



children's creative centre

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children's creative centre

*methods
and objectives*

by POLLY HILL
Project Director

with articles by
KEITH BISSELL and ARNOLD WALTER

CANADIAN GOVERNMENT PAVILION,
EXPO 67, MONTREAL.

The Pavilion of Canada tells a story of a people and their country. That story will create many and varied impressions which may be merged and modified by memory.

For those who wish to preserve their impressions, perhaps to enhance them, this series of brochures has been prepared. Taken together, they describe the overall theme of the Pavilion. Read separately, each presents a broader and deeper view of one or several aspects of the whole.

In coordinating the series, we have borne in mind that Canada has different meanings for different people. For this reason, each writer was left free to interpret the exhibits in his own light and to relate them, as it were, to his own thoughts. The diversity of styles and views apparent in these short essays thus reflects the broader diversity that is a trait of the Canadian people.

H. Leslie Brown
COMMISSIONER GENERAL

Lucien Parizeau
ASSOCIATE COMMISSIONER GENERAL

“Concern for a child-centred education has been the guiding principle in the formulation of an “activist” pedagogy which always tries to begin with the child, with his interests, with his play, with his imagination, in order to develop in him curiosity and personal initiative. The object is to eliminate the formalism of the teacher, the restraint of fixed programs, the passivity of the child. This way of thinking finds its inspiration in those values which we ourselves want to see honoured in the school:—respect for intelligence, for creative talent and for the spirit of inquiry.” REPORT OF THE ROYAL COMMISSION OF INQUIRY ON EDUCATION IN THE PROVINCE OF QUEBEC, REPORT NO. 2, CHAPTER I.

COVER

Section of manipulative Play Wall by Gordon A. Smith

Introduction

Whether in school, recreation centre, playground, or home, children need opportunity to stretch their imaginations, explore, experiment, and learn by doing. They need an environment designed for their needs, and guidance by skilled adults who know how to increase awareness and bring out their creative potential.

It used to be thought that only the talented few were creative; now it is recognised that all children have creative power. By creative, we have come to mean originality, spontaneity, freedom to move and to think in unusual ways. Unfortunately, creativity can too easily be stifled and discouraged. Teachers and parents need to learn more and to experiment constantly with ways to foster and make grow—curiosity—initiative—creativity.

The Children's Creative Centre, in taking at random children who come to the Exhibition rather than in set groups, demonstrates how valuable creative experience is, how quickly full enjoyment and concentration develop when the setting is based on thorough knowledge of the needs of children.

children at our Centre

These children are mixed in a wider age group range than they would be in a school or recreation centre. They are new to each other, to the adults in charge and also (for many) to the equipment and the teaching methods. Their strangeness brings a special dimension to the teaching and to the supervision that would not be found in any normal urban or rural setting. All classes are, of necessity, beginning classes and free play in the yard is limited in time to enable more children to participate. The child's eager curiosity to repeat and expand an enjoyable

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experience, and the teacher's satisfaction in seeing skills develop through practice and increasing awareness are both unsatisfied.

But this should bring the point home even more—just think what the teacher could do, what the child could do—if this type of facility were available in every community, either incorporated in the school system, or at least in out-of-school activity centres.

the five components

The Children's Creative Centre presents five major facets of education for creativity:

1) One is a model nursery school, providing the type of setting, warm atmosphere, and ample facilities for free choice needed for the young child 3 to 5.

2) The second studio demonstrates a free natural approach to music enjoyment. By using easily managed percussion instruments, dance and voice, the child can express the familiar rhythms of childhood and from simple chants improvise melodies of his own, again increasing awareness of the sound and movement, the rhythm and melody all around him.

3) The art studio offers the type of setting, friendly atmosphere, and equipment conducive to self-expression through art for 6 to 11's. Awareness is heightened and skill is awakened by means of inspirational material, and stimulating subject matter.

4) And fourth is a creative drama studio. In a setting where the doing is the thing, not performing, where the child's whole body responds to sounds, silence, music, lights, words, touch, odours, and objects and where concentration can carry them anywhere in or out of this world.

5) Fifth is the playground, designed as a

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garden and filled with many multi-purpose playthings and equipment. Here children can blow off steam physically or concentrate undisturbed, building, making, digging, climbing, crawling, experimenting; an unstructured time, with adults there to help only when needed and guide high spirits into purposeful activity.

for child visitors

The five areas are designed to give the visiting child a happy experience in a place specially planned for his age level, based on his interests, his play patterns and awareness of his unlimited imagination, designed for maximum participation rather than passive inactivity.

for adult visitors

For the visiting adults the special observation corridor and convenient views from the bridge are designed to create interest in the value of creative play.

It is hoped thus to encourage and endorse creative activities for children now being carried on in Canada, as well as present to the rest of the world Canada's high standards of creative teaching.

the planning

The planning of each of the areas was guided by consultation with over 70 advisers* in five committees giving freely of their own varied experience and special skills.

The design of the rooms and the playground, the choice of equipment and play materials were coordinated to the philosophy and function and were determined by space and budget available.

Conscious effort was made to keep the plan simple and as closely resembling a typical classroom as possible.

*Their names and occupations are listed in Appendix A.

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the teacher is the key

How well the essence of the project is presented and how well it works from the child's point of view, is dependent on the individual teacher. The advisers were adamant from the beginning in their counsel that as much flexibility as possible be given the teacher. The choice of emphasis is dependent on the teacher's experience and particular training. All good creative teachers have to feel out their group, be quick to shift when a stimulus doesn't work, and be sensitive to the tiniest lead from the children.

An observer may see all mime being used in one drama class, for example, with little music, another observer on another day may see movement to music leading to dialogue and noisy crowd scenes. However, all observers will see active creative participation by the children. Signs near the observation window make this clear and remind the viewers that what they are seeing is a demonstration of a beginning class.

supplementary information

This booklet is designed to make our purpose clear and to answer major questions about the Centre and our approach to it. Supplementary material put out by related national and international organizations* is available on request by writing direct to these organizations.

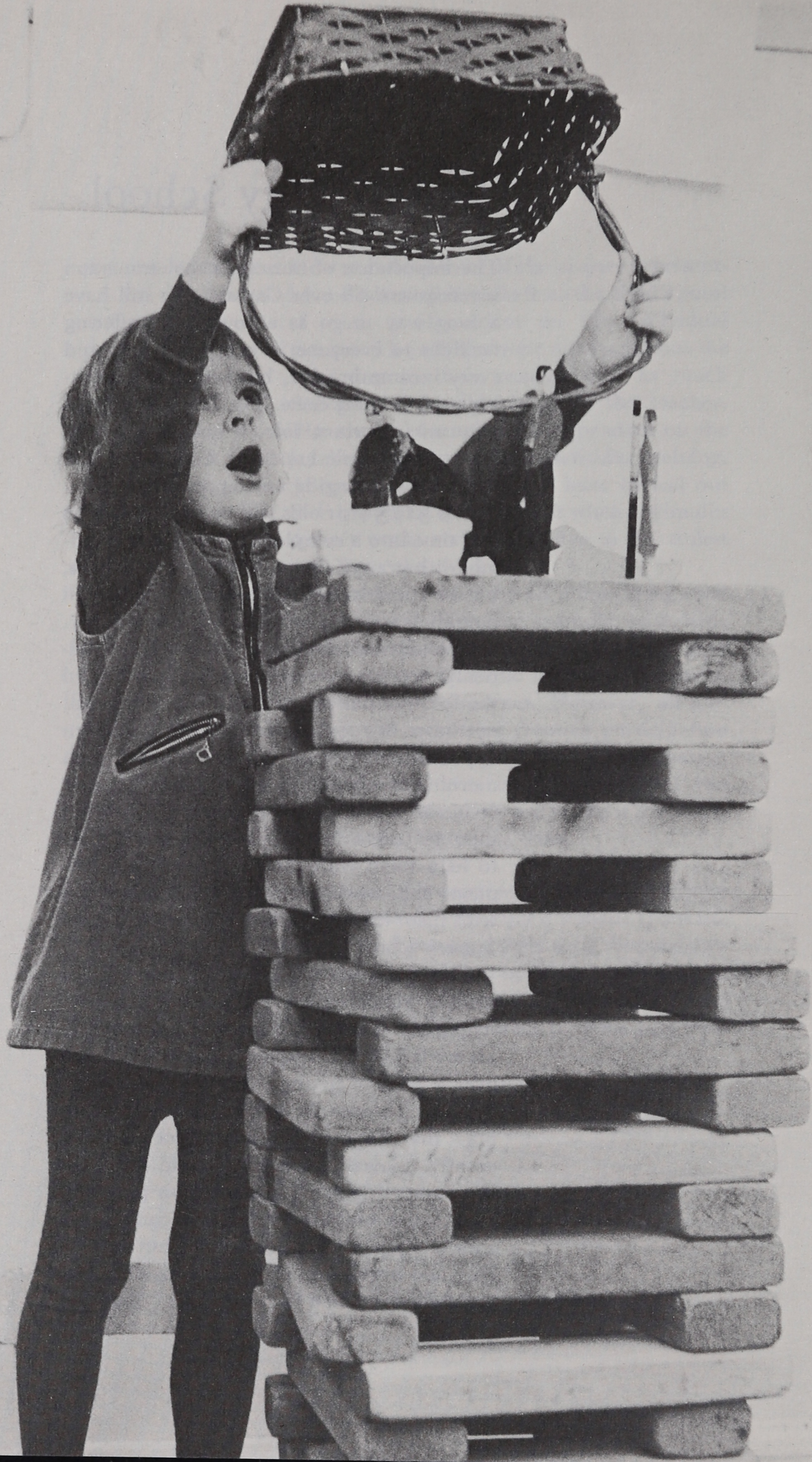
*These organizations are listed in Appendix B.

