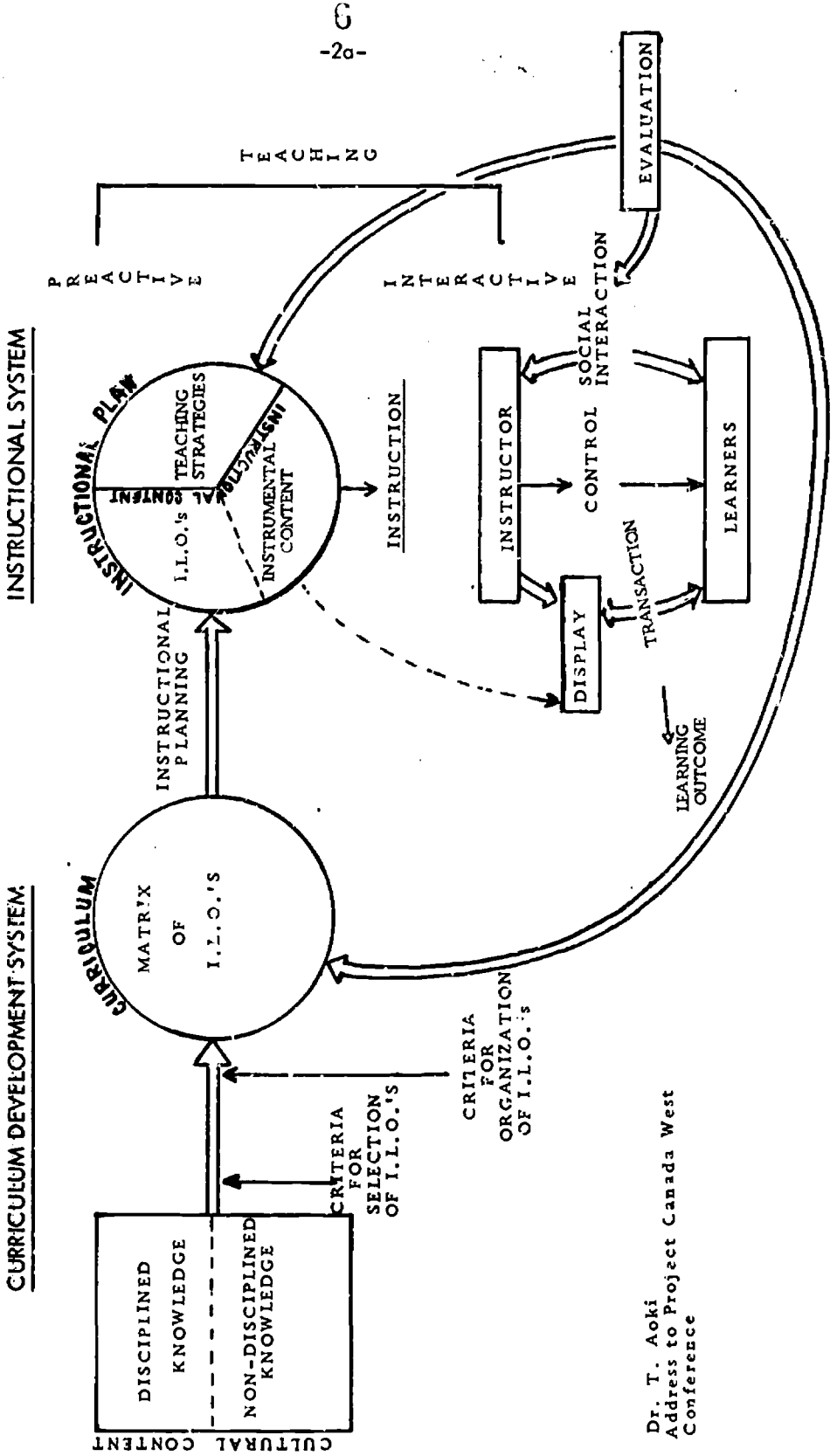
1. The establishment of a Canada Studies program at the Ontario Institute for studies in education under the chairmanship of Dr. E.J. Ingram.

2. A three day invitational feasibility conference held in Toronto, February 20, 1969.

3. A three day Canada Studies conference at Trent University held in May, 1969. The impetus toward establishing a Western consortium for curriculum material in the area of Canada studies came largely from Dr. L.W. Downey, Director of the Alberta Human Resources Research Council, Mr. John S. Church, Acting Director of Professional Development, B.C. Teachers' Federation and Dr. George S. Tompkins, Faculty of Education, University of British Columbia. At their initiative a planning group was called together in Calgary in June 1969. An action committee

APPENDIX

AN ADAPTATION OF M. JOHNSON'S CURRICULUM AND INSTRUCTIONAL
DESIGN MODEL

CURRICULUM DEVELOPMENT SYSTEM

INSTRUCTIONAL SYSTEM

TEACHING

PREACTIVE

INTERACTIVE

INSTRUCTIONAL PLAN

TEACHING STRATEGIES

I.L.O.'s

INSTRUCTIONAL CONTENT

INSTRUMENTAL CONTENT

INSTRUCTION

INSTRUCTIONAL PLANNING

CURRICULUM

MATRIX OF I.L.O.'s

CRITERIA FOR ORGANIZATION OF I.L.O.'s

CRITERIA FOR SELECTION OF I.L.O.'s

DISCIPLINED KNOWLEDGE

NON-DISCIPLINED KNOWLEDGE

CULTURAL CONTENT

EVALUATION

SOCIAL INTERACTION

INSTRUCTOR

CONTROL

LEARNERS

TRANSACTION

DISPLAY

LEARNING OUTCOME

Dr. T. Aoki
Address to Project Canada West
Conference

consisting of Mrs. Hilda Symonds from the University of British Columbia and Dr. Gordon McIntosh of the Alberta Human Resources Research Council was constituted and assigned the task of drafting a preliminary proposal.

4. The preliminary proposal was drafted and discussed at a meeting held in Kelowna, B.C. in September, 1969.

5. An interim policy committee meeting was called for December in Vancouver. At this stage representatives from Manitoba, Saskatchewon, Alberta and B.C. were involved.

6. A sub-committee made up of senior professional development officers from the four western Teachers' Organizations, Kris Breckman, from Manitoba, Art McBeoth, from Saskatchewan, Ken Bride from Alberta and John Church from British Columbia with Gordon McIntosh as committee secretary was formed.

7. This group called for curricular proposals from interested educators throughout the four western provinces. Over sixty proposals were received.

8. In April, 1970 Project Canada West was formalized and the Board of Trustees was constituted. This board included the four senior professional development officers nomed above plus Dr. E. J. Ingram from the Alberta Human Resources Research Council. This group then through the cooperation of HRRC and the Alberta Department of Education obtained through secondment, Dr. R.H. Sabey as Acting Executive Director of Project Canada West. Subsequent to the April meeting applications for appointment to the Board of Trustees had been received from the University of Saskatchewan and from the Manitoba Department of Education.

But back to my original point. As a result of this development, the theme of urbanization and urban life was selected as being germane to Canadian Studies, and thus as the general problem identified for curricular development. The overall objective then, of Project Canada West is environmental study. Specifically, the Canadian environment and more specifically the urban aspect of the Canadian environment. The investigations thus far has identified a problem and has called for an investigation of "what is" and has stated a terminal objective of "what ought to be."

In doing this, Hodgetts and the Project Canada West people have sited three levels of inquiry which Brissey and Hills (United States Air Force office of Scientific Research Technical Report: AF.AFOSR 1055-66: February 1969) see as necessary for the understanding of a problem.

The call for developing and understanding of "what is," is a call for designative inquiry. The terminal objectives of a rational community reflect an appraisive inquiry into "what ought to be." We are also told through the evolvement

of Project Canada West, that the prescriptive inquiry or the inquiry into how to change "what is" to "what ought to be" should be through the media of the intellectual disciplines.

The designative inquiry calls for obtaining information about the environment. Actors in the environment must know something about the structure of the environment and be able to form a conceptual picture of "what is."

The appraisive inquiry is concerned with how one wants the environment to be or "what ought to be" according to the actor's preferences and values.

