

COMMUNICATION EXPERIMENT

Redone by Dr. Burton Olsen

NOTE: Using the map below, follow the instructions given. Place each X exactly over the intersections of the streets and proceed with each successive instruction by starting from the last X you wrote, except in the instances where you are instructed otherwise. Number each X as you place it. When you write an X let it stand, make no changes. When you have completed the ten instructions turn over your sheet and wait for further instructions.

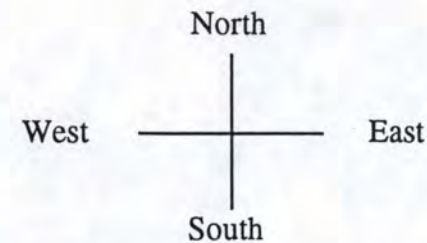
Instructions

1. Place an X at the corner of Johns and 5th Streets.
2. Walk two blocks east, three blocks south, two blocks west, one block north and place an X at the corner where you arrive.
3. Walk one block east, three blocks north, one block east and place an X at the corner where you arrive.
4. Walk five blocks south, two blocks west, three blocks north, one block east and place an X at the corner where you arrive.
5. Walk three blocks west, one block south, five blocks east, and place an X at the corner where you arrive.
6. Walk one block east, three blocks north, three blocks west, and place an X at the corner where you arrive.
7. Place another X as far from the west and south borders of the map as your last X is from the west and north borders of the map.
8. Start north, zigzag north and east, alternating one block at a time and walking five blocks in all, then place an X at the corner where you arrive.
9. Start at the opposite corner of the block southeast of where you placed the last X, walk two blocks west and place an X at the corner where you arrive.
10. Go three-fourths of the way around a square that has the length of two blocks on each side, starting where you placed the last X and ending south of your starting point. Place an X at the corner where you arrive.

Map

	1st Street	2nd Street	3rd Street	4th Street	5th Street	6th Street	7th Street	8th Street
Jason								
Johns								
Jarvis								
James								
Jackson								
Jones								

B - 7



COMMUNICATION EXPERIMENT

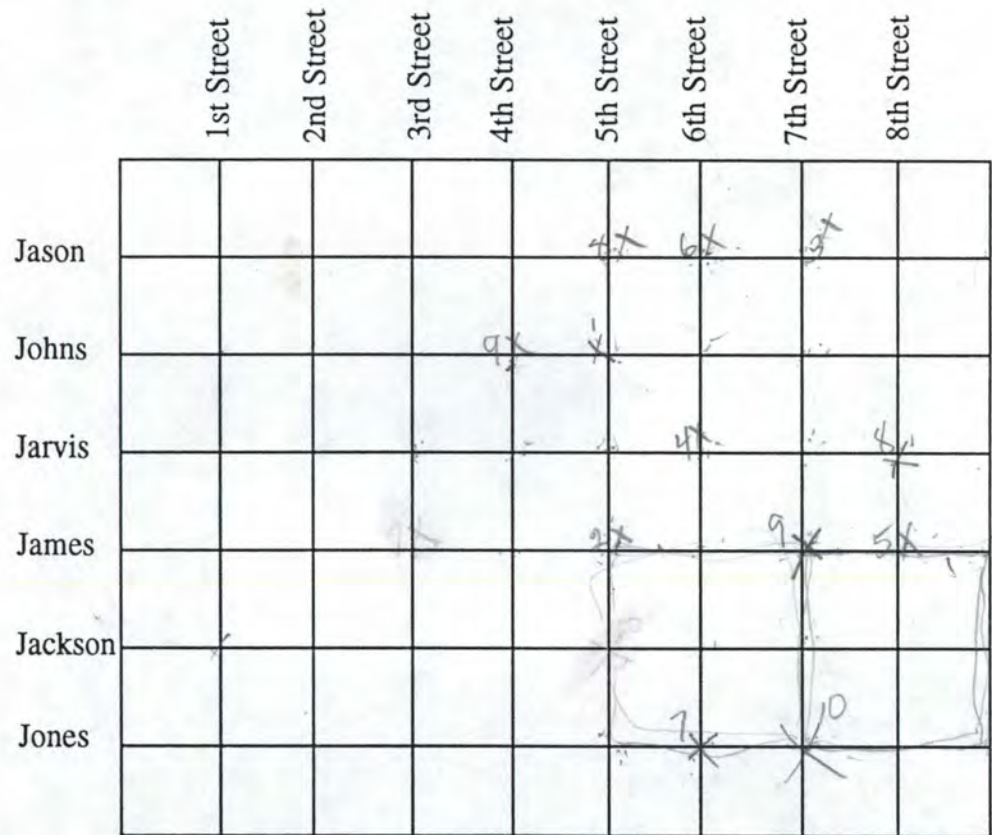
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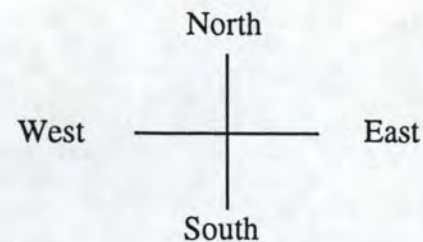
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Map



B - 7



Books in the Bible

Someone showed me this story and remarked that there are twenty books of the Bible hidden here.

He challenged me to find them. Sure enough they're all here. Still, this things a lulu kept me looking so hard for the longest time. Some of you will get bogged down with facts; others are hit by them like they were some kind of revelation or something. You may get in a jam, especially since the names are not capitalized and often leap the spaces between words. This makes it a real job to find them, but it'll provide a most fascinating few minutes for you. Yes, there are some really easy ones to spot, but don't get the big head cause truthfully you'll soon figure that it would take most federal judges and preachers, numbers of years to find them all. I will admit that it usually takes a minister to find one of them, and that is not uncommon for there are to be loud lamentations when it is pointed out.

One lady says that when she is confronted with puzzles like this, she brews a cup of tea to help here concentrate better; but then this gal's a real pro! Verbs, noun and all that stuff are her thing. See how well you can compete. Relax there really are twenty names of Bible books in this story. If you fail to find them there's a penalty. You'll have to go fly a kite, sit on a banana, hum the battle hymn of the republic or hose a dog, a mean one. Get to it!

Shared at Chatcolab, June, 1996 by Carol Allison & Burton Olsen.

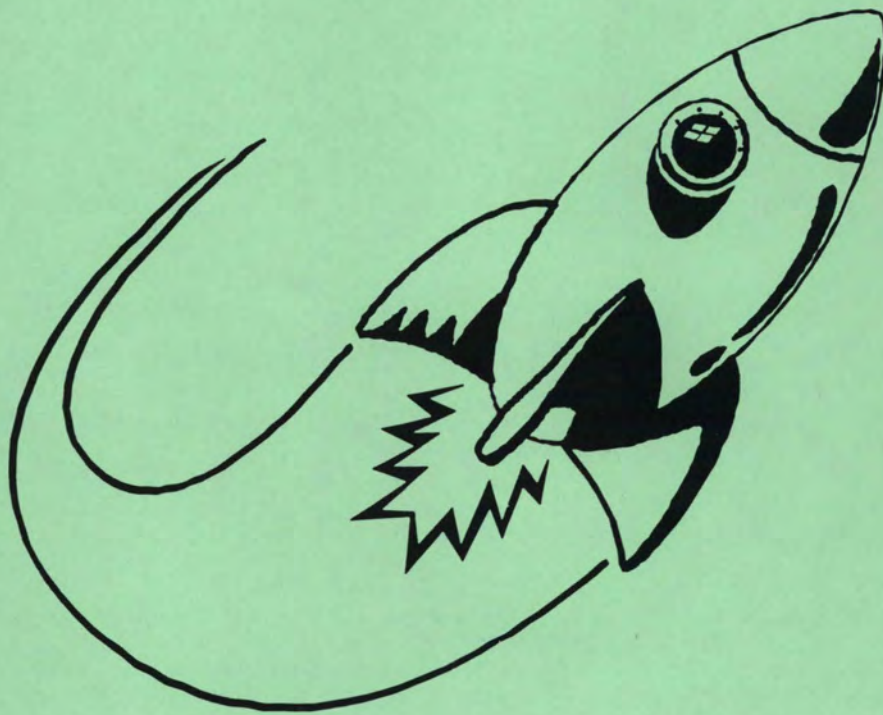
Old Testament:

Genesis	Exodus	Leviticus	Numbers	Deuteronomy	Joshua	Judges
Ruth	1 & 2 Samuel	1 & 2 Kings	1 & 2 Chronicles	Ezra	Nehemiah	Ester
Job	Psalms	Proverbs	Ecclesiastes	Song of Solomon	Isiah	Jeremiah
Lamentations	Ezekiel	Daniel	Hosea	Joel	Amos	Obadiah
Jonah	Micah	Nahum	Habakkuk	Zephaniah	Haggai	Zechariah
Malachi						

New Testament:

Matthew	Mark	Luke	John	Acts	Romans	
1 & 2 Corinthians	Galatians	Ephesians	Philippians	Colossians	1 & 2 Thessalonians	
1 & 2 Timothy	Titus	Philemon	Hebrews	James	1 & 2 Peter	1, 2, 3 John
Jude	Revelations					

**Blast Off To New Horizons
All About Chatcolab**



Section A

IN MEMORY OF DAN MOE

*Dedicated to Dan Moe's family
He was known to us
as "Swimming Otter"
Because of his love for nature,
especially water.
He taught us alot of water safety
& stars at night,
Once you got him going, Oh
what a sight.
His loving & gentle helpful
ways,
will greatly be missed come
Chatco days!
God lent him to us for such
a short time.
Called him home to spread
more sunshine.
Precious memories are what he
has left us all.
Until one day, we all will meet
when Jesus calls.
by Tina Aguilar, fellow Chatcolabber
Warm Springs, OR*

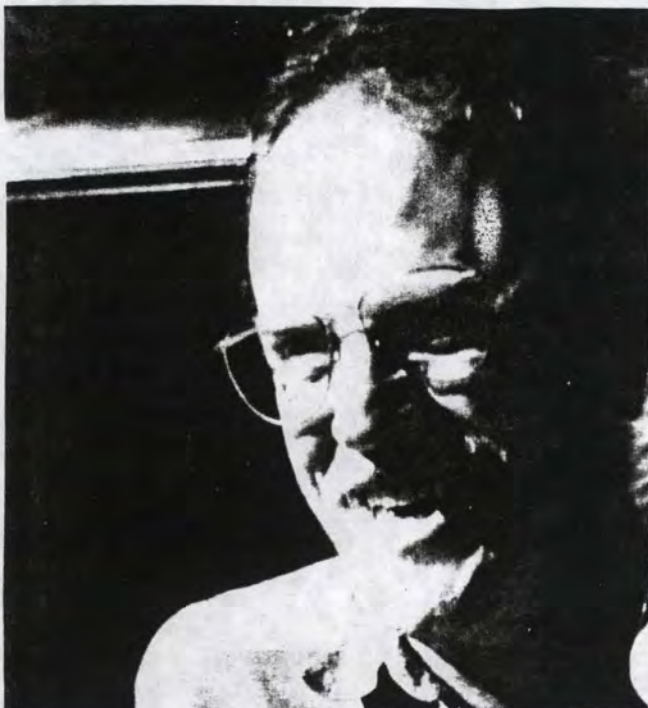


On September 1, 1995, Dan Moe along with his brother Mike and two other Wyoming friends and adventurers died when a bowhead whale capsized their boat in the Arctic Ocean on the last leg of the first bicycle crossing of the Barnes Icecap located in the center of Canada's isolated Baffin Island inside the Arctic Circle.

The "Ocean to Icecap" expedition was the latest of many sponsored by the Wyoming Alpine Club. Dan and Mike were the driving force of this close knit group and had previously made many remarkable journeys.

Dan, 36, was an award winning professional photographer for the Laramie Daily Boomerang. Dan will be remembered for his gentleness, kindness, devotion to his friends and family, his perpetual optimism and as a dedicated "labber" at Chat and other recreation labs.

Tina's tribute to Dan as "Swimming Otter" is so appropriate. As she said "precious memories are what he has left us all."



To Dan Moe

On October 21, 1994, about 6:15 PM, there appeared over Moscow, Idaho, a meteor. Not just any meteor but a brilliant, blue fireball, a once in a lifetime spectacle. Astoundingly we heard no other reports of it but it was seen by another Chat board member. To us the event needed recognition in some way and so a poem was born. Because Dan had shared so much with us, we planned and held a private ceremony with Dan at ChatcoLab 95, dedicating this poem to him. It was and will always be a very special time for us. Dan's untimely death prompts us to share that which we considered private. It is with many tears that we do so.

Jane Higuera and Charlie Swaney

THE METEOR

It came upon us
in an instant
and was gone
beginning and end
never to be known

From the caldrons
and crucibles
where stars are born
a message a meteor
rose from the deep

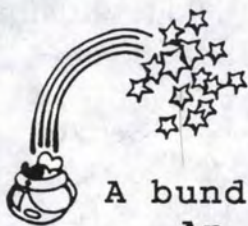
Now poised and ready
its mission at hand
a daunting journey
through aeons of time
for one so frail

Across the evening sky
it raced
though dark clouds rumbled
performance time
was here and now

The fire of a thousand suns
the beauty of all the rainbows
that have ever been
it seemed so close
just beyond our reach

We salute you dear meteor
for what we do not know
for the question
will always be
are we a part of you

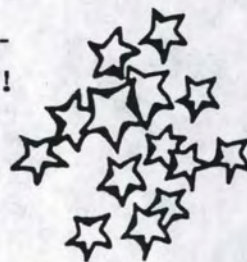
metjchat.cjs



Dan Moe

A bundle of energy -- our guiding star --
An inspiration is what you are!
You taught us how to laugh -- HAVE FUN --
Inside the Rec Hall or in the sun!
And when the stars came out at night
Constellations you helped us sight.
Stars, photography, water fun,
Nature walks, swims, canoe rides, SUN --
Outdoor challenge, committee chores --
A LISTENING EAR, too, was yours,
No matter what was asked of you --
Your infectious smile helped you through.
Your many interests and quiet ways,
Your sense of wonder, here we praise.
Caring, sharing with young and old --
Encouraged all to TRY -- be BOLD.
ADVENTURE was your middle name --
You shared your slides -- to us it came.
You meant a lot to each of us --
A TRUE DEAR FRIEND -- one we could TRUST!
There are NO words which can describe
Our FRIEND, DAN MOE, -- he's one of a kind.
All those who "reached" received your "touch"
You're in our hearts -- you mean so MUCH!
Perhaps God needed one more star --
You STILL INSPIRE us from afar!
There is NO WAY that you are gone --
In hearts and memories you LIVE ON!

Mama B



Some people come into our lives and quickly go.
Some stay for awhile and leave footprints on
our hearts and we are never, ever the same.

Source Unknown

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<u>Crafts</u>	<u>D II</u>
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Calligraphy -- Mini.....	D II - 7
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<u>Dance</u>	<u>D III</u>
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D IV

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- Getting In Touch with Nature -- (and) Mini.....
- Earth Awareness -- Mini..... D IV - 6

Games

D V

- Outdoor Games to Take Home and Use -- Mini..... D V - 1

The Disadvantaged

D VI

- Working with the Disadvantaged-Mainstreaming -- Mini....
- Intro to Sign Language Basics -- Mini.....

Assortment

D VII

- Multi-cultural Games, Songs, Stories and Dance -- In Depth D VII - 1
- Early Childhood Learning -- Mini..... D VII - 19
- Fly Tying and Fly Casting -- Mini..... D VII - 31
- Trust A Circle -- Mini..... D VII - 32
- You Too Can Be a Storyteller -- Mini..... D VII - 58
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SHARE FAIR

Section E

- Block Snowman..... D VII - 1
- Yarn Rope..... D VII - 2
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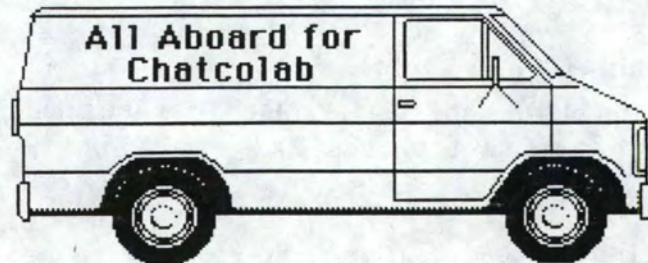
POTPOURRI

Section F

- A Little of This and That.....
- (Includes) Bottle Rockets, Table Fun, Hooters,
Auctions, and Inspirational Messages

AUTOGRAPHS

Section G



Chatcolab

Spring has sprung
Summer's a comin'
Down at CHAT
Things are a hummin'.

Told a story? Learned a dance?
Join in song, here's your chance.
Leadership ideas are shared and lent
As at this Lab we experiment.

AT CHATCOLAB
on this grand lake
Enjoy yourself
for heaven's sake.

One week at this dandy place
Good cheer and hugs a change of pace
Will show U just how great U R
Make U smile from here to thar.

HOORAY. U R HERE.
Let out a holler.
No more signs
To read and foller.

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Calligraphy -- Mini.....	D II - 7
Recycled Vests -- Mini.....	D II - 13
Wood Carving -- Mini.....	D II - 14

Dance

"Leadership In Recreation Dance" - In Depth.....	D III - 1
Folk Dance for Beginners -- Mini.....	D III - 9
Country Line Dance - Mini.....	D III - 13

Environmental Education

D IV

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Getting In Touch with Nature -- (and) Mini.....	
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Project Wet -- Mini.....	D IV - 13

Games

D V

Outdoor Games to Take Home and Use -- Mini.....	D V - 1
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The Disadvantaged

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SHARE FAIR

(Plus other Odds and Ends)

Section E

Block Snowman..(Nel Carver).....	E - 1
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2-Liter Bottle Rockets..(Jane Higuera).....	E - 4
Green Back Frogs..(Contact Lucy Linker).....	
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POTPOURRI

Section F

A Little of This and That.....
 (Includes) Table Fun, Hooters, and
 Inspirational Messages

AUTOGRAPHS

Section G

Chatcolab 1996 Schedule

--- "Blast Off To New Horizons"

time	sunday	monday	tuesday	wednesday	thursday	friday	saturday
6:00		LARKS - Early risers interested in a morning walk meet at the Bridge					
7:30	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
8:15		Flag Raising	Flag Raising	Flag Raising	Flag Raising	Flag Raising	Cabin & Camp Clean-up
8:30	Flag Raising	Singing	Singing...	Singing...	Singing...	Singing...	
9:00	Lab Planners Prepare to BLAST OFF!	9:00 All Lab Session with Lucy Linker	9:00 -- 10:20 All Lab General Session with Burton Olsen <i>Living within the FAMILIES of your life</i>				
10:30 to 11:50		10:00 -- 12:00 Planning Committee Activity	10:30 -- 11:50 In-Depth Workshops -- Choose 1 --Getting in Touch with Nature --American Indian Crafts, Culture, and Lore --Dance Potpourri - "Leadership in Recreational Dance" --Multi-cultural Games, Songs, Stories, and Dance				
12:15	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	
1:15		Committee Meeting/ Free Time	Committee Meeting/ Free Time		Committee Meeting/ Free Time	Committee Meeting/ Free Time	
2:00 to 3:30	Registration and Welcome Activities	MINI-WORKSHOPS Make A Quilt Square Beginning FolkDance Wood Carving Outdoor Games	MINI-WORKSHOPS Tie Dye C'ntry Line Dance Work' w/Disadvantaged Storytelling	F Sleep Hike Tour R E Share Create Relax	MINI-WORKSHOPS Fly Casting Outdoor Games Poetry Share Circle Earth Awareness	MINI-WORKSHOPS In Touch w/Nature Work w/Disadvantaged Recycled Vests Wood Carving C'ntry Line Dance	Have A Safe Trip Home
3:30		Tea Time	Tea Time		Tea Time	Tea Time	
4:00 to 5:30		MINI-WORKSHOPS Early Childh'd Learning Tie Dye Fly Tying Trust a Circle	MINI-WORKSHOPS Recycled Vests Song Leading Calligraphy Signing Wood Carving		Share Fair	Annual Meeting	
6:00	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	
7:30	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	
7:45 to 10:00	Evening Activity Followed by Closing	Evening Activity Followed by Closing	Evening Activity Followed by Closing	Evening Activity Followed by Closing	Evening Activity Followed by Closing	Evening Activity Followed by Closing	
10:00	Hooters -- Night Time Treats (11:00 - lights out! Quiet time in sleeping areas * 12:30 - Hooters End * Quiet time until morning)						

A - 7

**PHILOSOPHY
OF
CHATCOLAB**

CHATCOLAB LEADERSHIP LABORATORY is designed
as a stimulating experience for people
who are interested in recreation.

THE LAB IS GROUP LIVING
in which there is an exchange of ideas and
techniques in the field of recreation.

THE LAB IS A RETREAT FROM DAILY ROUTINE.
Group unity flows as individuals develop
together in work and play.

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.

NEW KNOWLEDGE AND ABILITIES
gained through the sharing of creative activities
lead to mental, emotional and spiritual growth.

AS A RESULT OF LAB EXPERIENCE
individuals recognize opportunities
for good living...

BY SHARING ONE'S SELF FREELY.

THE SPIRIT OF CHATCOLAB

NORTHWEST LEADERSHIP LABORATORY

These Western Leaders agree that:

This should be a sharing camp, with no distinctions of leaders from campers, pupils from teachers.

This should be a fellowship separated from any sponsoring institution and self perpetuating by some process of democracy.

Goals must be for the enrichment of all life and not merely to add skills and information to already busy folk.

Recreation Laboratory would invite attendance from diverse vocations and never seek uniformity for its campers.

Those who gather here assume cooperation in complete sharing as a way of life.

Now you are a part of Chatcolab.

This NOTEBOOK is the outcome of one week of sharing experiences. The material was gathered and/or assembled during camp.

It is a record of a precious week together.
WITH TRUE APPRECIATION, IT IS DEDICATED TO ALL
THOSE WHO HAVE HERE ENRICHED OUR LIVES.

PAST CHAIRMAN AND THEMES

1949-Don Clayton-Moscow, ID	Announcing The 1st LAB - It Finally Happened
1950-Don Clayton-Moscow, ID	Corridor Of Nations
1951-Dan Warren-Moscow, ID	Being A Real Person
1952-Dan Warren-Moscow, ID	Our Heritage
1953-Larry Thie-Couperville, WA	To Know Is To Care-To Care Is To Share
1954-Hattie Mae Rhonemus-Eugene, OR	Peace Through Participation
1955-Sally Schroeder-Coquerille, OR	Menu For Fun
1956-MaryMcKenzie-Ephrata, WA	Family Fun Fest
1957-Ken Branch-Bremerton, WA	B.U. Roundup
1958-Vern Burlison-Moscow, ID	S.S. Friendship
1959-Ed Cushman-Yakima, WA	Logger's Jamboree
1960-John Moore-Moses Lake, WA	Discovery Days
1961-Glen Dildine-Washington, D.C.	Within Us One World
1962-Don Ingle-Bonnors Ferry, ID	Bridges to _____
1963-Angelo Rovetto-Yakima, WA	Expanding Orbits
1964-Doc LaRale Stephens-Moscow, ID	From These Seeds
1965-Vern Burlison-Moscow, ID	The Music of Friendship
1965-Vern Burlison-Moscow, ID	Leadership, Key To The Future
1967-Doc Stephens-Moscow, ID	Carving A New Image
1968-Vern Burlison-Moscow, ID	Countdown For Tomorrow
1969-Vern Burlison-Moscow, ID	Beginnin
1970-Vern Burlison-Moscow, ID	New Horizons
1971-Alice Berner-Wolf Point, MT	The Unfolding Process
1972-Alice Berner-Wolf Point, MT	Leadership Is A Process
1973-Alice Berner-Wolf Point, MT	Because We Care (25th Chat)
1974-Brad Bradley-Seattle, WA	Kollege of Knowledge
1975-Vern Burlison-Moscow, ID	Finding Life's Treasures
1976-Leila Steckelerg-Arlington, WA	An American Panorama
1977-Dick Schwartz-Milwaukie, OR	Prospecting: An Adventure in Discovery
1978-Jackie Baritell-Walnut Creek, CA	
Marianne DuBois-Julian, CA	Take Time To Reach Out
1979-Roy Main-ElCentro, CA	A Rainbow - Color It You
1980-Sally Heard-Great Falls, MT	Bloom and Grow
1981-Mark Patterson-San Jose, CA	Take Time
1982-Mark Patterson-San Jose, CA	Spread Your Wings
1983-Doc Stephens-Spokane, WA	Focus on Leadership
1984-Dick Schwartz-Milwaukie, OR	Board the "LEADERSHIP"
1985-Dick Schwartz-Milwaukie, OR	Come Out of Hibernation-Come Alive in '85
1986-Jean Baringer-Conrad, MT	Energize At Chat-Let's Glow Together
1987-Jean Baringer-Conrad, MT	Follow The Rainbow
1988-Miriam Beasley-Oregon City, OR	Ruby Jubilee (40th Chat)
1989-Miriam Beasley-Oregon City, OR	A Kaleidoscope of Communication
1990-Jim Schuld-Milwaukie, OR	Laughter in Leadership
1991-Miriam Lowrie, Salem, OR	Create Harmony in Leadership
1992-Mike Early, Overton, TX	We Can Make A Difference
1993-Toni Gwin, Corvallis, OR	A Journey Into Leadership
1994-Jean Baringer, Conrad, MT	Recipe For Leadership
1995-Dwight Palmer, Spokane, WA	Stepping Stones to Leadership
1996-Dwight Palmer, Spokane, WA	Blast Off to New Horizons

BOARD MEMBERS 1996

Chair	Dwight Palmer	1996
Vice-Chair	Jill Morgan	1998
Secretary	Jane Higuera	1998
Treasurer	Charlie Swaney	1996
Board Members	Jean Baringer	1996
	Ruth Moe	1997
	B.J. Krieter	1997
	Crystal Danzuka	1997
	Tina Aguilar	1998
	Loren Olver	
	Bob Beasley	
	Bill Headrick	
	Toni Gwin	
	Leila Steckelberg	
Alternates	Jean Baringer	
	Vern Burlison	
(Chat-Chat Editor)	Don Clayton	
Lifetime Member	Joe (Doc) Stephens	
Honorary Members	Miriam Beasley	
	Jim Beasley	

BOARD MEMBERS 1997

Chair	Bob (Beaz) Beasley	1999
Vice-Chair	Marie Madison	1997
Secretary	Cee Cee Wieber	1999
Treasurer	Charlie Swaney	1999
Chat Chat Editor	Toni Gwin	
Board Members	Ruth Moe	1997
	Betty J. Krieter	1997
	Jill Morgan	1998
	Jane Higuera	1998
	Tina Aguilar	1998
	Bill Headrick	
	Jennifer Riphenburg	
	Lucy Linker	
	Leila Steckelberg	
	Jean Baringer	
Alternates	Vern Burlison	
	Don Clayton	
Lifetime Member	Joe (Doc) Stephens	
Honorary Members	Miriam Beasley	
	Jim Beasley	

Last name	First name	Address	City	St:	Zip	Home phone	Work phone	Birthday	Photo N
Adams	Ethel	Box 131	Garfield	WA	99130	509-635-1649		Feb 3	27
Aguilar	Tina	PO Box 934	Warm Springs	OR	97761	503-553-1960	503-553-3274	Nov 5	73
Allison	Carol	PO Box C, Community Ctr.	Warm Springs	OR	97761		541-553-3244	Dec 7	58
Baringer	Jean	520 So Maryland	Conrad	MT	59425	406-278-7716		July 5	53
Baringer	Jack	520 So Maryland	Conrad	MT	59425	406-278-7716	406-278-4052	June 2	57
Bauck	Linda	PO Box 504	Wallowa	OR	97885	541-886-3471	541-886-2951	May 19	23
Beasley	Bob (Beaz)	6231 22nd NE	Seattle	WA	98115	206-523-1876	206-248-7464	Feb 21	21
Beasley	Jim	14515 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-5027		Feb 13	43
Beasley	Miriam	14515 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-5027		Jan 30	44
Becker	Robin	107 S Montana ***	Conrad	MT	57425	406-278-7258	406-278-3261	Feb 14	42
Black	Amy	920 3rd Ave No	Great Falls	MT	59401	406-452-6888		Nov 27	31
Brendle	Laurie	3445 SE 3rd #4 ***	Corvallis	OR	97333	541-757-8139	541-737-2034	May 24	37
Brown	Marcia	305 SW Court Apt 1	Pendleton	OR	97801	541-276-8268		July 9	68
Bruno	Christine	822 SW 29th #4	Troutdale	OR	97060	503-666-1740		Apr 17	3
Buffington	Krista	260 NW Tyler Ave	Corvallis	OR	97330	541-753-2713	541-752-5161	Oct 13	33
Burks	Barbara	PO Box 510	Brightwood	OR	97011	503-622-4039		Aug 26	2
Burnett	Pam	3637 Teare Rd	Moscow	ID	83843	208-883-0815	208-333-5145	N ov 30	26
Carver	Nel	1668 Appaloosa Rd	Moscow	ID	83843	208-883-1533		Sept 10	40
Cavanaugh	Julie	200 Pacific Park Lane	Bend	OR	97701	541-385-7739	541-389-7275	Dec 10	
Chitty	Kyle	149 S Iowa	Casper	WY	82609	307-234-6127		Jan 16	13
Day	Selina	249 Cherry St	Silverton	OR	97381	503-873-2427		Jan 11	17
Early	Jenny	1930 Park Ave NE	Salem	OR	97303	503-391-8948		Sept 10	70
Early	Mike	1930 Park Ave NE	Salem	OR	97303	503-391-8948		Mar 17	60
Easterly	Heather	15057 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-7159	503-656-8033	Dec 11	15
Erickson	Luke	1930 Park Avenue NE	Salem	OR	97303	503-391-8948		Jan 16	18
Fausett	Bonnie	30 So Skyline Dr 54-6	Roosevelt	UT	84066	801-722-3243	801-722-4598	Nov 5	4
Ford	Ellen	2151 West Fair Ave #777	Lancaster	OH	43130	614-654-4046	Same	Oct 11	62
Franklin	Sandie	91270 Alvadore Rd	Junction City	OR	97448	541-998-3386		Apr 2	36
George	Dorothy (Pebbles)	PO Box 1452	Warm Springs	OR	97761			Dec 14	72
Glahn	Autumn	500 West Kwanzan Circle	Orem	UT	84058	801-224-0050		Feb 17	22
Glahn	Kari	500 West Kwanzan Circle	Orem	UT	84058	801-224-0050		Mar 30	25
Gorschler	Jana	15057 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-7159		Jan 3	20

1996 Chat Lab Membership

Last name	First name	Address	City	St	Zip	Home phone	Work phone	Birthday	Photo N
Gwin	Toni	2565 25th Ave SE	Albany	OR	97321	541-924-5742	541-737-1605	Aug 6	38
Hammett	Charles	438 SW 5th Apt A-9	Pendleton	OR	97801	541-276-9472		Dec 30	56
Hansen	Jeff	78904 N Loop Rd	Stanfield	OR	97875	503-567-2308		July 16	67
Haynes	Terri	902 Ave C NW	Great Falls	MT	59404	406-453-1286	406-727-2738	Oct 16	61
Headrick	Bill	18766 S Lower Highland Rd	Beavercreek	OR	97004	503-632-3188		Apr 29	47
Heard	Sally	1621 3rd Ave So	Great Falls	MT	59404	406-453-2088	406-727-2738	Mar 27	8
Higuera	Jane	1015 S Russell Road	Spokane	WA	99204	509-747-1662		Oct 3	75
Hille	Michelle	621 E 7th	Spokane	WA	99202	509-536-0414		Sept 21	29
Hotvedt	Carmen	418 Russell Lane	Helena	MT	59601	406-443-7647		Apr 11	
Isotalo	Colleen	13916 SE 132 Ave	Clackamas	OR	97015	503-698-2662		July 10	28
Kirksey	Jeff	111 Hwy 285	Toston	MT	59643	406-266-4400		June 24	19
Kreiter	Betty J.	23404 NE Weakley Rd	Camas	WA	98607	360-834-9087		Feb 2	55
Lemon	Susan	Rt 2, Box 2171	Roosevelt	UT	84066	801-722-3748	801-722-2401	Apr 9	76
Linker	Lucy	244 NE Birch #F	College Place	WA	99324	509-522-1689	541-567-7615	Aug 8	11
Logan	Patty	14694 Silver Falls Hwy	Sublimity	OR	97385	503-769-6837		Feb 13	71
Madison	Marie	387 NE Conifer #3	Corvallis	OR	97330	541-757-2826		May 29	35
Main	Gwen	1706 Brighton #B	El Centro	CA	92243	619-352-3446		Sept 7	30
Marsden	Diana	16 Victoria Park	Dover-Kent-England	CT	161Q5	44-1304-20635		July	59
McCrae	Kathy	1685 Ruth Ave	Walla Walla	WA	99362	509-529-7059		Sept 29	74
McLeroy	Jackie	2504 140th St	Lubbock	TX	79423	806-745-4060		June 3	32
McReynolds	Judi	2737 Weymouth	Moscow	ID	83843	208-883-8673		May 9	64
Miech	Kama	112 Greenwood Dr	Helena	MT	59601	406-442-6012		Apr 8	
Moe	Ruth	205 Corthell Rd.	Laramie	WY	82070	307-745-7227		Sept 3	39
Monforton	Pat	110 N 7th St, Box 355	Oakesdale	WA	99158	509-285-4980		Feb 12	16
Morgan	Jill	2039 SW 16th	Albany	OR	97321	541-926-1672	541-967-3853	Mar 2	34
Norlin	Charlotte	3325 NE Canterbury Circle	Corvallis	OR	97330	541-754-8008	541-753-0191	June 18	77
Olsen	Burton	273 Richards Bldg, BYU	Provo	UT	84602	801-489-6075	801-489-6075	May 23	63
Palmer	Dwight	1312 W Bolan Ave	Spokane	WA	99204	509-448-1462		Nov 6	65
Parazoo	Debi	200 Pacific Park Lane	Bend	OR	97701	541-385-7739	541-385-7275	Apr 29	
Peterson	Leone	5605 N Northwood Dr	Spokane	WA	99212	509-922-7283		Aug 14	50
Riphenburg	Jennifer	309 S Minnesota #28	Conrad	MT	59425	406-278-7155	406-278-5511	Apr 10	41
Ryan	Sue	PO Box 704	Warm Springs	OR	97761	541-553-1678	541-553-3238	May 4	49

1996 Chatolab Membership

Last name	First name	Address	City	St	Zip	Home phone	Work phone	Birthday	Photo N
Safford	Gregory	So 8715 Silver Lake Rd	Medical Lake	WA	99022	509-299-7175		June 18	14
Schritz	Athena	70 Canton Lane	Townsend	MT	59644	406-266-3004	406-266-5060	May 19	24
Schritz	Joan	70 Canton Lane	Townsend	MT	59644	406-266-3004	406-266-5060	Nov 21	7
Seidel	Ryan	W5211 Staley Rd	Deer Park	WA	99006	509-276-6908		Nov 21	10
Steckelberg	Leila	9406 164th Street NE	Arlington	WA	98223	360-435-3075		July 30	54
Steckelberg	Dale	9406 164th Street NE	Arlington	WA	98223	360-435-3075		June 24	48
Stephens	Joe (Doc)	1401 E Cambridge Lane	Spokane	WA	99203	509-747-2792		Mar 20	69
Sturges	Elaine	PO Box 770346	Steamboat Springs	CO	80477	970-879-3521	970-879-6188	Oct 23	6
Swaney	Charlie	11244 Amherst Rd	Harrod	OH	45850	419-648-4486		Aug 29	5
Teter	Donald	PO Box 68565	Portland	OR	97268	503-659-1716	503-284-5050	Sept 21	46
Teter	Yvonne	PO Box 68565	Portland	OR	97268	503-659-1716	503-284-5050	Oct 1	45
Ward	Kerry	9W Salmon Rd	Spokane	WA	99218	509-467-5524		Mar 7	51
Watts	Sonya	1423 Jackson	Walla Walla	WA	99362	509-529-1635		Apr 14	
Weber	Terry	1157 No Hwy 95	Moscow	ID	83843	208-882-6135		Oct 2	66
Wieber	Cee Cee	7527 N Orchard Prairie Rd	Spokane	WA	99207	509-466-2442	509-455-5050	Aug 5	1
Wieber	Jordan	7527 N Orchard Prairie Rd	Spokane	WA	99207	509-466-2442		Jan 7	52
Wilson	Tanya	15047 S Clackamas Riv Dr	Oregon City	OR	97045	503-655-3562		Jan 25	12
Witherow	Sue	1078 Kensington Dr	Merced	CA	95340	209-725-1487	209-389-9406	Mar 7	9
***New address	as of Aug 1st	724 SE 28th	Albany	OR	97321				

Picture I.D.



Picture I.D.

1	Cee Wieber	18	Luke Erickson	38	Toni Gwen	58	Carol Allison
2	Barbara Burks	19	Jeff Kirksey	39	Ruth Moe	59	Diana Marsden
3	Christine Bruno	20	Jana Gorschler	40	Nel Carver	60	Mike Early
4	Bonnie Fausett	21	Bob Beasley	41	Jennifer Riphenburg	61	Terri Haynes
5	Charlie Swaney	22	Autumn Glahn	42	Robin Becker	62	Ellen Ford
6	Elaine Sturges	23	Linda Bauck	43	Jim Beasley	63	Burton Olsen
7	Joan Schritz	24	Athena Schritz	44	Miriam Beasley	64	Judi McReynolds
8	Sally Heard	25	Kari Glahn	45	Yvonne Teter	65	Dwight Palmer
9	Sue Witherow	26	Pam Burnett	46	Donald Teter	66	Terry Weber
10	Ryan Seidel	27	Ethel Adams	47	Bill Headrick	67	Jeff Hansen
11	Lucy Linker	28	Colleen Isotalo	48	Dale Steckelberg	68	Marcia Brown
12	Tanya Wilson	29	Michelle Hille	49	Sue Ryan	69	Joe (Doc) Stephens
13	Kyle Chitty	30	Gwen Main	50	Leone Peterson	70	Jenny Early
14	Gregory Safford	31	Amy Black	51	Kerry Ward	71	Patty Logan
15	Heather Easterly	32	Jackie McLeroy	52	Jordan Wieber	72	Dorothy Pebbles George
16	Pat Monforton	33	Krista Buffington	53	Jean Baringer	73	Tina Aguilar
17	Selina Day	34	Jill Morgan	54	Leila Steckelberg	74	Kathy McRae
		35	Marie Madison	55	B.J. Kreiter	75	Jane Higuera
		36	Sandie Franklin	56	Charles Hammett	76	Susan Lemon
		37	Laurie Brendle	57	Jack Baringer	77	Charlotte Norlan



Family Groups

E.T.'s

Jack Baringer
Kyle Chitty
Autumn Glahn
Sally Heard
Michelle Hille
Jill Morgan
Tanya Wilson

STARSPINNERS

Amy Black
Selina Day
Heather Easterly
Dorothy "Pebbles" George
Burton Olsen
Dale Steckelberg
Yvonne Teter
Sonya Watts

ASTRONUTS

Tina Aguilar
Linda Bauch
Jim Beasley
Nel Carver
Carmen Hotvedt
Susan Lemon
Marie Madison
Charlie Swaney

SPACE NUTZ

Ellen Ford
Charles Hammett
Terry Haynes
Bill Headrick
Jane Higuera
Colleen Isotalo
Patty Logan

THE STARSHIP GALLEY

Ethel Adams
Chris Bruno
Mike Early
Jeff Hansen
Lucy Linker
Gwen Main
Ruth Moe
Pat Monforton
Leone Peterson

THE MOONSHINERS

Krista Buffington
Pam Burnett
Sandie Franklin
Charlotte Norlin
Dwight Palmer
Jennifer Riphenburg
Doc Stephens
Leila Steckelberg

SATURN 5 + 3

Robin Becker
B.J. Kreiter
Barbara Burks
Jeff Kirksey
Diana Marsden
Sue Ryan
Ryan Seidel
Terry "Typist" Weber

CHATSONS

Miriam Beasley
Laurie Brendle
Luke Erickson
Jana Gorschler
Toni Gwin
Kathy McCrae
Athena Schritz
Jordan Wieber
Sue Witherow

JETSONS

Jenny Early
Jackie McLeroy
Judi McReynolds
Kama Miech
Gregory Safford
Joan Schritz
Elaine Sturges

STAR DUSTERS

Carol Allison
Jean Baringer
Bob Beasley
Marcia Brown
Bonnie Fausett
Kari Glahn
Don Teter
Kerry Ward
Cee Cee Wieber

Demographics Chatcolab '96

Total registered labbers: 82 Men--19 (not enough) Women--63

By states:

Oregon	33
Montana	12
Washington	19
Wyoming	2
Idaho	4
California	2
Ohio	2
Texas	1
Utah	5
Colorado	1
England	1

Ages:

Under 21	14
21-30	7
31-45	21
46-59	21
60 and over	19

Ten states
One foreign country

New labbers	38
Returning labbers	44

Occupations:

Home engineer, Rec Lab junky, Teacher, Professional volunteer, Recreation coordinator, Farmer, Airline pilot, Juvenile Court Counselor, Retired Teacher, Music Teacher, Bus driver, Homemaker, Volunteer, Student, Secretary, Office Coordinator, Artist, Photographer, Program coordinator, Continuing Education Coordinator, Cook, County Agent, Educator, Retired, Store Clerk, Housekeeper, Mailing Services Manager, Pizza dough maker, Janitor, Montessori Teacher, Home Manager, Camp Director, Camp Counselor, Executive Director, FSC (Family Services Center, Receptionist, Professor, Grocery Clerk, Sales Person, 4-H Program Assistant, Kid (Greg), 4-H Leader, Retired M.D. Operations Manager, Public Safety Officer, Medical Records Clerk, Fast Foods Assistant Manager.