The Nursery School

The importance of nursery school education is recognized all over Canada. We still have a long way to go as a country in offering facilities to everyone in every province and every income bracket, but interesting, exciting work is being done. The Centre may well play an important role in encouraging the best schools while hopefully stimulating new ones and challenging new approaches.

The 3 to 5 year olds will be coming for the first time into a completely strange surrounding, with strange adults, familiar toys perhaps, but new and strange companions. Some will happily tear about from one thing to another, completely self-absorbed; others may suddenly become overwhelmed and be fearful that mother has abandoned them. They will not have, as regular nursery school children do, the anticipated fun of coming each morning to a familiar place to play with their favourite toys or special little friend. To offset this, one teacher to every five children is there to help them with their first uncertain moments and, when necessary, mother can stay with them too, to get them started as in good nursery school practice.

The equipment varies slightly from regular nursery school as it excludes workbench, hammer, and nails, and certain more complex art materials that require practice and skill over a protracted time. For example, there will be emphasis on dough, clay, and water play that have a soothing effect and are greatly enjoyed by the timid child. Much of the fascinating spontaneous group play and cooperative building projects, so common in a nursery school, may not happen, but parallel play and beginnings of working together will be easily detected by the keen observer.



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Despite these differences, the nursery school basically will reflect the best in nursery school practice.

a child's visit

A child entering will be brought into the room by the nursery school receptionist, helped to take off her coat or sweater if she wants to, and shown where to hang it up in a cubbyhole specially designed for her size. An assistant will be nearby to show her around if she needs help to get started. Her successive choices will be varied and all attractions accessible for immediate play, out on low open shelves.

building with blocks

On her right she will see hundreds of unit blocks on long shelves stacked in careful arrangement by size. Undoubtedly, two or three children will be busy building tall structures, boats, things big enough to get into. Nearby, trucks, trains, people, animals, all in scale, will be available on the accessory shelf.

domestic corner

If this doesn't interest her, she can move into the domestic corner where a couch, overstuffed chair, a bed big enough for her to snuggle in, are invitingly placed. A simple stove and icebox, made of wood, a sink with real water, and child-sized dishes, pots and pans wait for her curiosity to take hold. Dolls, large size, with a simple wardrobe of clothes and her own dress-up closet with hats, purses, high heels, are all ready for that familiar fun of playing house.

noisy corner

Janet, let's call her, can wheel a baby carriage around as she watches other children climb the large climbing ladder, or build with

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hollow blocks in the noisy corner, paint in the painting area, or play with clay at the clay table.

painting She may want to try painting, so dolls are abandoned, a smock put on and lovely wet paint responds to the dabbing brush. New patterns are formed by the drips which she watches with great interest and from which she forms her picture.

clay Lovely squishy clay is really more fun to squeeze and roll than it is to mould into shape. Adults nearby help her get started, admire her work only if she wants to show it, and help her wash the clay off in a special low sink she can manage all by herself.

story circle Now she is ready to join a story circle and perhaps have a glass of juice and a cookie.

play outside Soon she is asked if she'd like to go outside and slide on the wooden slide, play house in a tiny cottage, and water flowers, as well as paint everything in sight with a big paint brush and a can of pretend paint. She can also see the live rabbits, or play peacefully in the sand pile.

atmosphere Nobody rushes her, nobody admonishes her. All the big people seem to understand, help when she asks for it, guiding rather than correcting—even some of the rowdier children don't seem to frighten her because they have lots of space of their own to blow off steam and a teacher helping them to keep within limits.

science corner Back in from the playground the room, now familiar, reveals other fascinating areas—a whole long shelf of displays, an insect cage,

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a turtle, bits of driftwood, shining stones, parts of plants, all to be examined and touched, and asked about; large magnifying glasses to get a closer look, and fascinating bits and pieces of things that stick to magnets and drop off again.

A shout of joy from the noisy corner tempts Janet to try her ability to climb the climbing ladder, hang by her hands from the top, drop ever so gingerly to the floor, and up again—soon she is helping haul boards up on top and she and a new-found friend have a platform seat from which to shout—“I’m the king of the castle”. A ride in the rocking boat with three new companions may top off her active play.

music time Music time: the noisy corner quietens as most of the children gather to listen to the sound of bells and drums, move and clap to rhythms and learn a new song.

quiet corner Later she sees the quiet corner marked off by a bookcase where picture books, puzzles, and many varieties of things to make and do, await her. Perhaps she’ll make a lovely picture out of scraps of cloth and cotton batting, wire and glue, just for Mum. Can she take it home? Of course. Mother arrives; time to go. Laden with her art works, Janet cheerfully goes with the assistant to join her mother. Both are refreshed, and Janet has grown a little inside.

*the community
nursery school* If Janet were going to a regular school in her own community she would be returning each day with new confidence. She would get to know her playmates and her teacher, and her teachers would get to know her and watch her development—guiding it gently as she

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matures. Paintings would emerge from drips and splashes of color to representative images, recognizable to the child if not the adult. Socially she'd be helped to share the doll corner, stand up for herself in the face of aggression and join with others in the ever-unfolding wonder of trying new things, new ways, and at her own pace. She would not be taught to "concentrate", "sit still" at tables, "learn" from structured single purpose materials in a group lesson, "learn social behaviour" by being told, or "abstract thinking" by "parrotting". Good nursery schools achieve all these ends, not by teaching devices or instructional periods, but through opportunity with an infinite variety of experiences.

For example, it takes concentration and excellent motor control to balance six blocks on end to make a tower on top of a 3-foot structure. Who'd dream of "wiggling" as you listen breathlessly to each word of a story. "Reading" comes easily after you make your own transition from matching shapes and sounds and textures to symbols, such as letters and numbers at your own readiness level. It's more fun to play house with a friend, for one learns that hogging all the dolls loses a friend. And what untold thoughts and principles of "abstract thinking" move through the head of a child who has time to daydream, ponder, work out his own ideas uninterrupted by meddling adults! This type of nursery education develops a healthy attitude toward learning, an inquiring mind, a creative approach, and a limitless imagination at three that, properly nurtured, will be invaluable in life.

Children need a place specially designed for them for at least part of their day. Houses

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are too small, streets too dangerous, families too busy. A day in an average home moves too fast and is too fragmented for the pace of a small child. Parents do not shirk their duty by passing the care of their pre-schoolers over for 2 to 2½ hours a day; they fill a need for their growing child in our atomic age.



Music Studio

*Music in the Children Creative Centre**

BY KEITH BISSELL

During recent years there have been drastic changes in methods of introducing children to music. These changes have been inspired by the far-ranging experiments and teachings of several great contemporary musicians and composers. Orff of Germany, Kodály of Hungary, Martenot of France, Suzuki of Japan and Dalcroze of Switzerland are pre-eminent among the musical "greats" who have led the revolution in music for children, and have focussed world attention on the need for new procedures in this field.

Although there are differences in the methods used by each, there are at the same time striking similarities which may be summed up as the advocacy of a freer, more physical, more child-like approach to the art of music. The conventional, pretty, adult-inspired song is rejected in favour of the delightful pentatonic folk song; passivity is replaced with joyous movement; simple percussion instruments inspire creativity and encourage explorations of sounds; simplified staff and symbols provide a natural, uncomplicated entrée to the language of music, and the whole process of learning is associated with the joy of discovery.

The natural reaction of the child to an infectious rhythm is to clap, skip, jump or

*We asked Mr. Keith Bissell, Supervisor of Music, Elementary Schools, Scarborough, Ontario, to describe the creative methods chosen for our Music Studio. Mr. Bissell has been an active member of our Music Advisory Committee.

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make some appropriate movement. The teacher will encourage such responses and eventually guide them into patterns leading to increased musical skills. In his informal play, the child, without any prompting, improvises chants based on the "cuckoo call", the falling major third. It is logical, therefore, for the teacher to use this pattern at first, and then expand it to the pentatonic scale, the basis of so many children's folk songs. The beauty of a pentatonic song will be further enhanced by the addition of a simple *ostinato* or repeated rhythm accompaniment on a percussion instrument, or perhaps the children will be encouraged to experience the music more fully by improvising a simple dance.