The prescriptive inquiry is directed to learning how one's acts yield particular outcomes. Prescriptive inquiry leads to the ability to perform on the environment in the service of preferred states or values. That is prescriptive inquiry is concerned with changing "what is" to "what ought to be."

These three forms of knowing are inter-related and the understanding of our environment is threatened by malperformance in any of the areas.

This leads into the second component of our curricula development model: The organization of knowledge and the development of material.

ORGANIZATION OF KNOWLEDGE

The organization of knowledge pertaining to the theme of urbanization presents a difficult task and it is recognized that the organization selected represents an arbitrary decision.

Proposals received from interested educators viewed the phenomenon of organization from a wide range of viewpoints. The viewpoints included those of most of the social sciences, of artists, of poets and of builders. Those receiving the proposals were faced with many constraints, monetary, personnel, etc. and thus were not able to encourage the development of all proposals. The selection of these proposals was made on the basis of how each proposal fitted into the organization of knowledge which was arbitrarily selected by the committee receiving the proposals.

The organization of knowledge was based on the works of Constantinos A. Doxiadis in his study of Ekistics, the study of human settlements. The elements of the urban systems to be considered were man, society, shells, network and nature. The continuing themes of these elements, individuality, group inequality, growth, power structure, esthetics and technology systems were also considered in the Doxiadis grid. The projects were selected on the basis of their fit into the attached grid, page 4a. An attempt was made to include all cells of the grid. It becomes more evident that the problem of urbanization is closely related to the problem of technology!

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SUBSTANTIVE FRAMEWORK
FOR CURRICULUM STUDIES OF URBANIZATION
AND URBAN LIFE
A CONTINUUM OF THEMES OR CONCERNS
Elements of the Urban System*

	I Individual: (Identity ↕ Anonymity)	II Group: (Involvement ↕ Alienation)	III Inequality: (Wealth ↕ Poverty)	IV Growth: (Random ↕ Controlled)	V Activity: (Work ↕ Leisure)	VI Future Concern: (Conservation ↕ Pollution)	VII Power Structure: (Responsive ↕ Rigid)	VIII Aesthetics: (Stimulation ↕ Depression)	IX Technological Systems: (Servant to Man ↕ Master to Man)
A. Man									
B. Society									
C. Shells **									
D. Networks ***									
E. Nature									

* These "elements of the urban system" are drawn from Constantinos A. Doxiadis, "Order in Our Cosmos," in Constantinos A. Doxiadis and Truman B. Douglass, The New World of Urban Man (Philadelphia: United Church Press, 1965), pp. 17 ff.

** The term "shells" refers to any building e.g. housing, factory; school vocational facility.

*** The term "networks" refers to any communication (e.g. radio, T.V., Newspaper, water, sewerage, electricity, gas) systems and to any transportation (e.g. roadways, sidewalks, bus routes) systems.

The organization implied that various views of social reality were neces-
sary. It became evident that the knowledge was to be organized in such a way that
students would become proficient in viewing their environment from the frame of
references of the social sciences and in understanding that there are various vantage
points from which one may view a social problem. Students thus exposed to this
organization of knowledge may become aware that they may hold different viewpoints
in society and that these different viewpoints develop due to the vantage points
from which they view the problem.

It becomes the role of the social studies to convey an authentic picture
of social reality and of the necessary inquiry into social reality. It becomes
important that social studies education should encourage a wide range of techniques
pertinent to inquiry. To augment this wide range of inquiry skill it seems important
to present a wide range of conceptual views of social reality. Students of social
studies then come to realize that their views of social reality rest primarily on
their own conceptual viewpoint of society and their techniques of inquiry into the
social problem.

The sort of "provincial or regional solipsism" which Hodgetts describes
in "What Culture? What Heritage?" is something which takes away from a feeling
of national unity in Canada. It seems however, that were one to view social problems
only from a particular discipline that there could be developed a sort of "discipline
based solipsism" which would be equally as disadvantageous to students as is the
"regional solipsism" which we seek to avert. A firm principle of Project Canada West
is that material developed should organize knowledge in such a way as to encourage
the viewpoint of urbanization from a variety of views. The limitations as to the
number of views are constraints imposed by the Doxiadis grid. These constraints
were selected so that some focus on the problem of urbanization could be obtained
and some variety of views could still be represented.

Students exposed to knowledge organized in this fashion will come to
realize that "social reality"is largely invisible. The complex field of relationships
established between groups easily escapes the general view of people. The social
sciences can come to be heuristic devices for explaining social actions from various
viewpoints. The task of social studies educators when confronted with this knowledge
is to develop the mind of students to the point where they can:

1. Recognize a problem.

2. Describe that problem in terms of who has the problem with respect
to who or what.

3. Invent heuristic devices or concepts which may explain the social problem.

4. Develop a method of inquiry associated with the social sciences to assist
collecting information which may have a bearing on their hypothesized
relationship.

5. Recognize the tentativeness of findings and realize that their
    findings depend very much on their own conceptual viewpoints.

6. Develop minds which are constantly open to inquiry and which view
    social problems both from their own viewpoint and from the viewpoint
    of others.

7. Be able to live in the world of uncertainty which they discover.

It is noteworthy that traditionally urbanization has been the personal domain
of the sociologist. It is also germane to my argument for concomitont viewpoints to
note that recently there have been a number of people from other disciplines which
have played a very important role in focusing attentions upon the plights of the City.
Oscar Lewis, an anthropologist in "La Vida" and in "The Children of Sanchez";
Michael Harrington, a journalist in "The Other American"; Herbert Ganz, a city
planner in "The Urban Villagers"; Robert Prethsus in "Men at the Top"; and David
Kaplovitz, an economist in "The Poor Pay More" have each examined urban problems
from a different viewpoint and have thus been successful in identifying new variables
and relationships between these variables.

It is this eclectic view of urbanization which causes Project Canada West
to view the organization of knowledge in its curriculum development in the manner
in which it does. The Projects selected include those developing material dealing
with: pollution, the aesthetics of a city, the process of urbanization, urban geography,
town planning, implications of sharing a city by various ethnic groups, the problems of
school: in the inner city, urbanization in single resource communities, urban govern-
ment, personal identity, historical development of cities and interdependence within
a city.

Each project is in the process of developing a conceptual framework or
theoretical rationale which will guide the research into the particular problem selected.
The development is being done through the cooperative efforts of teachers, adminis-
trators, and university personnel. This developmental phase will, in most cases, be
the major efforts of each team for the first year. P.C.W. stresses that the organization
of curricular material can only be done if the developers are thoroughly familiar with
the view of social realitywhich they wish to examine. Fuzzy concepts usually result
in the development of fuzzy curricular material.

The guide for development includes the following criteria:

1. It would be a statement of the problem in which there would be a
    precise description of the aspects of organization to be considered,
    a statement of the relationships which would be examined, a discussion
    of the methods of examination and a specific statement with expected
    relationships which may be found according to some conceptual frame-
    work. This portion could be stated in model form i.e. diagram or in
    a written statement.

2. There would be an expanded statement discussing the methods which would be used by each team in examining the problem which they had identified.

3. There would be some discussion of the intended learning outcomes or the broad objectives of the proposal.

4. There would be some discussion of teaching strategies which would be useful in bringing the material to classroom situations.

5. There would be a discussion of suggested evaluative criteria for evaluating the curriculum material.

6. There would be a discussion and a precise statement of what is was that was being developed; both the process and the product and that a discussion of the transferability of the product and the process to other classrooms would be included in the proposal to be submitted in September.

Closely related to the organization of knowledge is a factor which we call the process of development. It is suggested that equally important are:

1. The curriculum products which are produced by each sub-project.

2. A description of the process of developing these projects.

It is our view, that just as much curriculum material produced in the U.S.A. lacks relevance to the Canadian scene, materials produced in the environment of Edmonton, Alberta may lack, to a lesser degree granted, relevance to the Regina environment. Acceptance of this view leads us to the belief that while the material or product will have a large degree of transferability throughout Canada it is equally important that the process of development be made explicit so that similar materials may be produced in various parts of Canada.