AMERICAN INDIAN CRAFTS

Culture and Lore

If you admire American Indian Crafts and wish to make some yourself under the guidance of a couple of experts, this is the workshop for YOU.

The cultural connection to your craft articles will be explored as you try your hand at beading, dream catchers, and some miniature cradle boards.

Create with YOUR HANDS as you listen, and learn, and ask questions.

A - 18

Presented by ... TINA AGUILAR & DOROTHY "PEBBLES" GEORGE

Tina & Pebbles are joining our Chatcolab Family this week from the Confederated Tribes of Warm Springs in Oregon. These special women have much to share about the past, present and future of their people in this great country. We welcome their smiles and look forward to their stories.



IN DEPTH WORKSHOP

Getting in Touch with Nature

Learn hands-on environmental activities and leadership techniques that you can use to help others *'get in touch with nature'*. Open yourself to a new appreciation of our natural world. This mostly outdoor class will be taught by an avid birder, biker, canoer, camper, and outdoor person, who has 10 years experience as a trained Project Wild and Project Learning Tree facilitator.

Presented by



ELAINE STURGES hails from Steamboat Springs, Colorado where she is an extension agent for Colorado State University. Born in upper New York State, she has spent much of her adult life in Wyoming and Colorado. Elaine is a naturalist, an outdoor educator, and a singer and guitar player, too.

IN DEPTH WORKSHOP

MULTI-CULTURAL
GAMES, SONGS, STORIES, DANCES

Start "tappin' your feet and tunin' your voices" as we join in the exploration of stories, games & dances of our many-cultured ancestors. The recreational pastimes shared will be appropriate to teach at youth and family gatherings.

Using the arts and with each other's help we will

Sing the songs and Hear the stories

Create unusual works of art

Dance traditional singing and ethnic dances

Play historical games

Write your own story and myth.



These recreational pastimes are filled with "take home and use" ideas for all leaders.

Presented by **ELLEN FORD**

Chatcolab is fortunate to have Ellen on board this year. From Lancaster, Ohio, this writer, teacher, musician, and dancer does a variety of programs with all age groups. Please check the nearby booklet for details.

IN DEPTH WORKSHOP

LEADERSHIP IN RECREATIONAL DANCE

Potpourri of Dances

Circle, line, folk, contra, ballroom and western dances.

all kinds of dance steps and formations!

These are fun and quick-learn dances for people of all ages who enjoy moving to the music.

Learn a variety of dances as well as easy teaching techniques from a great teacher and a very fine dancer. Experience his enthusiastic leadership style. You won't want this class to end!

Presented by **BURTON OLSEN**

From Provo, Utah, comes this *dancing man*. He's lead many a rec lab class and 'Hooter' evening. Dr. Burton Olsen is an Associate Professor of Recreational Management and Youth Leadership Brigham Young University.



HOW TO TEACH FOLK DANCING FOR BEGINNERS

"Oh, you can't do a thing if you ain't got that swing"

"Do wop, Do wop, Do wop"

Your head will

1. learn easy to use dance language
2. hear stories behind the dance
3. share information on dance resources and supplies.

A - 22

Your body will

D A N C E

Presented by ELLEN FORD

An avid folk and square dancer herself,

Ellen has taught a number dance workshops

at labs and other gatherings of all age dancers.

Of late she's been researching ways to lead dances

with physically challenged youth and adults.



EARLY CHILDHOOD LEARNING

Join a group discussion on the following timely topics:

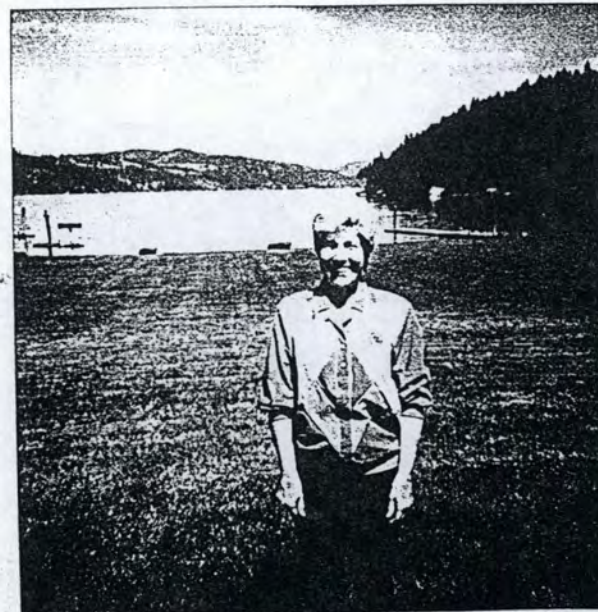
- ___ how children learn at different ages
- ___ age appropriate activities
- ___ the necessity for an enriched environment
- ___ *the child within us and how our own early learning still effects us today*

All who care about today's children will benefit from this session:
parents, grandparents, neighbors and teachers.

A - 23

Presented by **SALLY HEARD**

A familiar face and voice at Chatcolab for many years, Sally is the directoress of the Great Falls (MT) Montessori School. She's worked with Montessori for 25 years, and has been a 4H leader, camp director, and church youth group leader. She has worked closely with children all of her adult life. Sally has 6 children and 14 grands!



MINI WORKSHOP

EARTH AWARENESS

Earth awareness: *Living in a Sacred Manner*, the Native American world view and way of interacting with the natural world. Class will include simple ceremonies you will be able to do, songs, and a circle of friendship dance.

Presented by: _____ *Sonya Riversong Watts,*

whom we welcome back to Chatcolab after several years absence.

Sonya earned a degree in Anthropology / Religion at Whitman College.

She has been an apprentice to Sun Bear and the Bear Tribe Medicine Society since 1987.

Also studied with Vision Quest teachers.

For the past 6 years she has volunteered and worked as part-time chaplain

to Native American inmates in Oregon and Washington.



Poetry Share Circle

Experiments are performed in laboratories *like this lab.* This workshop is an experiment. It's success will depend on participant participation, a statement which is true of many of this week's workshops.

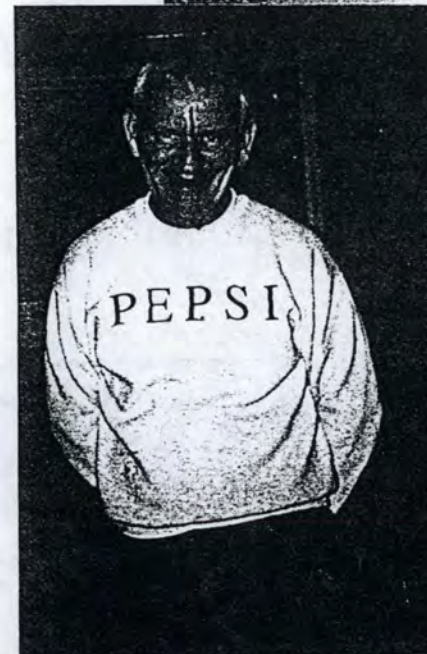
You are invited to come join our friendly circle. Here you may read and talk about your favorite verse, or listen in and join the discussion. We know that rec labbers write poetry we encourage you to share some of your own verse with this congenial circle of listeners. Perhaps you'll also want to talk about when and why you sometimes turn to poetry for creative expression.

A-25

Co-facilitators are.....

JANE HIGUERA, from Spokane:
a musician, singer, songleader, teacher,
4H leader and camp director, and poetry fan.

CHARLIE SWANEY, from Ohio:
farmer, poet, 4H leader, environmentalist,
rec lab junkie and experienced traveler.



Make A QUILT SQUARE

This class will feature the construction of a quaint schoolhouse pillow top, bordered with a variety of plaid fabrics and button-topped stars.

Each square is a kit: *\$5 charge*. A handsome sewn craft project!

If you remembered your sewing kit, bring it along to this class.

A - 26

Presented by**Jackie McLeroy** (soon-2-B from) Lubbock, TEXAS!

Jackie has attended Rec Labs for 35 years, but she's a first-timer here at Chatcolab. She taught Home Ec for 21 years, directed an adult church camp, and has taught classes at Labs in Texas, New Mexico and South Dakota for over 20 years. Crafts, quilting and calligraphy have been her specialties. You'll learn a lot *and* have fun with Jackie.



FLY TYING

Welcome fly fisherpeople new, experienced or wanna-bees.
Here's your chance to learn how to tie your very own flies.
Create that special fly with *your* personal touch. You'll like it!

FLY CASTING

Now you can learn how to cast that fly, or any other fly, right out there where the big ones are biting. Bill will show you how, and then offer further tips and hints as you practise. You'll also get to hear some more of those *great* fish tales!

(Idaho fishing license not required for this class.)

Presented by **BILL HEADRICK**

Our fly fishing expert retired as a captain from the Clackamas Co., Oregon, Sheriff's Dept. with 33 years of service in 1993. Since then he's been back at lab! We're glad. Bill says that he first learned to tie flies at Chatcolab many years ago when it was held down at the old Camp Heyburn. That's neat!



OUTDOOR GAMES TO TAKE HOME AND USE

Catch this leader's enthusiasm and wholesome fun approach to a variety of active FUN!

He has commercial games and home-made ones, too, to share with the brave and strong.

The list includes *Boffing*, *Foxtailing*, *Circle Club Ball*, *Old Sow*, and *Snowballing*.

These games are given the following descriptions:

a safe sword fighting experience,

a tail of 3 colors to catch creatively,

strike out 20 people at a time,

your gr-grandad got a 'crack' outta this one,

and how accurate are you?

Sounds like a challenging, sometimes wild, and hilarious session.

Presented by **BURTON OLSEN**

Dr. Burton K. Olsen is an Associate Professor of Recreation Management & Youth Leadership at Brigham Young University in Provo, Utah. He has 30 years experience as a rec lab resource leader in social recreation (games, crafts, dance). We can all learn from this man.



MINI WORKSHOP

SIGN LANGUAGE BASICS

An introduction to the basics of American Sign Language

A-29

Sign language is used across all stratas of society and cultures.

Come and join us. We all have a need at one time or another to use and understand sign language.

Presented by _____

Sandie Franklin

Junction City, Oregon



MINI WORKSHOP

BE A SONGLEADER

The lab setting can be the place where a person decides they can and want to be a songleader.

Here is your chance to spend time with our Lab Songleader in a smaller group setting. You'll have some real singing fun and learn some songleading techniques to take home and use. This session will promote confidence in your singing and songleading abilities.

Ellen has worked in many settings with a wide variety of peoples. She is a student of musical history, as well as a teacher and a musician. You will enjoy the songs and be amazed at how good the group sounds after working with Ellen during this workshop.

Presented by ELLEN FORD

Ellen is a Folklife Artist from Lancaster, Ohio. Songleading is one of her many teaching talents. She is also a musician, a folk dance specialist, and a writer. She has been a resource leader at many labs, but this is her first time at Chatcolab. Welcome, Ellen. We like to sing!

COUNTRY WESTERN LINE DANCING

Country Western Line Dancing has become very popular in recent years. Here's your chance to give it a 'boot-scootin' try! (*You don't need boots* just come move with the music and learn those easy steps!). Some old some new. We will try to incorporate as many basic steps as time allows. Could we start out with "I Love a Rainy Night", Gwen ?

An "Introduction to Clogging" class, introducing the basic steps, will be offered if sufficient interest is shown.

Presented by **GWEN MAIN**

Dancing has been an important part of Gwen's life for the past 50 years. She used it extensively in her elementary school classrooms and with church groups. She has taught classes in ballroom, folk, clogging and line dancing from the junior college level on down to the very young. Gwen has also had considerable international folk dance experience.

All of Chatcolab is glad you are here again, Gwen.



MINI WORKSHOP

PROJECT WET :
WATER - OUR MOST PRECIOUS RESOURCE

....An environmental activity for middle school students but interesting and adaptable for any age.

Subject: Clean Safe Water for Everyone

It's about water -

What is it?

How do we identify it?

Where does it come from?

What is an aquifer?

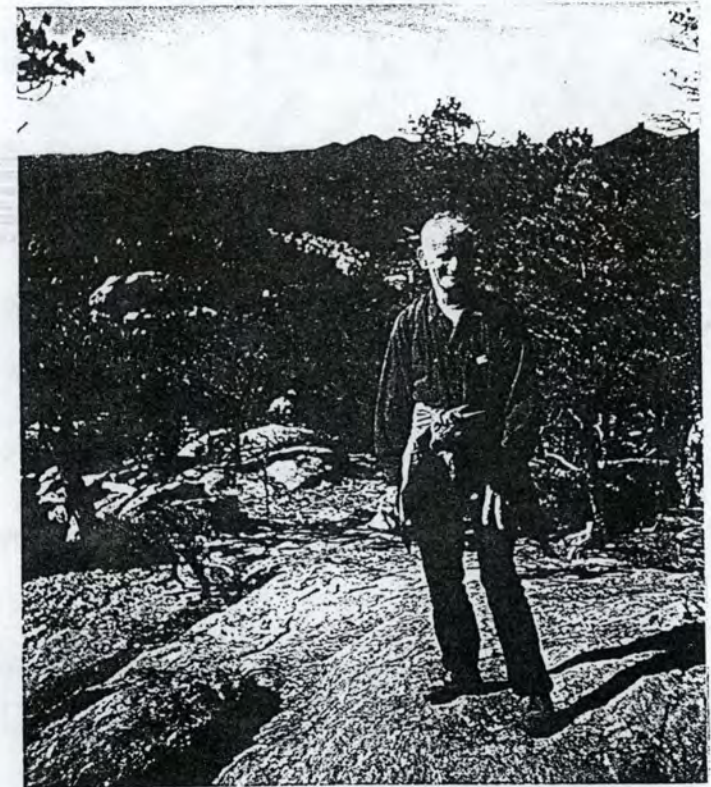
Have we a right to clean water?

How do we protect it?

Part of our discussion will include the Spokane Valley - Rathdrum Prairie aquifer, its location, use and why the public needs to be aware of it.

Presented by **Charlie Swaney**

Accredited Facilitator(Ohio) for Projects Wet,
Learning Tree, Wild and Aquatic Wild.



MAINSTREAMING:

Working with Persons Who Have Disabilities in the Community

#1 - Not Another Phobia: Persons Who Have Disabilities and YOU

A workshop for creative persons who want to increase their comfort level when working with teens and adults who have disabilities.

#2 - Creative Accomodation: Inclusion Working for All Children

A workshop for creative persons who work with young children where we will explore ideas for making games and activities fun for *all* children.

A - 33

Presented by **LUCY LINKER**

Lucy lives in College Place, Washington.
She is a respite care specialist.
She also serves as the executive of
The Arc of Umatilla County :
— Advocating for the Rights of Citizens
with Developmental Disabilities.
Lucy describes her lab attendance
during the past ten years as "sporadic".



YOU CAN TRUST A CIRCLE

A-34

Gather round to participate in trust and team-building activities all of

which are based on that wonderful, supportive circle.

Learn new ideas to use within your group to promote cooperation, acceptance, and understanding.

We'll talk leadership techniques, processing, and *have fun!*

Using the lake, the lawn, your muscles and a sprong,

we'll learn about ourselves and the strengths of circles.



Jane Higuera

is a 25 yr. 4 H volunteer in Spokane. She's done lots of labs, and a dozen years of 4 H camp staff training and programming.



RECYCLED VESTS

Let NEL show you how to make that *old* vest undergo a personality change that will give it (and maybe YOU) a whole new outlook.

She'll share tips and know-how on decorating that 'Goodwill' vest from ties to doo-dads to jewels. Have a one-of-a-kind treasure to take home and wear proudly as you share your lab memories.

(There will be a small fee; less, if you have your own vest.)

A - 35

Presented by NEL CARVER

Nel is a former elementary school teacher who is a 'crafty' 4 H leader for a bunch of lucky young folk in Moscow. She has shared her crafts, laughs, and neat ideas at many labs. She is a life-long 4 H'er, (her mom has been a 4 H leader for over 50 years!). Nel is very fond of all things *frog-like* and is a grandmother.



MINI WORKSHOP

GETTING IN TOUCH
WITH NATURE
SAMPLER

Did you miss this topic during morning sessions because you chose a different In Depth Workshop??? If so, here is your chance to 'sample' some of the activities that were covered in the morning sessions. Servings will be large enough for you to take a worthwhile portion home with you.

Let ELAINE help YOU '*GET IN TOUCH WITH NATURE*'.

Presented by ELAINE STURGES

Please see related orange *In Depth Workshop* sheet for more info on this resource person and workshop content. Thank you.



You Too Can Be A STORYTELLER

Storytelling is a dying art that those who care want to preserve for the future. Come learn how to make your story 'come alive' for your audience.

MARIE is a novice storyteller who has enjoyed stories all her life. Now she's excited about this opportunity to share some stories and 'telling' techniques with YOU.

A-37

Presented by MARIE MADISON

MARIE works as office coordinator for the Benton County/O.S.U. Extension Service in Corvallis, OR. The FUN part of her life has to do with being a library storyteller, a world traveller, and a true recreationist. We're glad she showed up at Chatcolab last year!



MINI WORKSHOP

TIE DYE - Design Your Own Shirt!

This annual workshop offering is always well attended and enjoyed many times over. *First* you'll have the fun of learning how to design you own shirt, color choices included. The '*many times over*' happens every time you wear that lovely shirt and share with yourself and maybe others, too, the memories of all the fun learning *and* sharing times at Chatcolab '96.

Be sure to bring your pre-washed T-shirt to class. No SWEATSHIRTS, please. (They use too much dye!)

Presented by LEILA STECKELBERG

Leila has been at Chatcolab more times than we can count...but she can! Ask her. Many crafts done to perfection, camp planning and directing, home economics teaching, the Gem & Mineral Show circuit with exquisite displays and bead-making demos all of the above have kept Leila on the road of life, always cheerfully teaching others to enjoy.



MINI WORKSHOP

WOOD CARVING

Journey into the world of a master woodcarver as you examine works of art created by DALE.

Spend some time learning some woodcarving basics and then give it a gentle, patient try.

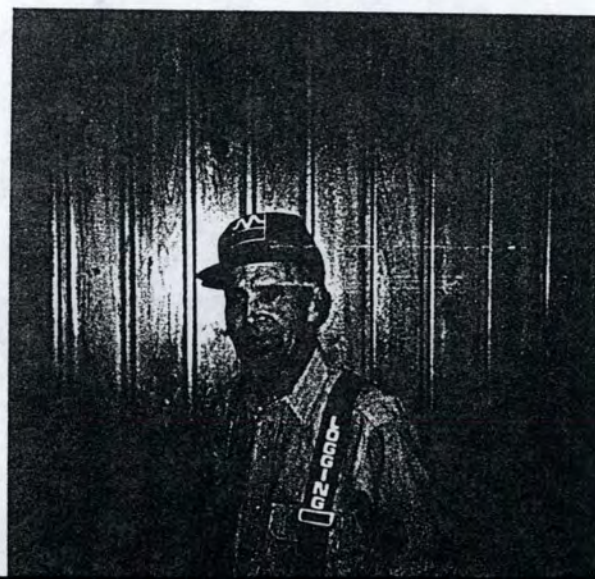
You can start this week with advice and assistance from a guy who knows his woods and tools.

It's a slow-paced quiet form of recreation, good for these noisy 'times'.

There'll be tales to tell and listen to as you're "a settin' and a whittlin'."

Presented by DALE STECKELBERG

Dale is a some-years labber from Arlington, Washington, north of Seattle. He's a quiet man who shares his creative talents through his woodcarving. He spends a lot of time at Gem & Mineral Shows as he and Leila display their vast collection of 'rocks'.



CALLIGRAPHY

"cal - lig - ra - phy : 1. The art of fine handwriting. 2. Penmanship; handwriting. "

So says the American Heritage Dictionary. Your able instructor will have much to add to these definitions. Come learn some 'basic moves and a few curly Q's' to enhance your letters, cards, photo albums and more.

We are never too old to improve our writing skills!

Presented by.....**Jackie McLeroy** (soon-2-B from) Lubbock, TEXAS!

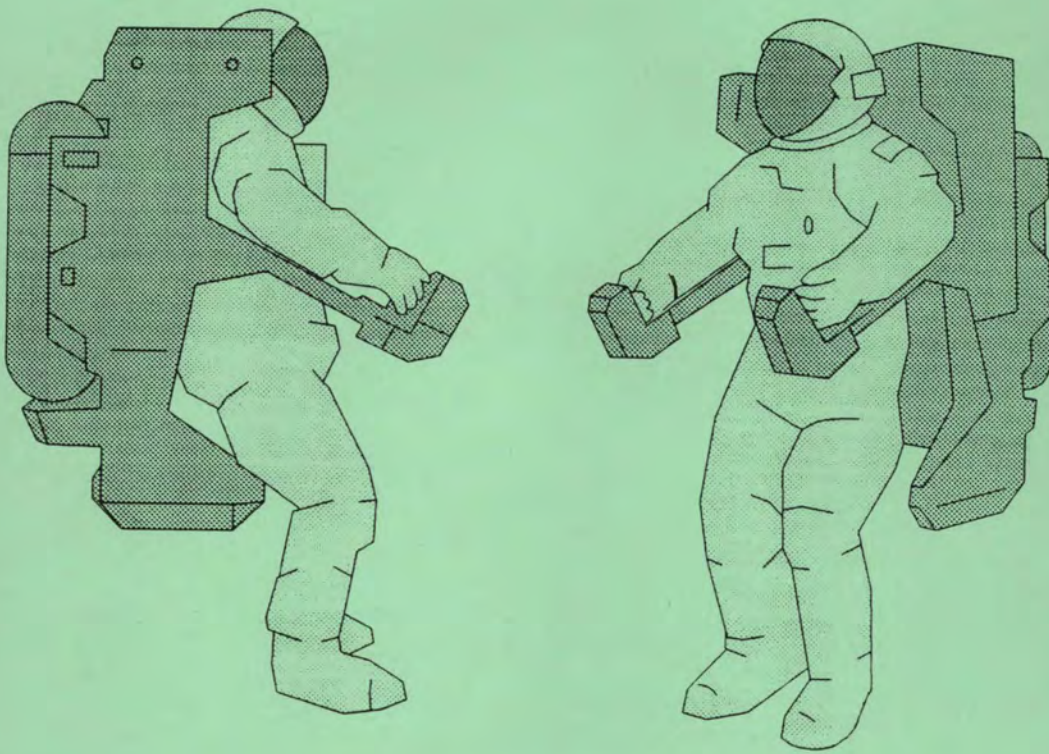
Though a first-timer here at Chatcolab, Texas-talking Jackie has been a Rec Labber for 35 years!

A retired Home Ec teacher, she has directed an adult church camp, and has taught classes and served as a board member at leadership labs in Texas, New Mexico and South Dakota for many, many years. Crafts, quilting and calligraphy have been her specialties.

You'll learn a lot *and* have fun with Jackie. She is a cheerful, patient, skilled instructor.



All Lab Discussions



Section B

INVEST OR SELL*

Revised by
Dr. Burton Olsen

THE SITUATION

You are a family which has evolved from Grandma and Grandpa. Each month your family is to make an "INVEST" or "SELL" decision. The decision will result in a monthly profit or loss for each family, and is dependent upon the pattern of decisions made by all extended family groups (see Pay-Off Matrix). At the end of every month each family will chart their progress relative to the rest of the Extended Family and plan their next decision strategy.

YOUR OBJECTIVE...

IS FOR THE FAMILY TO MAKE AS LARGE A PROFIT AS IT CAN BY THE END OF THE 10 MONTH FISCAL YEAR. THIS WILL RESULT IN A FAMILY BONUS FROM THE EXTENDED FAMILY CORPORATION YEAR END EARNINGS.

STEPS

1. Each FAMILY convenes and makes an "INVEST" or "SELL" decision.
2. Each family unit is to send a single representative to the designated polling place to announce their decision.
3. Representatives return to their own family to share the pattern of decisions.
4. Each family plots their progress and prepares for the next round of decisions.

RULES

- A decision must be made each month.
- All family groups share in the decision.
- Family representatives cannot meet with each other when reporting the monthly decision.
- No Inter-Department meetings or face-to-face contact unless otherwise scheduled.

10	3 minutes	Company meeting	Dept. Profit (Loss) x 10
----	-----------	-----------------	--------------------------

PAYOFF MATRIX

IF 3 FAMILY GROUPS				
3	SELL	LOSS	\$1000	EACH
2	SELL	GAIN	\$1000	EACH
1	INVEST	LOSS	\$2000	EACH
1	SELL	GAIN	\$2000	EACH
2	INVEST	LOSS	\$1000	EACH
3	INVEST	GAIN	\$1000	EACH

IF 4 FAMILY GROUPS				
4	SELL	LOSS	\$1000	EACH
3	SELL	GAIN	\$1000	EACH
1	INVEST	LOSS	\$3000	EACH
2	SELL	GAIN	\$2000	EACH
2	INVEST	LOSS	\$1000	EACH
1	SELL	GAIN	\$3000	EACH
3	INVEST	LOSS	\$1000	EACH
4	INVEST	GAIN	\$1000	EACH

IF 5 FAMILY GROUPS				
5	SELL	LOSS	\$1000	EACH
4	SELL	GAIN	\$1000	EACH
1	INVEST	LOSS	\$4000	EACH
3	SELL	GAIN	\$2000	EACH
2	INVEST	LOSS	\$3000	EACH
2	SELL	GAIN	\$3000	EACH
3	INVEST	LOSS	\$2000	EACH
1	SELL	GAIN	\$4000	EACH
4	INVEST	LOSS	\$1000	EACH
5	INVEST	GAIN	\$1000	EACH

SCHEDULE			
	Time	Scheduled	Bonus
Month	Allowed	Meetings	Months
1	4 minutes		
2	1 minute		
3	1 minute		
4	1 minute		
5	4 minutes	Family Reps. meet for 3 mins.	Family Profit (Loss) x 3
6	1 minute		
7	1 minute		
8	4 minutes	Dept. Reps. meet for 3 mins.	Dept. Profit (Loss) x 5
9	1 minute		

IF 6 FAMILY GROUPS				
6	SELL	LOSS	\$1000	EACH
5	SELL	GAIN	\$1000	EACH
1	INVEST	LOSS	\$5000	EACH
4	SELL	GAIN	\$2000	EACH
2	INVEST	LOSS	\$4000	EACH
3	SELL	GAIN	\$3000	EACH
3	INVEST	LOSS	\$3000	EACH
2	SELL	GAIN	\$4000	EACH
4	INVEST	LOSS	\$2000	EACH
1	SELL	GAIN	\$5000	EACH
5	INVEST	LOSS	\$1000	EACH
6	INVEST	GAIN	\$1000	EACH

* DONE AT URPA BY RICK GRAHAM, MARCH 4, 1996

Invest or Sell

Month 1 Group # _____

Invest: _____

Sell: _____

Month 2 Group # _____

Invest: _____

Sell: _____

Month 3 Group # _____

Invest: _____

Sell: _____

Month 4 Group # _____

Invest: _____

Sell: _____

Month 5 Group # _____

Invest: _____

Sell: _____

Month 6 Group # _____

Invest: _____

Sell: _____

Month 7 Group # _____

Invest: _____

Sell: _____

Month 8 Group # _____

Invest: _____

Sell: _____

Month 9 Group # _____

Invest: _____

Sell: _____

Month 10 Group # _____

Invest: _____

Sell: _____

Are You Sure?

by

Burton Olsen

Objective:

To have people become more aware of other people's views, perspective, and perception.

Size:

Any number of people or groups. However, 10-60 is best. Usually done as individuals, but could use small groups

Time:

One hours. However, you could do more or less depending of your circumstance.

Materials and equipment:

Pictures and or objects of each activity.

Physical Facility and Setting:

Usually done in a semi circle format. However, most any seating arrangement could be appropriate.

Notations:

Pictures or objects as listed below.

1. Which is Bigger...? (Two objects)
2. Can you find the hidden animal? (Picture)
3. How many "F's" are there? (Projection picture)
4. Seeing is not easy (Individual picture for each participant)
5. Is the lady old or young? (Projection picture)
6. Which way is up or is it down? (Projection picture)
7. Other pictures will be presented as time permits

Which is Bigger . . .

**This is an Optical Illusion But for Real Big Savings Place
Us on your Bid List for Games & Recreation Supplies**

HAMMATT & SONS

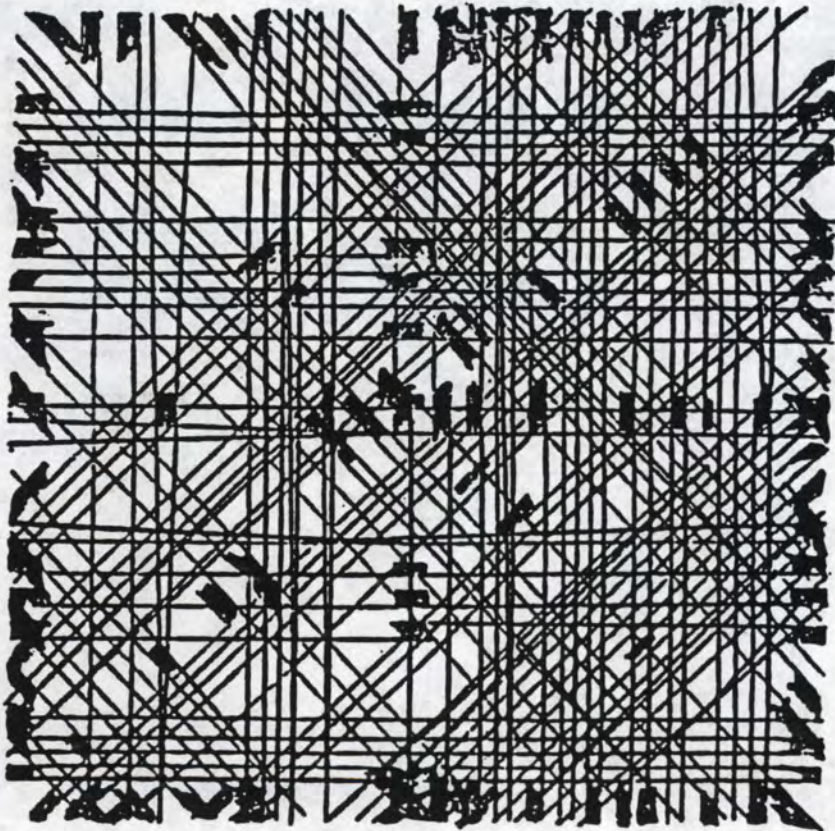
Box 2004 - Anaheim, California

"Where the People of the Nation Find the Best in Recreation"

B - 4



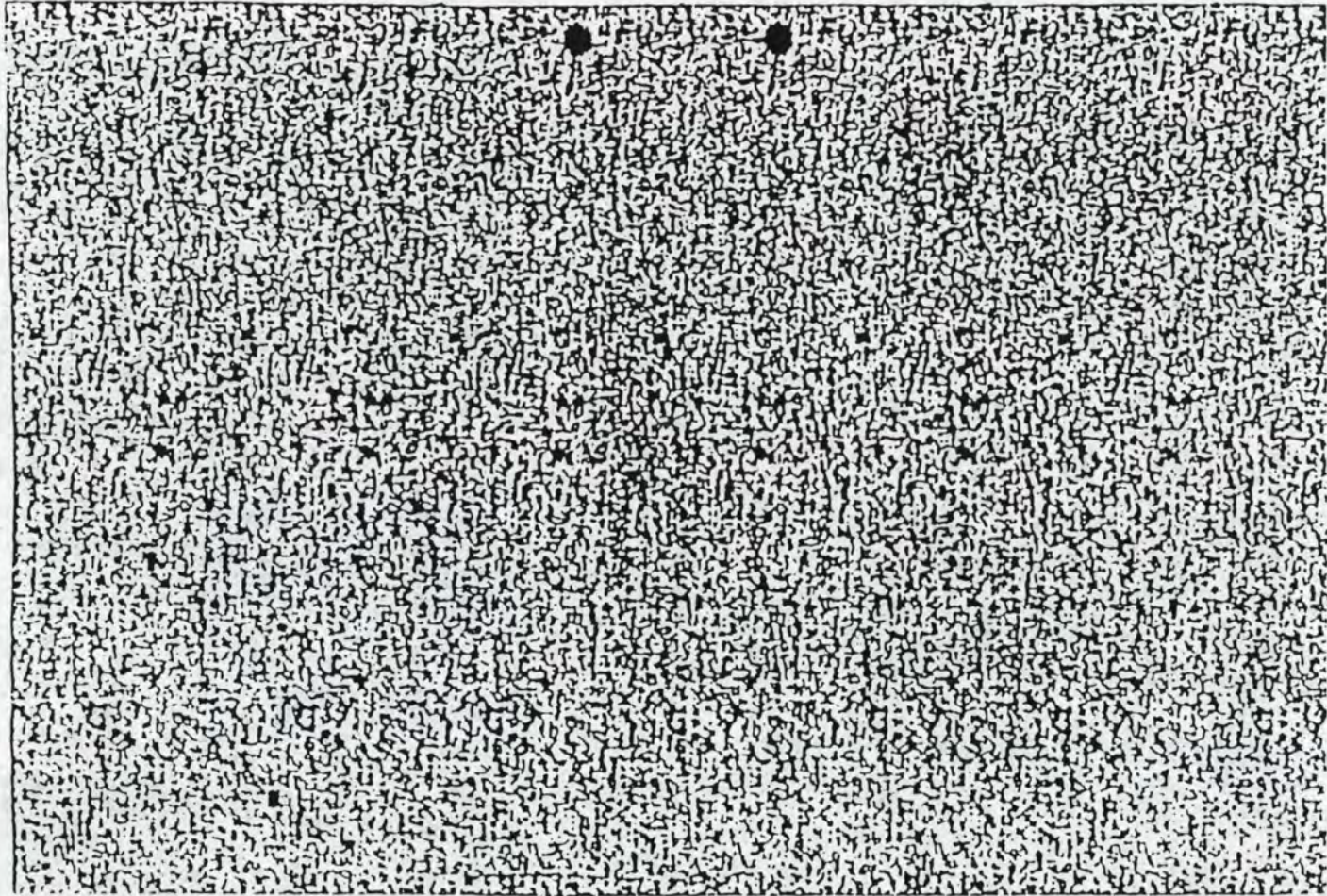
**FEATURE FILMS ARE
THE RESULT OF YEARS
OF SCIENTIFIC STUDY
COMBINED WITH THE
EXPERIENCE OF
YEARS.**



**Rotate or manipulate the page and
you should read
an entire verse from a Book of the Bible.
Do not give up — it's there.**

Seeing is Not Easy

To see the hidden objects, move the image so the two dots become three. Continue to stare at the three dots. Shapes will appear to float above a textured background. Some see the image in seconds. Others find it more difficult. If you wear glasses, we find it best to try to see without them.



COMMUNICATION EXPERIMENT

Redone by Dr. Burton Olsen

NOTE: Using the map below, follow the instructions given. Place each X exactly over the intersections of the streets and proceed with each successive instruction by starting from the last X you wrote, except in the instances where you are instructed otherwise. Number each X as you place it. When you write an X let it stand, make no changes. When you have completed the ten instructions turn over your sheet and wait for further instructions.

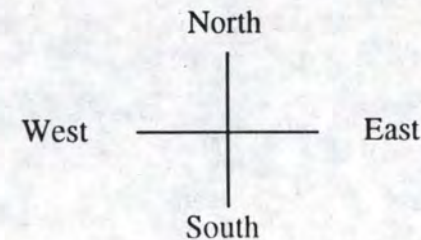
Instructions

1. Place an X at the corner of Johns and 5th Streets.
2. Walk two blocks east, three blocks south, two blocks west, one block north and place an X at the corner where you arrive.
3. Walk one block east, three blocks north, one block east and place an X at the corner where you arrive.
4. Walk five blocks south, two blocks west, three blocks north, one block east and place an X at the corner where you arrive.
5. Walk three blocks west, one block south, five blocks east, and place an X at the corner where you arrive.
6. Walk one block east, three blocks north, three blocks west, and place an X at the corner where you arrive.
7. Place another X as far from the west and south borders of the map as your last X is from the west and north borders of the map.
8. Start north, zigzag north and east, alternating one block at a time and walking five blocks in all, then place an X at the corner where you arrive.
9. Start at the opposite corner of the block southeast of where you placed the last X, walk two blocks west and place an X at the corner where you arrive.
10. Go three-fourths of the way around a square that has the length of two blocks on each side, starting where you placed the last X and ending south of your starting point. Place an X at the corner where you arrive.

Map

	1st Street	2nd Street	3rd Street	4th Street	5th Street	6th Street	7th Street	8th Street
Jason								
Johns								
Jarvis								
James								
Jackson								
Jones								

B - 7

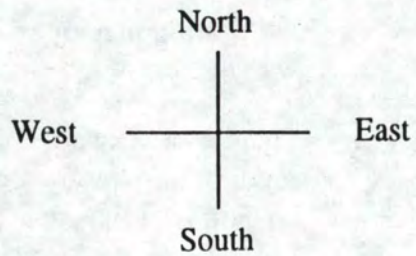


by
Dr. Burton Olsen

Map

1st Street
2nd Street
3rd Street
4th Street
5th Street
6th Street
7th Street
8th Street

				Jason				
				Johns				
				Jarvis				
				James				
				Jackson				
				Jones				

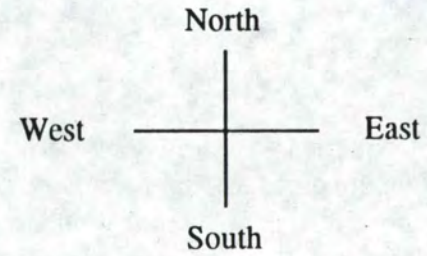


by
Dr. Burton Olsen

Map

1st Street
2nd Street
3rd Street
4th Street
5th Street
6th Street
7th Street
8th Street

				Jason				
				Johns				
				Jarvis				
				James				
				Jackson				
				Jones				



WHAT WOULD YOU DO?

(Instruction Sheet)

Created By Dr. Burton Olsen

"WHAT WOULD YOU DO?" is an innovative problem solving game which can help you and your team members discover solutions to potential problem situations at work.