Before he has received any formal instruction whatsoever, the child takes delight in singing, dancing and improvising. Too often in the past, education has frowned upon such spontaneous activity and has placed music in the straightjacket of the formal singing class with the inevitable loss of spirit and joy. Admittedly, some children manage to survive this experience and proceed on to genuine musical accomplishments, but for the majority music becomes a harsh discipline to be discarded at the first opportunity. The common factor in the teachings of the great music leaders of today is the emphasis upon the supreme importance of capitalizing upon the child's natural physical zest in music-making, and of using this as a point of departure for a more thorough exploration of the whole world of music.

Our aim in the Centre is to present a window through which the public may observe a cross-section of contemporary techniques in child music education. Of necessity,

the various philosophies will only be touched upon, but the thoughtful, inquisitive on-looker will, we hope, have his imagination stirred, and will be inspired to further inquiry and investigation. The pattern of each class will, of course, be determined by the teacher's background; some will emphasize Orff, others Martenot, while still others will illustrate a synthesis of many philosophies. However, as already pointed out, certain basic principles, common to all contemporary methods, will be evident in all classes.

Finally, the audience is reminded that a new group of children is used for each class. Each must be considered a beginning group, and thus, the achievement of each will be strictly limited. Accepted in this spirit, we believe that each class will be an enjoyable and profitable experience both for participants and audience.

*a child's visit**

The music teacher stood in front of the doors to the music studio. He motioned to the children to get in an informal line, all the time marching in place saying pom, pom, pom. He put his arms tight to his sides, smiling and nodding until all the children were stamping their feet to the pom, pom rhythm and they marched around the room, pom, pom, pom.

In the centre of the open space still using only nods and rhythmic syllables he signalled to the children to spread out as he marked time to his constant pom, pom, pom. Then, spreading his arms like an orchestra conductor, he signalled then to stop. "Bonjour",

*This section was written in consultation with several music teachers and basically illustrates the Orff method.

MUSIC STUDIO

"Good Day", he chanted. To Robert the minor thirds sounded like the call of the cuckoo. The teacher asked for an answer with a gesture—two or three children chanted back, "Bonjour". He motioned to mean louder. Then in the same chant-like way he said, "How are you?". They all repeated, "How are you?". He answered, "I am fine". Soon they answered his question. Alternating between French and English and changing the rhythm of the chant to match the syllables of the words he asked, "What's your name?", pointing to Robert. Robert self-consciously answered, "Robert", flatly without chanting. The teacher chanted it back, "Ro - bert". Clapping his hands with the question "What's your name?", as he went around the room, he asked the question only with his claps and all the children clapped with him and soon more children got up the courage to answer with their first names in chant.

"Good", he said, as he signalled a halt. Without any word of explanation, he stamped his foot, slapped his knee, then clapped his hands and flicked his fingers over his head in rhythm. He did it two or three times, and invited them to try, just with a nod. They all did it in place and then marched around.

Then the teacher quickly handed some children hand drums, tambourines, rhythm sticks and triangles. Getting their attention, he indicated for those with the drum to only play with the stamp, those with the tambourine with knee slap the clap, with the rhythm sticks and finger clicks with the triangle.

They switched instruments so that all had a chance, and it sounded very good, and the next thing Robert knew he was being asked to choose one of the larger instruments. He took

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the small-size xylophone. The teacher moved quickly among them and showed them how to hold their mallets or how to pluck the strings of the cello and guitar. Some had recorders, others drums and glockenspiels, and some triangles and rhythm sticks. Everyone experimented with the sounds of their own instruments; it sounded like an orchestra tuning up.

“Now, within this rhythm make up a little tune”. He took Robert’s two mallets and played a short tune. He asked the girl at the big drum to play a steady beat to keep them all together. Everyone did it at once. It sounded kind of nice even though everyone was different.

Next the teacher moved very quickly to each group of instruments giving them special notes to play on their different instruments and rhythm to play them to. They had time to practice and then, like a real orchestra, they were motioned to silence and, on a downbeat, the conductor brought them in one at a time. Robert’s two notes were like the chant of his name and he found as he repeated the two notes in rhythm that he could improve the tone by a bouncing stroke.

The teacher then pointed to different children, asking them to play a solo, and the rest accompanied them with their assigned notes. Robert felt like a real jazz musician when his turn came. He made up a very complicated tune that seemed to fit beautifully with the background accompaniment, at least so he proudly thought.

They tried all sorts of things, taking turns at different instruments, clapping, singing. The teacher played a tune on the violin and the children answered with a rhythm beat. They

A CHILD'S VISIT

ended up singing Frère Jacques as a four-part canon, accompanying it on their instruments. It was fun to follow the conductor with loud and soft, fast and slow Robert even had a chance to be the conductor once. He was genuinely sorry when it was time to go—"Gee, if music in my school was only like this".

*Music for Children**

BY ARNOLD WALTER

We teach music to make our children more receptive to its beauty. The aim is clear; how to achieve it is a matter of controversy. The best music we know is enshrined in a canon of masterpieces inherited from the past. How do we make it relevant to a child that is all present? If it is not relevant he will reject it. Certainly, a good teacher will be able to force his charges to practice the stuff contained in early grade book (suitably illustrated with birdies, flowers and pictures of Mozart as a boy); it is done every day a thousand times. In most cases, however, the cute little pieces will remain inert knowledge, unconnected with the life as it's lived by the child. Music will be one more boring subject to struggle with—a duty to be performed, not a joy to be experienced.

*Dr. Arnold Walter, Director, Faculty of Music, University of Toronto, Royal Conservatory of Music, has given us permission to reprint in full his article written for *What's What for Children*, a parent's handbook published by The Citizens' Committee on Children of Ottawa. We feel that this article written directly to parents about creative methods will be of special interest because it amplifies and highlights, as it were, our purpose in demonstrating creative music.

MUSIC FOR CHILDREN

What I am describing is a mechanical way of teaching dominated by technical considerations. The piano, the violin are difficult instruments. How do we learn to master them? Hold your fingers correctly. Free your bow arm. Start with easy pieces; proceed to intermediate ones. End up with Chopin *Etudes* and the Mendelssohn *Concerto: Gradus ad Parnassum, per aspera ad astra*. The teacher, mindful of the long and difficult road to perfection, concerns himself with the gradual acquisition of instrumental technique.

But the child, at first, has no use for the long and difficult road to perfection. He craves for music of his own—music connected with his unceasing activities, associated with movement, attached to words he tries to formulate; music that is not isolated and specialized but embedded into that stream of perception, feelings, hopes, desires and thoughts which form his life. He craves for something that is a mixture of words, movement and sound. At a higher level we would call it a mixture of poetry, dance and music; and that is of course how these arts started in history—as a blend of magic incantation, dancing, miming and song—a phenomenon we find at the dawn of every civilization known to man. Teachers should learn from their pupils that human beings must obey the law of ontogenesis repeating phylogenesis: that the elementary stages of cultural development cannot be left out or disregarded by the individual.

How do we apply such knowledge to instruction? By going back to elementary principles, to the primordial nature of music. By recognizing that its “elements” (rhythm, melody, harmony, form) are not equal in

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importance—rhythm is stronger than melody, melody more essential than harmony; that we cannot take them for granted nor treat them alike. We must lead up to melody, ascend to harmony; we must never forget to associate them with speech and with movement.