THE TEACHING PROCESS IN CURRICULUM DEVELOPMENT

P.C.W. is committed to the belief that instructional planning, or a study of the teaching processes associated with each sub-project, is an integral part of the curriculum. This planning concerns itself both with the instrumental content of the curriculum - what should be taught - and with the teaching strategies - how should the content be taught. This planning then, logically, becomes the basis for evaluation of the curriculum.

The model for curricular and instructional technique accepted by Project Canada West is one presented by Dr. Ted Aoki in a Project Canada West workshop held in June, 1970. Dr. Aoki's model is an adaptation of M. Johnson's model of curricular

and instructional design. He presents the curriculum as a matrix of intended learning outcomes, instrumental content, and teaching strategies. He emphatically states that the learning outcomes of the student is as much a function of the teaching strategies associated with the curriculum as it is of the curriculum organization and instrumental content. Project Canada West is greatly indebted to Dr. Aoki for his efforts in pointing out the importance of instructional strategies in the overall curriculum model.

The aspect of curriculum development which perhaps may prove to contribute most to the success of Projec ... nada West is the inter-relationship of content and process. Each team includes classroom teachers. The emphasis of our project is upon teacher-developed material and processes. Closely allied with each team; there is also University, Department of Education and Teache. Organization personnel. It is hypothesized that teams with these resources will be successful in developing the teaching strategies appropriate to the curricular material developed. The major focus of teaching is to be in the teaching concepts. It is anticipated that through the developmen al stage, experimentation in the classroom will allow the project teams to discover he sequence of presenting information which will lead to concept formation by the students.

The conceptual scheme presented by Dr. Aoki asks openly and vigorously "What Curriculum?, What Instructional Plan?, What Instruction?"

EVALUATION OF THE PROCESSES AND THE PRODUCT

Another phase of our curricular model calls for the evaluation of material, teaching strategies and the extent of gain of the intended learning outcomes by the students. This phase while it is constantly in the foreground of our project teams has not been formalized. Some thought has been given to the use of the curriculum material analysis system developed by the Social Sciences Education Consortium in the U.S.A., but at this stage we have done what has so often been done in the past. We have said that the development of an evaluative instrument will be an ongoing process which will develop to fit the needs of objectives of the project.

The evaluation to be developed which, in keeping with the admonition of Dr. Aoki, will be an ongoing process, will be made public prior to the evaluative activities and will take the form of a check for internal consistency among criteria, source and the structure of the sequence of presentation of the material. This formative evaluation will thus examine what should be taught? - the instrumental content, and how should the content be taught? - the teaching strategies?

SUMMARY

Project Canada West then is a fledgling organization which has come into existence during the past year, and which expects to be a much more viable organization at this time next year. We feel that the strength of Project Canada West lies in the following areas.

1. Involvement of all educational organizations in the four western provinces.

2. Classroom teacher centered curriculum development which will lead to development of successful teaching strategies and their inter-relationship with the instrumental content of the curriculum.

3. The implicit statement of processes employed in curriculum development. This will increase the probability of transferability of the curriculum material.

4. The encouragement of a wide range of views of the urban problem.

5. The integration of the problems associated with urbanization with other problems such as technology, communication and the like.

6. The cautious approach involving thorough planning and developmental activities prior to actual production of curricular material.

Our general long-range plans for the next five years are as follows:

Year 1 - A developmental phase. Each project will arrive at a clear conceptual base upon which to build their project.

Year 2 - Production of curriculum material.

Year 3 - Pilot classes in selected school.

Year 4 - In-service education related to the curricular material in all western provinces.

Year 5 - Evaluation

We feel that our development is closely allied to other projects. We feel that their expertise and our expertise should be shared in one form or another. We hope that, just as the four western provinces have developed an actively cooperative approach to their problem, Project Canada West and the other Canada Studies Foundation projects will seek to discover all avenues of mutual concern and cooperation. In my opinion, this type of activity will do much towards improving the education of our children in the Dominion of Canada "From Sea to Sea" and to cause our children to become aware of the multi-culture basis of Canada and of the inherent strengths and weaknesses of this country. This awareness is a necessary pre-requisite for the development of true tolerance which, in my opinion, is a necessary attribute of all Canadians, and of the rational community which we seek.

A CURRICULUM AND INSTRUCTIONAL DESIGN

Dr. T. Aoki, an address presented at the Project Canada West Workshop,
June 19, 1970. Held at Providence Centre, Edmonton.

Discussing "curriculum" is currently an "in-thing." Everyone's doing it,
and as in Social Studies so in curriculum matters, experts abound. In the jungle of
jargon that prevails in curriculum discussions, I find the term "curriculum" a
weasel-word, whose multiplicity of assigned meanings often hinder rather than
promote communication among discussants.

A few months ago I set to task a seminar group of graduate students, all
experienced teachers, to put into words their notion of "curriculum." Their output
was an array of descriptions that varied widely. I suppose there was no right nor
wrong about any of them, for each in its own way had something to offer. But they
did vary on another dimension; some possessing greater conceptual clarity and
revealing relations among components were more penetrating and illuminating than
others. A careful examination revealed a divergence in the referents symbolized
by the term "curriculum." Predictably, this sort of variance occurs whenever a
group meet to discuss curriculum. No wonder then that discussants of curriculum
often talk past each other – not communicating or at best miscommunicating.

When a serious discussion of curriculum arises, one is wont to introduce
the Ralph Tyler rationale that he put forth in 1950. In it he posed the following
four questions which in themselves define curriculum as he conceived it: (12 – 1, 2)

(1)   What educational purposes should the school seek to attain?

(2)   What educational experiences can be provided that are likely to attain
        these purposes?

(3)   How can these educational experiences be effectively organized?

(4)   How can we determine whether these purposes are being attained?

It is generally acknowledged among curriculum people that Tyler's rationale is a
synthesis and summation of a half century of thought in the field of curriculum.
On this point, Goodlad, (8 – 144) comments:

> He (Tyler) has clarified and systemized what appear to be central
> questions running through the practical affairs of curriculum
> makers. It is probably fair to say that Tyler put the capstone on
> one epoch of curriculum inquiry and, in so doing, dramatized the
> need for another, to prepare the field of curriculum for theory-
> building through the construction of conceptual systems.

Two decades since Tyler posited the rationale, we are still groping for a reconstruction.

A major criticism levelled at the Tyler definition is the way in which it obscures the relationship between curriculum and instruction. A key term for Tyler is "learning experiences" (See Question 2 and 3 above). Surely, the task of providing students with opportunities for learning experiences is an instructional task, not a curricular task. But I am getting ahead of myself.

We can readily agree that the focus of Project Canada West is the improvement of Social Studies teaching in our schools. When the term "teaching" is used, people usually conjure forth an image of a teacher with her brood of students engaged in some sort of activity we style teaching. Philip W. Jackson (3) objected to the narrowness of this sort of conception and called for a more realistic view, extending teaching to include those activities engaged in by a teacher, usually alone, getting ready to meet his class. He identified two phases aptly naming them "preactive teaching" and "interactive teaching." During the preactive phase the central task of teaching is instructional planning, and if no curriculum exists, curriculum development as well. During the interactive phase the central task of teaching is instruction.

I have now introduced the three crucial terms for this paper: curriculum, instructional planning and instruction, each of which needs definition and description to some degree and whose significance can be demonstrated only if the relationships among the terms are made explicit. What follows is a conceptual curriculum and instructional design based on ideas developed by Mauritz Johnson in his 1967 and 1968 papers. (For Aoki's adaptation of the design, see appendix).

Curriculum

In dealing with the term "curriculum" it may be worth our while to look at a few selected definitions found in current literature:

(1)   Goodlad: "A curriculum consists of all those learnings intended for a student or group of students."
(8 - 171)

(2)   Robert M. Gagne: "A curriculum is a series of content units capable of being acquired under a single set of learning conditions." (6 - 6)

(3)   W. James Popham and Eva I. Baker: "Curriculum is all the planned learning outcomes for which the school is responsible." (9 - 48)

(4)   Mauritz Johnson: "A curriculum is a structured series of intended learning outcomes and as such they prescribe the results of instruction." (5 - 44).