Objectives and Goals

This interactive game is designed to help you :

1. Develop another way of communicating with your staff
2. Sharpen problem solving skills
3. Analyze individual strengths and weaknesses
4. Develop crisis prevention strategies
5. Think creatively and increase self confidence
6. Build group cooperation skills
7. Be able to handle difficult situations successfully when that time arises because of the time and thought previously spent on the topic.
8. Help build effective leadership skills and attitudes

Preliminary Information

The game is centered around different "situation cards" which portray problem situations your staff could encounter. Topics covered are public relations, operations, planning, staff relations, leadership roles, staffing, use of volunteers, budgeting, financing, implementation, legislation, communications, coordination, cooperation, assessments, evaluation, etc.

It is suggested that people are divided into groups of 4-8 people and seated around a table. To play, one person is designated to start the game. Perhaps the one closest to the process facilitator would start. Each person is equipped with two cards that reads " No Comment" and "Have Comment". Also each group has in the middle of the table the "Situation Cards" (in a stacked pile) and instructions for each participant.

Starting the Game

To play a person draws and reads aloud a "Situation Card". The person takes a moment to collect his/her thoughts then the person shares how he/she would handle the situation or feels is the best philosophy or approach to use. However, if one feels very uncomfortable in responding to the question, the person says "Pass", and the next person then draws a card. The other players in the circle would then respond by displaying their "No Comment" or "Have Comment". Each person who showed a "Have Comment" card would then take their turn and explain how they would handle the situation.

The game ends when time is called (approximately 1 1/2 hours), or when all the "Situation Cards" are utilized.

Materials Needed

The following materials are needed for this structured experience activity: (1) Situational Cards (), (2) "No Comment" Cards (blue), (3) "Have Comment" cards (pink), (4) Instruction Sheet (goldenrod), (5) extra blank situation cards (green), & (7) Instruction Sheet.

**Have
Comment**

**Have
Comment**

**Have
Comment**

**Have
Comment**

**Have
Comment**

**Have
Comment**

**Have
Comment**

**Have
Comment**

**No
Comment**

**No
Comment**

**No
Comment**

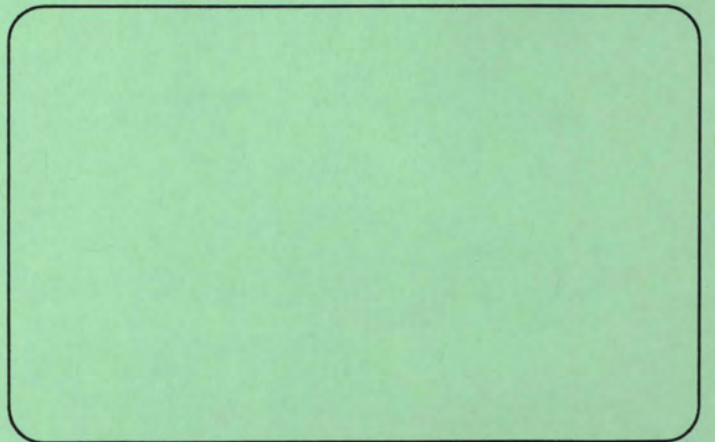
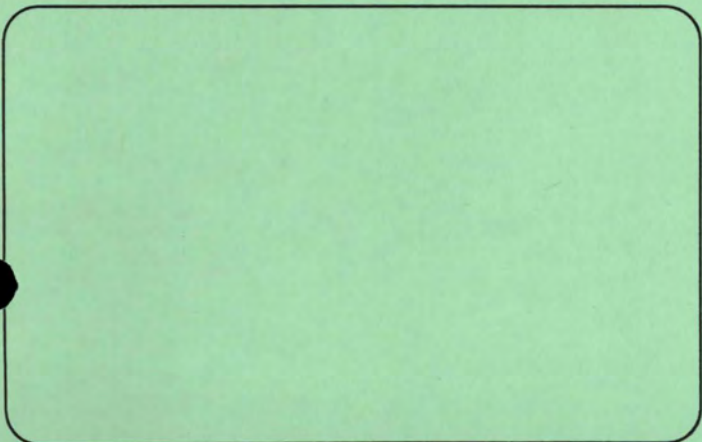
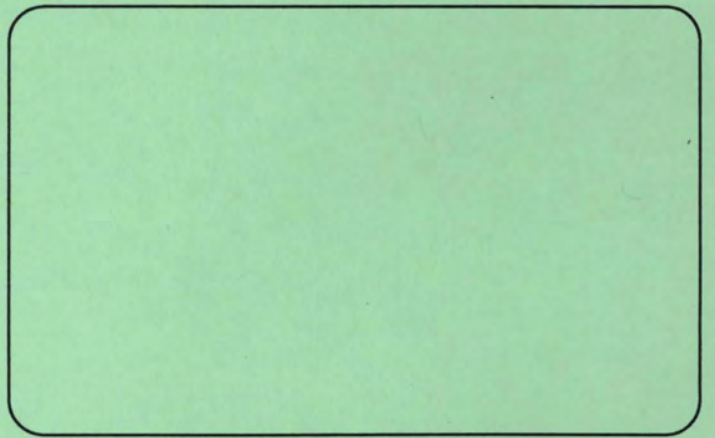
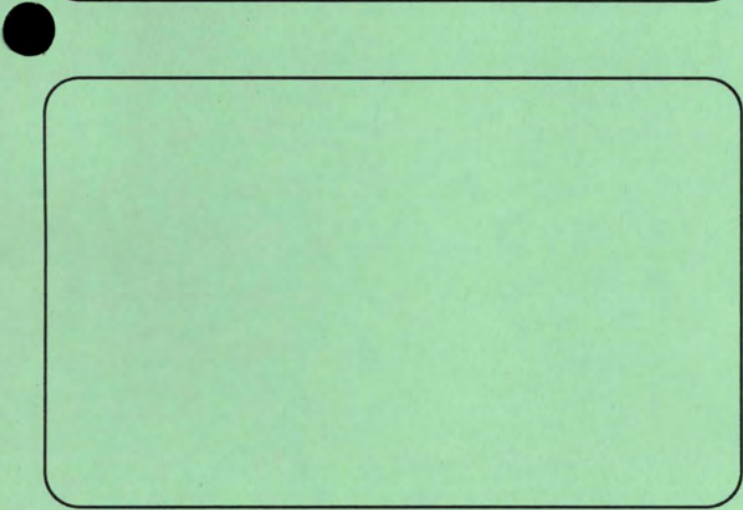
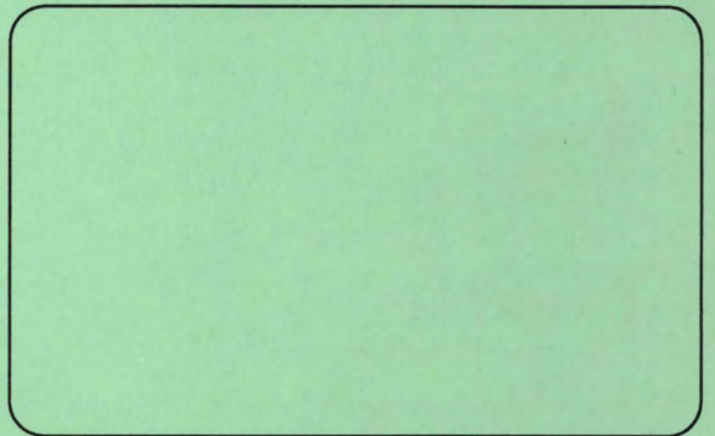
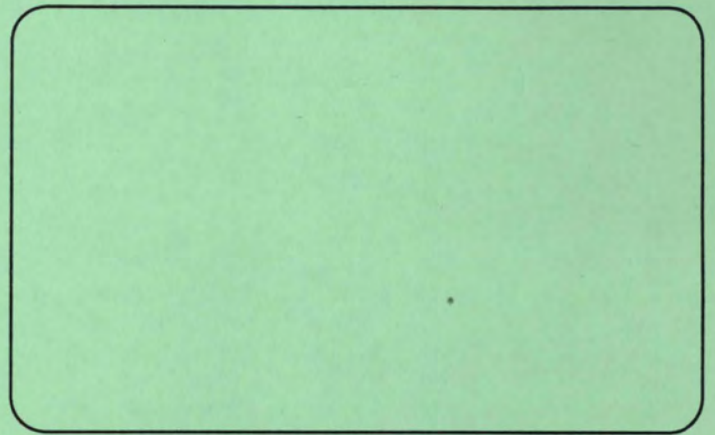
**No
Comment**

**No
Comment**

**No
Comment**

**No
Comment**

**No
Comment**




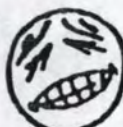




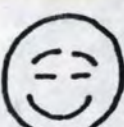













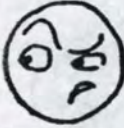

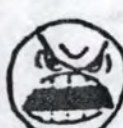
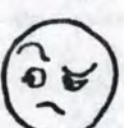








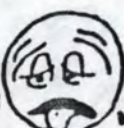



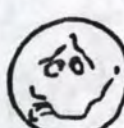


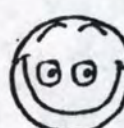

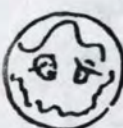
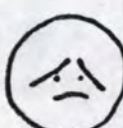












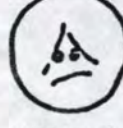




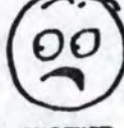
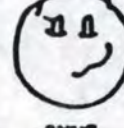
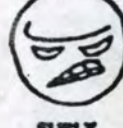





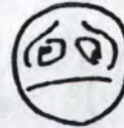

Supporting Inclusive Decision Making

**All Lab Session
to enable the identification of
support systems to promote
decision making group activities**

Lucy Ann Linker

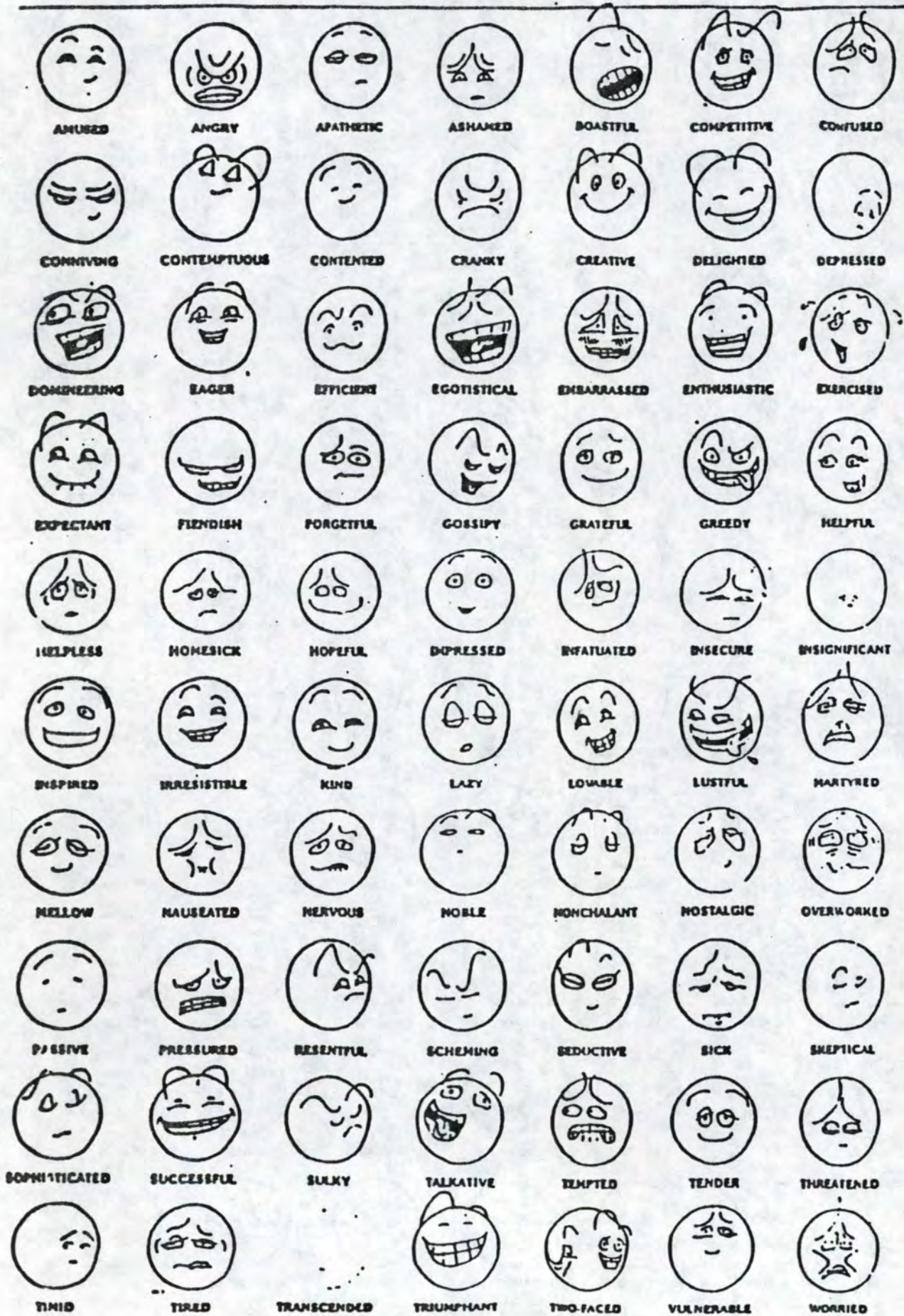
How Do You Feel Today?

Part I

						
AGGRESSIVE	AGONIZED	ANXIOUS	APOLOGETIC	ARROGANT	BASHFUL	BLISSFUL
						
BORED	CAUTIOUS	COLD	CONCENTRATING	CONFIDENT	CURIOUS	DENIAL
						
DETERMINED	DISAPPOINTED	DISAPPROVING	DISBELIEVING	DISGUSTED	DISTASTEFUL	EAVESDROPPING
						
ECSTATIC	ENRAGED	ENVOUS	EXASPERATED	EXHAUSTED	FRIGHTENED	FRUSTRATED
						
GRIEVING	GUILTY	HAPPY	HORRIFIED	HOT	HUNGOVER	HURT
						
HYSTERICAL	IDIOTIC	INDIFFERENT	INNOCENT	INTERESTED	JEALOUS	LOADED
						
LONELY	LOVESTRUCK	MEDITATIVE	MISCHIEVOUS	MISERABLE	NEGATIVE	OBSTINATE
						
OPTIMISTIC	PAINED	PARANOID	PERPLEXED	PRUDISH	PUZZLED	REGRETFUL
						
RELIEVED	SAD	SATISFIED	SHEEPISH	SHOCKED	SNUG	SURLY
						
SURPRISED	SUSPICIOUS	SYMPATHETIC	THOUGHTFUL	TURNUED-ON	UNDECIDED	WITHDRAWN

How Do You Feel Today?

Part II





Serious Questions to Ask Myself as a Support Person . . .

Do I believe that:

- *All people are Equal
- * All people have the same legal and human rights as anyone else and are treated with respect and dignity
- *All people have the right to make choices in all areas of their lives
- *All people must have a meaningful voice in their own affairs and decisions made on their behalf as citizens
- *All people have a right to free speech and are given the opportunity to communicate in whatever form they choose
- *All People are entitled to the supports they need to assure their full participation in a decision-making group

Am I willing to work with a person who has:

- *A physical disability?
- *A cognitive disability?
- *Multiple disabilities?
- *Do I have the time to be a support person to this self-advocate?
- *Am I able to be flexible on the job and adapt to the current and changing needs of the self-advocate?

What misconceptions or stereotypes about disabilities do I have and how will I challenge myself about them? _____

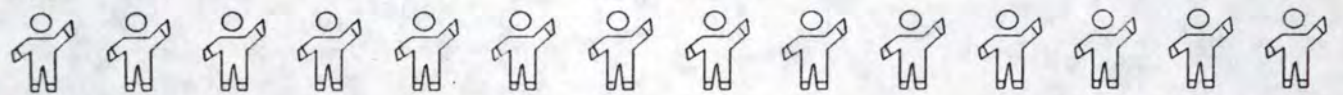
How will I make sure that I respect the right of a self-advocate to speak for herself, to make her own decisions, to do things on her own and in her own way, to disagree, etc.? _____

How will I make sure that we, as a team of a support person and a self-advocate, communicate openly and honestly with each other? _____

Am I able to accept the commitment to be a support person? Why do I want to be a support person? _____

How will I support the self-advocate with something I don't agree with? _____

NOT ANOTHER BOARD MEETING! Guides to building inclusive decision making groups
available from: Oregon Developmental Disabilities Council, 540 24th Place N.E., Salem, OR 97301-4517
(503)945-9954





Resources



Bethesda Lutheran Homes and Services, Inc.

700 Hoffmann Drive



Watertown, Wisconsin 53094



Phone (414) 261-3050

1-800-369-4636



Pamphlets:



* "Opening the door to learning for people who are mentally retarded"

* "A Guide to Feeling Comfortable with Persons who have Disabilities"

* "Interacting with People who are Mentally Retarded"



Oregon Developmental Disabilities Council



540 24th Place N.E.

Salem, OR 97301-4517



Phone (503) 945-9941

1-800-292-4154 (within Oregon)



Book/training



* "Not Anther Board Meeting! Guides to building inclusive Decision-making Groups", developed by Susanne Gobel, Edited by Susanne Gobel & Jill Flynn. You may contact Jill Flynn c/o:

Community Partnerships

540 24th Place NE

Salem OR 97301-9943

503-364-9943



* "KICS - Kids in Community Settings", developed by The Arc of Multnomah County in conjunction with Oregon Health Sciences University.

You may contact Vickie Smead c/o:

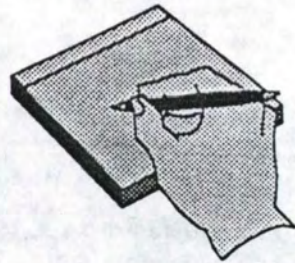
The Arc of Multnomah County

619 SW 11th Ave, Suite 234

Portland, OR 97205

(503) 223-7279





MY PROFESSIONAL NEEDS

MY PROFESSIONAL NEEDS



I specifically want support with



UNDERSTANDING HOW THE GROUP WORKS

Examples: How are meetings run and what are the bylaws of the group? How do people communicate with each other? Does the group use Robert's Rules of Order?

As your support person, I will

I specifically want support with



REMEMBERING PEOPLE

Examples: Remembering the names of board members and their roles on the board, arranging for people to wear nametags, knowing important contact people, etc.

As your support person, I will

I specifically want support with

**3 HELPING ME TO
DECIDE WHAT IS
MOST IMPORTANT FOR
ME TO DO IN THE GROUP**

Examples: Which project will I do first, what will I talk about during meetings, which projects or subcommittees will I be a part of, etc.

As your support person, I will

B - 20

I specifically want support with

**4 GOING OVER
MATERIALS FOR
THE MEETING**

Examples: Minutes, agendas, reading materials, etc. Pointing out what materials are just for information and which ones I need to act on. When do we do this?

As your support person, I will





I specifically want support with

Five horizontal lines for writing.



GETTING A TIME TO TALK IN THE MEETING

Examples: Getting on the agenda, being an equal member who gets listened to, making motions, etc. Do I need signals to speak up?

As your support person, I will

Five horizontal lines for writing.

B - 21

I specifically want support with

Five horizontal lines for writing.



ASKING QUESTIONS

Examples: Writing down questions that I have before meetings, remembering to ask the questions during meetings. Do I need help getting other people's attention?

As your support person, I will

Five horizontal lines for writing.

I specifically want support with

7

SAYING EXACTLY WHAT I WANT TO SAY

Examples: Talking about my ideas before meetings, helping me to prepare speeches, helping me to make sure I get my points across, etc. Did I get my points across?

As your support person, I will

I specifically want support with

8

STAYING ON THE TOPIC

Examples: If I wander off the topic, give me a signal, highlight main points I want to talk about, etc.

As your support person, I will



MY PROFESSIONAL NEEDS



I specifically want support with

REMINDING ME OF THINGS

Examples: Meeting times, making a calendar, making phone calls, writing letters, getting information, getting work done, bringing materials to meetings, etc.

As your support person, I will

B - 23

I specifically want support with

PHONE CALLS

Examples: Dialing, holding the phone, leaving messages on answering machines, helping others to understand me, etc.

As your support person, I will

I specifically want support with



PUTTING MATERIALS IN OTHER FORMATS

Examples: LARGE PRINT, tape, computer disk, Braille, translation into my native language, putting materials in easy-to-understand language, printing materials on colored paper, etc.

As your support person, I will

B - 24

I specifically want support with



READING MATERIALS

Examples: Taking them out where I can get to them, turning pages, underlining main points, writing a simple summary of each reading, reading the materials to me, explaining text or symbols to me, etc.

As your support person, I will



MY PROFESSIONAL NEEDS



I specifically want support with

EXPLAINING HARD-TO-UNDERSTAND LANGUAGE

Examples: What does CSD, AFS, Medicaid Waiver, etc. stand for? What is the group talking about right now?

As your support person, I will

B - 25

I specifically want support with

TAKING NOTES

Example: Writing down things that interest me or that are important, explaining your notes to me, etc. Should I give you a signal if I want you to write something down?

As your support person, I will

I specifically want support with



PUTTING MY SIGNATURE ON DOCUMENTS

Examples: Helping me to sign documents, signing documents in my name (with my permission), explaining to me what I am signing and what effects it will have on me and others in the future, etc.

As your support person, I will

B - 26

I specifically want support with



SIGN LANGUAGE

Examples: Signing for me during meetings, arranging seats in front of the room so I can see the speaker as well as the person who is signing, etc.

As your support person, I will



MY PROFESSIONAL NEEDS



I specifically want support with

ADVOCATING FOR ME WHEN I NEED IT

Examples: Making sure the board supports me as they promised, standing up for me if I feel I am being discriminated against, reminding people to treat me with respect, etc.

As your support person, I will

B - 27

I specifically want support with

As your support person, I will

I specifically want support with

As your support person, I will

I specifically want support with

As your support person, I will





THESE ARE THINGS I REALLY DON'T WANT HELP WITH

PLEASE DON'T

PLEASE DON'T

PLEASE DON'T

PLEASE DON'T

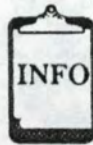
PLEASE DON'T

PLEASE DON'T



THESE ARE THINGS I REALLY DON'T WANT HELP WITH

A-65



GROUPS I WORK WITH

Group Name

Contact Person(s)

Meetings

Support Person

Name _____

Date _____

Name _____







Name of Subgroup(s)

Name _____

Place _____





B - 31

Group Name

Contact Person(s)

Meetings

Support Person

Name _____

Date _____

Name _____







Name of Subgroup(s)

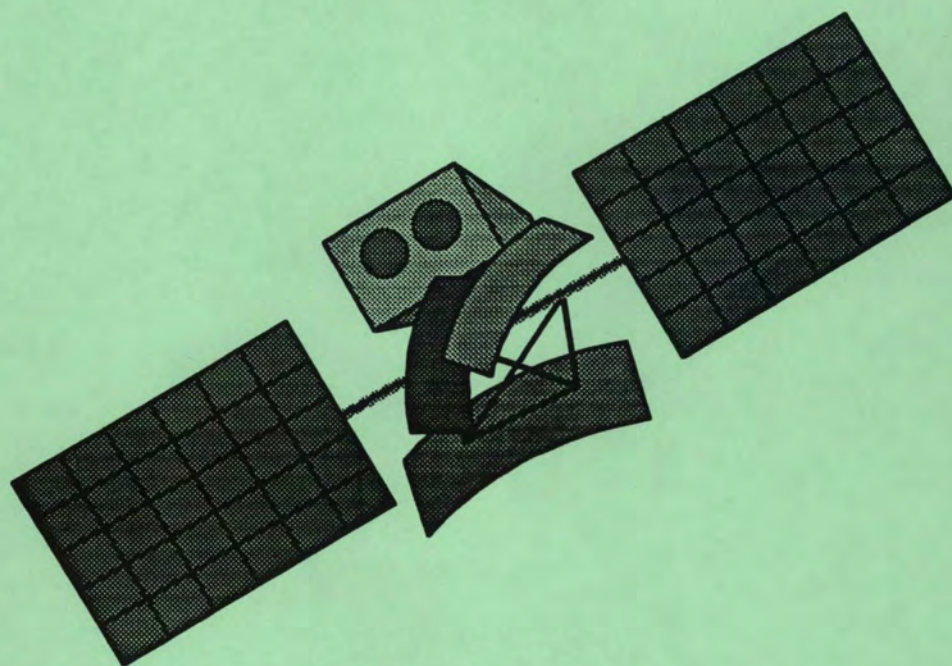
Name _____

Place _____





Activities



Section C

SUNDAY EVENING WELCOMING PARTY

Charlie, Ellen, Burton, Jane, Kyle, Tanya, Heather, Beaz, Jill, Dwight

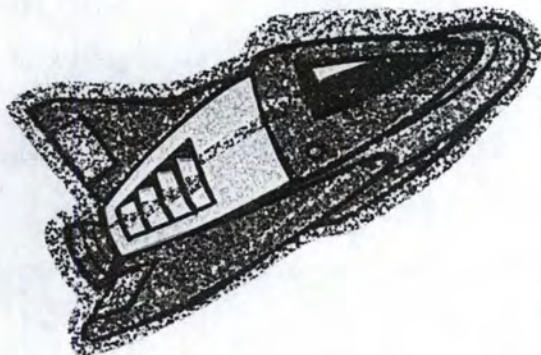
At 7:30 all Labbers met at the Flagpole to launch Chatcolab '96. the "Pop Bottle Rocket" was brought by Jane. Before the "Launch", Labbers were asked by Charlie to add their wishes to the rocket for the success of Chat '96.

After Flag lowering labbers met in the dining room for the welcoming and orientation.

Burton Olsen began with get acquainted dances and mixers, followed by Ellen Ford with a selection of dances . Families and the family concept were introduced by Beaz. Following that was a short song session with Ellen. Charlie than introduced all of the resource people with each giving a short description of the session they were doing.

Jean then described the responsibilities of the board and eligibility of people to serve on the board. Jill followed by discussing "Chairman of the Day" duties and Dwight explained Hooters and after hour activities.

Charlie then led the labbers in a Grand March and out of the dining room and into the Fireplace Room for the opening ceremony.



Sunday Evening Ceremony

Following the get acquainted games, the Labbers filed two by two from the dining room, going from the dining room where Ellen Ford was quietly playing her dulcimer to to set the mood for the ceremony.

Once everyone was seated, Mama B encouraged us to be aware of the many opportunities available as we launch into CHAT 1996.

Jackie McLeroy recalled her first recreation laboratory in Texas. Though she had been a teacher for a number of years, she was not comfortable using a microphone. When that group learned to dance to the music of OH JOHNNY, she wanted to be able to lead. Rec labs provided the opportunity and it wasn't many years before she became director of a church camp.

After several additional comments by others giving their perceptions of values of recreation laboratories, Jane Higuera led us with her auto-harp accompaniment in singing WE'RE HERE AT CHAT.

Leila Steckelberg have a brief history of the CHATCOLAB CANDLE and the tradition is has become. The candles were then lit.

I light the candle for *Ideas*. Ideas that we are free to share at Chat. We are grateful for the people who originally had the idea to begin Chatcolab. We are grateful for the people who put their ideas into action to put this week together. We are here to freely share and experiment with our own ideas. (Cee Cee Wieber)

Humor is the glue for all points of our Chatcolab candle.

The ability to laugh at ourselves and with others makes it possible to lose many of the different masks we bring with us.

By losing some of these masks, we are more able to utilize the opportunities of Chat.

Use the glue of Humor this week, for it's benefits are many to each and everyone of us. (Jack Baringer)

In the dictionary *Knowledge* is defined as the act, fact or state of knowing.

At Chatcolab knowledge is all of the experiences of each person that makes it possible for them to teach us. So, while you are here this week gain and share as much knowledge as you can. (Kyle Chitty)

Philosophy Candle is lit.

Chatcolab Leadership Laboratory.

People coming together in one place has created an experience for people interested in recreation.

The unity of group activities helps us to work and play with others.

Mental, emotional and spiritual growth comes from the joy and fellowship that is emphasized in this place.
(Carol Alison)

As I light the "*Sharing Candle*" I feel that what is so very 'awesome' about Chat is that we share those ideas, knowledge, philosophy and humor without distinction between youth and elders, teachers and pupils, etc. We all learn from one another through sharing.

For at Chat - Sharing is the Way. (Pat Monforton)

The ceremony closed with the singing of THIS LITTLE LIGHT OF MINE, MAGIC PENNY and MAKE NEW FRIENDS.

Guess What

Monday Night Activity

Committee: Spacenutz -- Ellen, Charlie, Terry, Bill, Jane, Colleen, Patty

Variations on the Chicken Dance greeted us as we swing into action on the Monday night activity. Then puzzle pieces were passed out. We made six puzzles and made six groups. Each group was then given an assignment to plan an activity for a party. Age groups and type of activity were designated:

Munchkin -- age 2 to 6 -- Ice breaker/mixer
Teenagers -- Icebreaker/mixer
Senior Citizens -- Energizer
Family group -- Mid party activity
7-13 year olds -- closing activity
Young adults -- closing activity

The groups were given 15 minutes in which to plan--including theme, setting, and time. Then each group led all of us through their planned activities. They were:

1. The yellow brick road snowball fight.
2. What do you like? (Bob likes bananas, Mike likes melons, etc.)
3. The sitting down Hokey Pokey.
4. The cottonball pass.
5. Birthday party pinata
6. Kum Ba Ya circle

We closed with Ellen Ford leading us in a stately dance-- The Gaelic Waltz

Interplanetary Discovery and Rediscovery

Monday Evening Closing Ceremony

Committee: Moonshiners: Sandie, Krista, Charlotte, Jennifer, Leila, Dwight, Doc, Pam

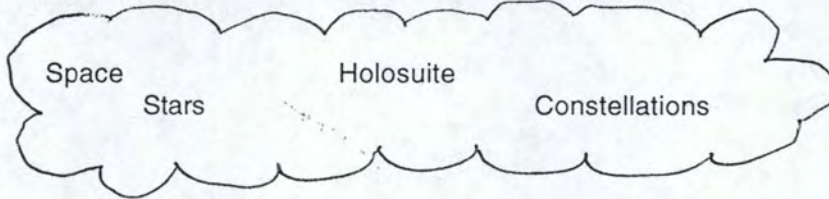
As the travels in space wound down their activity program they filed into the space ship cabin to settle down for the close of the day. We had completed a successful launch on Sunday evening and had now been in orbit for one full day. At the center of the room was a table with an assortment of space objects - some identified and some unidentified. One person operated the "Hubble Chat-Scope" and constantly scanned the group focusing on various people and the objects they held. The narrator set the mood for a wind-down closing time by pointing out that during the week many other objects would be encountered and then asking each person holding an object if they knew what it was. One or two did have a familiar object and briefly told the group what it was or what they had discovered about the item. Most of the people, however, did not know exactly what they had found. A bit of dialog between the narrator and the participants suggested that to discover the beauty to be found within a particular object or its usefulness as a resource or just as a piece of "space junk" could best be accomplished by asking other people at lab or attending a particular workshop or mini-session. As the brief dialog came to a close, the narrator indicated that the "Hooter" Space Shuttle was in sight and ready to dock. For those who wanted to transfer, they could exit through the air lock door to the dining room for refreshments and continuing fun. For others, sweet dreams until tomorrow.

The fireplace room was decorated with various sized and colored balloons representing the 9 planets revolving around the sun.

Interplanetary Chat Lab Conference (Tuesday Evening Activity)

Committee: The E.T.'s -- Sally, Kyle, Jack, Jill, Autumn, Michelle, Tanya, Debi

Activity Brainstorm --



Activities:

1. Ice breaker activity
2. Phone home (telephone)
3. Star Stepping stones
4. Alien of the Day (costume)
5. Different cultures (make yours up)
6. Star-bellied Sneeches
7. Costume making
8. Make - a - digit (addon fingers)
9. Make an alien (out of fruit)

Space Gathering Ideas

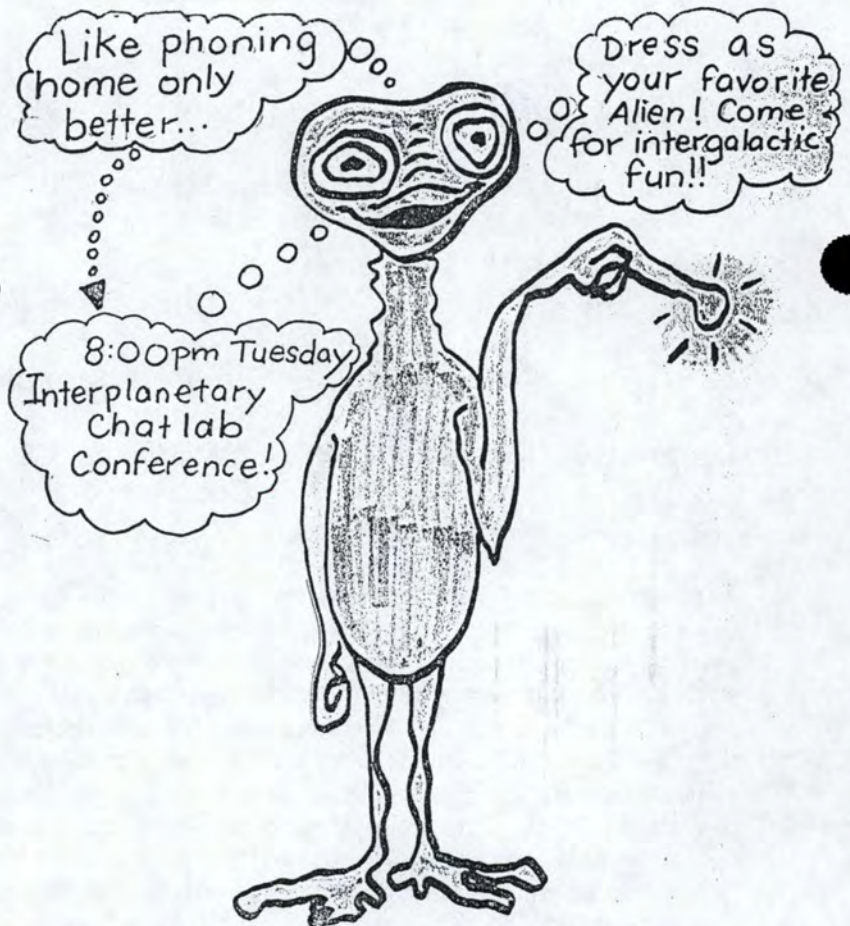
1. Space rendezvous
2. Space Station 2010
3. Chat Federation Conference (Extra Time)
4. Landing pad, tennis court

Interplanetary rendezvous

Space Station Labchat

Conference intellectual beings

Trekky adventure expedition



Tuesday Evening Ceremony

The Jetsons

Jenny, Jackie, Judi, Kama, Gregory, Joan, Elaine

The campfire was prepared ahead of time for the transition of the group from the lodge. Sand candles lined the sidewalk to the campsite. The campers were escorted from the lodge to the campsite by the gentle beat of a drum. Silence was encouraged. Sacred sticks were issued by Judi to each camper for offering later in the ceremony. Greg accompanied the transition with gentle flute music.

Once positioned around the campfire, the group was lead by Jackie, Elaine and Jean in the singing of *Ata Kata Nuud*.

Elaine, Jackie and Jenny signed as Kara read the story "*Legend of the Fire*". "*The Eagle*" was played by Greg on the flute and Bonnie on the sax.

Susan sang "*Go My Son*". Bonnie explained the significance of the sacred stick and the campers were allowed to verbalize a thought or offering as they tossed their sacred stick into the open flame. Campers were also encouraged to make a silent offering of their sacred stick if they so chose.

The ceremony concluded with the signing of "*Kum Ba Ya*". Several campers chose to remain around the campfire after and continue celebrating with song.

The Legend of the Fire

Welcome . . . boys . . . and girls . . . to the council . . . of the firemakers . . . Many . . . moons . . . ago . . . the Indians, . . . the Sioux . . . the Chippewa, . . . the Navaho, . . . and the Apache, . . . hunted . . . and . . . killed . . . many . . . buffalo, . . . deer, . . . elk, . . . moose, . . . and beaver . . . The Land . . . was good.

One day . . . the people . . . were camped . . . below . . . two mountains . . . There was a great forest . . . fire. . . They left . . . their lodges . . . and felt . . . of what were once great trees . . . and the trees . . . were warm. . . They tasted . . . the flesh . . . of their brothers . . . the buffalo, . . . deer, . . . elk, . . . moose . . . and beaver, . . . cooked, . . . and it was good . . .

And so the great chief . . . prayed to Wakonda . . . to take pity . . . upon him . . . and his people, . . . and to send them the gift . . . of fire . . . For four days . . . the great chief . . . fasted . . . He left . . . the lodges . . . of his people . . . and stopped . . . beside . . . a stream . . . and slept. . . In his sleep . . . Wakonda . . . took pity II upon his . . . people . . . and sent him . . . a vision. II Swimming . . . beneath . . . the water . . . was a beaver . . . and he spoke . . . to the chief . . .

"My brother, Wakonda has taken pity upon you. You will see reflected before you in the water the white alder, which grows in the stream bank. From this tree form a spindle and a fire board and the gift of fire will be yours."

And so Wakonda . . . took pity . . . upon the great chief . . . and his people. . . and sent them the gift . . . of fire. . . The lodges . . . of the people . . . were no longer . . . cold . . . They ate . . . the flesh . . . of their brothers, . . . the buffalo, . . . deer, . . . elk, . . . moose, . . . and beaver, . . . cooked . . . and it was good. . .

My brother, . . . what I am saying . . . is true . . . I am finished. . .

FLAG LOWERING & WEDNESDAY NIGHT ACTIVITY

Presented by The Stardusters

Carol, Jean, Bob, Marcia, Bonnie, Kari, Don, Kerry and Cee Cee

The Earth has become too polluted for survival. We must leave and colonize another location. However, not all of us can go. Only a limited amount of intergalactic transportation is available. Since we are unclear on how it will be determined who may stay and who may go, we must each prepare for both eventualities. Each family was asked to draw up a plan of action detailing what they would do to survive here on Earth in the face of life-threatening pollution. Also they were asked to collect those items which they believe necessary for their survival were they to move to another planet.

PREPARATIONS

10 tables with a family name on each table.

Cups, strings, markers, one large piece of paper

One piece of paper for a list and pencil

Garbage bag on each table

INSTRUCTIONS

Each family group needs to work together to come up with a plan of action for survival on this polluted earth. On your table are supplies to make a breathing mask to help you begin the process. Use the large piece of paper on your table to record your action plan either in words or picture. You have a few minutes now to work on that plan. Then we will ask for a spokesperson from each family to present your group's survival plan.

STOP FOR 5 MINUTES. THEN CALL SPOKES PEOPLE UP ONE AT A TIME.

Now you must prepare for the other possibility. Collect and list on the lined paper the items that you believe will be necessary for your survival in the event of being relocated to another planet.

Follow these restrictions:

You may not take anything metal as it will effect the electromagnetic engines of the rocket ship.

You may not take anything perishable as there is not any refrigeration for the trip.

Be aware the rocket payload weight is limited.

Nutrition requirements will be provided.

Departure is imminent.

Each family will present their cargo manifest and bring their collected items to be weighed. The groups with the lowest weight will be able to go to begin the Martian colony. Each member must go through the decompression/decontamination chamber before blasting off. We will have a ceremony to send them off from the flagpole launching pad.

Wednesday Evening Ceremony

Presented by the "Starspinners"

Amy, Selina, Heather, Pebbles, Burton, Dale, Yvonne, Sonya

After completion of singing at the campfire, campers were lead to the Fireplace Room. Once a circle was formed a "Truth Stick" was offered to each camper. They were asked to express a camping experience in 5 words or less.

Sonya shared a story "Why Men Stand with their Backs to the fire." Elaine lead the group in a closing song prior to dismissal.

Thursday Evening Activity

Presented by the "Chatsons"

Miriam, Laurie, Luke, Jana, Toni, Kathy, Athena, Jordan, Sue W.