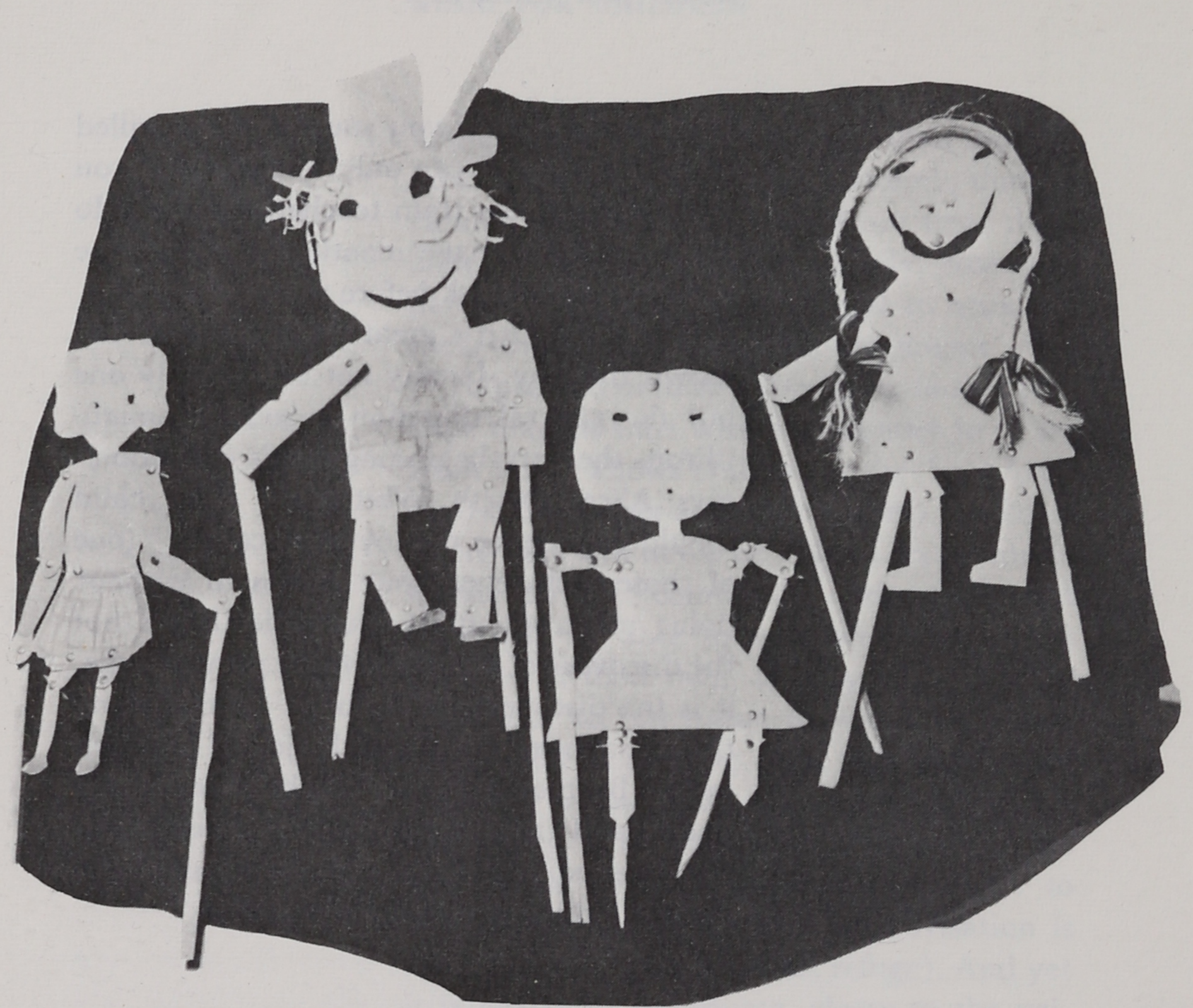
To proceed in such a way takes longer perhaps than to start with the Minuet in G by Bach but it allows children to be “creative” (to use this rather ambiguous term). Needless to say they will never be able to create music as the term is commonly understood; but they will be able to improvise—to invent rhythms of their own, to play with melodic fragments, to put music to words they find meaningful or exciting. And that is no small matter. For thousands of years music was all improvised. The discovery of notation, the reliance on printed copies led gradually to our present situation where improvisation is a lost art (with jazz as its last refuge). And yet it is nearer to the source, closer to the primordial nature of music. In improvisation there is no mechanical drudgery, no accurate reproduction of something unalterably fixed—there is only pure play and sheer joy. Carl Orff is quite right in insisting that small children should spend at least a year in working rhythm and pentatonic tunes; it is in that restricted realm that they can safely try their wings and make music of their own. Once they have done it they will be better prepared to master the hundreds of printed pages they will have to cope with later on.

Are there teachers who are able to live according to such a gospel? Only too few. How can it be done if you are not capable of improvising yourself, if you never moved to music, if you do not know the poetry a child

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finds meaningful, if you yourself were drilled mechanically and can only impart what you have learned? To train teachers who can do all the things I have mentioned—that's the most important task before us.

It is Carl Orff's great merit that he has shown the way. It may not be the only one but the general direction is sound enough. "From the very beginning of his education" says Alfred North Whitehead, "the child should experience the joy of discovery" (one of those dicta everybody agrees to without doing much about it). In music that is not the discovery of middle C or the printed page, it is the discovery of the basic elements and their unalloyed magic, of the joy of improvisation. Bach and Mozart will be more deeply understood and more willingly practised once the inner edifice of music has been built from the ground up, on a firm foundation.



Art Studio

art without inspiration

Child art, rather than formal art instruction based on adult standards, is now well established as an important creative activity for children. Gone from most school walls are identical bunny rabbits; filled-in stencils are a thing of the past. But there are still school rooms and recreation centres displaying paintings based on stereotype subject matter which produce a uniform response in the children resulting in "windmills in every Dutch landscape", as an example.

knowing the child

"Child art is discovered by adults, never taught by them," says Miss Audrey Taylor.* Like the other creative media, teaching must be based on a thorough knowledge of children, their play, their coordination, their capabilities at each age level and a deep understanding and respect for their fantasy world as well as their individual impressions and interpretation of the world around them.

importance of presentation

The creative potential of the 6 to 11 is not released by just presenting them with materials and encouraging them to do whatever they want. Children need ideas to explore; they need to become totally involved mentally and emotionally. As with drama and music, the doing is the thing. However, the final result in art has a special significance; the child identifies himself with his creation and through it his gradual development is reflected in a special mode of expression.

*Chief Art Instructor, Junior Section School of Art and Design, Museum of Fine Arts, Montreal. Miss Taylor is also our chief instructor at the Creative Centre and comes to us with 30 years' experience in Child-Art teaching.

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“Teaching methods must always be held within the boundaries of a child’s physical and mental capabilities and bear a close relationship between the media and the subject matter. Some children, of course, merely toy with the material; others work with it and experience satisfaction to the n’t degree.” Audrey Taylor.

choice of class

The choice and presentation of subjects for children in creative art is very important; too narrow a topic (a flower in a vase, etc.) leads to boredom and inferior performance. It must be a subject that they can improvise around; one that has scope for interpretation, for expression of individual values and which allows for selection of individual emphasis on what is important to that child at that moment. It must give them a growing confidence in ability to express ideas and make them live again.

“From all appearances it is a game that the teacher offers the child. The intensity with which it is played comes from both sides. It is never a ‘lesson’ or an ‘instruction’ or a ‘showing how’. Depending on the project, the arrangement and preparation of media is aimed to eliminate confusion. Immediacy in child art keeps it alive. This is the child’s right to work without frustrating techniques and boring ‘first steps’.” For example, Miss Taylor relates, “Teachers often superimpose pet techniques of their own in a child art class; witness the tricky, meaningless mobiles, the inane paper bag masks and puppet heads. These teachers do not have proper respect for the unique ingenuity of the young mind, with its remarkable selective use of space, color and design relationships”.

When the subject is well thought out and meticulously prepared by the teacher, the process will combine the joy of discovery and a new awareness as the media respond to their creative hands.

a child's visit

Renée found her way to an empty art table—she looked around shyly as she waited expectantly for the other children to settle. The teacher started talking about a jungle — what does one find in a jungle? There would be wild flowers and animals, she continued — what kind of animals? Soon the room was full of voices suggesting lions, tigers, elephants. What else? Trees, of course, lots of trees. What else? The children called out — alligators, natives with spears and hunters with guns, huge snakes — everyone seemed to have an idea.

“Think now what you would like to make and come up and get some cardboard. We’re going to cut our animals out, if you like you can plan your animal on a piece of scrap paper.

Renée decided on an alligator and was given a lovely long rectangle to work from. She was also given a small scrap of paper to plan her drawing on. As she was working she decided she needed bigger pop eyes than she had first made. But it was easy to correct this when she drew it on the cardboard. She went back for the scissors and started cutting out. This wasn’t too easy at first.

The teacher stopped everyone while she explained how they would make their pictures move. She lit a light behind a screen and moved some boy’s half-finished tiger in back of it. She pointed out how important the outline was and how they could bend the

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cardboard and cut small holes to make a shaggy mane on a lion or a shiny belt on a native. Renée realized her alligator's eyes could shine and that he could even have some scales along his whole body. "Hold it up to the light and check how it looks" the teacher said, as she held one up to the window. "We'll make parts of our animals move", she was saying as she showed how easy it was to cut off a leg and attach it again with a strong thread. Long bamboo sticks could then be glued in place so the shadow puppet would be moved by a kind of remote control without getting one's hand in the way of the shadow.

Some children were pasting lovely bright colored tissue paper on the back which colored the light shining through the holes and made the puppet look very gay. Renée decided on fiery red eyes and emerald green scales. After some debate with herself, she decided to have the jaws move instead of the tail. A teacher helped her thread the cut pieces together and helped a little to place the sticks. Renée experimented with each stick before adding another and found that three were all she could manage. His jaws now opened up beautifully and looked very fierce.

She noticed all around her tigers, elephants with moving trunks, and realized that the roars she heard behind her were from a fierce-looking lion.

As the children finished, they gathered around the screen and watched the patterns and picture stories that developed as they tried out their puppets. More trees and flowers were needed to make the jungle look more mysterious and the animals moved in front of them and behind in very real

ART STUDIO

fashion. Renée's alligator would have caught the leg of a native, if it hadn't been for a hunter who shot at his head. Renée had great fun writhing her alligator around in realistic death throes.

Soon it was time to go, and Renée was delighted to find that she could take her alligator home with her.

other type classes

This class structure leaves plenty of room for individual expression and appeals to the child's natural desire to participate totally by making his picture come alive.