In all of these, curriculum is conceived as ends sought, and thus, the implied basic curriculum question is "What outcomes do we want to result from instruction?" Goodlad's intended learnings, Gagne's content units capable of being acquired, Popham and Baker's planned learning outcomes, Johnson's intended learning outcomes, all refer to ends sought. Learning experiences as Tyler would have it or planned learning activities as others would have it are means to ends. Experiences and activities are instrumental to terminal values, the outcomes, and as such are directly related to instruction (means) rather than to curriculum (ends). Thus curriculum defined as "learning experiences" or as "planned learning activities" tend to bring about confusion between ends and means, whereas curriculum defined as "intended learning outcomes" accommodates the conceptual identity of "instruction." Thus my preference is for a definition of curriculum that refers to what teachers in their preactive deliberations decide what students should learn and not what teachers intend that students DO. What it is intended that students DO is an instructional matter.

Curriculum conceptualized as intended learning outcomes (ILO's) is an output of a curriculum development system. During the development of a curriculum, a host of questions emerge. Four of these appear to be pertinent to my discussion. They are as follows:

(1)   What is the source (or what are the sources) of ILO's?

(2)   What are the criteria for the selection of ILO's?

(3)   How can the selected ILO's be organized into a structured sequence (a matrix)?

(4)   How can evaluation be built in during the developmental phase?

The first question about source or sources of curriculum reminds us of the ASCD publication entitled "What are the sources of the Curriculum? A Symposium." (I) The participants in this symposium offered as sources the following: (1) the nature of the learner, his needs and/or interests, (2) the nature of society, its values and/or problems, and (3) the nature of disciplined knowledge, its content and/or processes. Arthur W. Foshay (1-13) in presenting his proposal for the improvement of education made a plea to curriculum builders in this way:

> Our task in curriculum work is greatly complicated by the
> opportunities and perils of our times. We have come to a
> deeper knowledge of the child we teach and of the man we
> hope he will become ... in order that we may properly
> take into account the nature of organized knowledge in the
> service of society we would have. It is in the unity of
> these three - the child, the society, and organized
> knowledge - that future excellence in the schools will
> be found.

The debate among the participants of the symposium was not whether or not the three sources identified were indeed sources, but rather on the issue of priorities among the three "sources." I agree with Johnson who would claim that Foshay and others erred in confusing source of ILO's and criteria for the selection of ILO's. All of the three may indeed serve as criteria, but only the last, the disciplines or organized knowledge can be considered a source. And even here, it is only partial for the possible source of curriculum - the only possible source - is the total cultural content. This cultural content can be thought of as consisting in the main of disciplined and non-disciplined knowledge, or as Goodlad would have it, "funded knowledge and "conventional wisdom."

Curriculum development is concerned with the selection of ILO's from this source, and, then, organizing them into a curriculum matrix. The second and third questions, what are the criteria for the selection of ILO's? How can the selected ILO's be organized into a structure of intended learning outcomes, are applicable here.

In this context it is interesting to note that Goodlad advanced the concept of organizing element (which is comparable to our ILO) selected from the "funded knowledge" portion of cultural content in terms of the following selecting criteria: appropriateness and representativeness for revealing the methodology and organizing principles of given fields of knowledge. It is also appropriate to note that Philip Phenix in dealing with realms or meaning available to us defined a discipline as knowledge organized for instruction. Further, the well-known works of Bloom, Krathwohl and their colleagues are directed towards the specifications of these ILO's.

But enough said for it is to this crucial and rigorous aspect of curricular task that Dr. Sabey will address himself this afternoon when he deals with the topic, "Contributions of the Social Sciences to Social Studies and to Project Canada West."

One quick comment about evaluation before I shift to the next phase. If you examine the rationale of many Social Studies curriculum projects, there is a casualness about evaluation. At times one feels that a popular view held is that as long as there is some sort of evaluation somewhere along the line, the claim to curriculum evaluation can be made. I feel that project people who intend to make public their product need to build in careful evaluation at several points, one of them being the evaluation of the output of curriculum development, the structured sequence of intended learning outcomes. This evaluation might take the form of a check for internal consistency among criteria, source and the structured sequence of ILO's, a type of evaluation Scriven refers to as Formative Evaluation.

Instructional Planning

Let's shift now to the next stage of the conceptual scheme, instructional planning. At this stage, curriculum, the output of the curriculum development system becomes input of instructional planning which is within the preactive phase of the instructional system.

Let us recall that curriculum is the end, instruction a means to that end. Curriculum assumes multiple ways of reaching a destination, and it also assumes individualization of instructional planning. The concept of professionalism supports this view. However, because of the expertise required, instructional planning is increasingly being done for rather than by instructors themselves. We now see on the market "teacher-proof" instructional packages, which in one sense deprofessionalizes a teacher if she is to be merely a technician putting into operation a product of a curriculum engineer. A design problem of how to build into curriculum and instructional design, the instructors' degrees of freedom is a problem that cannot be ignored.

Instructional planning, the phase which links curriculum and instruction, has two major components: (1) instructional content and (2) teaching strategies.

The instructional content component consists of two sub-components: (1) the ILO's and (2) instrumental content. The ILO is relatively fixed; instrumental content is flexible. Instrumental content as the term indicates is that content instrumental to the goal, the ILO. It consists, in Goodlad's terms, "organizing centers," (note they differ from "organizing elements" mentioned earlier), a catch-hold point for learning, something which would call for th desired reactions from students. Instrumental content is the given, used to guide students to the ILO. Instrumental content is the object, event or action with which students transact affectively, cognitively and conatively. A good instrumental content is seductive, pregnant with possibilities for involved intellection. It may come in many forms and shapes, print or non-print. It may come in the form of films, filmstrips, tapes, transparencies, books. It may be a social issue, a current problem that "grabs" the student. It may even be a lecture (note, a lecture is not considered a method). It is the stuff with which students transact, and in this transaction, the instructor is not a participant, but a mediator: he is a stage manager and a director, not an actor.

I feel that the notion of instrumental content is very critical in your coming ventures – for most of you are concerned with the development of instrumental content in some form. The educational market is becoming flooded with a mass of instrumental content, (mostly American) the bulk of which are yet untested for effectiveness.

In this connection let us examine a recent study in the USA evaluating various forms of instrumental content based on teacher ratings of the effectiveness of Social Studies media judged on the ability to generate and maintain interests and to explicate and illustrate concepts of generalizations. They were rated on a 10 point scale, 10 being the highest. Below is a summary of ratings of 14 forms of instrumental content.

RATINGS OF FORMS OF INSTRUMENTAL CONTENT*

Instrumental Content		Rating
a.	Project games and simulation	10
b.	Artifacts	8
c.	Project slides	7
d.	Commercial games	7
e.	Multi-media kits not produced by project	7
f.	Project films	6
g.	Project transparencies	5
h.	Teacher produced slides	4
i.	Teacher produced transparencies	4
j.	Project records and tapes	3.5
k.	Project filmstrips	3
l.	Teacher recommended commercial films	2
m.	Commercial filmstrips	1
n.	"Original" documents	1

* Adapted from Social Education, April, 1970, p. 454.

It is significant to note (1) that instrumental content forms that involve more than one of the senses were judged better transactional materials than a predominantly one sense medium, (2) that instrumental content developed in special Social Studies Curriculum projects were judged superior in effectiveness to those which were merely recommended and presumed to be available and relevant, such as the commercial films and filmstrips.

To generalize to our situation from this one evaluation, that done in the United States and also that based on subjective opinion of teachers will be risky, but the foregoing does suggest that we need to be alert to the possibilities of the multi-sensory approaches to the development of instrumental content. It should be possible for some of our projects to include research to test out some hypotheses on the effectiveness of kinds and forms of instrumental content.

In the development of instrumental content, project members will certainly need to make explicit criteria for selection or criteria for development of instrumental content. These criteria will not only serve as task guidelines in the selection and/or creation of these transactional material, but will also serve as the standard against which their evaluation can be made.

The component other than instructional content in instructional planning is "teaching strategies." A few years ago, Bruner (2-523) in his article entitled "Needed: a Theory of Instruction," stated:

> Over the past several years it has become increasingly clear to
> me as to any thinking person today, that ... the field of curric-
> ulum design suffers ... from the lack of a theory of instruction.