Carnival Games

*Each try is \$.25 - \$.50

*Games we had: bean bag toss
 ring toss
 hoop shoot

*Put together a selection of prizes for each game

Dance Contest

*Have a group of prizes for winners

*Couple Dance cost two dollars

*Newspaper Dance cost one dollar

1. Have full newspaper page on floor - dance on it
2. Play music
3. Stop music
4. Fold newspaper in half
5. Repeat steps 2--4 until winner is found

*Rules

Dancer is eliminated when they step off the paper while the music was playing
Hands should not be used to support body weight during dance

Silent Auction

*Select a wide variety of items and place bid slips with each item

*Decide a time to close bids

Bid Auction

*Find an auctioneer

*Live auction for the rest of the items

THURSDAY EVENING CEREMONY

Saturn 5 Plus 3

Robin, B.J., Barbara, Jeff K., Diana, Sue R., Ryan, Terry "Typist"

Theme - "Light of Friendship"

Chatcolab participants will transition out doors to the firpit from the evening activity. They will be seated around the firepit, and along the sidewalk in a semi-circle facing Lake Coeur d'Alene.

Three people will be sitting in a canoe in the Lake. The person in the middle will hold a hurricane lamp. Once the participants are seated, the lamp will be lit and the canoeists will begin to paddle towards shore.

One representative from each family will go to the shore. One of the Saturn 5 + 3 group will be the shore coordinator, another will be at the firepit. Other Saturn 5 + 3 members will light candles from the lamp and walk down the dock to light the candles of the family representatives on the shore.

The family representatives will carry their lighted candles over to the firpit. A bonfire will be lit from the family representative's candles. At this time the singing will cease. Participants will share thoughts on friendships made at Chatcolab this week for a few minutes.

The ceremony will be complete at this point and those who want to leave for the evening can disperse and others can stay at the fire to talk further while enjoying the "light of friendship" fire.

Chat Rendezvous

Friday Night Activity

Committee: StarShip Galley -- Ethel, Chris, Mike, Jeff H., Lucy, Gwen, Ruth Pat,
Leone

Plan of Action:

1. Outside games
 - a. Tree game
 - b. Feather relay game
2. Divide folks into six groups of 10: bear, deer, eagle, owl, salmon, otter as they walk into the hall.
3. Inside game -- Hiding game
4. Popcorn treats while a stories are read or told
The Robin Story by Sonja
Celestial story by Pat
5. Song: Holy is the Ground, by Leone
6. Stalking game, if needed to fill time
7. Dances (5 individual family representatives to beat drum with Sonja)
 - a. Animal dance. Call out each family of animals to dance around the medicine wheel. Sonja with drum will lead the group dancing in a repetitive chant, then next family called out, etc.
 - b. Condor dance. Sonja to beat drum
 - c. Owl dance, if necessary
 - d. Earth honor song
 - e. Friendship dance. All members in a circle moving, then the leader turns the circle back on itself shaking each person's hand in succession before leading the group into the area designated for the ceremony.

Jeff and Mike to get refreshments together.

Hand drums/rattles at each meal on Friday for promotion.

Friday Night Ceremony

Astronutz

Tina, Linda, Papa B, Nel, Carmen, Susan L, Marie, Charlie S

Introduction of New Board

Name Giving Ceremony - Tina

Indian names will be given to those new Chat members.

Song - "Walk in Beauty"

Taught by Susan L.

Extinguishing Chat Candle - Comments

Intro - Papa B

Ideas Candle - Linda

Knowledge Candle - Marie

Philosophy Candle - Carmen

Sharing Candle - Nel

Closing - Charlie

Friendship Song

Sunday Evening Flag Ceremony

Presented by
Mike and Terri H.

We announced that since we were told on short notice that we were the Flag lowering committee, we were gonna' "wing-it". To that end, with the camp theme in mind, I (Mike) said that since I was in an industry where we need the landings to at least equal the take-offs, we were going to get an extra "landing" done to start off the camp.

We then lowered the flag, and sang TAPS.

Monday Morning Flag Raising

presented by the "SPACE NUTZ"
Ellen, Charles, Terry, Bill, Jane, Colleen, Patty

On Tuesday Morning the Flag was raised by the **Space Nutz**. The flag was then raised and we sang "*You Are A Grand Old Flag*".

We closed with a "Thought For the Day" --

A HUG MAKES A PERFECT GIFT....ONE SIZE FITS
ALL AND NO ONE CARES IF YOU GIVE IT BACK!

Monday Night Flag Ceremony

Saturn 5 plus 3
Robin, B.J., Barbara, Jeff K., Diana, Sue R., Ryan, Terry

The Saturn 5 plus 3 dedicated the Monday night Flag lowering to Dan Moe, a former Chatcolab member who passed away.

The Flags were brought down the pole. Two people stepped forward and took the Chatcolab Flag by it's corners, held the Flag at Attention and stepped back. The other Saturn 5 plus 3 members retired the American Flag.

The two people who had been standing at attention with the Chatcolab Flag paraded the flag before the semicircle of participants. During this parade, a memorial poem written about Dan Moe, was read aloud. Then followed a moment of silence while the Chatcolab Flag was retired for the evening.

Tuesday A.M. Flag Ceremony

Chatsons

Miriam, Laurie, Luke, Jana, Toni Kathy, Athena, Jordan, Sue

Imaginary Flag Ceremony

We learned to make do, when the Flag Pole's Rope BROKE.

The Flag was raised in pantomime. The "Pledge of Allegiance" followed.

A brief explanation of how we carry the the Flag in our hearts and minds -- thus we can all "see" the Flag Flying in the light breeze of morning.

We closed with "America".

The Flag Pole was restrung by noon.

TUESDAY EVENING FLAG LOWERING

Presented by the ASTRONUTZ

Tina, Linda, Jim, Nel, Carmen, Susan, Marie, Charlie

After all gathered at the flagpole the following was read:

Let Your Light Shine

Our deepest fear is not that we are inadequate.

Our deepest fear is that we are powerful beyond measure.

It is our light, not our darkness, that frightens us.

We ask ourselves, who am I to be brilliant, talented, and fabulous?

Actually, who are you not to be?

You are a child of God.

Your playing small doesn't serve the world.

There is nothing enlightened about shrinking so that other

people won't feel insecure around you.

We were born to make manifest the glory of God that is within us.

It's not just in some of us; it's in everyone. And when we let our own light shine, we unconsciously give other people permission to do the same.

As we are liberated from our own fear, our presence automatically liberates others.

--Marianne Williamson, as made famous by Nelson Mandela--

After the reading we then sang "This Land Is Your Land".

The Flag was lowered and "Taps" were played.

Wednesday Flag Raising Ceremony

Presented by the Starspinners
Amy, Selina, Heather, Pebbles, Burton, Dale, Yvonne, Sonya

The U.S. Flag was opened prior to presentation and walked to pole. CHAT Flag remained folded and followed U.S. Flag up the pole.

After both flags were raised, the campers gave the "Pledge of Allegiance".

(*Selina*) The flag symbolizes the soul of America, typifying her ideals and aspirations, her institutions and traditions.

(*Yvonne*) The flag was born during the nation's infancy. It has grown with the nation, her stars increasing in number as the country has grown in size. Its stars and stripes are your dreams and your labors. They can be bright with cheer, brilliant with courage, firm with faith, because you have made them so out of your heart. For you are the makers of the flag, the living symbol of your of your nation. So live and work that it will never fly over injustice, tyranny, oppression, but ever and always over righteousness, over people made happy by kindness and love and goodness.

All campers then sang *America the Beautiful* accompanied by Jane and Leone on Autoharps.

Wednesday Flag Lowering

Incorporated as part of Wednesday Activities
"Blast Off to Mars" by the Star Dusters
Carol, Jean, Beaz, Marcia, Bonnie, Kari, Don, Kerry Cee Cee

The Pollution Party was moved to the flagpole area after they made preparations for flight to Mars and a farewell party was given by those less fortunate doomed to die in a land of pollution.

As the people were move to the launch pad in their decompression state by their flight captain (Sue W) kept secure in the "decompression sprong". The people left behind were gathered to watch the emotional sight of their friends departure to Mars.

The lowering of the flag was done by Beaz, Marcia, Kari and Carol. As Beaz lowered the flag, Carol gave the send off, "We have live, we have loved, we have played on this Earth for many years and now we have lost it due to our uncaring selfishness. We bring down this flag and present it to you to take with you all in remembrance of the time you had on this Earth.

Taps were then played by Bonnie on her sax. The group then sang the wonderful old song "God Bless America" with tears, ashamed of what we have done to this beautiful land.

Those left in the pollution of air, water, land and good said their last good byes by singing "So Long It's Been Nice to Know You". The rocket-ship Stardust then whisked through the air headed for a new life on planet Mars.

Thursday Morning Flag Raising

"Starship Galley"

Ethel, Chris, Mike, Jeff H., Lucy, Gwen, Ruth, Pat, Leone

1. Flags were raised
2. Pledge of Allegiance
3. Flag etiquette
 - a. Hand over heart from time flag is snapped on halyard until raised to top or through Pledge. On lowering the salute is held until flag is unclipped from halyard.
 - b. In Pledge, the words One Nation Under God should be said without pause-
 - c. If more than one flag on halyard, U.S. flag flies at top. If 2 flag poles the visiting country should have equal status.
4. Jeff offered comment on the Freedom we enjoy in the United States.
5. Concluded by singing "God Bless America".

Thursday Evening Flag Lowering

Jetson Family

Jenny, Jackie, Judi, Kama, Gregory, Joan, Elaine

AMERICA IS A BEAUTIFUL WORD

Lower Flag and Fold: Jackie, Jenny Joan and Kama lowered the flag and folded.

Song: *America the Beautiful* was played on the the flute by Greg.

Letters: **A-M-E-R-I-C-A-** for 7 people with information on back of each as follows:

- Jackie:** 1. To me the capital letter "A" suggests our magnificent snow-covered mountain peaks, and the wigwams of the original Americans.
- Jenny:** 2. The letter "M" symbolizes the broad shoulders of our pioneers, shoulders to the wheel, pushing our frontiers westward; broad shoulders swinging axes, building a nation.
- Judi:** 3. The letter "E" might be the lariats of the cowboys riding the plains, lariats of Kit Carson or Buffalo Bill.
- Kama:** 4. The letter "R" is a person with outstretched arms in friendship and cooperation toward all who love freedom, justice and peace.
- Elaine:** 5. The letter "I" represents the individual American with rights to liberty, life, and the pursuit of happiness.
- Greg:** 6. The letter "C" is a bent bow from which an arrow has just sped toward the stars of humankind's highest ideals.
- Joan:** 7. The final letter "A" is a person on their knees in prayer, symbolizing a nation which recognizes freedom of religion.
- Jackie:** 8. Leader: Yes, America is a beautiful word.

FRIDAY MORNING FLAG RAISING

Presented by the Moonshiners

Krista, Pam, Sandie, Charlotte, Dwight, Jennifer, Rephenburg, Doc, Leila

1. Raise the Colors
2. Pledge of Allegiance
3. Jennifer sang "God Bless the U.S.A." while others sang along

FRIDAY EVENING FLAG CEREMONY

Presented by the E.T.'s

Jack, Kyle, Autumn, Sally, Michelle, Jill, Tanya

A special Flag Ceremony was held by the E.T.'s with the U.S. Marine Band (70 members present) playing the "*Battle Hymn of the Republic*" while the Honor Guard lower the flag. A 21 gun salute was followed by 3 bugle players echoing "Taps" from the lakeside, basketball court and from the hillside above. (This is Jack's idea of how the last flag lowering ceremony at Chatcolab should have been presented - Now what really happened was the following:)

Passed out Pipe Chimes (an explanation and demonstration will follow)

While the Chimer's are playing "America the Beautiful" we will form a full circle around the flagpole.

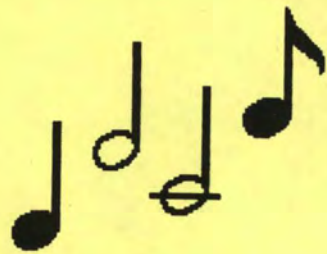
We then sang "Family Tree"

Kevin Laughlin then sang the "Irish Blessing" and lead the group while they joined in.

We then went on to the evening activity.



Song/Music D I



1996 SONG LEADING

ELLEN FORD
2151 WEST FAIR AVENUE
LANCASTER OH 43130
614-654-4046

Be A Song Leader



YANKEE DOODLE

Yankee Doodle is the tune Americans delight in,
T'will do to whistle, sing and dance and just the thing for fightin'

Yankee Doodle, boys huzza, down outside up the middle,
Yankee Doodle, fa, so la. Trumpet, drum and fid-dle.

America's a dandy place, the people all are brothers,
And if one has a pumpkin pie, he shares it with the others.

We're happy free and well to do and cannot want for knowledge,
For almost every mile or two you'll find a school or college.

And then on Independence Day, and who's a better right too,
We'll eat and drink and sing and play and have a dance at night too.

RIGHTS OF WOMAN (1795) tune: My Country 'tis of Thee

God save each female's right, show to her ravished sight, Woman is free
Let Freedom's voice prevail, and draw aside the veil,
Supreme effulgence hail, sweet liberty.

Man boasts the noble cause, nor yields supine to laws, tyrants ordain.
Let woman have a share, nor yield to slavish fear,
Her equal rights declare, and well maintain.

For MUSIC, I know not what well to say. ___ Do as you please. If you *Fancy* it, I don't *Forbid* it. Only do not for the sake of it, *Alienate* your Time too much, from those that are more Important Matters. It may be so, that you may serve your GOD the better, for the Refreshment of *One that can play well on an Instrument*. However, to accomplish yourself at *Regular Singing*, is a thing that will be of *Daily Use* to you. For I would not have a Day pass without *Singing*, but so as at the same time to *make a Melody in your Heart unto the Lord*; . . . (Cotton Mather, Boston 1726)

America's First Composer

1. William Billings 1746
2. Singing Schools 1750
3. Fuguing Tunes

The same person who sets the Tune, and guides the Congregation in Singing, commonly reads the Psalm, which is a Task so few are capable of performing well, that in Singing two or three Staves the Congregation falls from a cheerful Pitch to downright *Grumbling*, and then some to relieve themselves mount an Eight (Octave) above the rest, others perhaps a fourth or Fifth, by which means the Singing appears to be rather a confused Noise, made up of *Reading, Squeaking and Grumbling*, than a decent and orderly part of God's Worship. (James Franklin—half brother to Benjamin 1724)

CHESTER

Let ty-rants shake their i-ron rod. And slav'ry clank her gall-ing chains.
We fear them not, we trust in God. New Englands God for-ev-er reigns.

What grateful off-ring shall we bring? What shall we render to the Lord?
Loud Hallelujahs let us sing. And praise his name on ev'ry chord.

We refreshed ourselves with singing of psalms. . . there being many of our congregation very expert in music. —Edward Winslow, on the departure of the Pilgrims from Legden, (1646)

PSALM 100 (1551)

Shout to Je-ho-vah, all the earth. With joy-ful-ness, the Lord serve yee.
Be-fore his pre-scence come with mirth. Know that Je-ho-vah God is hee.

OLD HUNDRED (1695)

Praise God from whom all blessings flow, Praise Him all creatures here be-low.
Praise Him a-bove, ye heav'n-ly host, Praise Fa-ther, Son, and Ho-ly Ghost.

WHEN JESUS WEPT

When Je-sus wept, _____ the falling tear
In mer-cy flow'd _____ beyond all bound.
When Je-sus groan'd _____ a trem-bling fear,
Seiz'd all _____ the guilt-y world _____ a-round.

ALL PRAISE TO THEE (Thomas Tallis Cannon 1637-1711)

All praise to thee, our God and King, For all the bless-ings thou dost bring,
For lov-ing care thou dost be-stow, On all thy crea-tures here be-low.

1

2

We thank thee, Lord, for thy dear Son, For all the good-ness He hath done,
For all the sor-row He hath borne, for joy He brings to men for-lorn.

1

2

3

All this for us thy love hath done, By this to thee our love is won,
For this thy lov-ing chil-dren sing. Our thanks and praise to thee we bring.

1

2

3

4

Teach us to live that we might be. Most faith-ful fol-low-ers of thee.
Keep us, O keep us, King of Kings, Be-neath thine own al-might-y wings.

Praise God, from whom all blessings flow; Praise Him, all crea-tures here be-low.
Praise Him a-bove, ye heav'nly host; Praise Fa-ther, Son, and Ho-ly Ghost.

LET ALL THINGS NOW LIVING (Welsh Folk Song)

Let all things now living, a song of thanksgiving.
To God the cre-a-tor tri-umphant-ly raise.
Who fashioned and made us, pro-ected and stayed us
Who guideth us on to the end of our days.

His ban-ners are o'er us, His light goes be-fore us,
a pil-lar of fire shin-ing forth in the night.
Till shadows have vanished and darkness is banished,
as for-ward we tra-vel from light into light.

His law He en-forces, the stars in their courses
the sun in His or-bit o-bed-ient-ly shine
The hills and the mountains, the rivers and fountains,
the deeps of the ocean pro-claim Him di-vine.

We, too, should be voicing our love and rejoicing,
with glad ad-o-ra-tion a song let us raise,
Till all things now living u-nite in Thanksgiving
To God in the highest, ho-san-na and praise.



SONGS OF THE 1800's

EARLY SETTLERS

"To the American Frontier ___ Methodism gave the circuit rider
and to Methodism, the frontier gave the Camp Meeting."

First Frontier Camp Meeting--Logan County Kentucky, July 1800.
Francis Asbury--First prominent circuit rider.

36. SATAN'S KINGDOM

FROM: *Revival Hymns* (H. W. Day, Boston, 1842). SEE: Brown III, 661.
Piano arrangement by MATYAS SEIBER

With spirit $\text{♩} = 63$

GUITAR- 1

This system of musical notation includes a treble and bass clef staff with a key signature of one sharp (F#) and a 2/2 time signature. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. Chords D, G, and D are indicated above the staff. The lyrics are: "This night my soul has caught new fire, I long to drop this cumbrous clay; Hal-le-hal-le - lu - jah! I feel that heav'n is And shout with saints in". The instruction *f, with heavy accents* is placed below the first line of lyrics.

This system continues the musical notation with chords A, Bm, G, A, and D. The lyrics are: "draw-ing nigh'r, end-less day, } Glo-ry hal-le - lu - jah! Shout, shout, we are gain-ing ground,". The instruction *Double with upper octave ad lib.* is placed above the G and A chords. The instruction *Whole Chorus can be doubled with upper octave ad lib.* is placed above the chorus section. The instruction *pi f* is placed below the chorus section.

This system continues the musical notation with chords G, D, A, Bm, G, A, and D. The lyrics are: "Hal-le-hal-le - lu - jah! Sa-tan's king-dom is tumb-ling down, Glo-ry hal-le - lu - jah!".

This system shows the piano accompaniment reinforced with the upper octave. The instruction *(Piano accompaniment reinforced with upper octave:)* is placed above the staff. The instruction *f* is placed below the first measure. The instruction *etc.* is placed at the end of the system.

1 This night my soul has caught new fire,
Halle-hallelujah!
I feel that heav'n is drawing nigh'r,
Glory hallelujah!
I long to drop this cumbrous clay,
Halle-hallelujah!
And shout with saints in endless day,
Glory hallelujah!
CHORUS:
Shout, shout, we are gaining ground,
Halle-hallelujah!
Satan's kingdom is tumbling down,
Glory hallelujah!

A peculiarity of the African call-and-response pattern, is that the chorus phrase regularly commences while the soloist is still singing; the leader, on his part, begins his phrase before the chorus has finished. (Richard A. Waterman)

DON'T STAY AWAY (1870)

Solo	Response
My Je-sus says there's room e-nough	My Je-sus says there's room e-nough.
My Je-sus says there's room e-nough.	Don't stay a-way. Don't stay a-way.
My Sis-ters	Don't stay a-way
My Broth-ers	Don't stay a-way
My El-ders	Until the judge-ment day!

There's a star-ry crown in a heav'n for you.

There's a long white robe in a heav'n for you.



BEAUTIFUL RIVER

Shall we gather at the river, where bright angel feet have trod
With its crystal tide forever, flowing by the throne of God

Ere we reach the shining river, lay we every burden down
Grace our spirits will deliver, and provide a robe and crown

Soon we'll reach the silver river, soon our pilgrimage will cease
Soon our happy hearts will quiver, with the melody of peace.

AMAZING GRACE (John Newton 1725-1800)

A-maz-ing grace! How sweet the sound, That saved a wretch like me!
I once was lost, but now am found, Was blind, but now I see.

Twas grace that taught my heart to fear, and grace my fears re-lieved.
How pre-cious did that grace ap-pear, the hour I first be-lieved.

Through man-y dan-gers, toils, and snares, I have al-ready come.
Tis grace hath brought me safe thus far, and grace will lead me home.

The Lord has prom-ised good to me, His word my hope se-cures.
He will my shield and por-tion be, as long as life en-dures.

BURDEN DOWN LORD

Burden down, Lord, burden down, Lord, Since I lay my burden down.
Burden down, Lord, burden down, Lord. Since I lay my burden down.

- 2 Wonder will by sister know me Since I lay my burden down.
3 Wonder will by brother know me Since I lay my burden down.

STEAL AWAY

Steal away, steal away, steal away to Jesus.
Steal away, steal away home. I ain't got long to stay here.

- 1 My Lord calls me, He calls me by the thunder, The trumpet sounds within-a my soul.
2 My Lord calls me, He calls me by the lightning, The trumpet sounds within-a my soul.

MY LORD, WHAT A MOURNIN'

My Lord, what a mournin', My Lord, what a mournin', My Lord, what a mournin', When
the stars begin to fall.

1. You'll hear the trumpet sound, To wake the nations under-ground. Lookin' to my
God's right hand, When the stars begin to fall.

NOBODY KNOWS THE TROUBLE I'VE SEEN

Oh, nobody knows the trouble I've seen, Nobody knows my sorrow
Nobody knows the trouble I've seen, Glory Hall-le-lu-jah!

- 1 Sometimes I'm up, sometimes I'm down, Oh, yes, Lord
Sometimes I'm almost to the ground, Oh yes, Lord
Although you see me going along so, Oh, yes, Lord
I have my trials here below, Oh, yes, Lord!

DRINKING GOURD

Follow the drinking gourd, Follow the drinking gourd.
For the old man is a-waitin' for to carry you to freedom
If you follow the drinking gourd.

- 1 When the sun comes back and the first quail calls--follow the drinking gourd
For the old man is a-waitin' for to carry you to freedom--follow the drinking gourd.
2 Now the river bank'll make a mighty good road, the dead trees'll show you the way
Left foot, peg foot, travelin' on--follow the drinking gourd.
3 Now the river ends between two hills--follow the drinking gourd.
There's another river on the other side--follow the drinking gourd.

STEPHEN FOSTER AND MINSTREL DAYS

POLLY-WOLLY-DOODLE

Oh, I went down south for to see my sal. Sing Pol-ly, wol-ly, doo-dle all the day.
My Sal she is a spun-ky gal. Sing Pol-ly, wol-ly, doo-dle all the day.

Fare thee well, fare thee well, fare thee well my fair-y fay,
For I'm goin' to Lou'-si-a-na, for to see my Su-sy-an-na,
Sing Pol-ly, wol-ly, doo-dle all the day

1Oh, my Sal she am a maid-en fair With cur-ling eyes and laugh-ing hair
2Oh a grasshopper sittin' on a rail-road track A- pickin' his teeth with a carpet tack
3Oh I went to bed but it wasn't no use My feet stuck out for a chicken roost
4Behind the barn, down on my knees I thought I heard that chicken sneeze
5He sneezed so hard with a hoopin' cough He sneezed his head and tail right off.

OH! SUSANNA

I come from Al-a-ba-ma with my banjo on my knee,
I'm goin' to Lou'-si'an-a my true love for to see.
It rain'd all night the day I left, the weather it was dry,
The sun so hot I froze to death, Susanna don't you cry.

Oh Su-San-na, oh don't you cry for me
For I come from Al-a-ba-ma with my banjo on my knee

I had a dream the other night, when everything was still,
I thought I saw Susanna a comin' down the hill.
A buckwheat cake was in her mouth, a tear was in her eye,
Says I, I'm comin' from the south, Susanna don't you cry.

OLD FOLKS AT HOME

Way down upon the Swanee River, Far, far away.
There's where my heart is turning ever, There's where the old folks stay.
All up and down the whole creation, Sadly I roam.
Still longing for the old plantation. And for the old folks at home.

All the world is sad and dreary, everywhere I roam
Oh, how my heart grows e-ver wea-ry. Far from the old folks at home.

MUSIC FOR THE "LAST" TURN OF THE CENTURY

SWEET BY AND BY

There's a land that is fair-er than day ___ And by faith we can see it a-far.
For the Fa-ther waits o-ver the way ___ To pre-pare us a dwelling place there.

Chorus

In the sweet by and by. We shall meet on that beau-ti-ful shore.
In the sweet by and by. We shall meet on that beau-ti-ful shore.

We shall sing on that beau-ti-ful shore ___ The mel-o-di-ous songs of the blest,
And our spir-its shall sor-row no more ___ Not a sigh for the bless-ing of rest.

To our boun-ti-ful Fa-ther a-bove ___ We will of-fer our trib-ute of Praise ,
For the glo-ri-ous gift of His love ___ And the bless-ings that hal-low our days.

QUILTING PARTY

In the sky the bright stars glittered, On the bank the pale moon shone And 'twas from
Aunt Dinah's quilting party, I was seeing Nellie home

On my arm a soft hand rested, rested light as ocean foam

On my life new hopes were dawning, and those hopes have lived and grown.

WHEN YOU AND I WERE YOUNG MAGGIE

I wandered today to the hill, Maggie ___ to watch the scene below.
The creek and the creaking old mill, Maggie ___ as we used to long ago.
The green grove is gone from the hill, Maggie ___ where first the daisies sprung.
The creaking old mill is still, Maggie ___ since you and I were young.

LOVE'S OLD SWEET SONG

Once in the dear dead days beyond recall,
When on the world the mists began to fall.
Out of the dreams that rose on happy throng,
Low to our heart Love sang an old sweet song.
And in the dusk where fell the fire-light gleam ___ softly it wove itself in to our dream

Just a song a twilight, when the lights are low,
And the flickering shadows, softly come and go
Tho the heart be weary, sad the day and long,
Still to us at twilight comes Love's old song ___ comes loves' old sweet song.



OUR COMING OF AGE

ADDAMS FAMILY THEME

They're creepy and they're kooky, mysterious and spooky
They're altogether ooky, the Addams Family.
Their house is a museum, where people come to see'em
They really are a screeum, the Addams Family.

BRADY BUNCH

Here's a story of a lovely lady who was bringing up three very lovely girls
All of them had hair of gold--like their mother, the youngest one in curls.
Here's a story of a man named Brady who was busy with three boys of his own.
They were four men living all together, yet they were all alone.

Till the one day when the lady met the fellow,
and they knew that it was much more than a hunch.
That this group must somehow form a family.
That's the way we all became the Brady Bunch.

GILLIGAN'S ISLAND

Just sit right back and you'll hear a tale, a tale of a fateful trip
That started from this tropic port aboard this tiny ship
The mate was a mighty sailin' man, the skipper brave and true
Five passengers set sail that day for a three hour tour--a three hour tour.

The weather started getting rough, the tiny ship was tossed.
If not for the courage of their fearless crew, the Minnow would be lost--the Minnow
would be lost

The ship ran 'ground on the shore of this uncharted desert isle
With Gilligan, the Skipper too, the millionaire and his wife, the movie star, the
professor and Maryann. Here on Gilligans Island.

MUSIC FOR THE "NEXT" TURN OF THE CENTURY
"ONE WORLD"

STEP BY STEP

Step by step the longest march--can be won--can be won.
Many stones can form an arch--singly, none--singly, none.
And in union what we will, can be ac-com-plished still.
Drops of water turn a mill--singly, none--singly, none.

PLEASE DON'T WALK

by Dotti Siftar Words: American Indian

- 1 Please don't walk in front of me. I may not follow.
Please don't walk in back of me. I may not be fit to lead.
2 Just walk be-side me and be my friend. You're just what I need. (2X)



THE EAGLE

By Jan Harmon

- v1: Moun-tain high, near-est to the moon. On the brink__of the sky is born
and the eagle knows my song. And the ea-gle knows my song.
- v2: Wings of dawn, thru the can-yons soar. Eyes alone touch the ruby flame
and the eagle knows my name. And the ea-gle knows my name.
- v3: On the wind, sha-dow on the ledge. From the sea__hears the siren call
and the eagle knows my soul. And the ea-gle knows my soul.

DANCE FOR THE NATIONS

by John Krumm

Round and round we turn we hold__each oth-ers' hands and
weave our____selves in a cir____cle. The
time is gone the dance goes on.____

GIVE TO ME YOUR HAND

16th c Netherlands

1
2
3
Give to me your hand! I will tell the sto-ry
He-ros in our land, Tales of faith and glo-ry.

DERRY DING DING DASON

English weaving round

1 Der-ry ding dong da-son, I am John Ches-ton, We
2. Wee-don we woo-den, We wee-don, we woo- don, Bim
3. Boom, Bim boom, Bim boom, Bim boom.

GOO'-NIGHT, AYE, GOO'-NIGHT, O

Guiana Folk song

Goo'-night, aye, goo'-night, O. We com' com' tell you Goo'-night, O;
Goo'-night, aye, goo'-night, O. We com' com' tell you Goo'-night, O.



SOME LIMBERTOY FACTS

Limbertoys are among the oldest toys in the world.

They were first seen around the Mediterranean, from where they spread throughout Europe.

Some of the first settlers who came to the American Colonies brought limbertoy

s with them.

Most limbertoy

s are made from wood, but some very rare metal ones have been found.

The first limbertoy

s were plain, unpainted people figures, each made by hand. Now we may see painted or costumed limbertoys that are people, animals, and even an apple. The unpainted ones help us use our imaginations as they dance and we sing or watch.

Limbertoy

s can dance to many types of music as they add a pleasant rhythmic sound. They can be used in storytelling and creative writing projects.

These limbertoy

s were made in the Smoky Mountains of Tennessee. Find that eastern state on a map and then decide how these limbertoys made their way to your school.

Limbertoy

s are a charming bit of Americana, a sprightly rhythm instrument, and a wonderful aid to developing improved hand/eye coordination.

They are so easy to operate that they offer everybody a pleasant bit of instant gratification.

Sometimes known as 'a puppet on a stick', a limbertoy can be used alone or with a partner. (One holds the toy and sits on the board, while the other person makes the board bounce.)

WE'RE GREAT but no one knows it no one knows it so far

Someday they'll realize how wonderful we are __

They'll look at us and point at us and then they'll shout 'HOORAY!'

We're great but no one knows it but they will someday!

Λ * V * Λ * V * Λ * V * Λ * V * Λ

One day when the weather was stormy and grey

And I wished someone would come over and play

I heard a knock-knock and I opened the door

And there stood the loveliest big dinosaur

ME AND MY DINOSAUR I never had such a friend before

Big as a house twenty times and a half

Fifty times taller than any giraffe

Legs long as sequoia trees, Teeth big as piano keys

No two people are buddies more than ME AND MY DINOSAUR.

We hopskotched to Africa quick as a breeze

Leapfrogging over the coconut trees

When we got thirsty mile after mile

In one great big gulp we just drank up the Nile

ME AND MY DINOSAUR I never had such a friend before

Big as a house twenty times and a half

And fifty times taller than any giraffe

Legs long as sequoia trees, Teeth big as piano keys

No two people are buddies more

than ME and MY DINA

Nothin's as fine as ME AND MY DINOSAUR.

WHAT DID DELAWARE ???

Oh, what did Della - ware, boys Oh, what did Della - ware
Oh, what did Della - ware, boys, Oh, what did Della - ware
Oh, what did Della - ware, boys, Oh, what did Della - ware
I ask you now as a personal friend, What did Della - ware?

She wore her New Jersey, boys, She wore her New Jersey
She wore her New Jersey, boys, She wore her New Jersey
She wore her New Jersey, boys, She wore her New Jersey
I tell you now as a personal friend, She wore her New Jersey!

(CONTINUE IN THE SAME FORM WITH THE FOLLOWING:)

Oh, what did Ida - hoe, boys? / *She hoed her Mary - land, boys*

Oh, where has Ora - gone, boys? / *She's taking Okla - home, boys*

Oh, how did Flora - die, boys? / *She died in Miss - or - ree, boys*

Oh, what did Io - way, boys? / *She weighed a Washing - ton, boys*

Oh, what did Tenna - see, boys? / *She saw what Arken - saw, boys*

Oh, how did Wescon - sin, boys? / *He stole a New - brass - key, boys*

Oh, what did New Ham - shear, boys? / *She sheared her shaggy Maine, boys*

Oh, why did Cali - phone - ya, boys? / *She called to say How - ah - ya, boys*

Oh, what did Missi - sipp, boys? / *She sipped her Mini - soda, boys*

Oh, where has Ora - gone, boys? / *She's gone to pay her Taxes, boys*

Oh, why did Cali - phone - ya, boys? / *I don't know Oll - ask - her, boys*

Oh, what did Massa - chew, boys? / *He chewed his Connecti - cud, boys*

TABLE GRACES

1 JOHNNY APPLESEED

The Lord is good to me,
And so I thank the Lord
For giving me the things I need
The sun, and the rain and the apple seed
The Lord is good to me.

Here am I, clear blue sky.
Doing as I please;
Humming with the hummingbird
Buzzing with the bees.

*And every seed that grows
Will grow into a tree.
And someday there'll be apples there
For everyone in the world to share.
The Lord is good to me.
(* or; and every seed I sow)

2 THANK THEE

Tune: Jacob's Ladder

Thank thee, thank thee, heavenly
Father

For thy blessing as we gather
Give us strength and understanding
Bless us, all, O Lord.

3 GOD OUR FATHER

Tune: Frere Jacques

God our Father. God our Father.
Once again, once again
We would ask your blessing
We would ask your blessing
A-men. A-mennnnnnn.

4 NORWEGIAN GRACE

Some hae meat and cannot eat
And some hae nay that want it
But we hae meat and we can eat
And so the Lord we thank it.

5 MORNING HAS COME

Morning has come.
The board is spread.
Thanks be to God.
Who gives us bread.
Praise the Lord.

6 THANK YOU

"Thank you--for giving us this moment
Thank you--for teaching us to share
Thank you--for giving us each other
Thanks for being there."

Nancy J. Rice

7 BLESS OUR FRIENDS

Tune: Edelweiss

Bless our friends
Bless our food
Come, dear Lord and sit with us.
Make our hearts
Glow with peace
Bring your love to surround us.

Friendship and love
May they bloom and grow
Bloom and grow forever.
Bless our friends
Bless our food
Bless our friendship forever.

8 LET THERE BE PEACE

Let there be peace on earth
and let it begin with me;
Let there be peace on earth,
The peace that was meant to be.
With God as our father,
Brothers all are we
Let me walk with my brother
In perfect harmony.

Let peace begin with me,
Let this be the moment now
With every step I take
Let this be my solemn vow;
To take each moment
And live each moment
In peace eternally.
Let there be peace on earth
And let it begin with me.

9 BE PRESENT

Tune: Gillette Shaving Commercial

Be present at our table, Lord!
Be here and everywhere adored.
These mercies bless and grant that we,
May feast in fellowship with thee.
AMEN

10 PRAISE

Praise God from whom all blessings flow,
Praise Him all creatures here below,
Praise Him above ye heavenly host,
Praise Father, Son, and Holy Ghost.
AMEN

11 BACK OF THE BREAD

Back of the bread is the flour,
And back of the flour is the mill,
And back of the mill is the wind
and the rain,
And the Father's will.
AMEN

12 FOR HEALTH AND STRENGTH

For health and strength and daily food
We praise they name, O Lord.

13 MORNING HAS BROKEN

Morning has broken
like the first morning.
Blackbird has spoken
like the first bird.
Praise for the singing.
Praise for the morning.
Praise for them springing
fresh from the word.

14 NEATH THESE TALL GREEN TREES

Neath these tall green trees we stand
Asking blessings from they hand.
Thanks we give to Thee above
For they health and strength and love.

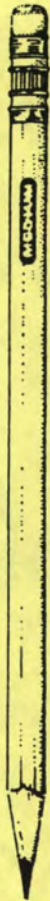
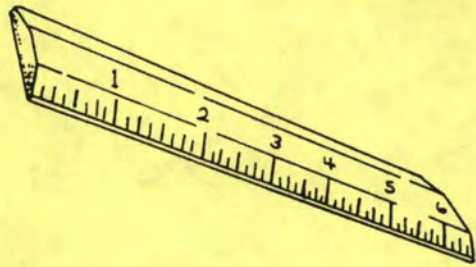
15 MORNING GRACE

God has created a new day
Silver and green and gold,
Live that the sunset may find you,
Worthy has gifts to hold.
AMEN

16 SIMPLE GIFTS

'Tis a gift to be simple, 'tis a gift to be free
'Tis a gift to come down where
we ought to be.
And when we find ourselves
in the place just right
'Twill be in the valley of love and delight.
When true simplicity is gained
To bow and to bend we will not be ashamed.
To turn and to turn will be our delight
'Til by turning and turning
we come around right.

Crafts D II



MAKE A QUILT SQUARE SCHOOLHOUSE PILLOW

By Jackie McLeroy



PILLOW SIZE: 16" X 16"

YARDAGE REQUIREMENTS

Yardage is based on 45" w fabric

- ♡ 1/4 yd of cream print
- ◇ 1/4 yd of red print
- ☼ 1/8 yd **each** of 4 red and 4 blue plaids for borders
- ♠ gold and blue scraps
- 20" x 20" pillow top backing
- 1/4 yd for binding
- 15 1/2" x 15 1/2" pillow back
- 20" x 20" batting

You will also need:

- polyester fiberfill
- transparent monofilament thread for applique
- paper-backed fusible web
- 4 blue 1/2" buttons

CUTTING OUT THE PIECES

All measurements include a 1/4" seam allowance. Label pieces for easy identification.

1. From cream print: ♡
 - Cut 1 **B** 2 1/4" x 3 3/4"
 - Cut 1 **D** 1 1/2" x 6"
 - Cut 2 **H**'s 1 3/8" x 6"
 - Cut 1 **I** 5/8" x 6 1/2"
 - Use patterns **J** and **L** to cut 2 **J**'s (1 in reverse) and 1 **L**
 - Cut 2 **N**'s 2 1/2" x 2 3/4"
 - Cut 1 **P** 1 1/2" x 2"
 - Cut 1 **Q** 2 1/2" x 4 3/8"
 - Cut 1 **S** 1 3/4" x 3 1/2"
 - Cut 1 **U** 1 3/4" x 9"

2. From red print: ◇
 - Cut 2 **A**'s 1 7/8" x 3 3/4"
 - Cut 2 **C**'s 1 5/8" x 5"
 - Cut 3 **E**'s 1 3/4" x 4 7/8"

- Cut 2 **F**'s 1 1/2" x 6"
- Cut 1 **G** 1 1/8" x 6"
- Use pattern **K** to cut 1 **K**
- Cut 2 **O**'s 3/4" x 2 1/2"
- Cut 1 **R** 2 1/8" x 2 1/2"
- Cut 2 **W**'s 3/4" x 1 1/2"

3. From red and blue plaids: ☼
 - Use pattern **M** to cut 1 **M**
 Using a different fabric for each piece, cut:
 - 2 top/bottom inner borders 1 1/4" x 12"
 - 2 side inner borders 1 3/4" x 13 1/2"
 - 2 top/bottom outer borders 1 1/2" x 13 1/2"
 - 2 side outer borders 1 1/2" x 15 1/2"

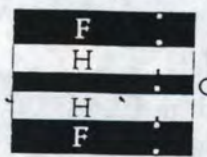
4. From gold and blue scraps: ♠
 - From gold, use **Small Star**. Prepared Applique Pieces, to make 4 small stars.
 - From blue, cut 1 **T** 1 3/4" x 3"

ASSEMBLING THE PILLOW TOP

Follow Piecing and Pressing to make pillow top.

1. (Note: Refer to Block design for Steps 1-7 to make Block.) Assemble **A**'s, **B**, **C**'s and **D** to make Unit 1.
2. Assemble **F**'s, **G**, and **H**'s to make 1 Strip Set. Cut across Strip Set at 1 5/8" intervals to make 2 Unit 2's.