Other classes would make collages by painting individual objects to be pasted on a huge mural backdrop. The subject might be trade in ancient times or currently along the St. Lawrence. Other classes will have clay to work so whole villages of houses, people and animals are put together, combined with paint and colored cardboard. There would be plaster cloth and tissue paper combined with cardboard to make three-dimensional figures, hand-size or six-feet tall. Hand printing, colored chalks, etc., are all there for different class projects.

even this first experience has value

It is obvious that in a continuing class children would gain in skill and be able to work faster on their own with less adult help. But even in one session of an hour and a half children adapt quickly to the new material and find expression on their own level. Some results are very mature and thought-provoking; others more primitive and unorganized. "This type of art teaching recognizes that adults need only to give children the opportunity to record their own discoveries." Audrey Taylor.

ART STUDIO

important part of life

This approach to art teaching has not only value to the child when he is young, but brings enrichment to his adult life and to culture in general in Canada.

Creative Drama

Creative drama is an important facet of a child's education. Children's natural play takes a dramatic form at the earliest age from games of peek-a-boo, to doll play, to cops and robbers.

Creative drama is not preparation for theatre any more than child art is a preparation for exhibitions. It is not concerned with communication to an audience; it is not concerned with what it looks like. It is an art form in itself; it becomes a way for people to develop, expanding personality both outwardly and inwardly.

*difficult to measure
the value*

Perhaps the reason creative drama has encountered difficulty in finding acceptance is that it is hard to measure. With child art you have a delightful result you can keep; with music a growing competency you can measure, with writing a developing fluency, a written proof. But the best work in child drama is done without an audience in a magic moment that disappears and leaves no tangible trace. Personality growth, understanding, increased awareness, breadth of expression, new attitudes toward learning, are revealed to the adult only by clinical research techniques and these studies are few. That the teacher can see it, a mother can feel it, and the child is aware of it is not quite convincing enough for our scientific age.

increasing awareness

Creative drama begins with the five senses — sharpens awareness to hear, to see, to smell, to feel, to touch. We, as adults, often take things for granted, pass by preoccupied with thoughts, never bothering to observe and wonder. Some children follow suit and tend

Creative Drama



low that the teacher can see it a better
control it and the child can see it
and encourage enough in our
the

Creative drama helps with the
children's awareness of their own
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think for greater part by presenting
thoughts over behavior to observe and
understand children follow the lead

CREATIVE DRAMA

to smother their natural instincts in bland inattention or trite expressions. Their imagination becomes hidden under layers of concrete education that demands remembered facts rather than original thinking, ideas, intuitions and insights.

physical development

In creative drama, the physical self of the child is developed through movement controlled and free. It leads to competence and self-awareness of the aspect of total expression. Not just through the medium of art materials, words, or instruments, but through the whole body, the most natural instrument of a growing child.

speech development

The speaking self is developed through the natural flow of language native to the child, developing as it goes in its breadth and intensity, not through scripts or spouted lines but communication for the purpose of making oneself understood in an infinite variety of situations and roles.

emotional growth

The emotional self develops through discovery of who you are, what you feel in a particular moment. What is courage? fear? love? hate? Experiencing these emotions in an environment that encourages personal freedom and choice leads to deeper awareness of one's own emotions and emerging values.

mental development

The intellectual self grows by stressing intuition and spontaneity. Each child discovers for himself ways to reach inside himself to the series of minimal clues that, strung together, spell intuition. By building confidence in the worth of his own ideas, through his own very special impressions, greater

CREATIVE DRAMA

heights can be reached and original and unusual combinations tried that lead to mental agility unchained by structured, expected, half-remembered adult patterns.

concentration developed

Through concentration, children learn to focus their thinking and feelings, which are the basis of good study habits. By its very structure, a drama class also builds a group feeling and a responsibility to other people.

A foundation must be built solidly by the teacher whose role is to help the child understand his deepest inner self, his outer self and himself in relation to the environment and other people. This takes time. One cannot stick creative drama on from the outside. It must be built from the core over a period of time.

at the Centre

In the Creative Centre, child drama can be only an introduction, a period of fun, where experimenting will only be as free as the personality of the visiting child permits, for there is no time to clear away inhibitions, to create a strong relationship to the teacher and the feeling of belonging to a group. Even young children are often cloaked in restricting feelings of what is expected of them or cluttered with impressions of television and film that turn up in drama class as stereotyped mimicry rather than sincere expression.

the teacher's role

At the Centre, each teacher, in an individual way, will try in this introductory class to reach each child through his imagination, giving him a refreshing period to be himself, to discover through the game of "playing", relationships within himself and with the group. She will be quick to change the pace

CREATIVE DRAMA

and the subject matter when she finds the class losing concentration or interest. She will be quick to pick up clues from the children even though there may not be many forthcoming at first. She will do a great deal more suggesting, and setting up situations than she would ever need do in a continuing class. However, even in an ordinary class children at first need quite a lot of structure to get started.

a child's visit

Bob moved into the room with some misgivings. He was reassured by seeing as many boys as girls, and the warm circle of light drew him to the centre of the room, where a teacher sat on a low stool and called gently to others to gather round on the floor.

Alternating between French and English, she talked a bit about hearing, seeing, feeling. Close your eyes. What do you hear? A bell. What kind of a bell? A few voices spoke up — very small, a dinner bell. The teacher changed the sound, asking the children to tell what it reminded them of. There were odd noises and it was hard to distinguish how they were made. Soon someone suggested, for one, that it was like someone shaving a giant beard, for another elves with tiny cowbells walking in the woods, a far off church bell. Sounds can carry us anywhere in our imagination, the teacher said. Now what about seeing? A large gnarled piece of driftwood was passed around. What do we see in it? Someone saw a wicked witch's face, another an old woman's hand, Bob saw a strange land — maybe the moon, with crevices, weird shaped rocks. The teacher picked this idea up and asked everyone to stand up and

CREATIVE DRAMA

spread out. She turned the lights in the room to an eerie blue and asked everyone to partly close their eyes, imagine they were in some weird place on the moon — a planet anywhere — she put on some strange-sounding music — “now slowly, you are a little afraid and you can’t see very well”. All around the room children started feeling with their hands, their feet, climbing imaginary rocks. Bob pretended he was hanging precariously on a ledge. He forgot everyone else in the room in his absorption. Later they tried different experiments — a bright sunny day on the beach, or exploring a dark cave, being totally blind, examining with great care a beautiful jewel, an orchid — “Really see it, really feel it”, the teacher kept urging. Soon they were being chased by unseen assailants, faster, faster around the room. Then in slow motion. This was harder, much harder to keep your balance. Only occasionally did Bob check to see if he was doing it right. There didn’t seem to be any right way; everyone was different. Sometimes he felt self-conscious but he was soon reabsorbed in a new experience.

A violent snowstorm with everyone striving to get to one end of the room made Bob conscious of his companions. A boy fell in front of him — he found himself helping him up. They staggered together toward what must be safety. The “music” of the storm abated and the whole class seemed to fall in exhaustion. The spell broken, the children circled the teacher as they talked for a bit how they could make a story of something they had done. They changed snow to rain and a picnic was planned. Campers came in groups from different parts of the room; the

CREATIVE DRAMA

lights were turned bright and sunny. Some built camp fires, others spread out food. Some toasted marshmallows, others roasted hamburgers — and then one person felt rain. They all ran, gathering up things, tumbling over each other, laughter and confusion making it all very real. One child ran into the middle of the room and stamped out the fire, and then ran after the others protecting his ears from the thunder. A last request for “one more” brought out everyone bearing gifts to a strange temple. They moved slowly and somehow they all bowed down — a record played softly in the background — and they left their gifts. They rose and turned sadly away. Bob found himself reluctant to break the spell and go out in the sunshine. He had a lot to think about.

other classes

Other classes might spend the whole period developing just one sense, touch, for instance and the exercise would grow out of the feel of things. Sometimes just rhythmic beats or objects like a gold coin, a torn cloth, would be enough to stir the imagination. Sometimes movement would develop into dance form by just the slightest motion of the head to a writhing body made of rubber. Or pantomime would communicate an idea of a machine, or people pleading with each other or two men arguing. Some teachers will use nonsense syllables to dispel inhibitions and to help children see how the tone of a voice is often more important than what's said.

All the exercises are designed to first capture the child's interest, then stretch his imagination and heighten his awareness of the ordinary things of life as well as the purely imaginary or symbolic.

CREATIVE DRAMA

in a school or recreation class

In a regular setting the teacher would draw her class on to deeper concentration, longer spans of improvisation both on an individual basis, in pairs, and in complicated inter-related group work. The child's use of space, his timing and an increased variety of expression would improve through frequent experimentation and the increased confidence that comes from doing.

Child drama should be part of the curriculum on the same basis as art and music, as an art expression in its own right, as well as in conjunction with other courses. For example, history blends beautifully with creative drama — children playing the part of half-starved, suspicious, discouraged sailors on the Santa Maria can understand and appreciate the desire for mutiny, and the magnitude of Columbus' accomplishment in sailing across an unknown ocean in 1492. Literature can also come alive through child drama when care is taken not slavishly to "act out the story". By using the theme instead, as a catalyst for the imagination, the improvisation becomes a means of increasing the understanding of its deeper meaning.