For some time educators have been operating on the assumption of symmetry between learning and teaching (as witness the frequency with which we see the hyphenated expression "teaching-learning process," an assumption which implies that as long as we know principles of learning, we can deduce from them principles of teaching. Lately, some have been enquiring into the character of the hyphen between teaching and learning, and are questioning the simplistic relationship hitherto assumed to exist. Reconceptualizations of teaching and instruction are permitting a thrust in a new direction giving us a body of knowledge, hopefully leading to principles of teaching. Some noted people striving in this direction are A. Bellack, B. Othanel Smith, N. Flanders, Marie Hughes, James J. Gallagher, D. Medley, D. Mitzel, M. Meux, E. Amidon, D. Oliver and J. Shaver, and Taba's disciples.

It is interesting to note how some of their efforts illuminate aspects of curriculum and instructional planning hitherto undetected. One of the well-known curriculum projects outside the field of Social Studies is the BSCS (Biological Sciences Curriculum Study) initiated in 1958. Nine years later the services of J.J. Gallagher were obtained to examine the ways in which teachers were unpackaging the BSCS curriculum in the classroom.

Gallagher was mindful that many major curriculum movements were operating on an assumption, often unstated, that the key variable of learning outcome was rather exclusively a function of curriculum organization, exuding thus, a degree of confidence on curriculum organization that would NOT be held by those who had studied learning outcome variables under other circumstances. Student outcome is likely, says Gallagher, (7-16), a function not only of curriculum, but also student ability and past knowledge of the subject, teacher content knowledge, teaching strategy, climate of classroom, etc.

Called upon to seek what was going on in BSCS classrooms in which teachers were armed with the same ILO's and the same instrumental content, he designed an investigation controlling the variables so that the personal style of teaching would be the major variable left to influence the performance. He analyzed tapescripts of classroom discourse using a three dimensional interaction analysis instrument. These dimensions were (1) the character of goal sought (content or skill), (2) level of conceptualization (data level, concept level, generalization level), and (3) style of thinking (description, explanation, evaluation, and expansion).

I will let Gallagher (7-17) discuss his own findings:

"From an operational standpoint, there really is no such thing as BSCS curriculum presentation in the schools. Rather there is the interpretations of the BSCS curriculum and so forth ... The substantial differences found in topics in terms of goals and levels of abstraction suggest that the teachers have different approaches in terms of

> instructioi.al strategy that results in different ideas and
> concepts being presented to the students ... to say that
> u student has been through the BSCS curriculum probably
> does not give as much specific information as the curric-
> ulum innovators might have hoped."

He goes on to say,

> "Most of the new curriculum movements have been impressed
> in their first contacts with content area teachers as to how
> deficient these teachers were in basic understanding of their
> subject area. Much of the emphases of the training programs
> were therefore centered on learning the "new math" or the
> "new biology" or what have you. Other instructional goals
> such as teaching for inquiry or stimulating creative abilities
> of students were given second place and presented, if at
> all, through the observation of a master tea.her at work ...
> such limited emphases on instructional strategy are not
> enough. Most teachers must be taught the cognitive skills
> of how precisely to conduct a class discussion, or how to
> stimulate innovative approaches on the part of the student.
> Such teaching of instructional strategies has to be explicit
> as the subject area teaching if one wishes the teachers to have
> similar competencies. " (underlining mine)

Gallagher's point is that the development of an instructional plo which
fails to give high priority to teaching strategies in no way guarantees effec ive
learning. The BSCS people, I understand, have been giving a hard look at the
weakness in their rationale. The weight that should be given to teaching strategies
in the instructional planning component is the basic issue here.

An illustration of curriculum and instructional plan development which
gave top priority to teaching strategies was Taba's work with the Social Studies
in California. In her study she developed and used a tri-dimensional classroom
verbal interaction analysis instrument which indicates in itself focal points in
conceptualizing "teaching." The three dimensions were: (1) source of thought
units and whether the source was giving or seeking, (2) levels of cognitive
thought, (3) function of thought units, related and unrelated to the logic of the
content. Taba put her experimental teachers through a short but rigorous pragram.

Analysis revealed, contrary to popular notions, that her "slow" learners
operated intellectually at abstract levels comparable to the "fast" learners, but
that the slow learners required a teaching tactic that accommodated a greater number
of concrete instances before they were able to lift themselves to an abstract level.
I see here a significant implication for instrumental content material development:
hold the cognitive level objective constant; vary the nature of instrumental content
in terms of degrees of abstraction.

Another interesting finding related teacher pacing with lifts from one cognitive thought level to another. Haphazard attempts at lifting the level of thought or mistiming the lifting, resulted in regression so that toward the end of the lesson, the students were operating at a low thought level.

Let Taba (11 - 228) drive home the role of teaching strategies in curriculum innovations.

> "Unless teaching methods consistent with the innovative curriculum are used in the classroom, that curriculum becomes diluted, misused, and ineffectual. The most important observation that can be made from the data collected in this study is the centrality and power of the teacher's role in initiating cognitive operations and determining which kinds are open to students. From that follows the importance of implementing curriculum innovations that focus on behavioral objectives by making adequate teaching strategies available to teachers." (underlining mine)

Both Gallagher and Taba's studies point up the importance of including within the total curriculum and instructional design the component of teaching strategies. They have stated in effect that a curriculum and instructional plan that omits this component is conceptually flawed at the outset. A flaw in conception is apt to lead to a miscarriage, or if it is allowed to come to life, it is apt to be deformed.

INSTRUCTION

I will be very brief about Johnson's conception of instruction in interactive teaching. In instruction the fundamental interaction is the transaction between the individual student and selected segments of his environment, that is, instrumental content displayed. In a classroom setting, this fundamental interaction is complicated by the mediating presence of an instructor and other students. There is interpersonal interaction which has a large bearing on the affective climate of the social setting. Beyond that is the teacher's control tactics, not altogether uni-directional, although in terms of intent to control it is usually a one way affair. The control tactics would include the teacher's monoeuvres to focus on data, or concept, or generalizations (using Gallagher's scheme), or the teacher's moves to lift student thought from one level to another, or the teacher's tactics to accommodate more concrete instrumental content prior to abstraction (using Taba's scheme), or the teacher's stance taken to provoke students to ask questions (Suchman), or the teacher's conscious move to solicit rather than to give information (using Bellack's scheme). There are illustrations of control moves which from the students' point of view may be looked upon in terms of degrees of freedom allowed to initiate thought and to structure thought.

I have presented a sketch of one amongst many conceptual schemes relating curriculum and instruction. I ignored curriculum development models which deal with the procedural problems, such as who should do what at what point and where, etc.,

for these are policy problems important but not strictly curriculum and instructional theory problems. I chose this scheme because it affords me the clearest picture of the relationship between curriculum and instruction. The disclosure of the intermediate phase, instructional planning, which accommodates the output of the curriculum development system as input into an instructional system clarifies the relationship between two preactive teaching phases varying in degrees of freedom for the teacher. This conceptual scheme sharpens my perception of curriculum and instructional planning tasks and guides me in my inquiry of curriculum and instructional matters. Further, it helps me indicate more clearly the intermediate points at which evaluation can be done.

When someone we know asked "What Culture? What Heritage?", he was fundamentally challenging Social Studies educators to examine with rigor what they think and what they do. We need to retain that critical stance that Hodgetts took, and ask openly and rigorously "What Curriculum? What Instructional Plan? What Instruction?"

This conceptual scheme is presented to you not as an ILO but as instrumental content. I hope it is seductive enough to entice you to touch it, feel it, play with it, think about it. You may wish to reject it, modify it or accept it. What is important is that each sub-group in Project Canada West make explicit its own commitment to a curriculum and instructional design position, for the worth of the product of efforts expended will be determined to a large extent by the worth of the conceptual design which gives it birth.

Bon voyage, Project Canada West!

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BUSY-WORK OR 'VALUING'?

Dr. Donald Truss, an address presented at the Project Canada West Workshop,
June 19, 1970. Held at Providence Centre, Edmonton.