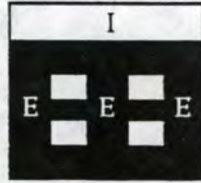
Strip Set (make 1)



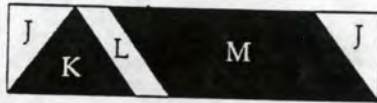
Unit 2 (make 2)



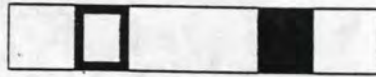
- Assemble Unit 2's, E's and I to make Unit 3.



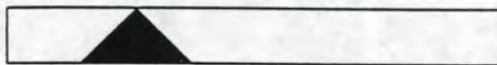
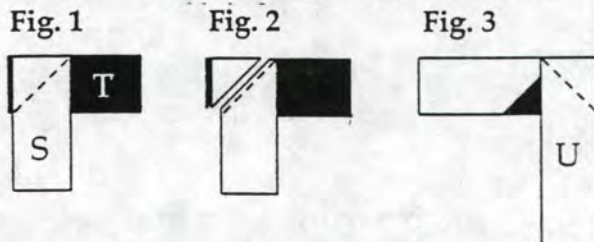
- Assemble J, K, L, M and reverse J to make Unit 4.



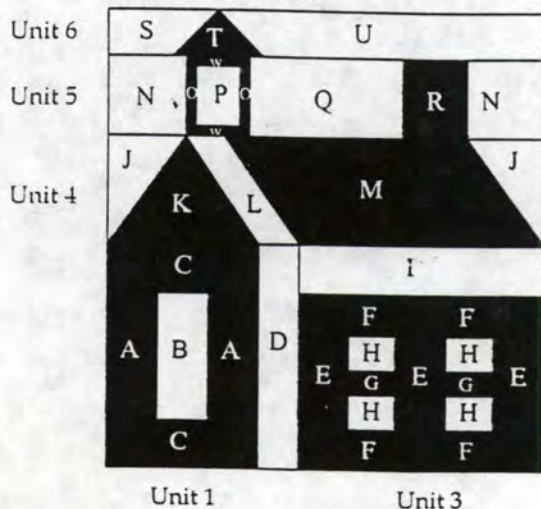
- Assemble N's, O's, P, W's, Q and R to make Unit 5.



- Place 1 S on 1 T as shown in Figure 1 and stitch diagonally. Trim 1/4" from stitching line (Fig. 2) and press open. Place 1 U on T (Fig. 3) and stitch diagonally. Trim 1/4" from stitching and press open.



- Assemble Units 1, 3, 4, 5 and 6 to complete Block.

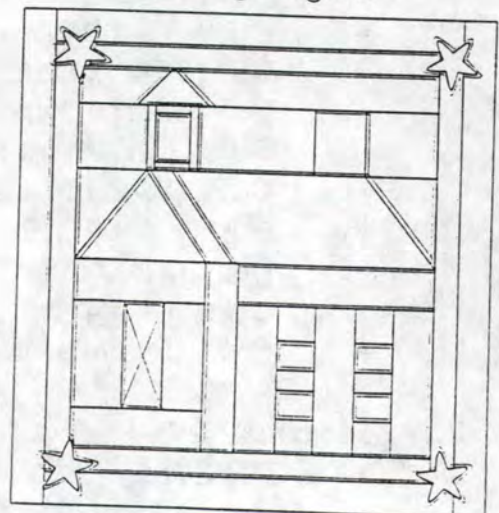


- Attach top, bottom, then side inner borders to Block. Repeat with outer borders.
- Refer to photo to stitch Small Stars to corners of inner borders to complete Pillow Top.

COMPLETING THE PILLOW

- Mark, layer, and quilt using Quilting Diagram as a suggestion below. Our pillow top is machine quilted.
- Sew buttons to stars.
- Place pillow back and pillow top wrong sides together. Using a 1/4" seam allowance, sew pillow back and top together, leaving an opening on side for stuffing.
- Stuff pillow with fiber fill and sew opening closed.
- Make 2 1/4 yds of 2 1/2" straight-grain binding. Press in half.
- Attach binding to raw edges of pillow top. When you reach the first corner, mark 1/4" from corner of pillow. Using a 1/4" seam allowance, sew binding to quilt as demonstrated. Blindstitch binding to backing.

Quilting Diagram



Italic Lettering & Calligraphy

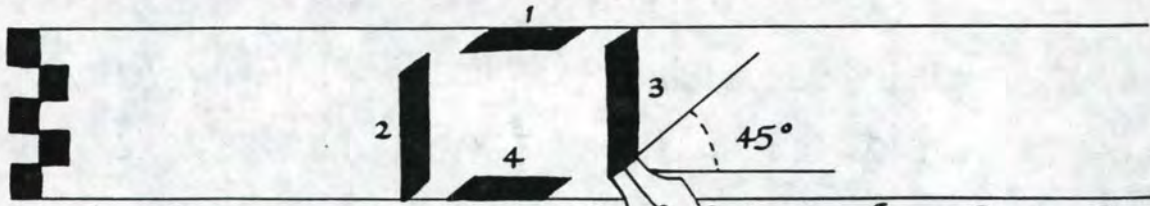
by Jackie McLeroy

The Italic hand was designed in the 16th century. Letters are made with the broad pen & slant toward the right. To study - Benson: First Writing Book, Arrighi's Opera - Yale Press.

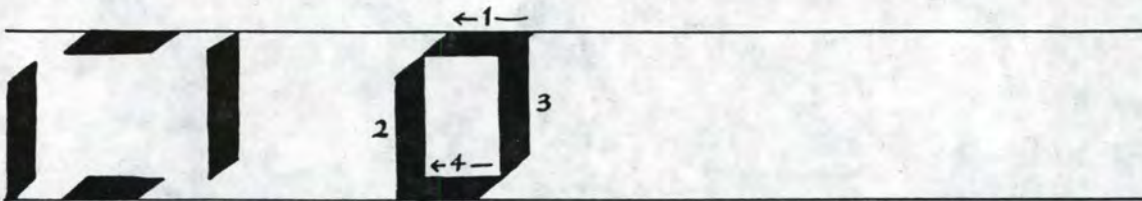


∴ Mary Lou Cook ∴ Santa Fe

The Italic letter is built on two basic letter bodies, distinctly different from each other. Because this distinction is fundamental to the visual effect of Italic, you must be sure that you **SEE** it before you go on to try the letters.



- ① Use the same pen angle and letter body height as for Gothic; 45° and 5 pen widths high. Here are the first four basic strokes. Strokes 1 and 4 are about $\frac{2}{3}$ as long as strokes 2 and 3.



- ② Connect the strokes. You will have to learn a new technique and break a previous rule. **PUSH** the pen from right to left for strokes 1 and 4. (Note: when you push with a very broad pen, you may have some trouble making the ink flow. Be prepared to pull those strokes when you do large Italic letters.)



- ③ Slant the rectangle about 5° away from vertical. You can visualize this slant as the wedge made by $\frac{1}{2}$ pen width. Or think of it as 2 minutes after 12 o'clock.



- ④ Divide the rectangle diagonally, going **UP**.



⑤ Each half of the rectangle makes a basic triangular letter body — the 'a' triangle and the 'b' triangle. The order and direction of each stroke is important; don't lift the pen between the strokes.

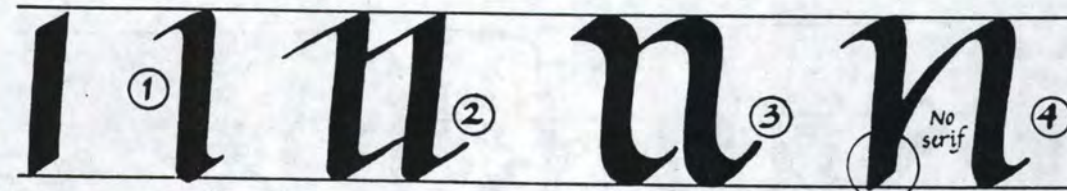


⑥ Add a vertical stroke to each triangle. (If you want to visualize it a different way, think of the 'a' form as the basic divided rectangle minus stroke 4 and the 'b' form as the basic divided rectangle minus stroke 1.)



⑦ Round off the sharp corners slightly, but not too much, as you turn them.

There are two ways of ending strokes in the Italic alphabet: serif and swash.



First, include a small serif to begin or to end a stroke. ① Control this serif carefully. If it extends too far, ② your letters will overlap each other confusingly; if it turns too soon ③ or too sharply, it will look like a heavy-serifed Gothic letter. Note also that this serif does not belong on a vertical stroke ④ that is already joined by a diagonal stroke.

① ② ③ ④ ⑤ ⑥ ⑦

Practice strokes

If these steps are not clear, review pages 82 and 83.

45°

Many calligraphers omit the P and D swashes to give the letters better balance.

a c d e g q u y

'a'-body letters

b h p n m r

'b'-body letters

l f t i v w k j

one-stroke or special letters

o s x z

letters that connect points on the rectangle

Letter families

s w v k f z

Some alternate forms

To make your own style for Italic Informal joins, work through this exercise thoroughly and carefully.

aa ab ac ad ae

ba bb bc bd be

some good joins
are circled
nr ns nt nu nw

or os ot ou ov

zv zw zx zy zz

Combine every letter of the alphabet with every other, keeping the pen in contact with the paper between each pair. Then look at this join; how much of it do you want to keep? (Don't be surprised to find yourself rejecting most of the 676 possible combinations.)

Good lettering is more a matter of freedom & beauty than precision.

Recycled Vests

Supplies:

- Vests from local second-hand store
- Variety of trims - ties, lace, beads, buttons, old jewelry, chains, doilies, etc.
- Fabric glue and/or thread and needle
- Iron, Ironing board, press cloth
- Sewing machine
- **Imagination galore

Steps:

1. Select materials that are compatible.
2. Position design elements carefully for artistic look.
3. Using ties
 - a. For tie to lay smoothly, take tie apart and remove interfacing.
 - b. At this point - If needed wash tie in mild soap (delicate cycle in washing machine).
 - c. Cut excess from tie to use for pocket and sew tie back together.

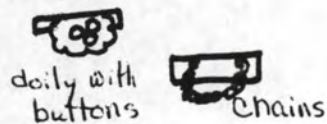


- d. Lay tie around neck of vest, positioning ends evenly or unevenly and attach. I think it works best to hand stitch.



4. Attach additional embellishments.

On pocket



doily with
buttons

Chains

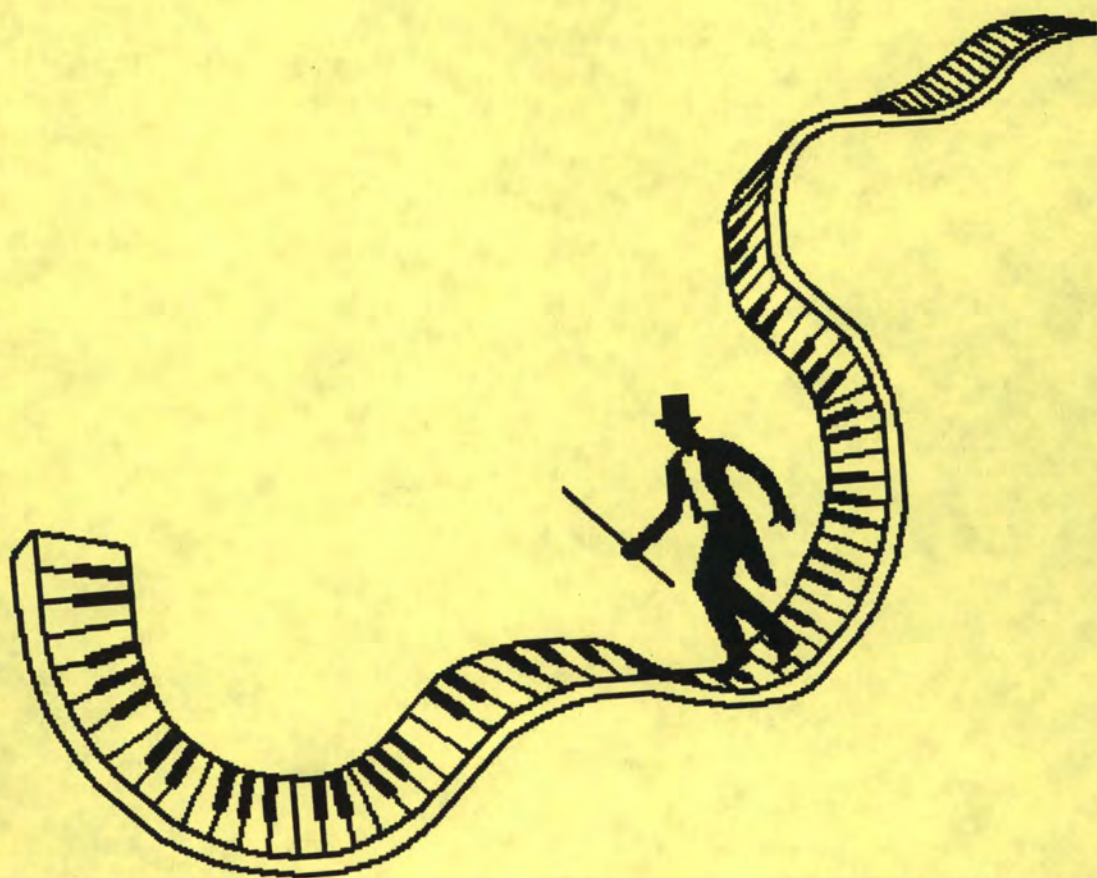


Loop tie



5. Admire your work and wear with pride.

Dance D III



Folk Dances

by
Burton Olsen

1. BANNIELOU LAMBAOL (Bonnie Lou)

Record: World Tone-WT 10014, Folk Dance Music International Division of World tone Music, Inc., New York, New York

Formation: Line or circle, all holding little fingers

Measures:

1-8 Starting with LF take side steps LF, Rt ft, Lf ft, side step w left ft. Touch w/ right.

9-12 Rt ft in front, back to left ft in front back to left ft.

13-16 Step left side w/ left ft touch right.

17-20 Repeat 9-12

21-29 Repeat 9-16

30 Hold (no music)

2. Come Let Us Be Joyful

Formation: Sets of three (1B 2G) side by side with inside hands joined. Groups of two sets facing, spaced around the

MEAS.

DANCE

PART I

1-2 Facing sets walk fwd 3 steps and bow to opposite on 4th step.

3-4 Walk bkwd to position

5-8 Repeat Part I

PART II

9-12 The boy (or center person) turns his R-hand partner with a R-elbow turn 4 steps, then the L-hand partner with a L-elbow turn for 4 steps.

13-16 Repeat Part II

PART III

1-4 Facing sets again walk forward 3 steps and bow then back 4th.

5-8 Instead of repeating as in Part I, each set walks forward to face a new set for the next repetition of the dance.

Repeat the entire dance

3. Espunyolet

Formation: Couples anywhere around the room OR a circle of couples, man on the inside.
Starting Position: Partners facing, Woman's hands at sides holding skirt gracefully. Man's hands raised to head height. Right foot free. NOTE: Music in 6/8 time, six steps or counts to each measure.

MEAS.

DANCE

INTRODUCTION

Reverence. Man bows to his partner, bending forward with his hands joined behind him, as Woman curtsies (1 meas.).

MUSIC A FIGURE I

1 Cross and step on right foot in front of left, turning body slightly to left (ct 1) step on left in place (2), replace and step on right foot next to left (3); cross and step on left foot in front of right, turning body slightly to right (4), step on right in place (5), replace and step on left foot next to right (6).

2-4 Repeat pattern of Measure 1 twice, ending with a "Reverence" on Measure 4.

5-8 Repeat entire pattern of Measures 1-4

MUSIC B FIGURE II

1 Partners, with right shoulders adjacent, hold each other's right forearm with right hand. Step forward on right foot, rocking forward and transferring weight onto Right foot (1), Step on ball of left foot next to heel of Right (2), step on right foot in place (3); step forward on left foot, rocking forward and transferring weight onto left foot (4) step on ball of right foot next to heel of left (5), step on left foot in place (6).

2-4 Repeat pattern of Measure 1 twice, taking small steps, making a one-half circle. Finish in partner's place ending with a "Reverence" on Measure 4.

5-8 Repeat entire pattern of Measures 1-4, holding each other's left forearm with left hand, returning original places.

MUSIC C FIGURE III

1 Woman places hands on partner's open hands. Woman kneels on right knee, bows head, then rises

2 Man kneels, bows head, then rises.

3-4 Four waltz steps turning under joined hands (Man raising right and Woman left hand), exchanging places with partner. Finish with a slight bow and curtsy.

4. Greensleeves

Formation: Double circle, partners side by side G on R, hands joined. Groups of two couples each, designated #1 and #2.

MEAS.

DANCE

1-8 Part I All walk briskly forward 16 steps.

9-12 Part II Couple #1 turn back to face #2, all taking the right hand of the opposite partner for a R hand star and walking 8 steps CW.

13-16 Turn half right and change to a left hand star for 8 steps CCW. On last step, couple #1 turns forward, taking original position.

17-18 Part III Couple #2 forms arch with inside hands, walks fwd over #1 while couple #1 moves backward, all with 4 steps.

19-20 Repeat with couple #1 forming arch for #2

21-24 Repeat all Part III (17-20) (This figure is often termed turning the sleeves inside out) Repeat entire dance as desired.

5. Oslo Waltz

Formation: Single circle join hands guys start on left, girls on right

balance fwd - back girls cross over, repeat, repeat, repeat.

with 5th girl coming your way - two hand contact - side side side to left, then back to the right. Balance left, then right, then turn full circle to left dropping and turning . Slide right right left left, balance right left turn circle and hold. Start dance over in single circle.

6. Ve Da'Vid (Israeli)

Record:

Formation: Double circle, woman on man's right. All joining hands

Notations:

Measures

1 All walk forward LOD,

2 All back out four steps

3-4 Girls into center of circle and out (men clapping)

5-6 Men go to center, turn left, go to new partner that was on the man's left.

Round Dances

by
Burton Olsen

1. BOSSA NOVA MIXER (American Round)

Record: Columbia ZSP 58839, "Blame It on the Bossa Nova", Eydie Gorme

Formation: Line, Single Circle, double circle, couple mixer

Notations: Novelty dance, great dance to build from one formation to another. As taught by Burton Olsen

Measures

— Introduction, -- counts, hold.

- 1-2 SIDE (L) TOGETHER, SIDE TOUCH. SIDE (R) TOGETHER, SIDE TOUCH. Step on Left foot to Left side, step on right foot next to Left foot, step on Left foot to Left side, hold count 4. Repeat with right foot going right.
- 3-4 FORWARD, TOGETHER, FORWARD, TOUCH. BACK TOGETHER, BACK, TOUCH. Step forward on L foot, step on right foot next to Left foot, step on Left foot forward, hold count 4. Repeat with right foot going back.
- 5-6 CHARLESTON. Step forward on Left foot, swing Right foot forward in air, step back on right foot, swing left foot back. Repeat step.
- 7-8 CROSS AND POINT. Cross left foot over right foot, point right foot to right side, cross right foot over left foot, point left foot to left side. Repeat.

REPEAT DANCE STEPS.

2. HALLELUJAH (American Line Dance)

Record: Hit Parade, WBS 8877, "Hallelujah", Parker & Penny

Formation: Line

Notations: A simple line dance taught at the Contra Holiday in Binghampton, Thanksgiving, 1980, by Bill Katte, Mineola, New York. The song and words are beautiful and lend themselves easily to group singing and feeling.

Measures

— Introduction, -- counts, hold.

- 1 SWAY LEFT, RIGHT, LEFT, RIGHT. Sway left, right, left, right. Hands sway as body moves.
- 2 WALK RIGHT, WALK, WALK, WALK. Walk to right starting on left foot, right foot, left, right.
- 3 SWAY LEFT, RIGHT, LEFT, RIGHT. Sway left, right, left, right. Hands sway as body moves.
- 4 WALK LEFT, WALK, WALK, WALK. Walk to left starting on left foot, right foot, left, right.

- 5 WALK FORWARD, FORWARD, FORWARD, TOUCH. Walk forward starting on left foot, right foot, left, touch right heel forward.
- 6 WALK BACK, BACK, BACK, TOUCH. Walk backward starting on right foot, left, right, touch left toe backward.
- 7-8 WALK FORWARD, AND, CROSS. REPEAT. Walk forward on left foot, right, cross left over right, step back on right foot. Repeat.

3. La Raspa

Formation: Double Circle
 Music: La Raspa
 Position: Two hand, right side
 Record: MIA Dance record
 Footwork: Right foot
 Rhythm: 4/4
 Measures: 16 AS A COUPLE DANCE:

POSITION: Partners facing each other with hands joined, arms extended, and facing slightly to the left.

AFTER 4 BEAT INTRODUCTION:

BEGIN: 1. Shuffle step -- Jumping slightly, slide left foot forward, swap with right foot forward, then swap with left forward, then pause (here you may switch and both grace slightly right if you wish) -- then beginning with the right repeat action, then repeat complete 3 more times.

2. Then hooking right elbows and holding left hand up over head turn CW (8 steps for each elbow turn) then hook left elbows turn CCW, and holding R. hand above head; Repeat right elbow turn: repeat left elbow turn and end up in position to begin the shuffle step again.

AND REPEAT - - - -

AS A MIXER:

FORMATION: Couples in double circle, partners facing with gent's back to center, hands joined, and arms extended.

AFTER 4 BEAT INTRODUCTION:

BEGIN 1. REPEAT 1 as described above, except at very end, gents face CCW and ladies CW, thus facing your next door partner.

2. Grand and right: Gents progressing CCW as in regular right and left with partners hooking right elbows (this being new partners), lift other arm above head and turn CW. (8 steps for each turn as above) face next, hook left elbows and revolve CCW to next, right elbow turn with next, then left elbow turn with next and take position for shuffle routine again.

AND REPEAT - - - -

4. NEW YORK, NEW YORK (American)

Record: MCA 60194, "Theme from New York", (Roger William's)

Formation: Line dance, no contact, all facing same direction

Notations: Neil Pogsley's version of 1983 as taught by Burton Olsen.

Measures

1-8 Introduction, 32 counts, hold.

9-12 STEP (L), KICK, STEP (R), KICK, STEP (L), KICK, STEP (R), KICK. (1) Step on left in place (2) kick right diagonally in front of left with most of action from knee. (3) Step on right, beside left (4) kick left diagonally in front of right. Repeat.

13-14 BACK, 2, 3, TOUCH. FORWARD 2, 3, TOUCH. Walking backward (1) left, (2) right, (3) left, (4) touch right forward.

15-16 TWO STEP LEFT & RIGHT. REPEAT. (1) step to left side with left (2) close right to left taking weight (3) immediately transfer weight back to left (4) hold. Repeat with right foot.

17-18 TURN (L), 2, 3, TOUCH. TURN (R) 2, 3, TOUCH. Turn one complete left face turn in three steps, then hold on 4th count. Turn one complete right turn in three steps, hold on 4th count. (Variation: turn one and 1/4 turn to right, face new direction each time dance is repeated.)

REPEAT STEPS.

5. Patty Cake Polka

Position: Partners face, two hands joined

Formation: Double circle, man's back to center

Directions for Mixer

Music 2/4. Note: Directions are for man; Lady's part reverse.

Measures I Heel Toe Polka and Slide

- 1-2 Beginning left, place left heel to right, place left toe to right instep. Repeat
- 3-4 Take four slides in line of direction.
- 5-8 Beginning right, repeat the action of measures 1-4 moving in reverse line of direction.

II Claps

- 9 Clap own hands, clap partner's right hand.
- 10 Clap own hands, clap partner's left hand.
- 11 Clap own hands, clap partner's hands (both).
- 12 Clap own hands, slap own knees
- 13-14 Hook right elbows and walk around partner and back to place
- 15-16 Man moves forward in line of direction to new partner. Lady spins clockwise twice as she moves in reverse line of direction to new partner.

Variation

- 9 Clap partner's right hand three times
- 10 Clap partner's left hand three times
- 11 Clap partner's hands (both) three times.
- 12 Slap own knees three times

6. The Little Shoemaker

This is an easy, quickly taught circle dance enjoyed by all ages. The tune originally came from South Africa. It became a popular song in Italy then migrated to the USA where it became a top tune on the hit parade.

Record: The Little Shoemaker, Windsor 4141-A

Formation: Double Circle, L shoulders together

Part I

2 meas. (8 ct.) Intro.
4 meas. (16 ct.) W march CCW around circle M march CW around circle Reverse-
4 meas. (16 ct.) M march CCW around circle W march CW around M find a new partner by stopping at W in front of original partner--face partner

Part II

2 meas. (8 ct.) Clap own hands, Clap partner's, Clap own hands, Clap partner's, Clap own hands 5 times
2 meas. (8ct.) Swing partner around 2 times-

(Leader may indicate type of swing to be used)

Repeat - Part II

As a variation, different types of walks may be used on Part I

7. Teton Mountain Stomp

Music: Teton Mountain Stomp

Rhythm: 4/4

Formation: Double Circle

Position: Two-Hand

Footwork: Opposite

Measures	Step	Description
1-2	Side & stomp	Step left with the left foot close the right to the left Step left with the left Stomp the right foot to the left foot. Repeat to the right.
3-4	Step stomp	Step left with the left foot stomp the right foot next to the left. Step right with the right foot and stomp the left foot next to the right foot. Repeat.
5	Ride Side Walk	Turn so the men face counter-clockwise and the ladies face clockwise around the ball. The men walk forward and the ladies walk backward four steps.
6	Left Side Walk	At the end of the above step the dancers turn towards their partner turning ball around so that the men face clockwise. They continue around the circle with the men backing up and the ladies walking forward
7	Right Side Walk	Repeat the action of measure 5
8	Ladies Arch	The ladies arch under the men's raised left arm going counter clockwise around the next man for a new partner in four walking steps

8. Little Black Book

Record: Columbia 4-33051

Formation: Lines, individual

Meas

Instructions

2 SIDE BEHIND, SIDE KICK, SIDE BEHIND, SIDE, KICK.

Reverse, LF with RF. Step to side with RF, step behind RF with LF side with RF, kick LF X in front of RF.
side with LF, step behind LF with RF, step side with LF, kick X in front

2 STEP HOP, STEP HOP, WALK, WALK, WALK, STEP HOP.

hop on Step forward with RF, hop on RF, hop on LF, walk fwd with RF, fwd LF, fwd RF, then RF as you turn 1/4 to R.

1 BACK, BACK, BACK, HOP.

Step back on LF, back on RF, back on LF, then hop on LF.

Repeat all measures.

Dance, Ballroom by Burton Olsen

1. Waltz Mixer (16 measures)

Basic Box
Forward Progressive
Balance Four Directions
Forward Arch & Change Partners

2. Rumba Mixer (16 measures)

Basic Box
Forward Progressive
Balance Four Directions
Forward Arch & Change Partners

3. Cha Cha Mixer

Basic (4)
Cross Over (2)
Cross Over Rock (2)
Cross Over Freeze (2)
Cross Over, Change Partners (2)

Folk Dance For Beginners

Oh, You Can't Do a Thing ---

If You Ain't Got That Swing

DO WOP!

DO WOP!

DO WOP!



Designed by Ellen Ford

Dance is the Mother of the arts.

*Music and poetry exist in time
Painting and architecture in space.*

But the dance lives at once in time and space.

Dance bridges the chasm between this and the other world. In its essence, dance is simply life on a higher level.

EARLIEST TIMES

The Greeks believed that dance was the medium through which the total integration of mind, body and spirit could be achieved. Early dance was used to evoke blessing, appease anger and to communicate our needs to the outside powers.

Rhythm is the magic power of dance. Our bodies are rhythm --- our heart beat, lungs, movement --- we radiate rhythm to our surroundings.

The first purpose of all early art forms was to increase food supply rather than to please the senses. Dramatic ritual games, Fisherman's Creel arose from survival ceremonies created by early peoples.



Mediaeval Ages

In the Middle Ages, people learned to explain any event with great intensity. Catholicism moved people away from their beliefs in witches, elves and fairies, but modern science and medicine were just beginning. When the Black Plague swept across Europe, Danse Macabre and the St. Vitus dance reflected both the times and the fear in people's minds.

The opulent Orient was rediscovered and people began a change from a psychological-bewildering, austere outlook on life to a sensuous-emotional, sensual erotic. A breakthrough occurred in the 12th century with the realization that "*God could be reached through beauty*". This was the beginning of passion plays, ballads, Gregorian chants, madrigals and the age of chivalry.

Mediaeval Dance began with stories:

- Mystery plays --- treated orthodox scriptural events with picturesque tableaux from old and new Testament
- Miracle plays --- told legends of saints
- Morality plays --- allegorical personifications of virtues, vices and qualities

Trade guilds were often responsible for these plays and inserted their own occupational dances into the scripts: The Shoemaker, The Blacksmith; The Tailor, The Butcher.

Figures in early dance:

Processionals represent the influence of religion on dance. Even today a religious service often begins with a processional and ends with a recessional. The processional also represents the *gathering* of people who then go to the village green to celebrate special days.

Star figure represents morning and evening. People circle right to welcome the sun in the sky and left in the evening to prevent the sun from going away.

Vortex which represents a snake is a sign of fertility.

Arches and Bridges determine one's salvation or destruction. London Bridge originally represented heaven and hell --- the connection between this present life and the hereafter.

Virginia Reel is an example of weaving. The first movement represents shooting the shuttle from side to side---the passage of the woof over and under the threads of the warp. The last movement indicated tightening the threads and the bringing together of the cloth.

Dance Comes to America

To the Puritans of 1625 religious dance was acceptable, but *Maypole wantonness* was not encouraged. Because manners were a part of morals, Puritans allowed the use of John Playford's "English Dancing Master" published in 1651. Early New Englanders liked democratic circles, but were nervous about mixed dancing.

After the revolution, a new friendship developed with France and dance masters were brought to America. One of the most famous was John Griffin, 1785. From that time on, America became a dancing, singing nation.

Dance reflects society.

American play-party games defined courtship.
The French voyeurs clogged and spun about.
African Americans took the Irish jigs, reels and clogs and developed
buck and wing, tap and jazz.
The Quadrille gave way to our western square dancing.
Appalachia lived with poverty but created the Kentucky running set
and big circle.
Immigrant groups settled in our country and enhanced our culture
with their music, songs and dances.
The Talmund says "Dancing is the principal amusement of the angels!"

***And to Sing, one must learn to Dance
Because all of the life is a Dance
All of life is a tune
And the feet of men know the tune
Though many have forgotten
out of sickness and are clumsy into their souls.***

By Billy Edd Wheeler



Teaching Lesson

SPECIAL ACKNOWLEDGEMENT TO PHYLLIS WEIKART AND HER TWO WEEK INSTITUTE "MOVEMENT THROUGH EDUCATION --- BUILDING THE FOUNDATION.

Warm-Up

1. hop
2. walk
3. backwards

Two-Part Dance

1. Locomotor --- move in space with weight transfer
2. Non-Locomotor --- clap, pat, snap

Large Circle (no partners --- no hand-holds)

Beginning Dances should have:

1. 2/4 or 4/4 timing patterns. (3/4 waltz time is harder for beginners)
2. strong, identifiable beat
3. 8 or 16 beat phrases
4. no left or right foot requirement
5. a change of feet on every beat
6. not require sideways movement for beginning dancers

Integrated Curriculums in Dance and Singing Games for

Young People

--- and ADULTS with two left feet!

TO DANCE, ONE MUST START WITH:

BEAT AWARENESS

*the ability to feel and
indicate beat with a
simple movement like
a "pat"*

BEAT COMPETENCY

*the ability to walk a steady
beat while engaged in weight
bearing movement*

BEAT COORDINATION

*the ability to move with
others to a common beat*



**THESE CREATE THE SKILL
NEEDED IN ORDER TO LEARN
TO DANCE**

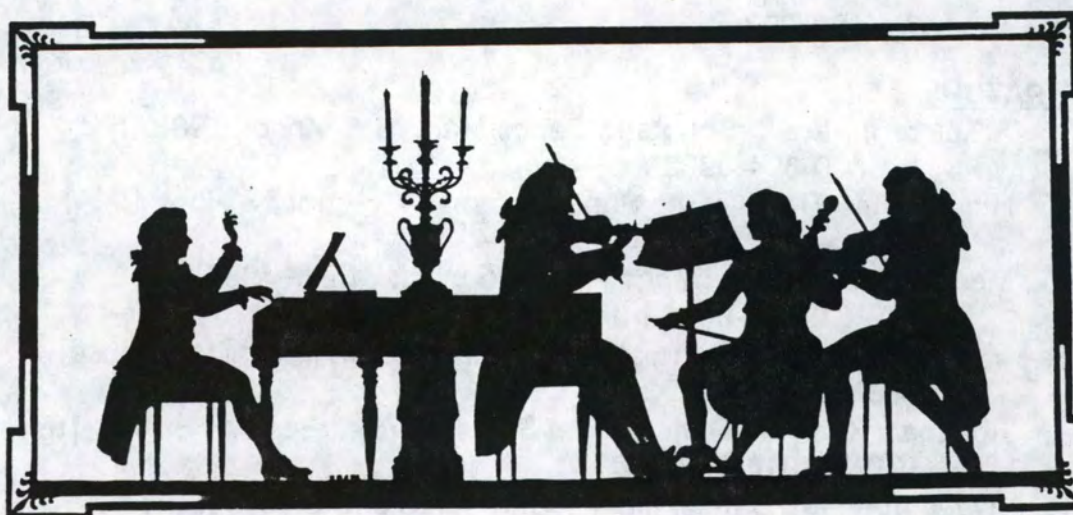
Locomotor Movement, Dances Level I

Big Circle
Count 64
Fjaskern
Little Shoemaker
Te Ve Orez
Troika
Two Part Dance
Zigeunerpolka

Locomotor Movement, Dances Level II

Ajde Noga Za Nogama
Alley Cat
Amos Moses
Bannelou Lambaol
Bele Kawe
Close Encounters
Cumberland Square 8
Djurdjevka Kolo
Erev Shel Shoshanim
Gaelic Waltz
Good Old Day

Hora Medura
Kendime
Kjurdjevka Kolo
Pljeskavac Kolo
Pravo Horo
Spanish Coffee
Topsy
Tweifth St. Rag
Urgros
Ve David
Zemer Atik



Subjects enhanced by the study of dance concepts.

ART

motifs found in the world of art

- a. sun
 - 1. Sally in the Alley
- b. straight lines
 - 1. Grand March
 - 2. contra dancing
- c. vortex
 - 1. Grand March
- d. half moon
 - 1. Needle's Eye
- e. zig-zag
 - 1.
- f. flame
 - 1.
- g. wave
 - 1.

MUSIC

- 1. Cultures and Dance
 - a. Anglo-emphasize first beat
 - b. African--emphasize second
 - c. Musical Instruments
 - Hammered Dulcimer, Banjo
 - Fiddle, Pianoforte-1709, Guitar
- 2. Musical Elements
 - a. phrasing
 - b. form
 - c. repetition

LITERATURE

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MATHEMATICS

- a. Brunelleschi and study of geometry
- b. addition
 - 1. Jump Jim Jo
- c. multiplication/division
 - 1. Skating Away
- d. figure eight
 - 1. Virginia Reel
- e. star figures
 - 1. Skating Away

SCIENCE

- 1. climate
- 2. geography
- 3. rhythm/beat--heart

HISTORY

- 1. manners
- 2. courtship
- 3. trade guilds



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Dance Has Many Faces. NY: Columbia Univ Press, 1966.

RECORDS:

Phyllis Weikart High Scope Press 600 N. River St. Ypsilanti, MI 48198
Lloyd Shaw Foundation. PO Box 11 Macks Creek, MO 65786
World of Fun Melody House Pub. 819 N.W. 92nd Okla City, OK 73114
Int'l Folk Rhythms Joan Amsterdam 1106 Dell Rd Northbrook, IL 60062

**COUNTRY
WESTERN
LINE DANCE**

WITH

GWEN MAIN

ANYWAY BOOGALOO

choreographer: Barbara Wright

Level and type: Beginning (very easy) single line dance

SET 1 - RIGHT HEEL AND TOE TOUCH/FORWARD

SHUFFLE

- 1,2 Touch right heel forward on 1, hold on 2
- 3,4 Touch R toe back on 3, hold on 4
- 5,6 Step forward R, step left beside R
- 7,8 Step forward R, hold on 8

SET 2 - LEFT HEEL AND TOE TOUCH/FORWARD

SHUFFLE

- 1,2 Touch left heel forward on 1, hold on 2
- 3,4 Touch L toe back on 3, hold on 4
- 5,6 Step forward on L, step right beside L
- 7,8 Step forward on L, hold on 8

SET 3 - RIGHT HEEL AND TOE TOUCH/FORWARD

SHUFFLE

repeat set #1

SET 4 - LEFT HEEL AND TOE TOUCH/FORWARD

SHUFFLE

repeat set #2

SET 5 - POINT CROSS

- 1,2 Point R toe side on 1, hold on 2
- 3,4 Cross R foot over L on 3, hold on 4
- 5,6 Point L toe side on 5, hold on 6
- 7,8 Cross L foot over R on 7, hold on 8

SET 6 - POINT AND FREEZE/STEP TWICE

- 1,2 Point R toe side on 1, hold on 2
- 3,4 Touch R heel forward with toe angled 45 to the R, pull R shoulder back, and look to the R on 3, hold on 4
- 5,6 Hold that pose (with attitude) on 5 and 6
- 7 Step loudly R beside L on 7
- 8 Step loudly L beside R on 8

Begin again... good luck!

ANYWAY BOOGALOO

This dance is reminiscent of the old "Bunny Hop" or "Conga". Line up single file with left hand on shoulder of person in front and right thumb hooked over belt. The leader goes down line of dance with two-steppers or snakes the line around in center of the dance floor, around tables, out the parking lot - "anyway the wind blows!" Few can resist laughing at the point where all the dancers in the line suddenly freeze in place with heels stuck out in an "attitude" pose and take a look at the spectators. Now you too can join in the fun with this "new country" dance done with Cowboy flair and lots of attitude!

SUGGESTED SONGS:

"Anyway the Wind Blows" by Brother Phelps
"Adelida" by George Strait
or any good "2-step" song

WATERMELON CRAWL

SET 1 - SUGARFOOT, TRIPLE STEPS, SUGARFOOT, TRIPLE STEPS

1. touch right toe beside left, right toe & knee angled to left
2. touch right heel beside left, turn foot & knee to angle to right
3. step ball of right foot beside left
- & step ball of left foot, beside right
4. step weight on right foot, beside left
5. touch left toe beside right, left toe & knee angled to right
6. touch left heel beside right, turn foot & knee to angle to left
7. step ball of left foot beside right
- & step ball of right foot beside left
8. step weight on left foot beside right

SET 2 - CHARLESTONS WITH CLAPS

1. step forward right foot
2. small kick forward with left foot, clap hands
3. step left foot back
4. touch right toe back, clap hands
- 5-8 repeat steps 1-4

SET 3 - VINES WITH CLAPS AND 1/4 TURN

1. step right foot to right side
2. cross left foot behind right
3. step right foot to right side
4. small kick forward with left (OR touch left), clap hands
5. step left foot to left side
6. cross right foot behind left
7. step left foot to left side, execute 1/4 turn to left
8. touch right toe beside left, clap hands

SET 4 - CRAWL STEPS*HIP MOVEMENT BY MOVING HIPS SIDE TO SIDE OR FORWARD AND BACK

1. step right foot forward, long step, both knees bent
2. begin sliding left foot forward towards right
3. continue left slide, to bring left foot beside right
4. straighten knees and clap hands
5. step left foot back, long step, both knees bent
6. begin sliding right foot back
7. continue right slide, to bring right foot beside left
8. straighten knees and clap hands

SET 5 - HEEL RAISES WITH POINT TURNS

1. lift left heel off floor, weight on right foot
2. as you lower left, raise right heel
3. as you lower right, raise left heel
4. as you lower left, raise right heel
5. point right foot forward
6. execute 1/2 turn to left, end with weight on left foot
- 7,8 repeat steps 5,6

DANCE DESCRIPTION BY:
WESTERN HERITAGE DANCE CO.
Ph (909) 360 - 0339
REX OR DEBI

RAMBLER

Formation: Lines

Count

1 - 4 Buttermilk

Heels apart
Heels together
Heels apart
Heels together

5 - 12

Slide RF Fwd.
Bring it back & touch beside LF
Slide RF Fwd.
Step RF beside LF

Repeat with LF lead

13 - 20 "L"

Slide RF Fwd.
Touch beside LF

Slide RF to R side
Step one RF beside LF

Repeat with LF lead

21 - 28 Diamond

Slide RF Fwd.
Point RF to R side
Point RF behind LF
Stomp RF beside LF

Repeat with LF lead

29 - 32 Rambler
R

Feet together, turn heels Right
Toes Right
Heels Right
Toes Right

33 - 36 Rambler
L

Toes Left
Heels Left
Toes Left
Toes Right

37 - 40

Touch RF back
Stomp RF Fwd.
Pivot L 90 degrees on balls of feet
Stomp RF next to LF

Start over with buttermilk step facing 1/4 Left or beginning position each time.