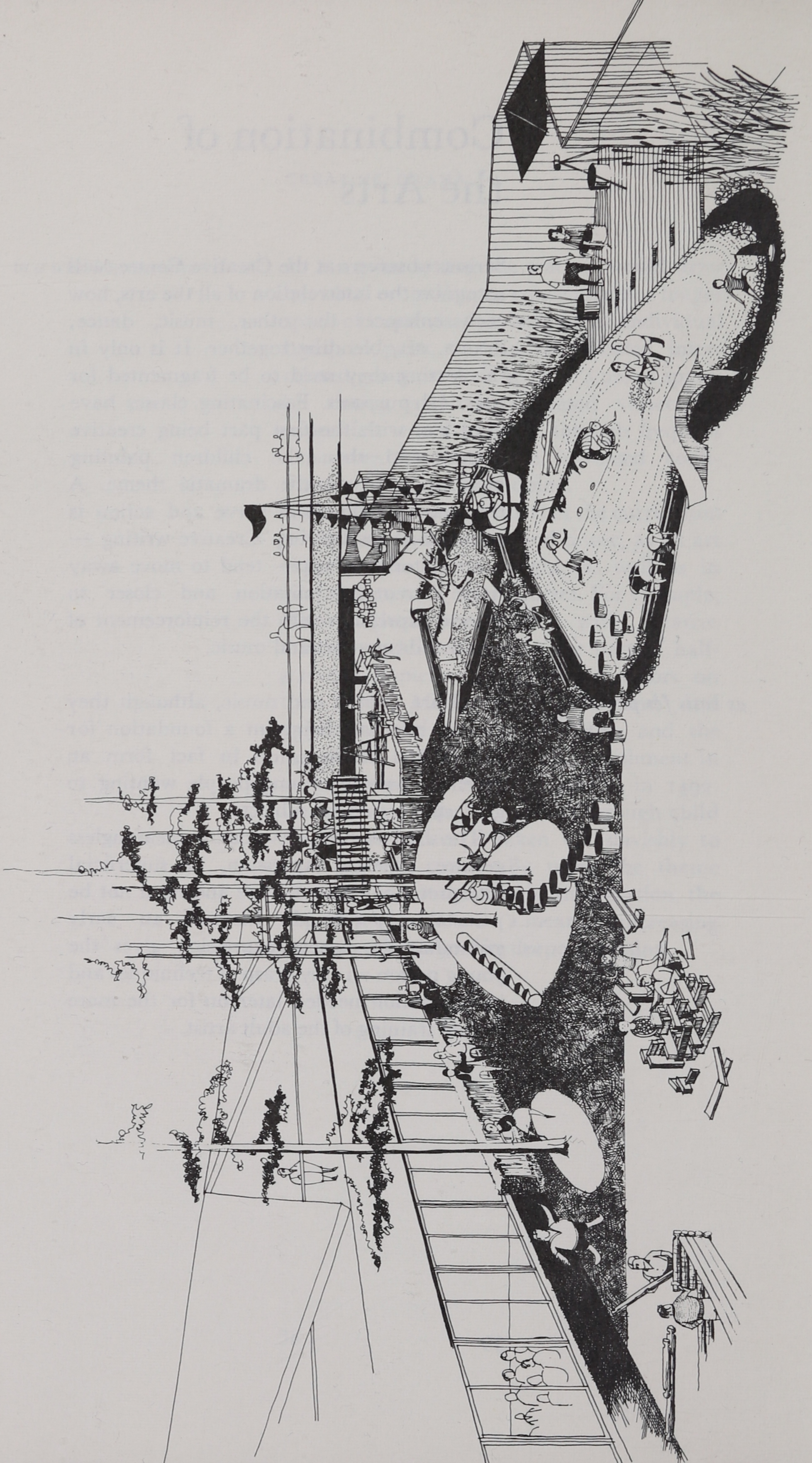
Combination of the Arts

Serious observers at the Creative Centre, will recognize the interrelation of all the arts, how each enhances the other, music, dance, drama, art, blending together. It is only in this setting they need to be fragmented for practical purposes. Fascinating classes have been run with the first part being creative drama and then the children painting pictures based on the dramatic theme. A tremendous amount of verve and action is added to their drawing. Creative writing — poems, stories, plays — tend to move away from stereotype imitation and closer to sincere expression with the reinforcement of creative drama, art and music.

*as basis for professional
training*

Child art, drama and music, although they do not have as their aim a foundation for professional training, do in fact form an excellent base for young people wanting to go deeper into these subjects.

The bad habits of wooden, meaningless gesture, toneless expression, or superficial interpretation are not there and need not be painstakingly erased. Instead, an early grounding in sincere expression gives the young person an easy grasp of techniques and interpretation needed later on for the more formal training of the adult artist.



Playground

the stereotype outlook

Flat school yards, metal bolted-down climbing apparatus, swings and slides offer unimaginative passive entertainment. Sand piles and wading pools, kept antiseptically far apart, provide clean, safe, surroundings boring for the child who loves mud, mess, banging together his own contraptions. The challenging physical exercise that spells danger in the adult eyes means joyous adventure to the growing child. Molded concrete structures based on an adult fantasy do not move, change, adapt to the child's imagination.

Mounds are levelled, grass plots are fenced off, or formal flower beds circle an uncomfortable bench for a conscientious mother to sit on as she dutifully watches her pre-school child play on the concrete path with the few toys she has managed to cart down from her tiny sixth-floor apartment.

Recreation leaders are dependent on a program of games and activities to amuse a changing population of children while they try to survey their huge flat areas which are open to all ages at the same time and subject to destruction by bored, irresponsible young people who feel no part of this "children's area".

our playground

Our playground is in an artificial setting. Our child population does not come from the surrounding district; they and our leaders cannot get to know one another as a group for continuing projects. It takes longer than an hour to hammer together a secret house of their own, out of left-over building materials. This may take weeks, and needs special friends and daily repeated visits to achieve the end the child has in mind.

PLAYGROUND

However, we can demonstrate the principle by presenting creative, challenging equipment that can be changed and manipulated to fit the individual child's imagination.

the centre playground

Cornelia Hahn Oberlander,* our landscape architect, studied the philosophy of the Creative Centre, the type of program that was planned. It is she who proposed this setting which, with the adaptations necessary for other site requirements, may well answer the needs of school boards, recreation and parks departments and housing projects.

size

Our area is the size of an average city lot 125 feet by 60 feet, and many pocket-size city playgrounds must conform to this restricted area. We have tried to achieve a garden-like atmosphere, using asphalt only where grass will not grow or where a level surface is needed, as is the case with large construction blocks.

sand and water

A narrow winding stream surrounds large sand areas with flowing water which carries a toy boat on a forty foot excursion, and has a bottom of smooth agate stones for the children to pore over and collect. Sand with water added can be molded into any shape the imagination creates, in two areas big enough for everyone.

climbing and challenge

It is hard for an 11-year-old to climb an unanchored rope ladder to a ten-foot-high tree

*Landscape Architect, Vancouver, B.C. a graduate of Smith College and Harvard Graduate School of Design. Worked as Landscape Architect in Philadelphia, Pa., and was commissioned in 1954 to design the first playground with imaginative play equipment for the Department of Recreation. Since then has worked on housing projects in the United States and Canada.

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house and descend by a fireman's pole. If he had built it himself, it would be higher and more hazardous to get at, but with this much of a challenge he at least feels it is not too tame. The younger or more timid child will use the standard ladder and only climb as high as he feels secure. In the tree house the child can use the telescope to survey the Exhibition; he can haul up "supplies" if he wants to remain in his perch for a protracted stay.

fun to crawl in and hide

There is a sloping mound that the child can scramble up on tree stumps' steps or slide down by a wooden slide. A hollow log also has crawling-through and climbing-over possibilities of infinite variety. A tree lying on its side presents another milder climbing experience, while a real boat can rock to imaginary storms or provide a pleasant refuge for just sitting.

building your own

Large unit blocks can serve as raw material for building while special supplies make playing store and house and school more fun.

*big and small
muscle coordination*

Under the covered area, a commando net challenges balance and agility, while quiet tables of construction toys are there for the small muscle dexterity and a different kind of ingenuity. There are also books for browsing through when the mood is more tranquil.

experimenting with sounds

Four free-standing screens contain musical instruments which invite experimentation. Their sounds are soft and melodious — bells, xylophones, drums, and a screen with

PLAYGROUND

“found sounds” as Gordon Smith,* calls them. This last screen contains different ordinary objects that we often forget have fascinating sounds of their own when struck with a mallet. The relation between design, color and sound subtly combine to please the child and invite his participation.

spatial relationships

Along a 30-foot wall fascinating op art panels with removable and movable parts allow the child to experiment with colour and spatial relationships. These panels were specially designed by Gordon Smith for the Children's Creative Centre.

playground leader

A most important element of the playground is the staff, whose role is to help only when needed, be alert to potential problems of sharing and aggression, assist children to shift to more acceptable behaviour when needed. The warmth and friendly interest between child and adult is always there as projects take form and need to be shared, or as the shy child needs support.