In the name of education, so many words, or so few words, whichever you
will, have been so over-used, misused or reused to suit the expediencies of the
current bandwagon, that it is with difficulty that they manage to mean anything
anymore. Thus it is with the purpose of avoiding pompous educational terminology,
that I refer to "valuing", the process of giving value to, the process of estimating
the significance of things and seeing the significance change as contexts change
I believe that this is what the so called 'new emphasis' is all about in Social Studies.
In fact, rather than a new emphasis, I see it as an attempt to put an end to the
business of 'playing school' and to return to the age old practice of scholarship,
which has ever been to so bring together skills, knowledge and the uncomfortable
mind as to form new questions about man and his ever changing world. I think that
we are agreed that our naive practice has of recent decades been to provide short-
cuts to superficial 'products of learning'. In such naivete, we gave answers, we
ended the lesson, the course, the expectation - with answers. The 'in' phrase, now,
to describe this is, I believe, 'teaching for closure'.

The point, I am trying to stress, is that scholarship begins and ends with a
question. Questions are the inherent factor of the perpetual motion of the mind and
we are agreed that, for our particular way of life, we are anxious to have the minds
of our people; questioning, thinking, active, a critical factor in the whole business
of participatory democracy.

Whatever we do then in the classrooms should be a practice, a continual
example of the 'way of thinking' we wish to make habitual. Indoctrination? Yes.
Unashamed indoctrination into the ways of scholarship - the use of skills and know-
ledge and the elusive mind to ask questions of every little moment: Why? To what
purpose? How? For how long? Under what conditions? Who cares? From what
point of view? What's good about this? What's decidedly bad?

Because today I am discussing audio-visual technologies, a current educa-
tional bandwagon, I feel impelled to emphasize and re-emphasize the underlying
principle of all school activities to produce thinking men and women for whom
schoolday activities made a scholarly way to thinking the habitual way of thinking.
Call it what you will, a questioning way of thinking, a critical way of thinking, a
valuing way of thinking, a creative way of thinking or an imaginative way of think-
ing, it is a way of active thinking that we are all aiming for.

Bandwagons lead us into such attractive traps, and those of us who were
indoctrinated into the thinking for closure and seeking for the answer way, labor
against great odds. Continually we are apt to confuse the product with the process,
skill with concept. Many of us are in process of re-educating ourselves to think
for - the critical question.

Much of what I am going to talk about deals with skills. Skills practiced
unquestioningly become busy work - the school exercises, remote from life, the
stuff, I refer to as 'playing school'. All the audio-visual stuff is only of any value
so long as the skills are used to advance a critical way of thinking. Hence, we
should begin by asking what's so special about this? Is this activity being used to

advance these students in the way of valuing their environment in the frames of reference accorded to the school-provoked-activities categorised as Social Studies? Are we sure this is not just glamorised busy work?

In the usage of any media, we have to recognize that in the various tech-nologies we are committeed to disciplines with more than usually inflexible demands. Just as no actor can function without a mastery of voice and movement, character-ization and audience manipulation, no teacher can use any medium without recog-nizing the inherent demands and possibilities of the processes involved.

Our students have grown up with the fruits of these processes used in order to provide, within a slick format, whatever is commercially viable, even though it appeals to the least demanding taste. This, of course, is not our concern - or is it? We are looking at the process rather than the product, and must assess that process in terms of what it has to offer in the development of skills and understanding. Our question must be not "What have we got?", but "What went on?", and I suppose, teacher-like, we expect to justify our activity in some quantitative terms!

The Alberta English curriculum has recognized that the age of strictly 'Typographical' man that began with the invention of the printing press is giving way to an era when we must 'get back' to talking and listening and it states that;

"Surveys and studies reveal that the average adult spends his
working day in verbal communication and that a large percent
of this time is spent in listening. Yet only a small percentage
of high-school stuaents listen to the teacher."

What then does the tape recorder have to offer for the development of such proposals as those outlined here today?

I would consider that the two most obvious functions for our purposes are the recording of information and the gathering of interviews, particularly direct ways of having Canadians listen to and value Canada. Even before the precise business of the techniques of selecting information and guiding interviews, it is essential for the tapemakers to thoroughly know the machine. This may sound so obvious but so many tape recorders are only half used. How does it function best? What will it do? How do I get the best 'immediate' quality out of this machine? Read the instructions and find out what the particular machine is capable of. Find out how to switch on and off, then spend skill-acquiring time pressing buttons and putting the mechanism through its paces. Tape can be used and re-used and nothing is wasted, especially the time spent in familiarization.

The student who is sent out to observe and record his observations will have to look definitively and describe precisely if there is to be any value return. Even a simple recording of sounds and activities calls for intelligent listening and selection of what is typical, or important, or stirring to the imagination in its evocation of a scene. What precise fun one might have with urban sounds, from the contexts of culture, disturbance, atmosphere, pollution etc.

The interview, the art of interviewing, is demanding. It is perhaps made all the more difficult to handle because of that same commercial expectation on which our students minds were weaned. Every ounce of the self critical faculty must be used in posing interview questions which are open and which allow the subject an opportunity to explore his own thoughts, rather than to elaborate on what should be

in all logic a monosyllabic response to knock down the sort of tin can question set
up by so many interviewers. There is an art in not posing such questions as, "Well,
Mr. so and so, I suppose you remember the celebration of V.E. day when you were
in London in 1945?". This deserves a response. "Yes I do". Try rather for, "Tell
me where you were and what you remember".

Most students should be sent out to interview only after some practice, and
then with a very clear view of what it is they wish to explore. Slant of questions,
tone of voice, background noises, place and style of interviewing place, all are
significant in the valuing of the interview. Initially the material-producing ques-
tions should be written out before hand and thoroughly considered. The interviewing
team is a useful device and it may be that where two are sent, both armed with a
complete set of questions, that one student will, because of an obvious rapport
become the interviewer while the other provides backup noises of approval and
encouragement and carries the equipment. Precise information and precise questions
are needed and must be preplanned. I think, we have all been familiar with such
techniques falling into the category of busy work, allowed and even praised because
the teacher was being 'modern'. But to interview is an art that any interviewer
needs to be made aware of. The interviewer thus goes out with a target in mind and
an aim clearly defined. Open questions leave the chance of interesting and un-
expected conversations ensuing. The quality will lie in the provocative nature of
the prepared questions.

Perhaps the most responsibility has to be exercised when it comes to editing
taped material. Both planning and editing are usually needed, and the latter
involves thoughtful and understanding value judgements as to what is germane, and
what is extraneous, or just plain dull. What a skill - to be able to recognize the
dull as distinct from the deep! It is possible to edit in such a fashion that the
original intention is deliberately lost, and although this is not a probable outcome
of our activities there is a place for this experience in editing. May I suggest that
a second tape recorder makes it possible to edit and select material for its final form.
We could have the chance to utilize this idea in the practical session which follows
this talking, a time too to find the discriminatory nature of microphones. Even
though they only pick up what they were manufactured to hear. Hence, know your
microphone, it slants the evidence!

Often, these days, in our affluent schools, we are almost encouraged to
despise and reject the most elementary source of visual influence - the chalkboard.
Teachers, slanting the significance, rubbing a little hole in yesterday's scrawlings
to write in the name of a Cardinal or a Trudeau. I still think of the chalkboard as
the constant opportunity space for the development of ideas - with the added charm
of erasibility. I am of the opinion that teachers neither erase enough nor throw
away enough. For too much material is stored in corner cupboards with the bloom
of freshness faded by five years of hoarding. I would like to see single pictures,
series of pictures, well mounted, used for their immediacy and then thrown away.
There is an art in the conscious choice of good display materials, the use of effective
spacing and the use of good commentary. This is not the realm of the art teacher
alone, this is us, all of us caring about the visual impact of our world. Our schools
generally don't show much evidence of this caring for visual delight, do they, once
the architect has finished? Our schools and classrooms in fact, tend to suggest that
teachers are visually - somewhat undeveloped.