HIGH TECH REDNECK
Choreographed by Jeanie Hall

Description: 32 Count, 2 Wall Line Dance
Difficulty: Easy Intermediate
Music: High Tech Redneck, George Jones (Dance begins with vocal)

Direct any inquiries to: Jeanie Hall,
Riverside, CA
(909)789-0885

COUNT/STEP DESCRIPTION

Toe Points, Side, Front, Side, Behind

1. Right toe touch to side right
2. Right toe touch forward (in front of left toe)
3. Right toe touch to side right
4. Right toe touch to back of left heel

Vine Right and Clap

5. Step to right side on right foot
6. Left foot cross in back of right foot
7. Step to right side on right foot
8. Stomp left foot next to right foot (weight remains on R foot)

Toe Points, side, Front, Side, Behind

9. Left toe touch to side left
10. Left toe touch forward (in front of right toe)
11. Left toe touch to side left
12. Left toe touch in back of right heel

Vine Left and Clap

13. Step to left on left foot
14. Right foot cross in back of left foot
15. Step to left on left foot
16. Stomp right foot next to left foot (weight remains on left foot)

Toe Touch and Heel Splits

17. Touch right toe behind left heel
18. Right foot steps next to left foot
19. Heels fan apart
20. Heels come back together
21. Touch left toe behind right foot
22. Left foot steps next to right foot
23. Heels fan apart
24. Heels come back together

Shuffles traveling forward

- 25 - 26 Shuffle R, L, R, (3 quick steps in 2 counts)
27 - 28 Shuffle L, R, L. (3 quick steps in 2 counts)

Step Back, Hop, Step, Stomp

29. Step back (on R foot)
30. Hop (on Right foot as you turn 1/2 to left - left leg swings out to Left)
31. Step (on left foot)
32. Stomp right foot next to left foot

Begin Dance Again

NO NEWS
4 WALL LINE DANCE 32 count

MUSIC: NO NEWS BY LONESTAR

SET 1 - SHUFFLES WITH 1/2 TURN

- 1 & 2 shuffle forward right, left, right
- 3 & 4 shuffle left, right, left as you turn 1/2 turn right
- 5 & 6 shuffle forward right, left, right
- 7 & 8 shuffle left, right, left as you turn 1/2 turn right

SET 2 - PADDLE TURN/STOMPS

NOTE: Counts 1-6 equals 1/2 turn

- 1 touch ball of right foot forward
- 2 turn body to 10:00
- 3 touch ball of right foot forward
- 4 turn body to 8:00
- 5 touch ball of right foot forward
- 6 turn body to 6:00
- 7 stomp right foot
- 8 stomp left foot

SET 3 - TURNS SO NEWS STRUT

- 1 brush ball of right foot forward
- 2 turn 1/4 turn right, step down on right foot
- 3 brush ball of left foot forward
- 4 turn 1/2 turn left, step down on left foot
- 5 step right toe forward
- 6 drop right heel to floor
- 7 step left toe forward
- 8 drop left heel to floor

SET 4 - HIP ROCKS

- 1 step right foot forward on angle, rock weight to right hip
- 2 rock weight to left hip
- 3 step right foot back on angle, rock weight to right hip
- 4 rock weight to left hip
- 5-8 repeat 1-4, end with weight on left foot

"J-WALK"

COREOGRAPHED BY SUE LIPSCOMB

COUNT ONE

- 1, 2 ROCK RT. HEEL FORWARD(KNEE STRAIGHT),
STEP BACK ON LEFT
3 & 4 RT. TRIPLE IN PLACE(R-L-R)
5, 6 ROCK LEFT HEEL FORWARD(KNEE
STRAIGHT), STEP BACK ON RT.
7 & 8 LEFT TRIPLE IN PLACE(L-R-L)

COUNT TWO

- 1, 2 STEP FORWARD RT., 1/4 LEFT ON LEFT
FOOT(WT. ON L)
3, 4 STOMP RT. IN PLACE, STOMP LEFT IN PLACE
5, 6 BEND RT. KNEE FORWARD(2 BEATS)
7, 8 BEND LEFT KNEE FORWARD(2 BEATS)

COUNT THREE

- 1 - 4 WALK FORWARD RT., LEFT, RT., 1/2 TURN
LEFT(WT. TO RT. AFTER TURN)
5 - 8 WALK BACK LEFT, RT., LEFT, TOUCH RT. TOE
TOGETHER(RT. THUMBOUT LIKE HITCH
HIKING ON 5 THROUGH 8)

COUNT FOUR

- 1, 2 TOUCH RT. TOE SIDE, CROSS RT. OVER
LEFT(WT.)
3, 4 TOUCH LEFT TOE SIDE, CROSS LEFT OVER
RT.(WT.)
5, 6 TOUCH RT. TOE SIDE, CROSS RT. OVER LEFT
7, 8 1/2 TURN LEFT(PIVOT), CLAP(SHIFT WT. TO
LEFT).

SIDEWINDER

2 fans with RF

Cross LF over right leg - step back - triple step

Cross RF over left leg - step back - triple step (RLR)

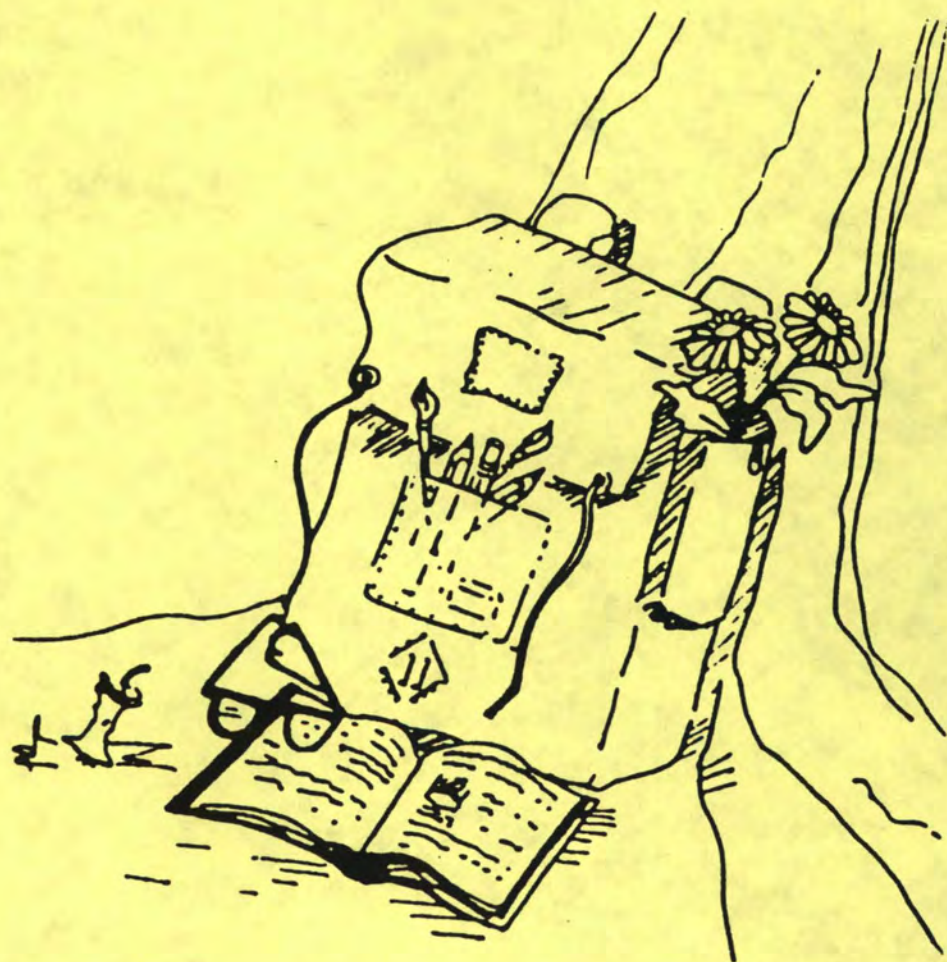
Basketball turn R

Grapevine left - hitch

Grapevine right - hitch

Heels R - center - L - center

Environmental Education D IV



GETTING IN TOUCH WITH NATURE

by Elaine Sturges

Why do nature education?

Our soil, water, plants and trees, air and wildlife are crucial to our survival on our planet Earth. Nature education helps to increase people's awareness, appreciation, knowledge, understanding and protection of our natural resources. We also hope to increase people's understanding of how man impacts our natural ecosystem and create an awareness of conservation practices that help protect natural resources and promote wise use of natural resources.

The sequence of nature educational activities is:

- 1) Awareness and appreciation
- 2) Knowledge and Understanding
- 3) Protection and Wise Use of natural resources

The leader's caring attitude toward the environment is much more important than having lots of biology, botany or zoology courses.

TREES AND FORESTS

ADOPT-A-TREE

The group adopts a tree and visits it during the week or year. They smell it, draw pictures of it, do bark rubbing of it, identify the tree's needs, estimate how long it might live, what animals use it and how the animals use it. Changes are recorded throughout the week or year, language experience stories and/or poems may be written about the tree and individual "Tree Books" may be compiled. Data may be collected including: the species of the tree, its age, height, animals' use, etc. Letters to the tree may be written.

GROK A TREE

Each blindfolded person is led to a tree by a partner. The blindfolded person gets acquainted with the tree by touching, smelling, and listening to the tree. His partner leads the blindfolded person back to a starting base, the blindfolds are removed and he has to find "his/her" tree. The group discusses the unique features of each tree. Bark rubbings, story writing and tree identification can also be done.

A CLOSER LOOK (May be done individually, with partners or in small groups)

Go out and find a tree that looks interesting, unusual, pleasing, etc. in some way to you. Spread out and enjoy the space the out-of-doors provides. Describe and identify the tree's location from our starting point. Choose any or all of the following activities:

- a) **Poetic:** Write down 10-15 adjectives that describe your tree. Weave these together to form a poem.
- b) **Observation:** Describe its trunk, color, the way it feels, pattern of its bark, any odors, scars, or other unusual features, describe and/or draw any mammals, birds, or insects living in, on or around your tree.
- c) **Artistic:** Sketch the tree.
- d) **Analytical:** Estimate its height. Measure circumference at various places off the ground.
- e) **Recording:** Do a chalk or crayon rubbing of the bark pattern. Is the bark the same all around the tree? At all heights?

PASS THE LEAF

Leaves are collected for the number of people in the group. The group sits in a circle. They are blindfolded or close their eyes. Each person is given a different leaf. Each feels his/her leaf carefully without looking at it. All leaves are passed around the circle until the owner of the leaf finds his/hers again. This activity may be done with many different kinds of objects - rocks, sticks, shells, skulls or others.

TREE COOKIES

Distribute cross-sections of trees to partners or small groups. Look for: the age of the tree, the relative growth rate, any evidence of fire, evidence of leaning, branches, insect damage, Discuss and compare findings on different tree cookies.

LEAF HUNT RELAY

Participants learn to identify various trees and their leaves. The group is divided into teams with piles of leaves a set distance from each team. The leader calls the name of a tree. When the leader says "Go", the first person in each team runs to the pile of leaves, finds the leaf from the tree named, and holds it up. A point is awarded for each leaf correctly identified. The game also may be played as a speed relay. Each member matches a prepared slip of paper carrying the name of the tree with the correct leaf in the pile.

MAGIC SPOT OR WILD PLACES

Give each person something to write/sketch on and ask each group member to find a "magic spot" or special place outdoors that he/she likes and where he/she can be alone. Give them 10-15 minutes and ask them to listen and see - writing down their thoughts in poetry, a sketch or any way they like. Bring everyone together and ask them to share. Sharing is optional and people can pass if they like.

LEAF CLASSIFICATION

Collect 6 leaf specimens, some conifer and some deciduous in small bags - one for each group of participants with 5-6 people/group. Ask small groups to classify their leaf specimens on the large pieces of paper, first in 2 groups then divide the 2 groups smaller and continue dividing the leaf specimens until they are separated singly. Each time they divide the leaves they are asked to write on the paper what criteria they used in dividing the leaves.

MYSTERY BAGS ON THE TRAIL

Place interesting natural objects in brown lunch sacks. Write clues on the outside of the bags to help participants guess what's inside the bags. Hide the bags along the trail and as the group spots a bag, read the clue and guess what's inside the bag.

Mystery bags of objects found in the forest floor may be passed one at a time around the circle of children. Each child feels the object and gives an adjective describing it. The other half of the circle tries to guess the bag's contents. The last child gets to reveal the object. Reverse the order so everyone gets the chance to guess and feel. Older children can arrange the objects in the order to decomposition rates.

WILDLIFE

STAULKER

Circle formation. One person (prey) in center seated and blindfolded. At leader's signal, a person from the circle (predator) tries to sneak in the center of the circle and touch the prey without the prey hearing him coming. If the prey hears the predator coming, he points in his direction and the predator must go back to the circle. If the predator succeeds in touching the prey without him hearing, he becomes the next prey. Complete silence is necessary. The game may be played inside or outside.

THE THICKET GAME

One person is the predator and must stay in one spot - he turns his back on the prey while they hide in the thicket and counts to 50. The prey hide in the thicket in a spot where they can see the head of the predator. Those that the predator sees, become predators.

HABITAT SEARCH

Three different wildlife habitats are identified (e.g. the meadow, a water body, and the forest). The group divides into smaller groups and spend 15 minutes in each habitat recording: vegetation types, amounts of moisture in air and soil, temperature, man's influence, evidence of animals (e.g. sightings, sounds, smells, tracks, droppings, nests, burrow, partially eaten foods, etc.) and the amount of animal evidence. The groups get together and discuss and compare their data.

A PLACE TO LIVE

Participants find a partner. Each pair is given an animal card containing information on a particular animal (its habitat, food needs, etc.) Together, the partners write a story about the animal on their card. They pretend they are that animal. They evaluate the habitat the group is in to see if it's a suitable place for them to live.

ANIMAL CAMOUFLAGE

Participants make animals from a variety of materials - potatoes, cloth, carrots, pipe cleaners, toothpicks, etc. Half of the group hides their animals in a habitat and the other half of the group tries to find the animals. A discussion on camouflage follows.

BIRDS N' WORMS

Colored toothpicks or pipe cleaners are scattered around an area. Birds (participants) pretend to fly over the area and collect the worms (toothpicks or pipe cleaners). They collect the worms in rounds finding one at a time and lining them up on a white surface. Discussion follows on camouflage and the coloration of insects in a particular habitat.

LITTER WE KNOW

The group collects litter from their schoolyard, park, camp or area. The litter collected may be: 1) weighed and measured, 2) classified or grouped by color, material, 3) used to make a litter collage or bulletin board, 4) discussed in relation to its effect on wildlife 5) used for story-writing, or 6) counted as a Take Pride in America project.

POND SIMULATION

Children make puppets of animals that live in or near the water/pond/stream. (e.g. frog, toad, dragonfly, water snake, beaver, muskrat, otter, deer, killdeer, kingfisher, etc.) A real pond or piece of blue paper or cloth may represent the pond. Brief children on camping ethics in advance: 1. Throw dishwater at least 100' away from water, 2. Go to the bathroom at least 100' away from water, 3_ Do not drive motorcycles or vehicles through water, 4) Do not drink the water, 5) Pack out all litter and avoid throwing trash/litter in water.

Role-play a camping situation where the above ethics come up, let the animal puppets (children) talk about what to do in each situation.

UNNATURAL TRAIL

Place 8-10 man-made objects along a section of the trail. Participants walk along the trail one at a time and silently count the number of unnatural objects they see. As soon as everyone has finished, go back and pick up the objects to see how many they found.

DUPLICATION

Collect 5-10 common objects in an area and place them on a white handkerchief. Place a second white handkerchief over the objects. Gather the group around the handkerchieves. On signal, uncover the top handkerchief and let the group see the objects for a few seconds remembering what objects they saw. Then they are to collect duplicate objects in the area. Gather again to see how many of the objects they remembered. Bring each object out from under the handkerchief and tell interesting stories about each.

SILENT SHARING WALK

The group walks in complete silence on a trail or in an area, communicating only by sign language. See how many animals they see or other interesting things. A good opportunity to feel a part of nature.

REFERENCES

Cornell, Joseph. SHARING THE JOY OF NATURE & SHARING NATURE WITH CHILDREN.

Project Wild & Aquatic Wild. Western Regional Environmental Education Council. Contact your local Game & Fish Agency.

Project Learning Tree. Western Regional Environmental Education Council. Contact your local Forest Service (U.S. or State Forest Service office).

U.S. Forest Service, Investigating Your Environment series.

Game and Fish offices.

OBIS - Outdoor Biology Instructional Strategies (Contact your local school district office/science teachers.)

Oh, Learning Tree

(The Project Learning Tree Theme Song - Kent Grizzard)

1st Verse:

From the sowing of your seed to the falling of your leaves,
There's so much that you can teach to me; you are my Learning Tree.
Your graceful limbs brush the sky, your shade cools the air.
A thousand lessons I can learn from you and with others I will share.

Chorus:

Oh, Learning Tree please share with me the secrets that you know;
So I can go and teach the world of how you live and grow.
Oh, Learning Tree, I promise you that I will do my best
To save the soil and air and the water which we share.
I'll prove to you that I really care.

2nd Verse:

As the sun sends its warming glow, you hold your head up high.
You tower above this world of mine, you touch the clouds as they roll by,
And from the ground you find the nourishment you need to grow each day.
With the wind you slowly dance for me and a symphony you play.

Repeat Chorus:

I'll prove to you that I really care.

EARTH AWARENESS - LIVING IN A SACRED MANNER

Presented at Chatcolab 1996 by Sonya RiverSong Watts

Introduction:

Indigenous peoples all over the world, including our own Native Americans, live in close harmony with the natural world. They more than we know that their very lives depend upon Mother Earth and all of Her Children providing what they need for food and shelter. They also realized that we need the Air to breathe, Water to drink, and the Fire of the Sun Father for bringing Earth to life.

Indigenous peoples experience the world as alive and living and filled with the Spirit of Creator. The plants and animals, the winds and rains, the very stones and earth we walk upon are all alive and Spirit-filled. Because the whole of the natural world shares in the Spirit of Creator, including the Two-Leggeds (human beings), and because we all need the same things to live (Earth, Air, Fire, and Water), we are all related to each other.

Native peoples are constantly in their prayers and ceremonies giving thanks to all their Relations and honoring their interconnectedness with the natural world. They use relational words such as Mother Earth, Father Sun, and Grandmother Moon to acknowledge these relationships. They consider themselves brothers and sisters to the plants and animals, that the stones are their most ancient of Ancestors.

There are Four Kingdoms of life acknowledged in Bear Tribe Medicine Society teaching. (I'm sure that this is similar to most indigenous people's world view.) These four Kingdoms are the Elemental Beings, the Plants or Green Nations, the Animals, and finally the Humans.

The Elementals are Earth, Air, Fire, and Water and were the first created. These Beings are able to exist independently of any of the other Kingdoms. All other life depends upon these four.

The Plant Kingdom is honored as the Grasses, the Flowers, the Fruits, and the Trees. These Beings depend upon the Elementals for their living. The Plants, for the most part, do not need either Animals or Humans in order to live.

The Animal Kingdom is honored as little the Creepy-Crawlers and Fliers, the Swimmers, the Four-Leggeds and the Winged Ones. The Animals depend upon the Elementals and the Plants for their living. They do not need the Humans to survive.

And last are the Human Beings, or Two-Legged Ones. We are last created in most of the stories, but not because we are the best or most evolved as we often like to believe. We are in the most precarious position of all! We are totally dependent upon the other three Kingdoms for our very lives. We need them, but they don't need us!

The Natural World, all of the above Kingdoms, are constantly Giving-Away to the Two-Leggeds. Joseph Campbell has said that the most difficult thing we humans have to deal with is that something must die so that we can live. Vegetarians, those who choose not to eat animal flesh, believe that the animals shouldn't die for them. The Native peoples believe that the vegetable world shares in the same life. How are we to live if Life, in the form of plants and animals will not Give-Away their lives to us?

The Native peoples solved this problem by treating the Plants and Animals with respect. Their hunting and harvesting ceremonies involved asking permission to hunt or harvest and afterwards, ceremonies, songs, and dances of Thanksgiving. An Onandaga Elder has said that the first instruction Creator gave to his people was to give thanks. These ceremonies and prayers of thanksgiving were addressed not only to Creator, but to the individual Plants and Animals.

The Plants and Animals Give-Away to us. Daily, we consume their bodies so that our bodies will continue to live. We have nothing to give back except our physical body (Native peoples believe that the only thing that really belongs to them is their physical body) and the energy of our prayers, songs, and dances.

Living in a Sacred Manner, practicing Earth Awareness, means treating Mother Earth and all Her children with respect and thanksgiving. Anyone can take the time to ask permission before picking up a Stone and carrying it away from its home, or to ask permission of the plant or flower before picking. Anyone can say simple prayers of thanksgiving when sitting down to a meal. It is good to ask a blessing upon all those Two-Leggeds who had a hand in providing your food, such as farmers and ranchers, harvesters, truckers, processors and grocers.

When picking up Stones or picking plants or flowers, it is good to leave something in return. Bear Tribe teaching says to offer a prayer along with a pinch of Corn Meal or Tobacco. (Corn Meal is often used for Blessing; Tobacco is used when one is taking a Life.) Lacking either of these, pluck a hair from your own head and leave this as a gift for Mother Earth.

It is good for us Two-Leggeds to practice constant awareness of what is going on around us and to acknowledge our debt to the Elements, Plants, and Animals.

The following few pages will describe some of the more common ceremonies and then present a few simple exercises or ceremonies that you have permission to do on your own or to teach to others. Remember that most formal ceremonies, such as Pipe Ceremony or Sweat Lodge Ceremony, belong to the person who taught them and cannot be done by others without training and permission.

SACRED PIPE AND CEREMONY

Many tribal peoples of North America were given the Sacred Pipe to use in praying. There are many different stories and traditions about how the Pipe first came to the various peoples. The most familiar may be the plains Indian stories about White Buffalo Calf Woman who it is believed was a sacred person who bought them the first Pipe and taught them how to use it. There are many different kinds of Pipes and many different ceremonies that go with them. There is no one right way to pray with or to carry a Sacred Pipe. The ceremony you will experience in this workshop comes from the Paiute-Arapaho tradition and was given to the Bear Tribe by Evelyn Eaton. You do not have permission to do this ceremony on your own.

Most Pipe ceremony involves filling the Pipe in a prescribed way, making certain smoke offerings, and then sending ones prayers to Creator on the remaining smoke. The Pipe acts as an amplifier, making the prayers stronger. While some Pipes can be used for any kind of prayer, there are some that are used for only one purpose, such as marriage, healing, war, peace, or sweat lodge.

The Bear Tribe teaches about four kinds of Pipe. One is the personal pipe which is only smoked by the one to whom the Pipe is bonded. Others may sit with that person and send prayers on the smoke, but not actually touch the Pipe. A second type is the family Pipe that may be smoked by members of a household or by heart-friends. A third type is the working Pipe which may be smoked by anyone at the discretion of the Pipe carrier. The working Pipe carries the additional responsibility of praying upon request at anytime of the day or night. The fourth type is the ceremonial Pipe used only for special occasions or ceremonies.

SONG AND DANCE

Just as certain ceremonies belong to an individual, family, or tribal group, so do songs and dances. Some songs and dances are "claimed" by so many different groups that they are considered to be intertribal and so can be performed by anyone. There are "talk songs", ones that have a direct translation, and "no talk" songs that cannot be translated. In the latter, the feeling of the song is more important than the words. Never "take" or record a song without permission. Songs are sung to honor people, actions or other relations.

Dances fill much the same purpose as do songs; they are a way for us to Give-Away to all our relatives who do so much for us. They are a way to give back to Mother Earth and Father Sun.

CEREMONY, SONG AND DANCE

Presented at Chatcolab 1996

Sonya RiverSong Watts

Ceremony is done as a way of honoring or giving thanks to those who share our world and Give-Away to us so that we can live. Ceremony may include special locations, actions, clothing, objects or substances. A good ceremony has a beginning, middle, and definite end. I will briefly describe two which you will experience as part of this workshop.

SMUDGING

This ceremony may be done by itself or as a preparation or another ceremony. This ceremony honors the Elemental Beings, Earth, Air, Fire, and Water, and asks their help in cleansing and centering ourselves.

An abalone shell, other shell, or fire proof container is needed along with herbs or medicines to be burned, a feather, and matches. The herbs (or Medicines as they are called by Natives) may be a combination of Sage, Sweetgrass, Juniper, Lavender, or Cedar. Sage is used to dispel any negative energy; Sweetgrass to invite in positive energies. Cedar may be used when there is physical illness present or to help clear a sickroom. Juniper can represent Strength and Lavender, Beauty.

Small amounts of the herbs are placed in the shell and crushed together. The herbs are then lighted and when burning well, the flame is fanned out with the feather. The smoke from the smoldering herbs is then used to cleanse the body, an object or anything else in need of cleansing, such as a room, automobile, or computer! Remember always to use the feather or one's hands to fan the smoke. Bear Tribe teaching is that we do not blow on the herbs.

To smudge yourself, place the bowl in front of you (or have someone hold it) and using your hands, pull the smoke first to your heart, then over your head, down each arm and then down the rest of your body. If you are suffering from any pain or illness, you can also pull extra smoke to that part of your body and then gently pat in the healing smoke.

When smudging an object, either pass the object through the smoke a few times or use the feather to waft smoke over and around it. When smudging out a room, begin at one end and work towards an open door or window. It is preferable to work towards a North window or door.

You have permission to do this ceremony for yourself and with any others who are with you. You may teach others to smudge if they want to learn.

EARTH AWARENESS EXERCISES:

Finding Your Personal "Power Spot"

Your personal power spot is not to be judged by its aesthetic value alone. If you can remember that "your body never lies" (implied in this statement is that your mind can and will lie to you), you will know that your true personal power spot is most easily found through your feelings.

Your power spot should call to you in some manner — either by pulling or pushing you in the middle of your body, by causing chills to run up and down your spine, by registering as heat, cold, wind, or an energy flow in or on your outstretched palms, or by some psychic perception of change in the general energy field of the Earth. A power spot can be perceived as having a green or purple "aura" or glow to the inner sense of sight. Don Juan had Carlos Casteneda crawl around on the floor on his hands and knees with his eyes closed focusing his visual awareness on the space in front of his nose. Carlos did this until he perceived a spot where the earth radiated a green color. This was his place of safety. This was his personal power spot.

It is also implied in the Casteneda books that a person can locate a personal power spot within each room of a house and for certain within an area 30 feet by 30 feet. You are looking for a spot that can be personal to you, that your energy can be in harmony with — not a giant vortex of power that you could never be at peace with.

Relationship

Now begins the processing of developing a relationship with your personal power spot. And, you should consider this just as you would a relationship with another human being. Relationships don't just happen. They take effort. They take work. Sure, there is the first glow...it is

enough to be in each other's presence, but, the glow wears off and the work begins. There must be contact for a relationship to develop. You will know you have succeeded in developing a "relationship" with your



personal power spot, when you find yourself missing it when you can not be there, just as you would miss a friend you are unable to visit.

Visiting your personal power spot two to three times a week is a good way to start developing this relationship. If you can, visiting your spot daily is best. If you can't, then try for at least once a week when you are starting out.

Being There

At first your only purpose should be to just **be** there. Not observing, not sleeping nor meditating, just **being** THERE. This can be quite a hard exercise to master for those of us with active minds, so I suggest that one possible way to go about it might be this: Sit or lie in a comfortable position and open up as many of your physical senses at once as

you can. Hear the sounds of nature around you and listen for your own breath and heart beat. You might want to spend one or more hours at your power spot just listening. Try to look out from your spot with the eyes of a two year old child, with wonder and excitement, without judgement. Smell the air and objects around you. This also could be an exercise in itself where you would spend an hour or more just focusing on your sense of smell. In any of these sense experiences, as each new sensation comes to you try to let it in without hanging on to it or categorizing it with your mind, that is what I mean by just "being there".

Just Feel

Go to your personal power spot and just feel! Feel the textures and temperature of nature around you. Feel the wind on your body and your clothing. Feel the earth underneath you. And, feel within yourself. Feel for changes within yourself.

If you can truly open your senses and feel, your mind-chatter will disappear. It may only be for a moment, and when you realize that your mind has shut off, you will already be thinking again. But, the moments will add up, and your ability to still the inner-dialogue will expand.

One Square Foot of Ground

Next, you could try staring at one (and only one) square foot of ground for up to one hour, focusing all of your awareness from all of your body on that single square (or circular) foot of ground. Be especially aware of the changes that your perception goes through as you perform this experience. Again, you are **not** there to make scientific observations. You are there to focus completely with as much of your being as you are capable of on one square foot of ground.

Hug a Tree

After that you could try hugging a tree on, in, or nearby your power spot. Just hug it for 15 minutes or more and feel the flow of life energy in the tree, in yourself and between you and the tree. Again, the emphasis is on what you are feeling - in your body. Let your awareness flow up and down through your body as you are doing this exercise. Remember that this life energy is the same as sexual energy and that one of the places you can feel the energy most easily is in your genitals. Once you feel the energy with the tree you might try bushes, shrubs and herbs! Another thing you can do is to sit with your spine straight up against the tree and feel. Try many different trees - you have your whole life to finish doing these exercises - different trees will evoke different feelings in you. You may begin to learn some of the healing properties of different plants if you can sincerely focus your awareness in this manner.

If you are feeling the energy flows within the plant kingdom you might try sitting with your back to a tree and just **listening** to the tree for several 1 to 2 hour sessions. And, then you can move your awareness into rocks and minerals and Mother Earth in general.

Feeling Again

Try visiting your personal power spot again just with the purpose of "feeling". Be there in a relaxed state, relax your jaw, your face, your neck and shoulders, your stomach, your hands and your feet. Don't plug your ears, and shut your eyes, open them and feel. Feel with your whole being, feel yourself and the world around you and feel the changes that occur within you as your ability to feel deepens. Periodically check yourself for tension and consciously relax your body again, then go back to focusing on feeling.

At some point in this exercise, it could take minutes or it could take years, you will learn how to let go of the "world" and experience reality directly - actually feel your life force streaming through your body and, on a good day, actually see the life force all around you, as movement, as dancing particles, as bursts of light - blue, white, and yellow.

Drawing up the Energy

Now to deepen your direct contact with the energy of Mother Earth. Begin by taking earth in your hands and feeling it and smelling it and looking at it as openly as possible and even tasting it. Next hold it tightly until you can feel its pulse...the pulse of the Mother Earth. Now you are ready to try sitting on the Earth and drawing the energy up into your body - through your genitals up into your stomach and through your entire body until you can feel the pulsing of the Earth Energy - you can use your hands to move the energy flow up through your body. Then, put the top of your head or forehead to the ground and just feel.

For some folks it is easier to sit kneeling with your hands on the earth and draw the energy up your arms and over the head first and then down the body. It is fine to do it this way if the other does not work for you at first. Once you can draw it all up this way then go back to the first method until you succeed there also.

Bury Yourself

A further step you can take that would help you to become more aware of the Earth Mother's energy would be to bury yourself in the Earth Mother at your personal power spot for one or two hours at a time, or even over night. You can just cover yourself with leaves or actually dig out a shallow depression and put some earth over your body. You may do this clothed or not as the spirit, your comfort level and the surrounding environment dictate. Be rational and aware about doing this, and don't bury yourself when or where you will be concentrating more on your give-away to the animal kingdom (being bitten by bugs and other critters) than on the Earth Mother's energy. Likewise there are few who can generate enough psychic heat to do this during adverse weather conditions. This exercise is one of **feeling** the energy of the Earth, not mortifying the body.

Friendship

As you move from experience to experience at your personal power spot, you will be developing a true friendship/relationship. Consider occasionally bringing your spot gifts

that would be meaningful to you and the spot like rocks that you are fond of, or feathers you have found, cornmeal or tobacco, or even a strand of your own hair. When you reach the stage where you miss your spot as you would the meeting with a very close friend you know that your personal relationship with the Earth Mother is real, and that she is alive.

Other Thoughts

I strongly suggest that you do these exercises in the order given the first time through. And you may take as long as you wish on each one. Take a year and do "being there" if that is what feels right to you. Later after you have gone through the whole list, then go back and do the exercise you feel moved to do.

After your relationship is established it can become a good place for prayer and meditation or even personal ceremony, especially with your pipe. But, I urge you to establish the relationship first. The more that you do these exercises, the more you will be able to connect with the earth anywhere upon her, and the more you will be truly able to Walk in Balance on the Earth Mother.

Good Medicine on your Paths.



BOOKS TO READ: (from Earth Awareness; Living in a Sacred Manner)

by Evelyn Eaton

Snowy Earth Comes Gliding

I Send a Voice

The Shaman and the Medicine Wheel

by Sun Bear, Wabun and others

The Medicine Wheel Book

The Medicine Wheel Work Book

Dreaming with the Wheel

Walk in Balance

The Path of Power

The Bear Tribe's Self-Reliance Book

Black Dawn, Bright Day

by Wabun

Light Seeds (about quartz crystals)

Woman of the Dawn (autobiographical)

by Steven Foster and Meredith Little

The Book of the Vision Quest

The Roaring of the Sacred River

by Michael J. Caduto and Joseph Bruchac (especially for children)

Keepers of the Earth Native American Stories and environmental activities

Keepers of Life Discovering Plants through Stories and Earth activities

Keepers of the Animals Native American Stories and Wildlife activities

Keepers of the Night Native American Stories and Nocturnal activities

and, finally, Sharing Nature with Children by Joseph Bharat Cornell (a Parents' and Teachers' Nature-awareness Guidebook)

PROJECT WET : WATER - OUR MOST PRECIOUS RESOURCE

....An environmental activity for middle school students but interesting and adaptable for any age.

Subject: Clean Safe Water for Everyone

It's about water -

What is it?

How do we identify it?

Where does it come from?

What is an aquifer?

Have we a right to clean water?

How do we protect it?

Part of our discussion will include the Spokane Valley - Rathdrum Prairie aquifer, its location, use and why the public needs to be aware of it.

Presented by **Charlie Swaney**

Accredited Facilitator(Ohio) for Projects Wet,
Learning Tree, Wild and Aquatic Wild.



Water Bill of Rights



■ **Grade Level:**
Middle School, High School

■ **Subject Areas:**
History, Government,
Environmental Science

■ **Duration:**
Preparation time: 10 minutes
Activity time: two 50-minute
periods

■ **Setting:** Classroom

■ **Skills:**
Gathering information (listening); Applying (proposing solutions, designing); Presenting (writing, persuading, debating)

■ **Charting the Course**
Prior to this activity, students should explore all the different ways they need and use water ("Easy Street"), including indirect uses of water ("Water Works"). Students should understand that water is a finite and shared resource ("A Drop in the Bucket" and "Common Water"). In "Choices" and "Preferences," "Water Index" students debate and prioritize the different uses of water; this could precede or complement the development of a water bill of rights.

■ **Vocabulary:**
Bill of Rights

Is the freedom to have clean, ample water an "inalienable right?"

Summary

Students prepare a water bill of rights to protect citizens against federal tyranny.

Objectives

Students will:

- appreciate the value of the United States Bill of Rights in their lives.
- structure a Water Bill of Rights that ensures water of quality and quantity for all people.

Materials

- Copies of the United States Bill of Rights

Making Connections

Students may have heard the terms *right to free speech* and *right to public trial*. The right to use natural resources is often taken for granted. Because water is a resource in high demand, sometimes limitations are imposed through water rationing and water right policies. Developing a Water Bill of Rights helps students consider and debate what they perceive as their fundamental rights to availability and use of this resource.

Background

The American Bill of Rights was written out of concern for the individual, to ensure that in the quest for a government-controlled democracy, certain inalienable, or absolute, rights and freedoms would not be wrested from that individual.

In 1787, the American Constitution was awaiting ratification by at least nine of the 13 colonies. A number of states balked at ratification because the Constitution lacked a bill of rights to protect citizens against federal tyranny and to

guarantee civil liberties. When John Hancock agreed to endorse ratification in Massachusetts, he proposed that nine amendments be added to protect citizens against such federal tyranny.

In an impassioned speech to the Virginia State Convention, Patrick Henry portrayed the new Constitution as dangerous to liberty. Under it, he claimed, the citizen would be abused, insulted, and tyrannized. "The Constitution reflects in the most degrading and mortifying manner on the virtue, integrity and wisdom of the state legislatures," he declared. "It assumed that the chosen few who go to Congress will have more upright hearts, and more enlightened minds, than those who are members of individual legislatures."

However, the Federalists, a political party that supported a strong federal government, resisted the addition of the Bill of Rights. They argued that most states already had their own bill of rights, and the Constitution prevented the government from interfering with states' rights. Others argued that since the Constitution made the federal government superior to state rule, a Bill of Rights, protecting individual freedoms, was a crucial addition.

Thus, although the Constitution was ratified without amendments recognizing individual rights, such amendments were soon added. An understanding was reached that if the states would approve the Constitution, the First Congress would submit a series of amendments adding a bill of rights. Congress promptly proposed 12 amendments in 1789. Ten of these were ratified by the states and became part of the Constitution in 1791.

The First Amendment establishes the basic freedoms of religion, speech, press, assembly, and petition. The Second and



Third Amendments are concerned with the right to bear arms and the quartering of soldiers. Amendments Four through Eight prescribe just procedures in the treatment of persons accused of crimes. The Ninth and Tenth Amendments reaffirm the principle that the federal government possesses limited powers.

Other amendments have been added since the Bill of Rights was written. These amendments have helped the government solve special problems that have arisen as the nation has grown.

Around the world, people are beginning to recognize their right to a clean environment and to adequate resources (e.g., clean water). International meetings, such as the 1992 United Nations Conference on Environment and Development (UNCED), focus on national and individual rights related to a sustainable future and develop action plans to address these rights. Perhaps in the future, national and international bills of rights related to natural resources, including water, will become common.

Procedure

▼ Warm Up

Briefly review the United States Bill of Rights. Have students discuss or write a brief paper about what they think their lives might be like without these rights. Students can include an overview of all the rights or choose one or two to consider. Some students may have read George Orwell's *1984*. Others may be familiar with *Lord of the Flies* (Golding), *Fahrenheit 451* (Bradbury), *Brave New World* (Huxley), or *Invisible Man* (Ellison). Passages from each of these books could be related to the discussion.

Ask students if they have ever considered their right to use water. Do students believe that a bill of rights related to water or other natural resources is necessary? What would life be like if their rights to use water were restricted? Students might be familiar with water rights doctrines and water rationing policies that do regulate water use. Encourage students to express their personal expectations for water rights and privileges, both for themselves and for those in other parts of the country or world. List

these suggestions on the blackboard or butcher paper.

▼ The Activity

1. Inform students that they are going to draft their own Water Bill of Rights based on their personal expectations regarding access to and use of water.
2. Have students refer to the list generated in the *Warm Up*. Students can work in small groups or as a class to identify the most important suggestions, consolidate the list, and delete rhetorical or unnecessary items. Multiple viewpoints may result in heated discussions and debates. For example, is the proposed right practical? What if two rights contradict or challenge each other?
3. Encourage students to finalize ten rights for their bill. Students can use persuasive arguments and presentations to convince other students to support certain rights. Remind students that like the original Bill of Rights, the Water Bill of Rights *must* be acceptable to the majority of people. If necessary, take a class vote and select the ten most popular items.