A playground supervisor is much more than a monitor or peacekeeper. Thorough knowledge of children, their capabilities, plus quick keen assessment, means the supervisor is not over-protective, interfering or, on the other hand, unresponsive.

Some children love to circle around the leader to hear a story or to show their

*A well known Canadian painter and sculptor from Vancouver designed the “Op art Panels and Musical Screens” for the Children's Creative Centre. Gordon Smith was born in England and studied at the Winnipeg School of Art, Vancouver School of Art, California School of Fine Arts in San Francisco, and is now Professor of Art at the University of British Columbia, Faculty of Education.

PLAYGROUND

buildings and construction work when finished. Others need encouragement and help before they attempt new things; they feel more secure in trying the "scary heights" if an adult is near. At the Creative Centre our supervisors face a difficult task working with new children every hour but their approach and methods of handling situations is an integral part of this demonstration of a creative play yard.

it needs municipal and provincial planning

Properly constructed and well run playgrounds are needed in our fast-growing society. It is a primary concern to helping shape the environment in which children and young people live and play. Lady Allen* of Hurtwood, England, has phrased it — "Children seek access to a place where they can dig in the earth, build huts and dens with timber, use real tools, experiment with fire and water, take really great risks and learn to overcome them. They want a place where they can create and destroy, where they can build their own worlds with their own skills, at their own time, in their own way . . ."

As planners and administrators of modern cities, we need to experiment with different solutions for different age groups and to meet specific local community needs. How to find the space, how to safeguard it, how to adapt it to the best advantage of the child. How to adapt it to round-the-clock use, for the elderly in the mornings, for the pre-school children at one o'clock, after-school facilities

*Lady Allen of Hurtwood, Landscape Architect, F.I.L.A. Founder-President of OMEP, World Organization for Early Childhood Education. Vice-President of the Institute of Landscape Architects of Great Britain. Vice-President of the International Playground Association.

PLAYGROUND

for the 7 to 14-year-olds, and for teenage gatherings from sundown to midnight. If this idea is rejected as uneconomical, let's consider how ridiculously uneconomical it is to design playgrounds that are rejected by the children for whom they are intended. "They do not function as safety islands because they cannot compete with inviting adventures of streets, half-built houses, or vacant, litter-ridden lots, as the police of any city will testify" — Lady Allen.

Housing projects need to allocate adequate space and money for well designed playgrounds. Playground planning must include provision for salaries for well trained playground supervisors, who are the real key to successful adventure playgrounds. Money is better spent on this ounce of prevention than on the additional salaries of the helping professions that strive to heal damage.

All communities need to study the adventure playground experiments in other countries, in Denmark, Sweden, Switzerland and England and to study and experiment and thus to find antidotes for our Canadian ills, solutions suited to our climate and our children.

Objectives

The search for leadership, for new solutions to old problems, for cultural enrichment and inspiration in the automation age must start with the child.

Educational experiments point the way. It has been found that, without the spirit of inquiry and delight in learning, little is accomplished and the spirit and delight only survive where they are given full encouragement.

Studies of the culturally deprived strongly indicate that lack of stimulation, and lack of opportunity for creativity, stunt the child's performance so he doesn't reach his potential. There are some who have reacted by feeling that we must expose even the baby to learning devices and worthwhile activities, even if worthwhile often, only from the adult point of view, overlooking the significance of play.

Play, which in its purest primitive form is sheer delight, leads to infinite experimentation, to wonder and the spirit of inquiry. Education begins in play and continues in play. Laughter and learning have a relationship so powerful, no creative teacher will deny it.

Making play out of serious work is not our point here; play is the child's serious work, serious, but not solemn. Enjoyment and fun are the child's positive dividends for a job well done, just as excitement and exhilaration are the mature artists' reward for creative accomplishment.

The Children's Creative Centre is a setting designed to give delight, heighten awareness and to recognize and respect the richness of the inner resources and creative expressions

OBJECTIVES

of the young child. It is a drawing out not a drilling in.

In all five areas of the Creative Centre there is an obvious thread common to all. In the nursery school, music, art, drama studios and playground, the imagination is appealed to, curiosity and personal initiative fostered. The formalism of the teacher is missing. The restraint of fixed programs and the passivity of the child are not there.

The Centre provides opportunity for improvisation, sensory awareness, intuitiveness, use of space, color, rhythm, movement, physical challenge for big and small muscles. The child's total participation is firmly woven into the program of each room and the playground area.

There is nothing new about this approach to education, but it is still not universally applied or its value fully understood.

We are not, at the Children's Creative Centre, making a plea for Creative Centres, as such, to be set up permanently across Canada, although this might be a most welcome development.

However, we hope the Children's Creative Centre at the Canadian Pavilion at Expo 67 will encourage and give recognition to those already working along these lines whether in education, recreation and playgrounds, museums, art galleries, churches, housing projects or welfare projects, etc.

We hope too that the Children's Creative Centre will act as an inspiration and a stimulating force long after Expo is over, a catalyst for action in education for creativity.

Appendix A

NURSERY SCHOOL ADVISORY COMMITTEE

COMITÉ CONSULTATIF DE L'ÉCOLE MATERNELLE

Mrs. D. M. Beattie, Day Nurseries Supervisor, Department of Public Welfare, Province of Ontario, Toronto, Ontario.

Mrs. Kay Crowe, Executive Director, Family Life Education Council, Montreal, P.Q.

Mrs. Alexander Cherney, Nursery School Director, Lecturer, McGill, Montreal, P.Q.

Miss Marion Gibson, Day Nurseries Supervisor, Department of Public Welfare, Toronto, Ontario

Mrs. Bettye Hyde, Director, Neighborhood Nursery School, Ottawa, Ontario.

Mrs. C. M. Isbister, Director Pre-School Parent Centre of Ottawa, Ontario.

Mlle Louise Pelletier, Faculté des Sciences de l'Éducation, Université Laval, St. Foy, Québec 10, P.Q.

Mrs. Philip Pocock, Chairman, Canadian Toy Testing Council, Ottawa, Ontario.

Sœur Madeleine Savard, professeur d'éducation préscolaire, Institut Pédagogique, Montréal.

MUSIC ADVISORY COMMITTEE

COMITÉ CONSULTATIF (MUSIQUE)

M. Gerard Binet, Réalisateur C.B.C., Radio Canada.

Mr. Keith Bissell, Chief Supervisor, Music Department, Scarborough, Board of Education, Ontario.

Miss Phyllis Foot, Music Specialist with Protestant School Board of Greater Montreal.

Miss Joan Haines, Faculty of Education, McGill University, Specialist in Kingergarten and Music Education at Macdonald College.

Mrs. G. Melville-Jones, Teacher, Creative Dance, Montreal, P.Q.

Mr. Eugene Kash, Conductor Young Peoples Concerts and Les Matinées of Montreal Symphony Orchestra.

Mrs. Edna Knock, Specializing in music instruction in the Oromocto Schools, New Brunswick.

Mr. George Little, Head Programmer Division, Ministry of Education, Quebec.

M. Gilles Lefebvre, directeur général des Jeunesses Musicales du Canada, Montréal, P.Q.

Mr. Keith MacMillan, Executive Secretary, Canadian Music Centre, Toronto, Ontario.

Mr. Gifford Mitchell, Supervisor of Music, Protestant School Board of Greater Montreal.

Mr. Digby Peers, Producer in Schools and Youth Programming, Canadian Broadcasting Corporation, Toronto, Ontario.

APPENDIX A

- Mrs. Louis Raminsky, Member of the Ballet, Opera, Orchestra Committee of the National Centre for the Performing Arts.
- Miss Eileen Reid, Supervisor for Primary Physical Education, Protestant School Board of Greater Montreal.
- Mr. Jan Simons, Concert and Oratorio singer, Montreal, P.Q.
- Mrs. Madeline Simons, Director of Trilingual Nursery School, Montreal, P.Q.
- Soeur Saint-Armand-Marie C.n.d., Directrice de l'École Supérieure de musique de l'Institut Pedagogique, Montréal, P.Q.
- Mr. William Stevens, Concert Pianist, Private Teaching, Montreal, P.Q.
- Dr. Arnold Walter, Director, Faculty of Music, University of Toronto, Royal Conservatory of Music, Toronto, Ontario.
- M. Lucien Brochu, Directeur de l'École de Musique de l'Université Laval, Québec.
- M. Mario Duschenes, École St-Georges, Westmount, Québec.
- Dr. Richard Johnston, Faculty of Music, University of Toronto, Toronto, Ontario.
- Mme Monique Leduc, Directrice de l'enseignement musical, La Commission des écoles catholiques de Montréal, Montréal, P.Q.
- Révérènde Soeur Marie du Christ, Faculté de Musique, Université de Montréal, Montréal, P.Q.
- M. St-Jean Marie, RJM, Collège Jésus Marie de Sillery, Québec 6, P.Q.
- Dr. Lloyd Slind, Professor of Music, UBC College of Education, Vancouver, B.C.