One bandwagon that has so often developed into busywork is the popular-at-
all-age montage. What a pity! What a chance to make impassioned and positive

thought producing murals if we take the trouble to ask what the special function of the particular medium is. Elementary considerations to things visual - how big will make it really talk? What must it say? What impact do we want? What mood? What sort of arrangements of shape and line are fitting to the theme? What colors are relevant to this theme? What type of lettering is relevant? If ghetto blacks can make telling folk art on ghetto walls could we not find in their methods something big enough to get through in our prim thinking? Playing school, we have lost so much of the guts of expression. Even in the lettering, the adding of captions to the visual projects unthinkingly we take out the stencils, made by busy little ladies in a Hong Kong factory, suitable or not they are used in thousands of unthinking Canadian classrooms. Such little things make the visual culture. And it would be comforting to believe that part of the critical, the valuing way of thinking is going to be directed towards the visual impact of our urban development. Classrooms and schools - do they give us much hope for future skylines?

Quite young students can bring back effective results from still photography. They belong to the generation which has been seeing pictures composed for the frame before they could read and they often possess an almost uncanny sense of composition. I would suggest here the use of both black and white and color film for 35mm slides. These may be used in the conventional manner with taped commentary, which again calls for judgement of what is appropriate in terms of social studies, English and speech - a quite demanding recipe when the need for timing the progress of slide changing to maintain audience interest is an added factor. An audience interest is a significant factor! For so long, even in universities, we have been tempted to believe if it's dull it must be good. Dull work, is bad work.

The use of the Kinestasis technique is both effective and popular at the moment. Films like Butch Cassidy and the Sun Dance Kid and, if I remember rightly, Bonnie and Clyde, used this method as telling historical openings to the films. Pierre Burton's Klondike Days was done this way, from old photographs on our own television, and a full feature film on the American Civil War was produced in this manner, some years ago. The sense of commentary is added to by the rapid juxtaposition of pictures, the moving from distant to close-up, the flashback to a previous frame which relates to the development of a theme.

This method can be especially exciting for older students where a darkroom is available at the school.

While there is not much point in processing colour films oneself for these purposes, it is possible to do a lot that is useful with black and white negatives printed off onto black and white positive film, to make slides or film strips. (Kodak fine grain positive film P.651-1). Direct contact prints may be made, or, with a very little experiment it is possible to enlarge a section of negative onto the film. A half frame 35mm camera will give the film strip format for direct printing onto positive film, and there is nothing wrong with frames of explanation being inserted by photographing the chalkboard - a good exercise not only in English composition, but also in the neglected skill of clear printing.

Now for movies. Whether you have available 8mm, Super 8 16mm or the V.T.R. there is only one real reason for using movies and that is movement --- either of the subject or the camera. Black and white film is readily available for 8mm and 16mm cameras and while processing is not difficult, you may find that the local T.V. station has the facilities for on the spot development of your films, and in Calgary, they were only too willing to help out on educational venture for a very small charge.

Standard 8mm film is the cheapest, but without getting into a lot of technical niceties of synchronization, direct speech, as opposed to commentary, is difficult to arrange. The Super-eight format can have a sound strip put on it which makes possible the play-back of sound as part of projection -- always provided that you have a sound projector! Both Super-eight and 16mm format make it possible to record picture and sound simultaneously. The Video Tape Recorder has one enormous advantage over film and that is that it, like the tape recorder, can always re-record and erase unwanted material in the process. However, editing and splicing will probably not be encouraged and this makes a recording scenario essential. Unless you have a portable V.T.R. pack its great disadvantages are weight, bulk, and the need for an electrical power source.

The recording scenario and the shooting scenario for film making are, in my opinion, essentials if we are going to have success with the necessarily limited materials at our disposal. We cannot go out and use masses of film and video tape in the hope of being able to edit it into some sort of creative artistic production. Some editing will probably be necessary, but it should be reduced to a minimum, and the process of making that reduction will in itself form part of the discipline of the medium. I use the term discipline in its literal and academic sense.

If the suggested scenario headings below are used, (or your own variation on the idea) the camera crew will attack their project with a clear view of what they are after, and the business of exposure settings should be the only unplanned factor. (Don't forget to remove the lense cap).

SCENARIO

Shot No.   Description   Time   Dialogue/Commentary

How to use this? Simple! Number shots consecutively, so that if numbers 1, 5, and 8 are in the same location a shooting schedule can be drawn up which gets all three on film before moving on. The job of maintaining this sort of continuity list will keep one person busy while filming goes on. The cut should be described and some useful abbreviations are listed for you, but a simple sketch is often needed as a help. The duration of the shot, in minutes and seconds should be noted, and the continuity man can be given the job of checking on this. Only if the dialogue or commentary is roughed out beforehand can the timing be fixed, and so now the amount of preplanning which is necessary should be clear. The camera comes into action only when most of the necessary decisions have been made. This is low-budget filming at its best and will demand thought, planning, analysis, and a very firm grasp of the Social Studies concepts involved. Thus, in the way I take this shot I make a valuation. In the length of time I give it I make a valuation. In what goes on the sound track I make a valuation.

If you have considered till now that the technologies are pure and impartial observers of fact and so wish to protest the selective approach I suggest, may I point out that the camera and recorder not only can lie, but usually provide exactly the same sort of cues which are the despair of the semanticists with their shaded words and coloured connotations.

A look at the abbreviations and sketches should make clear what I have in mind.

LONG SHOT (LS) To establish
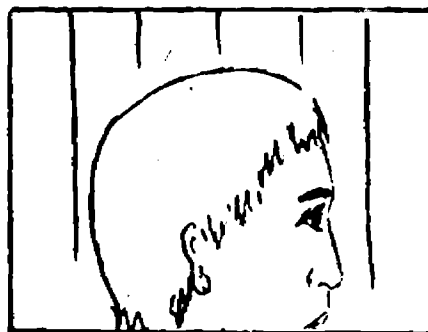
a location.

MEDIUM SHOT (MS) General Action

or activity.
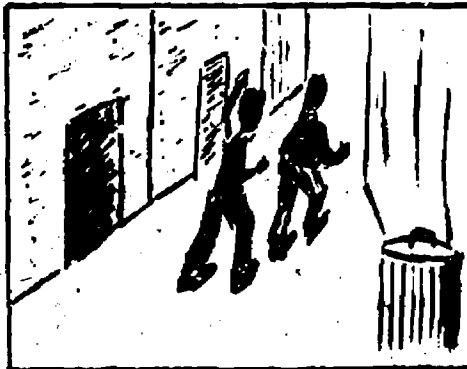
CLOSE UP (CU) Peoples'

feelings or reactions.

EXTREME CLOSE UP (ECU)

Extremes of feeling or detail

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Add to these the ELS for Extra Long Shot; the MS – Moving Shot, where the camera moves with the action; the Pan, where the camera stays in one spot but turns to follow the action, and remember in this that L to R has a different impact from R to L, as every stage actor knows.

Angle shots are so important. A CU HA (CLOSE UP HIGH ANGLE) makes for a down trodden, discriminated against Indian, whereas the same thing LA (LOW ANGLE) gives us the Noble Savage.

You even have to be careful of the positioning of objects in the frame, for these three messages are all different:
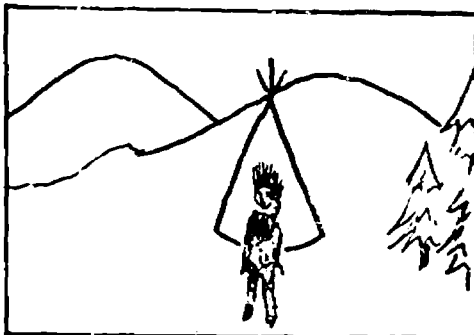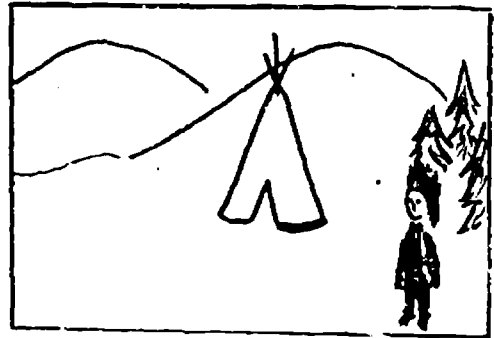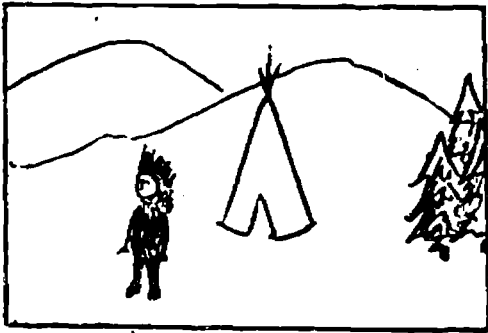
If you have decided that all this picture stuff is too complicated, just one warning to remember -- on tape, the interviewer's voice and attitude are both significant factors.