A student generated Water Bill of Rights might include:

- The right to drink and use water without concern for health hazards.
- The right to live in a region or community that has citizen guidelines for water use and conservation and that enforces water laws and regulations.
- The right to learn about and practice one's cultural heritage relating to water.
- The right to an education that includes water awareness and citizen responsibilities.
- The right to compensation for damages to or destruction of water resources.

United States Bill of Rights

Amendment 1

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Amendment 2

A well-regulated militia being necessary to the security of a free State, the right of the people to keep and bear arms, shall not be infringed.

Amendment 3

No soldier shall, in time of peace, be quartered in any house without the consent of the owner; nor in time of war, but in a manner to be prescribed by law.

Amendment 4

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Amendment 5

No person shall be held to answer for a capital or otherwise infamous crime, unless on a presentment or indictment of a grand jury, except in cases arising in the land or naval forces, or in the militia, when in actual service in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use without just compensation.

Amendment 6

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed; which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defense.

Amendment 7

In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury shall be otherwise re-examined in any court of the United States, than according to the rules of the common law.

Amendment 8

Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

Amendment 9

The enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people.

Amendment 10

The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.





- The right to public forums in which citizens may express concerns about water resources.
- The right to a sense of personal power to address and correct water problems.

▼ *Wrap Up and Action*

Discuss the process and outcome of the development of the rights. How do students feel about the need for a bill of rights related to water? What if some of the rights listed were taken away? Have students develop an action plan to ensure these rights are maintained.

Distribute the Water Bill of Rights to other classes, post it on bulletin boards, and contact local newspapers about printing it. Present the Water Bill of Rights to local, regional, national, or international conservation organizations (the Sierra Club, the National Association of Conservation Districts, the Wilderness Society, the National Farmers Union, the National Audubon Society, the Cousteau Society, etc.). Many of these organizations have programs and publications for young people.

Present the Water Bill of Rights to local water management authorities. This will provide water managers with an understanding of young people's expectations for water resources in the future. This will also give managers an opportunity to

Notes ▼

explain current water management practices within a historical context.

Students may want to send the Water Bill of Rights to congressional representatives (and the president), so that government leaders may understand the concerns of young people.

Assessment

Have students:

- describe what life would be like if a United States Bill of Rights did not exist (*Warm Up*).
- develop a Water Bill of Rights that addresses their expectations regarding the right to clean water supplies (step 3).
- write a brief essay describing what should be done to secure individual rights related to water (*Wrap Up*).

Extensions

To focus the attention of other students and teachers on the issue, collect headlines, articles, cartoons, and photographs (from newspapers and magazines) that deal with water quality problems. Create a hallway display by pasting these items on a long piece of brown wrapping paper or newsprint.

Research water laws that attempt to address the national need for clean, ample water.

Attend a public meeting where formalized parliamentary procedures are practiced, to learn how people debate, vote or come to consensus on, and decide issues.

Resources

American Journey: The Quest for Liberty Since 1865, 1992. Englewood Cliffs, N.J.: Prentice Hall.

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🍏 Ellison, Ralph. 1993. *Invisible Man*. New York, N.Y.: Random House, Inc.

🍏 Golding, William. 1992. *Lord of the Flies*. Cutchogue, N.Y.: Buccaneer Books, Inc.

🍏 Huxley, Aldous. 1991. *Brave New World*. San Bernardino, Calif.: Vorgo Press.

Keating, Michael. 1990. *The Earth Summit's Agenda for Change: A Plain Language Version of Agenda 21 and Other Rio Agreements*. Ottawa, Ontario: Canadian Youth Foundation.

🍏 Orwell, George. 1949. *1984*. New York, N.Y.: New American Library.

World Commission on Environment and Development. 1991. *Our Common Future*. Oxford, England: Oxford University Press.

Games DV



Unique "Commercial" Games

by
Burton Olsen

1. Aerobie

The Aerobie holds the world record for distance. Goes unbelievably far. Come try the 10" or 13" rings. Then try for the worlds record.

2. Aerobie Orbiter

The soft and flexible Aerobic that is easy to throw and it really comes back. Made in Silicon Valley California.

3. Woosh

The 11" soft fabric ring that bounces, easy to throw, soft to catch and bounces off floors and walls. Watch the woosh with throws of many colors.

4. Rocketball

A soft 2 1/4" ball with a permanently attached latex loop. Learn hand-eye coordination while enjoying the fun of launching Rocketball into the air. Learn a variety of games with this piece of equipment.

5. Foxtail

What do you do with a baseball-size leather-covered foam ball sewn onto a 3 foot tri-color nylon sock? Twirl it, throw it, catch it, kick it, twist in to knots. Foxtail is a gold mine of game-exportation of fun. Perhaps the most fun is had by "slinging" it into great heights in the air, then catching it by the tail alone. Miss the grab and you have three feet of second chances going by. A tail of three colors. Thrown many different ways and caught with creativity.

Stuffed Sock Games (Snowballs)

by
Dr. Burton Olsen

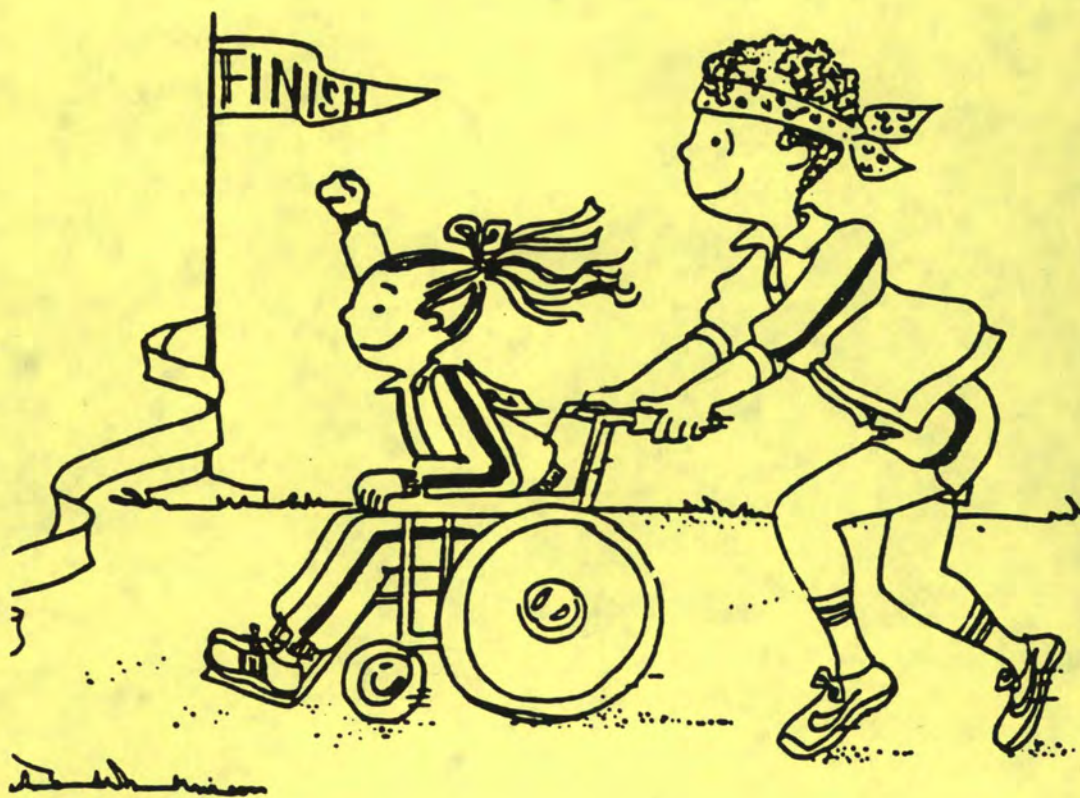
(Original Ideas from Alma Heaton)

Listed below are games played with stuffed socks. Stuff old rags or extra socks into a heavy sock, then tie or sew at the end.

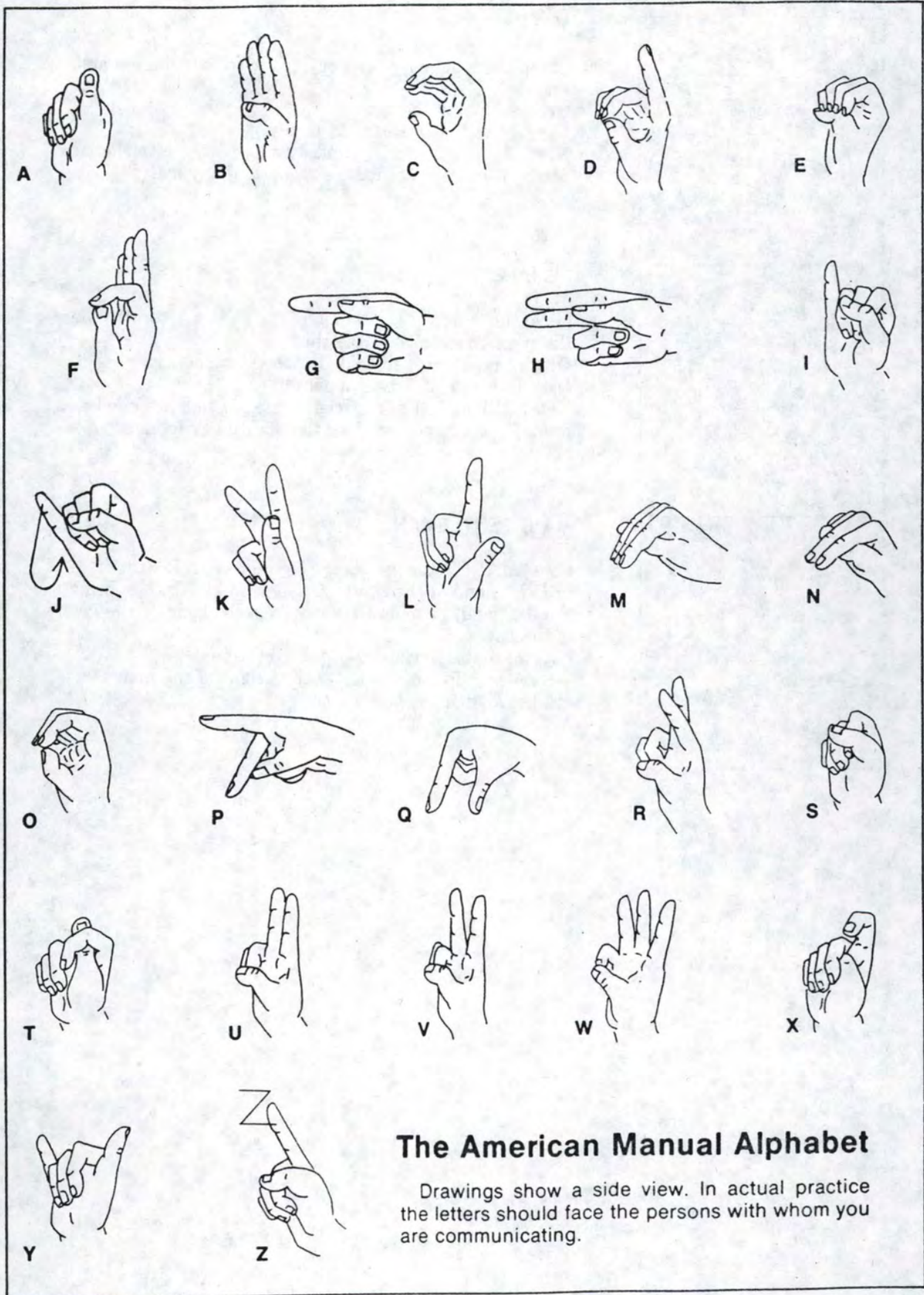
1. **Fight Exchange.** Divide participants into two teams about 20 feet apart. Give each participant equal number socks (usually 2 to 4). Throw socks at the other team. If a participant gets hit they change sides.
2. **Bulls Eye.** Cut holes 12 inches in diameter in plywood 4 feet by 8 feet. A brace holds the plywood up. Players stand 20-30 feet away and throw socks at faces.
3. **Pass and Stoop.** A leader stands in front of each line and throws a sock to the first person in the line. He throws the sock back to the leader and stoops. This continues until all have had their turn and all players are down. Reverse throwing to stand up.
4. **Hula Hoop Toss.** Lay ten hula hoops between two lines. Toss snowballs into hoop. Highest score wins the game or prize.
5. **Canning.** Place tall cans in front of players and throw snowballs into cans.
6. **Sock Toss.** With a partner catch a snowball, then backs up one step. First couple back the furthest without dropping their snowball, wins the game.
7. **Milk Carton Catch.** With a partner catch a snowball using a cut-out milk jug, then backs up one step. First couple back the furthest without dropping their snowball, wins the game.
8. **Line Dodge.** Place two ropes parallel with each other and about 15 feet apart (depending on the ages and ability of players). Two lines of players facing each other, holding the handle of a snowball, runs forward on a given signal. They try to hit someone on the other line without getting hit themselves. The team who gets the most "human targets" is king.
9. **Civil War.** Two teams line up 50 feet apart. On a signal all participants start throwing. When a person gets hit they are dead and moves out of the game range. The last player standing wins the game for their team.
10. **Overtake.** Have participants in a circle count off by twos. One's pass to ones, and twos pass to twos. The first one to overtake the other is declared the overtake winners.
11. **Keep Away.** Each player stands in a large circle holding a snowball. "It" stands in the center of the circle without a sock. On a given signal all start throwing their sock to a person on the other side of the circle. Variations. Use only one sock. When "It" catches a sock he/she yells "stop" the person not holding a sock comes to the center and becomes "it." Have two or three players stand in a circle at a time.
12. **Sock Golf.** Place baskets or markers about four to 15 feet apart in a very large circle (hula hoops). A person stands by each basket or marker and tries to pitch their sock into each basket as he/she walks around the circle. Each basket is one point. Low score wins the game.
13. **Circle Baseball.** Tie a snowball on the end of the rope, hold the free end of the rope in your hand, and swing the snowball in a circle. Participants try to hit the ball with plastic bats. If each person swings a short bat with one hand, more people can get in the circle. As many as 6 to 15 people can play at one time. The winner is the first player to hit the ball (x) times. If a player hits the rope instead of the ball, he/she changes places with the person swinging the sock. Variations: a. Each time a player hits the ball, he/she gets a point. b. Swing ball so batters have to bat left handed. c. When the player hits the rope instead of the ball, he/she is out of the game. d. Players line up behind each other. Each tries to hit the ball when it is their turn. Whenever they miss, they go to the end of the line. e. Girls compete with girls, boys with boys.

14. **Circle Jump Rope.** Tie an old sock filled with rags to a rope 10-15 feet long. Whirl it in a circle close to the ground and give everyone a chance to jump the rope. When a player in the circle is hit with the sock, he/she takes a turn swinging the rope. If a player hits the rope as he/she jumps, they are eliminated. The winner is the one who can jump the rope for the most times before getting hit.
15. **Dodge ball.** Players are all in a circle with one snowball as "it" is in the circle running away from the person throwing the snowball. If "it" gets hit he/she switches places.
16. **Baseball.** Play a similar game of baseball using plastic bats or rackets with a sock.
17. **Three legged baseball.** Two people have a rubber band cut from an old inner tub placed around their ankles, attaching them together. They then play baseball.
18. **One legged baseball.** Each person has a rubber band around both of their ankles. All participants then run or jump as they play.
19. **Four Square.** Make four squares with rope or webbing. "It" stands in the center with a sack of snowballs. Every player stands on one of the lines forming the square. When the signal is given, "it" tries to hit as many players as he/she can with the number of snowballs given. When hit the players sit down in the marked area. All players can move only on the designated lines. Count the number of "strikes" each has.
20. **Fox and Geese** "It" standing in the center, holds handle of snowball and chases all other players who must stay on a line. When hit they exchange places. "It" can not hit the last person who just hit him or her.
21. **Hide and Throw.** Players are scattered around the lawn or designated place. Whoever "it" hits, they are eliminated from the game.
22. **Old Sow.** Give each player a broomstick or plastic bat and some kind of a base marker. Use a snowball for "old sow." The person who is "it" tries to steal another player's base or get the "old sow" to the centerpiece. The rest of the players try to keep the "old sow" (sock) from getting to the center. If the sock get into the center circle, all of the players, except the person who is "it", runs to a designated spot, then run back to a base marker as quickly as they can. While they are running, the person who is "it" knocks the "old sow" (snowball) as far as he/she can and places stick on any base marker. The last player to return, (or the player without a base) then chases the "old sow." Players can steal another player's base. Use a hula hoops, rocks, dung holes in the ground, or whatever for markers and/or a center piece.
23. **On Your Own.** All participants scatter around the designated playing area when the leader yells "throw" they all start throwing and/or dodging. When a person gets hit they are dead and is out of the game. The last person standing wins the game.
24. **Giant Flipper.** Sew a cloth pocket (about 6" x 10") for a snowball. Thread a quarter inch elastic rope through the pocket then tie the two ends together. Two people can hold the rope, while the third pulls back the elastic rope, aims and fires at designated spot or target. Variations: a. The person that shoots the ball the highest wins. b. Flip the snow ball in the air and have people try and catch it. c. Moving target, extra players run in front as a . d. Moving targets can hold shields made from garbage can lids to protect themselves. The person hitting the shield gets a point.
25. **Shields .** Make a shield from old garbage can lids. Drill holes then connect a rope for an arm holder. Players start throwing at opposite team. Variations. a. Players getting hit are eliminated from the game, the survivor wins. b. If someone hits a player from the other team he/she gets a point. c. If someone gets hit he/she goes on the other team. d. Players run one at a time in front of the other team holding the shield for protection. Any player that does not get hit gets a piece of candy.
26. **Free-for-all.** Participants must stay within a designated area while holding one foot with his free hand and swinging the snowball with the other hand. When a player loses his balance and touches the floor with both feet, he is eliminated from the game. The player who can keep from being eliminated is the winner.

The Disadvantaged DVI



AMERICAN SIGN LANGUAGE



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FAMILY RELATIONSHIPS



MALE

Grasp the imaginary brim of a hat with four fingers and thumb.

Origin: tipping the hat

Usage: the first *male* in the family

Note: Although this is primarily a basic sign intended as a prefix, it is often used alone to indicate any male.

FEMALE

Move the inside of the thumb of the right "A" down along the right cheek toward the chin.

Origin: represents the old-fashioned bonnet string

Usage: male and *female* applicants

Note: Although this is primarily a basic sign intended as a prefix, it is often used alone to indicate any female.

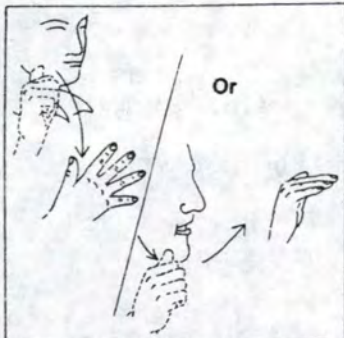
MAN, GENTLEMAN

Sign "MALE"; then make the sign for "FINE" (tip of "FIVE" hand at the chest). Or sign "MALE"; then bring the flat hand, palm down, away from the head at the level of the hat.

Origin: first description—a ruffled shirt

second description—indicates the height of the male

Usage: *man* of the house
a real *gentleman*



WOMAN, LADY

Sign "FEMALE"; then make the sign for "FINE" (tip of "FIVE" hand at the chest). Or sign "FEMALE"; then bring the flat hand, palm down, away from the face at the level of the cheek.

Origin: first description—a ruffled blouse
second description—indicates the height of the woman

Usage: a young *woman*
ladies and gentlemen



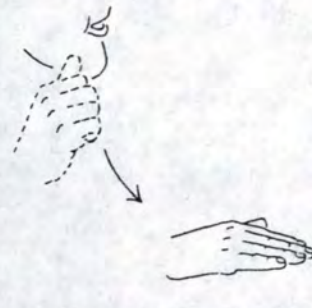
BOY

Sign "MALE"; then bring the right open hand down to about waist level, palm down. Frequently only the sign for "MALE" is used and the indication of height is omitted.

Origin: a male of small stature

Usage: an active *boy*; a 3-year-old *boy*

Note: The hand would be brought considerably lower for a 3-year-old child than for a 12-year-old.



GIRL

Sign "FEMALE"; then bring the right open hand down to about waist level, palm down. Frequently only the sign for "FEMALE" is used and the indication of height is omitted.

Origin: a female of short stature

Usage: a pretty *girl*

Note: The hand would be brought considerably lower for a 3-year-old child than for a 12-year-old.



SON

Sign "MALE"; then place right hand, palm up, in the crook of the left arm.

Origin: a male baby

Usage: our only *son*

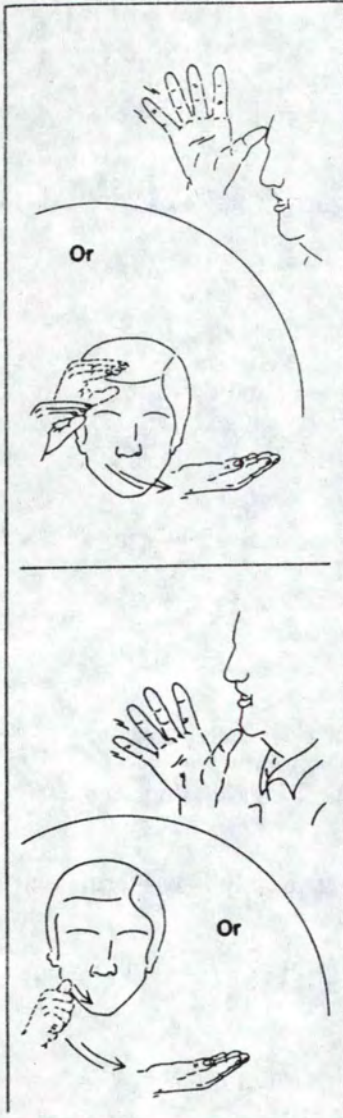


DAUGHTER

Sign "FEMALE"; then place the right hand, palm up, in the crook of the left arm.

Origin: a female baby

Usage: my successful *daughter*



FATHER

Using the "FIVE" hand, place the thumb tip against the forehead twice. Or sign "MALE"; then open the right hand and move it toward the left, palm up.

Origin: man holding a baby (represented by the second description above)

Usage: *Father's Day*

Our Heavenly *Father* (use second description)

MOTHER

Using the "FIVE" hand, place the thumb tip against the chin twice. Or sign "FEMALE"; then open the right hand and move it toward the left, palm up.

Origin: woman holding a baby (represented by the second description)

Usage: a new *mother*; a wonderful *mom*

QUESTION WORDS

WHO

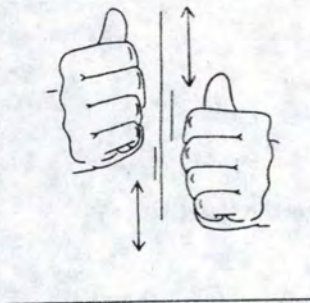


The index finger draws a circle (leftward) in front of the lips.

Origin: refers to the lip formation

Usage: *Who* is coming for dinner tonight?

WHICH, WHETHER



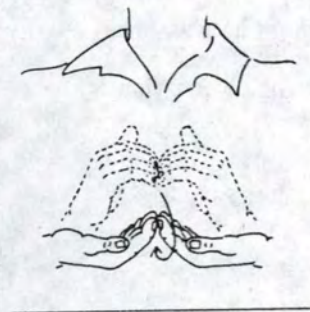
Place both "A" hands before you with palms facing each other and raise and lower them alternately.

Origin: Is it this hand or that one?

Usage: *Which* is your coat?

I can't decide *whether* to work or play.

HOW



Place the curved hands back to back with fingers pointing down; turn hands away from, then toward, yourself in this position until fingers point up.

Origin: as if turning seams up to see the inside edges

Usage: *How* did you sew that?

How is your family?

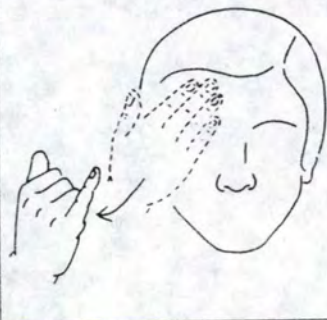
WHAT



Draw the tip of the right index (which is facing self) downward across the left open palm. Some prefer to simply fingerspell "what."

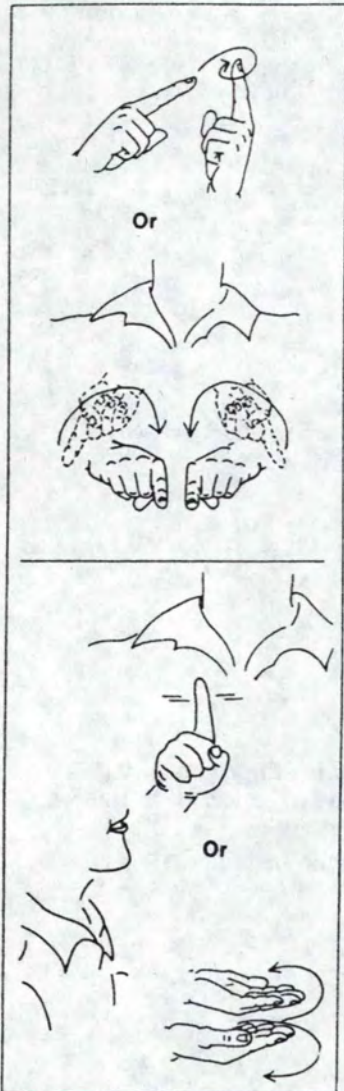
Usage: *What* kind of work do you do?

WHY



Touch the fingertips to the forehead and draw them away, forming a "Y" (palm facing self).

Usage: *Why* can't you travel around the world with me?



WHEN

Left index is held up facing you; right index faces out and draws a circle in front of the left index and comes to rest on the tip of the left index.

Or point the index fingers forward with palms up; bring them to the center, ending with index fingers side by side (palms down). This sign is similar to "happen" and is usually used to ask when something happened.

Usage: *When* shall we meet?

When did you get the news?

WHERE

Hold up the right index finger and shake the hand back and forth quickly from left to right.

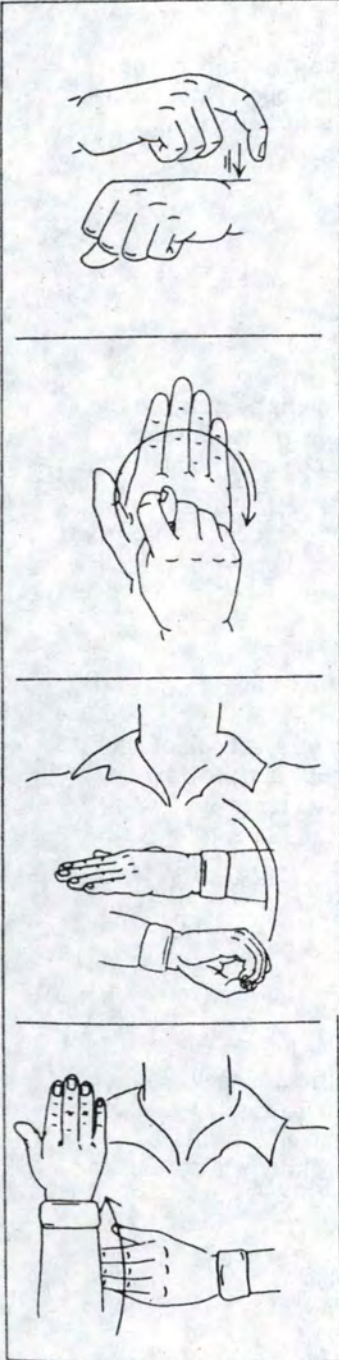
Usage: *Where* are you going?

Or both open hands, palms up, circle outward (right hand clockwise and left hand counterclockwise).

Usage: Dr. Roberts visited the place *where* he was born.

Note: Raising the eyebrows with this sign, as with any of the "wh" question words, helps to show that a question is being asked.

TIME



TIME

Crook the index finger and tap the back of the left hand several times.

Origin: pointing to the watch on the arm

Usage: What *time* do you have?

TIME

Make a clockwise circle with the right "T" in the left palm. This sign is used in the abstract sense.

Origin: indicating the movement of the clock

Usage: in medieval *times*

SUNRISE, DAWN, SUNSET

The left arm is held in front of the body pointing right with the palm down. The right "O" starts below and moves upward (or downward) behind the left forearm.

Origin: the sun appearing or disappearing beyond the horizon

Usage: *Sunrise* will be at five.

We arose at *dawn*.

a golden *sunset*

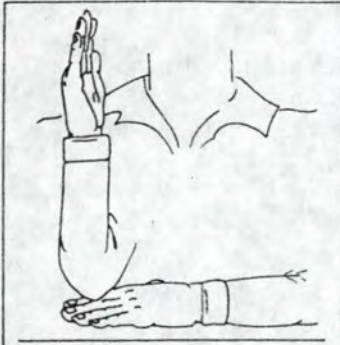
MORNING

The fingertips of the left hand are placed in the crook of the right arm; the right arm moves upward (palm up).

Origin: shows the sun coming up

Usage: Good *morning!*

See you in the *morning*.



NOON

The fingertips of the left hand, palm down, support the right arm which is held straight up with open palm facing left. (Or sign "TWELVE" while the right hand is up.)

Origin: indicates that the sun is overhead

Usage: The luncheon starts at *noon*.



AFTERNOON

The left arm is in front of you, palm down, pointing to the right. The right forearm, palm facing down, rests on the back of the left hand so that the arm and hand point slightly upward.

Origin: indicates that the sun is halfway down

Usage: this *afternoon* at four



NIGHT, TONIGHT, EVERY NIGHT, LAST NIGHT

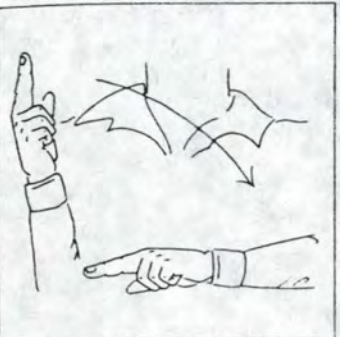
The wrist of the right bent hand rests on the back of the left open hand. Frequently "every night" is signed by moving the hands in this position to the right.

Origin: The sun has gone down over the horizon.

Usage: went to a meeting every *night*

Note: TONIGHT—Sign "NOW" + "NIGHT."

LAST NIGHT—Sign "YESTERDAY" + "NIGHT."



DAY

The right arm, in the index-finger position, is moved in a short arc from right to left (or from left to right) while the left index touches the inside of the right elbow. "ALL DAY" is signed with a complete arc, usually with the palm open instead of in the index-finger position.

Origin: indicates the course of the sun

Usage: a long, hard *day*; the first *day* of the week



NOW, CURRENTLY

Place both bent hands before you at waist level, palms up. Drop the hands slightly. Sometimes made with the "Y" hands instead of the bent hands as pictured.

Origin: indicates time that is immediately before you

Usage: *Now* is the time to act.

currently performing at the Kennedy Center

EMOTIONS

PLEASE, PLEASURE, ENJOY, LIKE



Rub the chest with the open hand in a circular motion. When indicating great pleasure, two hands are frequently used, each one circling toward the center.

Origin: rubbing the heart to indicate pleasure

Usage: *Please* come for a visit.

It's a *pleasure* to see you.

They *enjoyed* their swim.

I *like* spaghetti very much.

HAPPY, GLAD, REJOICE, JOY



The open hands pat the chest several times with a slight upward motion.

Origin: patting the chest shows happiness

Usage: feel *happy*; *glad* to hear the news; good news made people *rejoice*; full of *joy*

SAD, DEJECTED, SORROWFUL, DOWNCAST



Hold both "FIVE" hands in front of the face, fingers slightly apart and pointing up; then drop both hands a short distance and bend the head slightly.

Origin: long-faced and gloomy

Usage: a *sad* face

dejected because he left

a *sorrowful* event

She looked *downcast*.

LAUGH



Place index fingers at corners of mouth and draw them upward several times.

Origin: corners of the mouth turned up

Usage: "*Laugh* and the world *laughs* with you"



SMILE, CHEERFUL, PLEASANT, FRIENDLY

Place the "FIVE" hands near the sides of the mouth; wiggle the fingers as the hands are moved outward and upward toward the ear.

Origin: smiling from ear to ear

Usage: beautiful *smile*
cheerful bus driver
pleasant people
friendly teacher

SORRY, REGRET, APOLOGIZE

Rub the "A" hand in a circular motion over the heart.

Origin: indicating pressure on the heart

Usage: I'm *sorry*.
 I *regret* my words.
 Did you *apologize*?

CRY, WEEP, TEARS

Draw the index fingers down the cheeks from the eyes several times.

Origin: tears coursing down the cheeks

Usage: Please don't *cry*!
 Beth *wept* for joy.
 no more *tears*

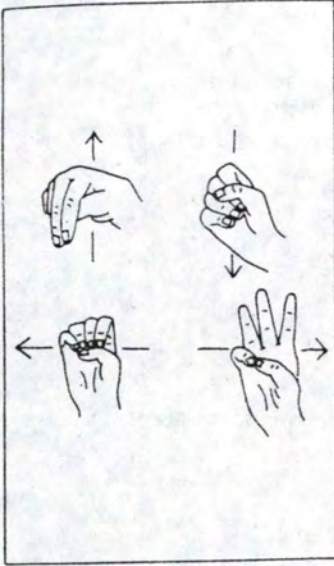
DIRECTIONS

NORTH, SOUTH, EAST, WEST

Move the initial in the appropriate direction as if a map were before you.

Usage: the *north* pole
going *south* for the winter
wind is from the *east*
Go *west*, young man.

Note: When giving directions, it is often better to use the initial in the direction of the compass. That is, if you are facing south and you tell someone to drive west, you would move the "W" to the right.



COLORS

COLOR

Place the "FIVE" hand in front of the mouth and wiggle the fingers as the hand moves away very slightly.
Usage: The *colors* of our flag are red, white, and blue.



RED

Draw the inside tip of the right index finger down across the lips (sometimes made with an "R").
Origin: red as the lips
Usage: Joy has a new *red* Cutlass.



PINK

Draw the middle finger of the "P" hand down across the lips.
Origin: pink as the lips
Usage: The bride carried *pink* roses.



WHITE

Place fingertips of the open "AND" hand against the chest and draw the hand forward into the "AND" position.
Usage: *white* elephant sale



BLACK

Draw the index finger across the right eyebrow from left to right.
Usage: a *black* cat sitting in the window



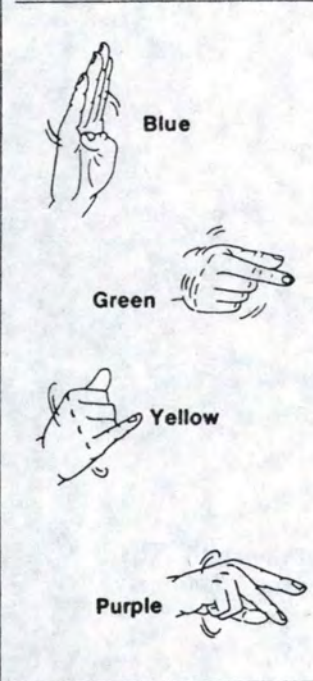


ORANGE

Squeeze the "S" hand once or twice.

Origin: as if squeezing an orange

Usage: The playroom was painted white and *orange*.



BLUE, GREEN, YELLOW, PURPLE

Draw the initialed hand to the right with a shaking motion.

Usage: *blue* sky

green field

bright *yellow* moon

a combination of pink and *purple*

TAN

Draw a "T" down the cheek.

Usage: came home from Florida with a nice *tan*

a *tan* raincoat



BROWN

Draw the index-finger side of the "B" hand down the right cheek.

Usage: a *brown* dog



GRAY

Place the "FIVE" hands in front of you, palms in; pass them back and forth through the open fingers.

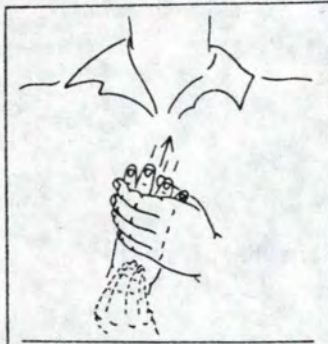
Origin: showing a mixture

Usage: a *gray* flannel suit

Note: This word is frequently fingerspelled.

SEASONS

SPRING, GROW



The right "AND" hand opens as it comes up through the left "C," which is held in front of you with the palm facing right.

Origin: Right hand indicates that which is coming up out of the ground.

Usage: *Spring* begins in March.

Flowers are *growing* everywhere.

SUMMER



The right index finger is crooked and wiped across the forehead.

Origin: wiping the perspiration from the forehead

Usage: a long, hot *summer*

FALL, AUTUMN



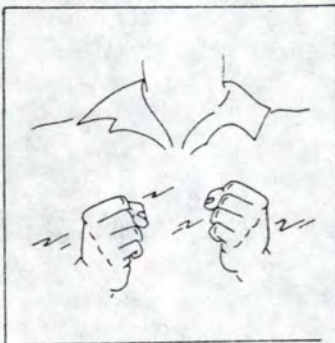
The left open hand points upward toward the right. The right open hand brushes downward along the left forearm with the edge of the right index.

Origin: leaves falling off a tree

Usage: back to school in the *fall*

Autumn leaves are colorful.

WINTER, COLD, CHILLY



Shake both "S" hands, palms facing each other.

Origin: shivering from the cold

Usage: in the middle of *winter*
sleeping in a *cold* room
feel *chilly* without a coat

FOODS

CHOCOLATE

Place the right "C" on the back of the left hand and circle it.

Usage: *chocolate* icing on the cake



VANILLA

Shake the "V" in front of you. (Note: This will only be understood in context.)

Usage: *Vanilla* ice cream is America's favorite dessert.



CAKE

Place the tips of the right "C" on the left palm and move the "C" across the palm to the right.

Origin: showing a slice of cake

Usage: German *chocolate cake*



COOKIE, BISCUIT

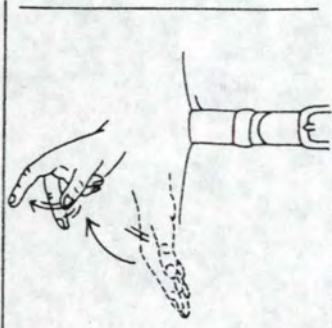
Place the tips of the right slightly curved fingers in the left palm, twist and repeat. (The sign for "BISCUIT" is not twisted.)

Origin: using a cookie cutter

Usage: *chocolate-chip cookies*
homemade biscuits



ANIMALS



DOG

Pat the leg and snap the fingers.

Origin: imitating the natural motion of calling a dog

Usage: a boy and his *dog*



CAT

Place the "F" hands at the sides of the mouth and draw out to the sides.

Origin: represents the cat's whiskers

Usage: Siamese *cat*

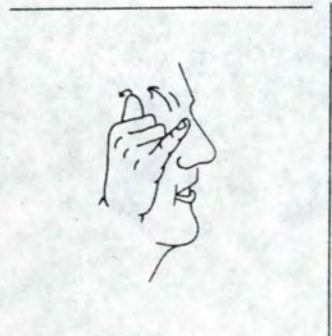


HORSE

Place the "H" hands at the sides of the head, palms facing forward, and move the "H" fingers up and down. (Or use only the right hand.)

Origin: represents the ears of the horse

Usage: betting on the *horse* races



COW

Place the thumbs of the "Y" hands at the sides of the head and twist hands up. (Or use only the right hand.)

Origin: representing the horns

Usage: "The cow jumped over the moon."

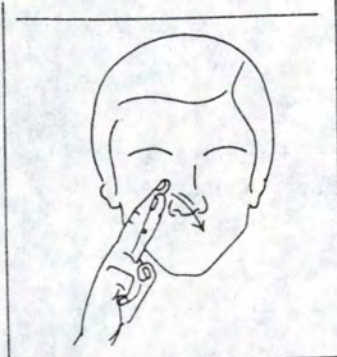


PIG

Place the back of the right open hand under the chin and bend and unbend the hand several times.