ART ADVISORY COMMITTEE

COMITÉ CONSULTATIF (ARTS PLASTIQUE)

Miss Audrey Taylor, Chief Instructor, Montreal Museum of Fine Arts, Children's Section of the Educational Department.

Mrs. D. C. Wallace, Art Instructor, Montreal Museum of Fine Arts and Private Classes.

ASSISTANTS: Mrs. Terence Winslow
Miss Melita Mildon
Mlle Louise Poupart
Mme Odette Gamacchio

CONSULTANT: Early stages of project, Dr. Arthur Lismer.

CONSULTANT: Re: relations to Canadian Society for Education through Art, Dr. C. D. Gaitskill, Department of Education, Toronto.

DRAMA ADVISORY COMMITTEE

COMITÉ CONSULTATIF (ART DRAMATIQUE)

Miss Bette Anderson, Supervisor, Expressive Arts Section, Department of Recreation and Parks, Edmonton, Alberta.

APPENDIX A

- Mrs. Geneviève Archibald, Department of Education, Adult Education Division, Halifax, Nova Scotia.
- Mrs Ben Azmier, Child Drama Teacher, Ottawa, Ontario.
- M. Guy Beaulne, Directeur des activités dramatiques, Ministère des affaires culturelles, Québec, P.Q.
- Miss Myra Benson, Executive Director, Holiday Theatre, Vancouver, B.C.
- Mr. Michael Foster, Education Department, University of British Columbia, West Vancouver, B.C.
- Mr. Brian Gordon, Drama Teacher, Department of Recreation and Parks, Ottawa, Ontario.
- Mr. John Hirsch, Manitoba Theatre Centre, Winnipeg, Manitoba.
- Mrs. Rhena Howard, Assistant to Supervisor, School Broadcasts Branch, Department of Education, Regina, Saskatchewan.
- Miss Sharon Hunter, formerly Arts Supervisor, Department of Recreation and Parks, Ottawa, Ontario.
- Mrs. David Jardine, Child Drama Teacher, Representative D.D.F., Ottawa, Ontario.
- Mme Marthe Mercure, Professeur d'art dramatique pour enfants et comédienne, Montréal, Québec.
- Mrs. Jackie Otis, Director, Junior Art Department, Calgary Allied Arts Council, Calgary, Alberta.
- Mrs. Anna Palo-Heimo, Child Drama Teacher, Chairman, Toronto and Area Branch for C.C.D.A., Toronto, Ontario.
- Mrs. J. H. Richards, Saskatoon Theatre for Children, Saskatoon, Saskatchewan.
- Mr. Robert Sherrin, Studio and Tour Director, Manitoba Theatre Centre, Winnipeg, Manitoba.
- Miss Jane Stevenson, Faculty of Education, University of British Columbia, Vancouver, B.C.
- Mrs. Joy Coghill Thorne, Artistic Director, Holiday Theatre, Vancouver, B.C.
- Mr. Donald Wetmore, Department of Education, Arts Supervisor, Adult Education Division, Halifax, Nova Scotia.
- Mrs. J. Lorena Wetmore, Assistant Supervisor of Primary Classes, Kindergarten Department, Ottawa Public School Board, Ottawa, Ontario.

PLAYGROUND ADVISORY COMMITTEE

COMITÉ CONSULTATIF POUR LE TERRAIN DE JEUX

- M. René Bélisle, Surintendant de la Récréation, service des parcs, Montréal, Québec.
- M. Alfred Dulude, Commissioner, Department of Recreation and Parks, Ottawa, Ontario.
- Mrs. Margaret Farr, Deputy Commissioner, Department of Recreation and Parks, Ottawa, Ontario.
- Mr. D. T. Harvie, Supervisor of playgrounds and indoor programs, City of Edmonton Parks & Recreation Department, Edmonton, Alberta.
- Cornelia Hahn Oberlander, ASLA, Landscape Architect, Vancouver, B.C.

Appendix B

- American Association for Health & Physical Education & Recreation,
Department of National Education Association, 1201 - 16th Street
N.W., Washington, D.C.
- Association Canadienne de la Santé de l'Éducation Physique et des Loisirs,
703 Spadina Ave., Toronto 64, Ontario.
- Association for Childhood Education International, 3615 Wisconsin
Avenue N.W., Washington, D.C. 20016.
- Association Canadienne des Jardinières d'Enfants, 3819, avenue Marlowe,
Montréal 28, Québec.
- Association des Parcs et de la Récréation du Canada, 40 Hopedale
Avenue, Toronto 6, Ontario.
- Canada Foundation, Room 508, 56 Sparks Street, Ottawa, Ontario.
- Canadian Association for Health, Physical Education and Recreation,
703 Spadina Ave., Toronto 64, Ontario.
- Canadian Child and Youth Drama Association, c/o Dominion Drama
Festival, 170 Metcalfe Street, 8th Floor, Ottawa, Ontario.
- Canadian Committee on Early Childhood, c/o Canadian Association for
Adult Education, 113 St. George Street, Toronto, Ontario. Secretary:
Elsie Stapleford.
- Canadian Council on Children and Youth, 165 Bloor Street East,
Toronto 5, Ontario. Executive Secretary: Dr. Margery King.
- Canadian Cultural Information Centre, Room 508, 56 Sparks Street,
Ottawa, Ontario.
- Canadian Music Centre, 559 Avenue road, Toronto 7, Ontario.
- Canadian Music Educators Association, 6000 Fielding Avenue, Montreal
29, Quebec. Executive Director: Gifford Mitchell.
- Canadian Society for Education through Art, 40 Eglinton Avenue East.
Toronto 12, Ontario.
- Canadian Symposium of Recreation, 2050 Amherst Street, Montreal 24
Quebec.
- Canadian Toy Testing Council, c/o Mrs. Philip Pocock, 460 Crestview
Avenue, Ottawa, Ontario.
- Centre d'Information Culturelle Canadienne, Salle 508, 56, rue Sparks,
Ottawa, Ontario.
- Centre Musical Canadien, 559 Avenue Road, Toronto 7, Ontario.
- Children's Bureau, Department of Health, Education & Welfare, 330
Independence Avenue, Washington, D.C. Chief: Miss Catherine B.
Oettinger.
- Children's International Summer Villages, Box 1384, Station B, Ottawa,
Ontario.
- Citizens' Committee on Children, c/o Mrs. T. M. Williams, 194 Latch-
ford Street, Ottawa, Ontario.

APPENDIX B

- Comité Canadien pour la Jeune Enfance, c/o Association Canadienne pour l'Éducation pour Adultes, 113, rue St. George, Toronto, Ontario.
Secrétaire: Elsie Stapleford.
- Conseil Canadien de l'Enfance et de la Jeunesse, 165, rue Bloor est, Toronto 5, Ontario. Secrétaire de Direction: Dr. Margery King.
- Fédération des Commissions Scolaires Catholiques du Québec, 285 Chemin St. Foy, Québec 6, Québec.
- Fondation Canadienne, Salle 508, 56, rue Sparks, Ottawa, Ontario.
- Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017.
- L'Institut Vanier de la Famille 170, rue Metcalfe, Ottawa, Ontario.
- International Playground Association, 57B Catherine Place, London S.W. 1, England.
- Jeunesses Musicales du Canada, 430 ouest, boulevard St. Joseph, Montréal 8, Québec.
- National Association for Gifted Children, 8080 Springvalley Drive, Cincinnati, Ohio, 45236. Executive Director: Ann F. Isaacs.
- National Education Association, Department of Elementary, Kindergarten & Nursery Education, 1201 - 16th Street N.W., Washington, D.C. 20036.
- Organisation Mondiale pour l'Éducation Préscolaire, c/o UNESCO, Paris, France.
- Parent Co-operative Pre-School International, 5690 Cobb Creek Road, Rochester, Michigan.
- Parks and Recreation Association of Canada, 40 Hopedale Avenue, Toronto 6, Ontario.
- Société Canadienne de la Récréation, 2050, rue Amherst, Montreal 24, Québec.
- Vanier Institute of the Family 170 Metcalfe Street, Ottawa, Ontario.
- "What's What for Children". Book available from Citizens' Committee on Children, 221 Donald Street, Ottawa 7, Ontario.
- World Organization for Early Childhood Education, c/o UNESCO, Paris, France.

POLLY HILL has her B.A. from Bennington College, Vermont. She has been a Nursery School, Art and Drama teacher and has been active for many years in organizations concerned with Children's Education, Welfare, Mental Health and Cultural opportunities. She is the author of many pamphlets, newspaper series and Canadian Government films on child development, titles including, "The Terrible Twos and Trusting Threes" and the Golden Reel winner, "Frustrating Fours and Fascinating Fives".

She has been the Project Director throughout the planning of the Children's Creative Centre as well as during Expo 67.

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