And we do it all in the hope that Social Studies will become more ",or real" -- an active force in the cultural and aesthetic development of a new generation. Our aim to make better men and women by making a value way of thinking the habitual way of thinking -- about everything -- even the media.

CONSTITUTION

1:00   Name of Organization

    1:01   The organization shall be known as PROJECT CANADA WEST: Western Curriculum Project on Canadian Studies. Hereafter this organization will be referred to as Project Canada West.

2:00   Purposes

The purposes of Project Canada West shall be to provide financial and administrative resources for the development of learning materials and strategies related to Canadian studies.

3:00   Membership

    3:01   Membership in Project Canada West shall be limited to organizations which exist for the primary purpose of promoting education.

    3:02   In order to qualify for membership in Project Canada West an   i- zation must apply in writing to the Board of Trustees and m   e. the eligibility requirements established by the Board of T   s.

4:00   Board of Trustees

    4:01   The Board of Trustees will be constituted as follows:

    Each member is entitled to name one person to the Board.

    4:02   Appointment to the Board of Trustees shall be for one-year t m, i.e. from July 1st to the following June 30th.

    4:03   At its first meeting each year the Board of Trustees shall   t c chairman from its members.

    4:04   A quorum for a meeting of the Board of Trustees shall be   r of the number of members, with at least one Board member   t from each province.

    4:05   The Executive Director of Project Canada West shall ac   ry of the Board.

    4:06   Roberts' Rules of Procedure shall apply to all meetings of   nd.

    4:07   Meetings of the Board of Trustees will be held at the call chairman and notification of any meeting of the Board   shall be given at least thirty days in advance of the me   e.

5:00   Duties of the Board of Trustees

    5:01   Policy-making (Governing)

a) The Board of Trustees shall have over-all responsibility for all financial administrative and development aspects of the work of Project Canada West.

b) The Board of Trustees in consultation with the executive director shall give approval to all projects undertoken by the Project.

c) The Board of Trustees shall provide to all member organizations a complete account of the proceedings of each meeting.

5:02 Administrative

a) The Board of Trustees shall be empowered to make appointments of executive and administrative personnel for Project Canada West.

b) The Board of Trustees shall hold a minimum of one meeting each year.

5:03 Financial

a) The Board of Trustees shall be responsible for obtaining funds for the operation of Project Canada West.

b) The Board of Trustees shall be responsible for establishing control procedures for handling all funds.

c) The Board of Trustees shall be required to have a bona fide auditing firm conduct the yearly audit of all accounts of Project Canada West.

d) The fiscal year shall extend from July 1st to the following June 30th.

6:00 Secretariat

6:01 The Board of Trustees shall have the authority to appoint an Executive Director for the project.

6:02 The Executive Director shall have such functions as are determined by the Board, including the following:

a) Serving as the Executive Secretary of the Board of Trustees.

b) Co-ordinating the activities of the various project centres.

c) Providing assistance to the various project centres, including the making of arrangements for information exchange and technical and consultative assistance.

d) Administering the project budget under the direction of the Board of Trustees.

e) Preparing the annual report for submission to the project trustees.

7:00   Amendments

  7:01   Notice of intention to omend the constitution sholl be forwarded to
         all Board members by registered mail ot least 30 doys prior tu the
         date the proposed amendment is to be considered.

  7:02   A two-thirds majority vote of the Board members present at the
         meeting which considers the omendment shall be required to bring it
         into effect.

Adopted by resolution of the Board of Trustees on June 18, 1970.

PROJECT CANADA WEST PERSONNEL

Board of Trustees:

Name	Organization Represented
J. S. Church, Acting Chairman	British Columbia Teachers' Federation
K. W. Bride	The Alberta Teachers' Association
Dr. A. G. McBeath	Saskatchewan Teachers' Federation
H. Dhand	University of Saskatchewan
Kris Breckman	Manitoba Teachers' Society
Dr. E. J. Ingram	Alberta Human Resources Research Council
A. B. Hodgetts	The Canada Studies Foundation
M. P. Yakimyshyn	Manitoba's Department of Education
Dr. R. H. Sobey, Acting Executive Director	Project Canada West

SUB PROJECT TEAMS

BRITISH COLUMBIA:			
Title	Location	Personnel	Consultants
Alpha School Project	Burnaby, B.C.	Judy Doyle Gary Onstad	Dr. J. Lewis Rol einson Stanley King Learning Resources Centre
Britannia School Project	Vancouver, B.C.	Derek Grant Joseph Hurley J. Minichiello George Rapanos Eric Schieman Frank Simpson	Dr. Lloyd Morin
Nanaimo Senior Sec. School Project	Nanaimo, B.C.	A. E. Akenhead R. E. Little L. Bailey W. Rudd	
Powell River Elem. School Project	Powell River, B.C.	Peter Burdikin John Harper	
ALBERTA:			
Calgary Project	Calgary, Alta.	Moira Hegarty Marion Kelch Marcel Asquin Edward Marchand	Michael Evamy Conrad Loban Ron Carswell

SUB PROJECT TEAMS (Continued)

ALBERTA: (cont.)			
Title	Location	Personnel	Consultants
Edmonton Project	Edmonton, Alta.	R. H. Sabey Ted Aoki Donald Truss R. W. Lomb T. Rankel	Dr. F. L. Brissey Dr. R. J. Hills
Lethbridge Project	Lethbridge, Alta.	B. Weninger H. Skolrood H. Krouse L. Jones V. Von Ormon D. Kinoshiro	Dr. H. Bettison
SASKATCHEWAN: Brunskill Project	Soskotoon, Sosk.	Morguerite Burke C. L. Allen Morilyn Sklarenko Sheilo Hawkins Mrs. M. J. Mack E. E. Froese Miss Irene Stalder Brion Wilson	Dr. H. Dhand Les Richards Tom Miller
Soskotoon Environ- mental Anolysis Study Group	Saskatoon, Sosk.	Levi Borisenko Bill Deloiney Brion Noonon Jim Tooke	Les Richards Prof. R. Rees B. Wellmon Hebojo Associotes Dr. A. McBeath Dr. H. Dhond Tom Miller
St. Michoel's School Project	Soskotoon, Sosk.	R. J. Phaneuf K. M. Rongve J. Olauson	Dr. H. Dhond Students

Regino Project	Regina, Sosk.	Gordon Glaicor
		Kelly Lovering
		Bernice Lys
		Teochers from:
		  Miller Collegiote
		  ond Mortin
		  Collegiote	

SUB PROJECT TEAMS (continued)

MANITOBA:			
Title	Location	Personnel	Consultants
Soprovich Project	Winnipeg, Man.	C.A. Watson A. Helgason W. Soprovich J. Sommons A. McIvor	"No firm arrange-ments have been made as yet."

Harbeck Project	Winnipeg, Man.	Richard Harbeck
		Brian Chapell
		Jim Nowell
		Brian Trump
			Prof. Heide
			    Tanimura
			D. Paterson
			D. King
			Western Photo-
			    grametry
			Metropolitan Corp.
			    of Winnipeg

Sealey Project	Winnipeg, Man.	D.B. Sealey Vernon Kirkness Dr. A. Cuthart Antoine Pussier Joe Keeper Dr. Ahab Spence Dr. Dave Courchene Earl Duncan George Munroe Angus Spence Mrs. Florence Zaharia Allan Thiessen Phil Altman and others to be selected.	