Origin: represents being full and having eaten to the chin; also, wallowing in mud up to the chin

Usage: the story of the three little *pigs*









RAT

Brush the tip of the nose several times with the tips of the right "R."

Origin: the sign for "mouse" made with an "R"

Usage: *Rats* were used for testing.

NUMBERS

	<p>ONE</p> <p>Hold up the index finger.</p>		<p>FOUR</p> <p>Hold up the four fingers (separated).</p>
	<p>TWO</p> <p>Hold up the index and middle fingers.</p>		<p>FIVE</p> <p>Hold up the five fingers (separated).</p>
	<p>THREE</p> <p>Hold up the index finger, middle finger, and thumb.</p>		<p>SIX</p> <p>Touch the tip of the thumb with the tip of the little finger (other fingers spread).</p>



SEVEN

Touch the tip of the thumb with the tip of the fourth finger (other fingers spread).



TEN

Shake the right "A" hand, thumb pointing up.



EIGHT

Touch the tip of the thumb with the tip of the middle finger (other fingers spread).



ELEVEN

Hold the "S" in front of you (palm in) and snap the index finger up.



NINE

Touch the tip of the thumb with the tip of the index finger (other fingers spread).



TWELVE

Hold the "S" in front of you (palm in) and snap the index and middle fingers up.



THIRTEEN—Sign "TEN" (palm in) and "THREE" (palm out).
Note: Follow this pattern for numbers 13 through 19.



FOURTEEN



FIFTEEN



SIXTEEN



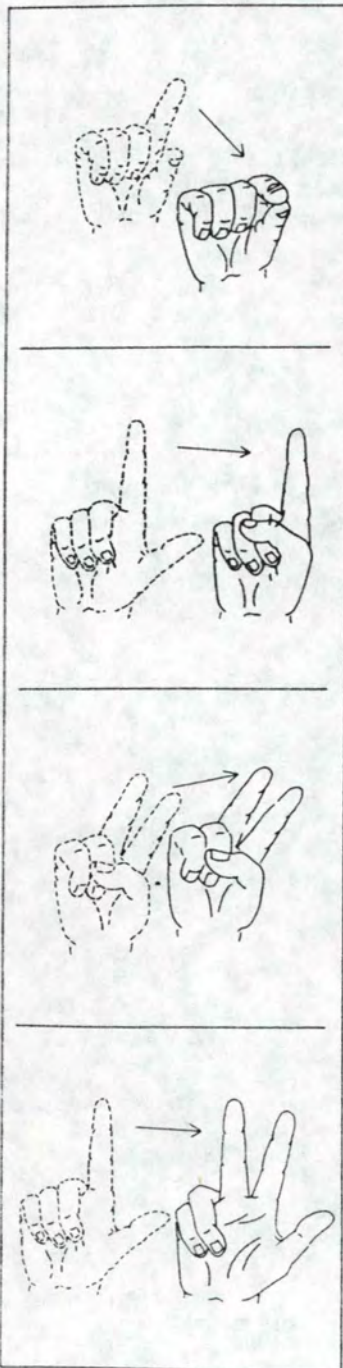
SEVENTEEN



EIGHTEEN



NINETEEN



TWENTY—Bring the thumb and index finger together (other fingers closed).

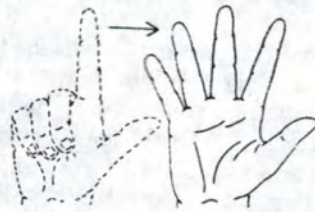
TWENTY-ONE—Extend the thumb and index; close the thumb, leaving the index up.

TWENTY-TWO—sign "TWO" and swing it in an arc to the right.

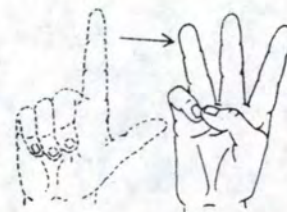
TWENTY-THREE—Extend the thumb and index; lift the middle finger to make a "THREE."



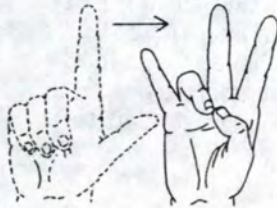
TWENTY-FOUR



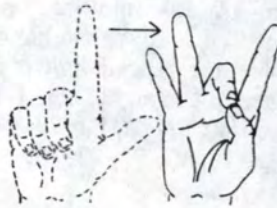
TWENTY-FIVE



TWENTY-SIX



TWENTY-SEVEN



TWENTY-EIGHT



TWENTY-NINE



THIRTY

Sign "THREE"; then form an "O" with the three fingers.



THIRTY-THREE

Sign "THREE" and swing it in an arc to the right.



THIRTY-ONE

Sign "THREE"; move slightly to the right and sign "ONE."



THIRTY-FOUR

Sign "THREE"; move slightly to the right and sign "FOUR."



THIRTY-TWO

Sign "THREE"; move slightly to the right and sign "TWO."



THIRTY-FIVE

Sign "THREE"; move slightly to the right and sign "FIVE."

THIRTY-SIX TO NINETY-NINE

Follow the pattern shown for the thirties. Care should be taken to sign the number as it is written. The number 31, for example, should be signed "THREE" "ONE" and not "THIRTY" "ONE," (see picture). Repeated digits should be made as pictured for 22 and 33, swinging the hand from left to right and pointing the fingertips slightly forward instead of straight up. For the numbers 66, 77, 88, and 99 the thumb separates slightly from the finger before making the second digit.

Special care should be taken with double digits that combine any two numbers between six and nine. When the smaller digit is first, the hand moves in a small arc to the left; when the larger digit is first, the hand moves in a small arc to the right. The following numbers move from right to left: 67, 68, 69, 78, 79, 89. Moving from left to right are 76, 87, 96, 97, 98.



ONE HUNDRED

Sign "ONE" and "C." (Represents the Roman numeral.) Combine this with any of the preceding numbers to form any combination in the hundreds.

Try these numbers: 416; 897; 852; 639; 225; 712; 150; 365; 367; 296; 828; 911; 705; 113; 125.

THOUSAND

Place the "M" tips in the left palm. (Represents the Roman numeral.)

Try the following combinations: 1,723; 8,116; 3,578; 9,693; 5,500; 6,892; 2,319; 4,225; 7,309; 6,111; 17,300; 60,789.

MILLION

Strike the "M" tips into the left palm twice. (Represents 1,000 thousand.)

Try the following combinations: 1,500,000; 8,231,000; 2,670,000; 7,486,105; 50,625,000; 500,000,000.

Working with the Disadvantaged

Creative Accommodation:

Inclusion Working for all Children

**workshop for creative persons
who work with young children**

Lucy Ann Linker

Welcome to Holland

"I am often asked to describe the experience of raising a child with a disability -- to try to help people who have not shared that unique experience to understand it, to imagine how it might feel. It's like this . . ."

"When you're going to have a baby, it's like planning a fabulous trip -- to Italy. You buy a bunch of guidebooks and make your wonderful plans. The Coliseum. The Michelangelo "David." The Venetian Gondolas. You may learn some handy phrases in Italian. It's all very exciting."

"After months of eager anticipation, the day finally arrives. You pack your bags and off you go. Several hours later, the plane lands. The stewardess comes in and says, 'Welcome to Holland.'"

"Holland?!?," you say. "What do you mean, Holland? I signed up for Italy. I'm supposed to be in Italy. All my life I've dreamed of going to Italy."

"But there's been a change in the flight plan. They've landed in Holland and there you must stay."

"So you must go out and buy new guidebooks. And you must learn a whole new language. And you meet a whole new group of people you would never have met."

"It's just a different place. It's slower-paced than Italy, less flashy than Italy. But after you've been there for a while and you catch your breath, you look around, and you begin to notice that Holland has windmills. Holland has tulips. Holland even has Rembrandts."

But everyone you know are busy coming and going from Italy, and they're all bragging about what a wonderful time they had there. And the rest of your life, you will say: "Yes, that's where I was supposed to go. That's what I had planned."

"And the pain of that will never, ever go away, because the loss of that dream is a very significant loss."

"But if you spend your life mourning the fact that you didn't get to Italy, you may never be free to enjoy the very special, the very lovely things about Holland."

Emily Perl Kingsley

CENTROS DE CUIDADO PARA NIÑOS Y LA LEY PARA PERSONAS CON DESABILIDADES

¿Qué es la Ley para Personas con Desabilidades (ADA)?

ADA es la legislación de derechos civiles diseñada a proteger a las personas con discapacidades mentales o físicas de la discriminación por razón de discapacidad. La Sección III, la cual generalmente entró en vigor el 26 de enero de 1992, prohíbe la discriminación por razón de discapacidad en los locales públicos y requiere que dichos lugares y los establecimientos comerciales (negocios no necesariamente abiertos al público) sean diseñados, construidos y remodelados de acuerdo a las Normas de Accesibilidad de ADA. Los locales públicos incluyen una variedad de negocios y organizaciones tales como restaurantes, hoteles, establecimientos de venta (tiendas), hospitales y centros de cuidado para niños.

¿Cuál es la definición de un individuo con una discapacidad bajo ADA?

Es un niño o adulto que:

- * tiene un impedimento físico o mental que limita substancialmente una o más de las "actividades principales del diario vivir" tales como cuidado personal, desempeñar tareas manuales, caminar, ver, oír, hablar, respirar, aprender y trabajar,
- * tiene un historial de dicho impedimento, o
- * se considera que tiene un impedimento.

¿Qué significa ADA para un centro de cuidado para niños o una casa de cuidado diurno?

ADA proporciona la oportunidad a niños con discapacidades mentales o físicas de participar en todas las actividades y las oportunidades de la comunidad. Parte de esto es la oportunidad de beneficiarse de un centro de cuidado para niños. Estos no pueden ser excluidos de un centro de cuidado para niños por razón de discapacidad.

¿Existen beneficios al incluir niños con discapacidades en un centro de cuidado para niños o casa de cuidado?

Sí. Todos los niños se benefician cuando niños con y sin discapacidades reciben servicios en los mismos centros de cuidados. Niños con discapacidades aprenden destrezas personales y sociales importantes que a lo mejor no aprenderían en ambientes segregados (Biklen, Corrigan & Quick, 1989).

Niños que no tienen discapacidades se benefician también porque demuestran un mejor concepto de sí mismo, un desarrollo en conocimiento social, mayor tolerancia de otros y menos temor de las diferencias que existen entre los seres humanos (Peck, Donaldson & Pezzoli, 1990).

Los padres de un niño con una discapacidad se benefician también de los centros integrados para el cuidado de niños ya que pueden escoger entre los servicios de cuidado cercanos en vez de tener opciones limitadas.

¿Producirá la Sección III de ADA cambios en los programas de cuidado para niños?

ADA declara que los locales públicos, incluyendo centros de cuidado para niños, tienen que hacer modificaciones razonables en los reglamentos, prácticas y procedimientos de manera que acomoden a los individuos con discapacidades. Una modificación no es requerida si llevarla a cabo "altera fundamentalmente" los bienes o servicios del centro de cuidado. Las barreras físicas y de comunicación de naturaleza estructural (tales como escaleras o rótulos permanentes) que impiden acceso a los servicios tienen que ser eliminadas si esto es "factible." Cuando eliminar barreras no es factible, los centros tienen que ofrecer sus servicios por medio de métodos alternos, si dichos métodos son factibles.

Centros de cuidado para niños tienen que proveer "servicios y ayudas auxiliares" que aseguren una comunicación efectiva con los niños que tienen discapacidades que afectan la audición, visión o habla, a menos que esto "altere fundamentalmente" los servicios ofrecidos o constituya un "gravamen excesivo."

Posibles cambios pueden incluir:

- * Modificar reglamentos y procedimientos
- * Adaptar currículo
- * Eliminar barreras físicas
- * Proveer entrenamiento adicional para el personal
- * Alterar la distribución del personal
- * Proveer equipo adaptado

A pesar de que ADA puede requerir algunos cambios de operación en los programas de cuidado para niños, una evaluación de escuelas y programas integrados existentes indicó que "imponer servicios inclusivos para niños con discapacidades en escuelas pre-escolares privadas o centros de cuidado diurno, no presenta dificultades fuera de lo común" (Bagnato, Kontos & Neisworth, 1987).

¿Qué significan "factible" y "gravamen excesivo"?

Barreras físicas tienen que ser eliminadas si lograrlo es "factible." El término "factible" significa que puede lograrse con facilidad; que puede llevarse a cabo sin mucha dificultad o gasto.

Servicios y ayudas auxiliares tienen que ser proporcionadas a menos que esto constituya un "gravamen excesivo." "Gravamen excesivo" significa con mucha dificultad o gasto. Ambos, "factible" y "gravamen excesivo," serán determinados basados en la naturaleza y el costo de la acción necesaria y según los recursos disponibles a los centros de cuidado para niños, individualmente.

¿Qué son "servicios y ayudas auxiliares"?

Servicios y ayudas auxiliares incluyen una serie extensa de servicios y aparatos para asegurar una comunicación efectiva para niños con una variedad de discapacidades. Estos incluyen intérpretes calificados, lectores calificados y otros métodos efectivos, equipos, aparatos y servicios necesarios para la comunicación.

A los centros de cuidado para niños no se les requiere que provean aparatos personales recetados individualmente, tales como aparatos auditivos, lentes recetados u otros servicios de naturaleza personal.

¿Qué hay con respecto a razones de seguridad?

Centros de cuidado para niños pueden imponer requisitos legítimos de seguridad, solamente, si éstos son necesarios para operar el centro con seguridad. Cualquier requisito de seguridad usado tiene que estar basado en riesgos reales y no en especulaciones, estereotipos o generalizaciones acerca de niños con discapacidades.

¿Tiene un centro que hacer cambios en los servicios de transportación que provee a los niños?

Los mismos requisitos bajo la Sección III que aplican a centros de cuidado para niños aplican a los servicios de transportación que son ofrecidos. Barreras que impidan igual acceso y uso de vehículo(s) por niños con discapacidades tienen que ser eliminadas dentro de lo que sea factible. No es mandatorio que centros hagan cambios a vehículos existentes que envuelvan rampas hidráulicas o de otra índole. Sin embargo, cualquier vehículo nuevo tiene que cumplir con los reglamentos emitidos por el Departamento de Transportación.

¿Qué recursos existen para ayudar a centros de cuidado para niños con las necesidades de los niños con discapacidades?

The Arc y otras organizaciones están desarrollando materiales y ofreciendo asistencia técnica para ayudar a locales públicos a cumplir con ADA. Sin embargo, centros de cuidado para niños y otras facilidades no deben ignorar los recursos disponibles en sus propias comunidades. Estos incluyen:

- * familias
- * terapeutas/especialistas que proveen servicios a niños con discapacidades
- * agencias en la comunidad ligadas a la retardación mental y otras discapacidades
- * organizaciones voluntarias que representan a las familias y a las personas con discapacidades (como The Arc) y profesionales que abogan por o trabajan con niños con discapacidades
- * otros programas de cuidado para niños en la comunidad que actualmente incluyen a niños con discapacidades.
- * programas del gobierno local/estatal/federal para niños con discapacidades

The Arc puede asistir a familias y a organizaciones con información acerca de programas y recursos de apoyo, incluyendo programas integrados de cuidado para niños. Una lista gratis de recursos acerca de centros integrados está disponible comunicándose con la oficina nacional de The Arc.

¿Qué tipo de ayuda existe para los centros, ya que éstos pueden incurrir en gastos adicionales al cumplir con ADA?

ADA no provee fondos para su implementación. Sin embargo, centros pueden ser elegibles para una deducción de impuesto por eliminar barreras físicas y en la transportación para personas con discapacidades y personas mayores (Sección 26, Código de Impuestos Internos, Sección 190). También, centros pueden calificar para un crédito de impuesto por proveer acceso. Este está disponible para negocios pequeños que sean elegibles debido a ciertos gastos incurridos por proveer acceso, incluyendo eliminación de barreras y provisión de servicios y ayudas auxiliares (Sección 44).

¿Pueden distribuirse algunos de los gastos incurridos entre las familias de los niños con discapacidades?

No. La sección III prohíbe a los centros imponer cargos adicionales a individuos con discapacidades para cubrir los gastos de las medidas tomadas, necesarias para asegurar un trato no-discriminatorio, así como eliminar barreras o proveer intérpretes calificados. Sin embargo, dichos gastos pueden ser distribuidos entre todos los participantes como cualquier otro cargo general.

¿Cómo pueden los centros de cuidado para niños satisfacer las necesidades de los niños con discapacidades y también las de los niños sin discapacidades?

- * Provea programas apropiados para todos los niños, según su desarrollo;
- * Ocúpese de planificar cuidadosamente para crear un ambiente sensitivo a las necesidades de todos los niños;
- * Inicie un entrenamiento continuo para el personal sobre tópicos variados, incluyendo:
 - necesidades de niños con discapacidades
 - salud y seguridad de los niños
 - crecimiento y desarrollo de los niños
 - planificación, actividades de aprendizaje, consejería y disciplina
 - vínculo con servicios en la comunidad
 - comunicación con las familias

Para más información, comuníquese con:

The Arc
500 E. Border St., S-300
P.O. Box 1047
Arlington, TX 76010
1-800-433-5255 Voz
1-800-855-1155 (TDD; pídale a la operadora que cargue la llamada al 817/277-0553)

Asociación Nacional para la Educación de los Niños
1509 16th St., NW
Washington, D.C. 20036
1-800-424-2460
202/232-8777

Public Access Section
Sección de Acceso Público
División de Derechos Civiles
Departamento de Justicia de los EE.UU.
P.O. Box 66738
Washington, D.C. 20035-6738
1-800-514-0301 Voz
1-800-514-0383 TDD
202/514-6193 (itinerario electrónico)

Junta de Supervisión de Reglamentos sobre las Barreras Físicas y de Transportación (Access Board)
1331 F ST., NW, S-1000
Washington, D.C. 20004-1111
1-800-872-2253 Voz
(202)-272-5449 TDD

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- Bagnato, S.J., Kontos, S. & Neisworth, J.T. (1987). Integrated day care as special education: Profiles of programs and children. *Topics in Early Childhood Special Education*, 7(1), 28-47.
- Biklen, C., Corrigan, C., & Quick, D. (1989). Beyond obligation: Students' relations with each other in integrated classes. In D. Lipsky & A. Gartner (Eds.), *Beyond separate education: Quality education for all*. Baltimore: Paul H. Brookes Publishing Co.
- Peck, C.A., Donaldson, J. & Pezzoli, M. (1990). Some benefits nonhandicapped adolescents perceive for themselves from their social relationships with peers who have handicaps. *Journal of The Association for Persons with Severe Handicaps*, 15 (2), 241-249.

Este documento provee información general para promover el cumplimiento voluntario con ADA. Este fue preparado con fondos otorgados por el Departamento de Justicia de los EE. UU. A pesar de que la Sección de Acceso Público ha revisado su contenido, las opiniones o interpretaciones expresadas en este documento son las de The Arc y no reflejan necesariamente los puntos de vista del Departamento de Justicia. La propia Ley y los reglamentos sobre ADA del Departamento deben ser consultados para mayor información e información más específica.

Este documento está disponible en letras grandes o en cintas de audio.

CHILD CARE SETTINGS AND THE AMERICANS WITH DISABILITIES ACT

What is the Americans with Disabilities Act (ADA)?

The ADA is civil rights legislation designed to protect people with mental or physical disabilities from discrimination based upon disability. Title III, generally effective as of January 26, 1992, prohibits discrimination on the basis of disability by public accommodations and requires places of public accommodation and commercial facilities to be designed, constructed and altered in compliance with the ADA Accessibility Guidelines. Public accommodations include a variety of businesses and organizations such as restaurants, hotels, retail establishments, hospitals and child care centers.

What is the definition of an individual with a disability under the ADA?

It is a child or adult who:

- Has a physical or mental impairment which substantially limits one or more of the "major life activities" such as caring for oneself, performing manual tasks, walking, seeing, hearing, speaking, breathing, learning and working,
- Has a record of such an impairment, or
- Is regarded as having an impairment.

What does the ADA mean for a child care center or family day care home?

The ADA affords children with mental or physical disabilities the opportunity to participate in all activities and opportunities of community life. Part of community life is the opportunity to benefit from being in a child care setting. Children can no longer be excluded from a child care setting on the basis of a disability.

Are there benefits to including children with disabilities in a child care center or family day home?

Yes. All children benefit when children with and without disabilities are served in the same child care centers. Children with disabilities learn important personal and social skills that they might not otherwise learn in segregated settings (Biklen, Corrigan & Quick, 1989).

Children who do not have disabilities benefit by demonstrating improved self-concept, growth in social cognition, increased tolerance of others and decreased fear of human differences (Peck, Donaldson & Pezzoli, 1990).

The parents of the child with a disability also benefit from integrated child care centers by being able to choose from

neighborhood child care services instead of having limited options.

Does Title III of the ADA create changes in child care programs?

The ADA states that public accommodations, including child care centers, must make reasonable modifications in policies, practices, and procedures in order to accommodate individuals with disabilities. A modification is not required if it would "fundamentally alter" the goods or services of a child care setting. Architectural barriers and communication barriers that are structural in nature (such as stairs or permanent signage) which prevent access to services must be removed when "readily achievable." When barrier removal is not readily achievable, centers must make services available through alternative methods, if those methods are readily achievable.

Child care centers are required to provide "auxiliary aids and services" to ensure effective communication with children who have disabilities affecting hearing, vision or speech, unless to do so would "fundamentally alter" the goods or services provided or would constitute an "undue burden."

Possible changes may include:

- Revision of policies and procedures
- Curriculum adaptations
- Removal of physical barriers
- Provision of additional staff training
- Alteration of staffing patterns
- Provision of certain adaptive equipment

Although the ADA may require some changes in the operation of child care programs, examination of existing integrated schools and programs indicated that "imposing mainstreamed services to children with disabilities in private preschool or day care settings did not pose unusual difficulties" (Bagnato, Kontos & Neisworth, 1987).

What do "readily achievable" and "undue burden" mean?

Architectural barriers must be removed if "readily achievable." The term "readily achievable" means easily accomplishable and able to be carried out without much difficulty or expense.

Auxiliary aids and services must be provided unless that creates an "undue burden." "Undue burden" means significant difficulty or expense. Both "readily achievable" and "undue burden" will be determined on the basis of the nature and cost of the action needed in light of the resources available to individual child care centers.

What are "auxiliary aids and services?"

Auxiliary aids and services include a wide range of services and devices for ensuring effective communication for children with a variety of disabilities. These include

qualified interpreters, qualified readers and other effective methods, equipment, devices and services needed for communication.

Child care centers are not required to provide individually prescribed personal devices such as hearing aids, prescription eyeglasses or other services of a personal nature.

What about safety concerns?

Child care centers may impose legitimate safety requirements only if they are necessary for the center's safe operation. Any safety requirements used must be based on actual risks and not on speculation, stereotypes or generalizations about children with disabilities.

Are any changes required in the transportation service a center provides to children?

The same requirements under Title III that apply to child care centers apply to the transportation service that is provided. Barriers to equal access and use of vehicle(s) by children with disabilities must be removed to the extent it is readily achievable to do so. It is not mandatory that centers retrofit existing vehicle(s) with hydraulic or other lifts. However, any vehicles added to the transportation service must adhere to the regulations issued by the Department of Transportation.

What resources are available to help child care centers accommodate children with disabilities?

The Arc and other organizations are developing materials and providing technical assistance to help public accommodations comply with the ADA. However, child care centers and others should not overlook the resources available in their own communities. These include:

- families
- therapists/specialists who already provide services to children with disabilities
- community mental retardation and disability-related agencies
- voluntary organizations which represent families and people with disabilities (such as The Arc) and professionals who advocate for or work with children with disabilities
- other community child care programs which currently include children with disabilities
- local/state/federal government supported programs for children with disabilities

The Arc has a comprehensive resource book on the ADA and child care. The book, *All Kids Count*, gives specific information on the ADA, strategies for including children with disabilities in child care settings and resources for additional information. To obtain a copy of this book, contact The Arc.

Since centers may incur additional costs in complying with the ADA, what help is available?

The ADA does not provide funding for implementation. However, centers may be eligible for the Tax Deduction to Remove Architectural and Transportation Barriers to People with Disabilities and Elderly Individuals (Title 26, Internal Revenue Code, Section 190). Centers may also qualify for the Disabled Access Tax Credit available to eligible small businesses for certain access expenditures including barrier removal and the provision of auxiliary aids and services (Section 44).

Can any of the costs incurred be passed on to the families of children with disabilities?

No. Title III prohibits centers from imposing extra measures necessary to ensure nondiscriminatory treatment, such as removing barriers or providing qualified interpreters. However, such costs can be passed on to all participants like any other overhead cost.

How can child care centers meet the needs of both children with disabilities and children without disabilities?

- Provide developmentally appropriate programs for all children;
- Engage in thoughtful planning to create a caring environment sensitive to the needs of all children;
- Initiate on-going training for staff on various topics including:
 - needs of children with disabilities
 - child health and safety
 - child growth and development
 - planning, learning activities, guidance and discipline
 - linkage with community services
 - communication with families

For additional information, contact:

The Arc
National Headquarters
P. O. Box 1047
Arlington, TX 76004
1-800-433-5255
TDD users: call
1-800-855-1155 and ask
operator to call
collect 817/277-0553

National Association for the
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1509 16th St. N.W.
Washington, D.C. 20036
1-800-424-2460
202/232-8777

Public Access Section
Civil Rights Division
U. S. Department of Justice
P. O. Box 66738
Washington, D.C. 20035-6738
1-800-514-0301
1-800-514-0383 (TDD)
202/514-6193 (electronic
bulletin board)

Architectural and Transportation
Barriers Compliance
Board (Access Board)
1331 F St., N.W., S-1000
Washington, D.C. 20004-1111
1-800-USA-ABLE Voice
202/272-5449 TDD

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This document provides general information to promote voluntary compliance with the ADA. It was prepared under a grant from the U.S. Department of Justice. While the Public Access Section has reviewed its contents, any opinions or interpretations in the document are those of The Arc and do not necessarily reflect the views of the Department of Justice. The ADA itself and the Department's ADA regulations should be consulted for further, more specific guidance.

This document is available in large print or on audio cassette tape.



The Importance of Friendships Between People With and Without Mental Retardation

by Zana Marie Lutfiyya, Center on Human Policy

Why are friendships between people with and without disabilities important?

Friends are important for several reasons. They support each other emotionally, are willing to see things from the other's point of view and provide assistance and feedback when needed. Friends choose each other and remain close through good times and times of crisis. They provide companionship for community and school activities and help each other enjoy new experiences and appreciate life more fully. Friendships between people with and without disabilities usually enrich the lives of both.

When should friendships begin?

If people with mental retardation are to form friendships and be a part of society as adults, these relationships must develop during childhood. Classmates and neighbors will grow into adult coworkers and friends later in life.

Therefore, integrated classrooms and recreational activities are important. In these settings children with and without disabilities get to meet each other and form relationships. Unfortunately, many parents have found that even though their children are integrated in school, they have few nondisabled friends.

What makes the development of relationships difficult?

Many individuals with disabilities interact primarily with their family, the people who take care of or provide services to them, and others in the programs in which they participate. These relationships can clearly be significant and should be encouraged. However, outside of family members, people may have no freely given and chosen relationships.

Generally, many people with disabilities face certain disadvantages in meeting and getting to know others.

Opportunity. Many people with disabilities have limited opportunities to take part in activities where they can meet peers. This may be due to physical segregation or being placed in a role as "client" or "special education student." Services may restrict people's chances to get together, through program or funder rules, curfews, transportation restrictions, and other limitations. Whatever the reason, people with disabilities frequently become cut off and isolated from others.

Support. Relationships between people with and without disabilities are not formed by simply grouping people together. Some individuals need assistance with fitting into certain settings and activities. Others may need someone to facilitate their involvement or to interpret for them. Without supports, some people with and without disabilities may never have the opportunity to know each other.

Continuity. While most people enjoy meeting new people, they are sustained by those they have known over time. The continuity of relationships over the years is an important source of security, comfort and self-worth. Many people with disabilities do not have continuous relationships. Instead, they may leave their families, be moved from one program to another and have to adjust to staff people who come and go.

What are some of the ways to facilitate personal relationships between people with and without disabilities?

It takes effort to help people establish connections. Described below are some of the ways this has been tried:

"Bridge-Building." Facilitators who initiate, support and maintain new relationships are called bridge-builders, as they "...build bridges and guide people into new relationships, new places, and new opportunities in life" (Mount, et al., 1988). Bridge-builders involve people with disabilities in existing groups or with specific individuals.

Circles of Friends or Circles of Support. Groups of people who "meet on a regular basis to help a person with a disability accomplish certain personal visions or goals" (Perske, 1988). Circle members try to open doors to new opportunities, including establishing new relationships.

Citizen Advocacy. Recruited and supported by an independent citizen advocacy office, a citizen advocate voluntarily represents the interests of a person with a disability as if the interests were the advocate's own. Citizen advocates may take on one or several roles (e.g., friend, ally, mentor, protector), and some of these may last for life.

There are different ways that personal relationships between people with and without disabilities may be encouraged. Perhaps more important than the specific method is the supporting, connecting role of one or more people (family members, staff members, friends, neighbors, etc.) who can spend time and energy for this purpose.

What are some important dimensions of friendship?

Genuine friendships between people with and without disabilities do exist. While each friendship is unique, there are some shared ideas and expectations

about what friendship means. According to a recent study of pairs of friends (Lutfiyya, 1990), these meanings include:

Mutuality. The people defined their relationship as a friendship and themselves as friends. Although they acknowledge differences between themselves, they clearly found a sense of mutuality in the friendship. Mutuality was expressed in the giving and receiving of practical assistance and emotional support, and enjoyment of each other's company.

Rights, Responsibilities, and Obligations. Once a friendship is established, it is assumed that friends can make certain demands of each other and be assured of a response. Nondisabled friends talked about the obligations that they had assumed for their friend with a disability, such as teacher, mentor, caretaker, or protector. The friends with disabilities assumed certain responsibilities in maintaining the relationship such as keeping in touch or suggesting possible activities.

Feelings, from Companionship to Intimacy. All of the friends held feelings of affection for each other, expressed through their interactions with each other.

Freely Chosen and Given. Friends choose each other. It is this voluntary aspect of friendship that is regarded as the "amazing and wonderful" part of the relationship.

Private and Exclusive Nature. Within the boundaries of each friendship is a private relationship that is inaccessible to others. The friends have a history and an understanding of their connection to each other that separates this from all of their other relationships.

What can families and service providers do to enhance opportunities for friendships?

People can establish friendships with each other, but it is not possible to force friendships upon others. It is possible to create opportunities for people with and without disabilities to meet and share time with each other in ways that encourage friendships to take root and flourish. Families and service providers can do different things to make such opportunities available.

Families can:

Work for the total inclusion of their son or daughter into the regular school system. In addition to being physically present, students with disabilities need adequate supports to enable them to fully participate in classroom and school activities. Parents can also ensure that their child with a disability takes part in a variety of integrated recreation and leisure activities after school hours. A consistent physical presence in each others' lives helps lead to friendships between children with and without disabilities.

Ensure social participation. How people with disabilities are supported within integrated settings is important. Students need to be enabled to participate as much as possible, and to do so in ways acceptable to other people. People without disabilities need the opportunity to meet their counterparts with disabilities as peers, not as objects of tutoring or volunteer service.

Involve and trust others. All parents feel protective toward their children. While there may be differences in how independent people can become, parents

can come to believe that there are people in the community who would, if given the opportunity, enjoy and welcome a friendship with their son or daughter.

Service providers can:

Reduce barriers to friendship. The way in which support services are provided to people with disabilities and their families can enhance or reduce the opportunities for friendships to develop. Segregated programs dramatically lessen the chances for contact between people with and without disabilities.

Even in integrated settings, students with disabilities may not be able to take part in extracurricular activities (e.g., choir, clubs, sports) because of lack of transportation from school.

When efforts are made to bring people with and without disabilities together, the people without disabilities are often treated as volunteers responsible to the teacher or program coordinator rather than as peers.

Encourage people who seem to like one another to pursue friendships. Service providers can review practices, such as curfews, lack of privacy and so on, which limit opportunities for people to meet and form friendships with each other.

With an awareness of and commitment to facilitating friendships between people with and without disabilities, all people can have the opportunity to form relationships which allow them to live life more fully.

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This Q&A was prepared by the Research and Training Center on Community Integration, Center on Human Policy, Division of Special Education and Rehabilitation, School of Education, Syracuse University, with support from the U. S. Department of Education, Office of Special Education and Rehabilitative Services, National Institute on Disability and Rehabilitation Research, through Cooperative Agreement H133800003-90. No endorsement by the U. S. Department of Education of the opinions expressed herein should be inferred.

Not Another Phobia:
Persons who have Disabilities
and YOU

**workshop for creative persons
who would like to increase their comfort level
when working with
teens and adults who have disabilities**

Lucy Ann Linker

Myths and Facts Quiz*

Circle the correct answer:

1. All disabilities are caused by disease. T F ?
2. Almost all people with epilepsy have learning problems. T F ?
3. All people who have learning disabilities also have mental retardation. T F ?
4. Many people who need to use wheelchairs are able to live alone. T F ?
5. Those who cannot see have better hearing than those who can see. T F ?
6. People who can't talk have mental retardation. T F ?
7. Most people who have speech impairments are embarrassed when asked to repeat. T F ?
8. All children with disabilities should be in special classes. T F ?
9. If a person is wearing a hearing aid, you should speak to them in a loud voice so he/she can hear. T F ?
10. "Mental Retardation" and "Mentally Ill" do not mean the same thing. T F ?

* adapted from *Welcome to My World*

Myths and Facts Quiz Answer Sheet

1. F Some disabilities can be caused by disease. Others are the result of accident, genetic factors, prenatal damage, and a number of unknown causes.
2. F Epilepsy is a disorder of the central nervous system. People with epilepsy have the same range of I.Q. as the general population. In some cases, brain damage may be involved.
3. F People with learning disabilities may have average or above-average intelligence. This disability involves perceptual difficulty in processing certain sensory information.
4. T With some adaptations and supports many people with mobility impairments can live independently.
5. F A person who lacks one sense learns to compensate by relying on other senses for perception. Individuals who are blind do not have better hearing, but are more aware of auditory stimuli.
6. F Inability to speak may also result from damage to vocal chords, stroke, and deafness; causes that do not necessarily affect intellectual functioning.
7. F Most people with speech impairments prefer being asked to repeat, rather than have other people pretend they understand. This assures them the other person is trying to understand. In repeating, they may rephrase, or attempt to make the sound differently, or add gestures.
8. F All efforts should be made to provide the least restrictive environment for each child (P.L. 94-142). For some, this means integration into regular classrooms with appropriate support services while for others, special programs may be needed.
9. F A hearing aid already amplifies the sound; shouting does not make it clearer. Do speak distinctly without overemphasis, and be sure you are facing the person.
10. T Mental retardation refers to a lifelong condition occurring at or near birth and is characterized by impaired intellectual functioning. It may be treated through education and therapy, but it cannot be cured. Mental illness can be temporary and can occur at any age. It does not necessarily interfere with intellectual functioning and may be cured by counseling, lifestyle changes, medication, and in rare cases, surgery.



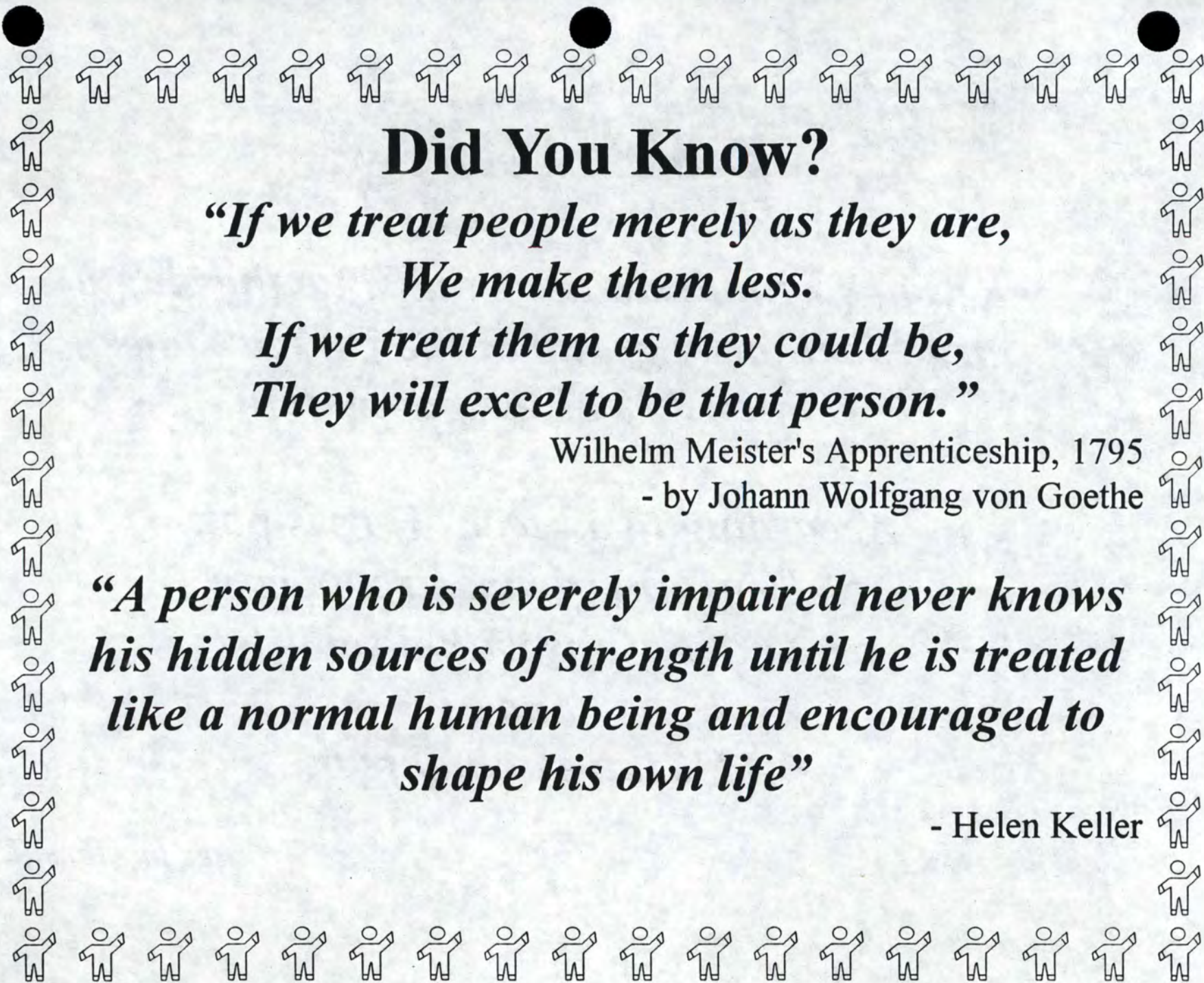
Did You Know?

Persons with disabilities make up the single largest minority group in the United States - some 17 % of the population.

*According to a recent Harris poll,
58 % of Americans are uneasy
around persons with disabilities
and
47% have actual fear.*

...see the flip side





Did You Know?

***“If we treat people merely as they are,
We make them less.***

***If we treat them as they could be,
They will excel to be that person.”***

Wilhelm Meister's Apprenticeship, 1795
- by Johann Wolfgang von Goethe

***“A person who is severely impaired never knows
his hidden sources of strength until he is treated
like a normal human being and encouraged to
shape his own life”***

- Helen Keller

Write With Dignity

Reporting on People With Disabilities

by
William L. Rush, B.J.
and
The League of Human Dignity

Developed from an idea by Colette Malolepszy
former League Public Information Specialist

A Gilbert M. and Martha H. Hitchcock Center Publication

Publisher's Note

The author of this booklet, Bill Rush, who experiences quadriplegia, received his Bachelor's degree with Distinction from the School of Journalism, University of Nebraska-Lincoln, in 1983.

This booklet grew out of his own sensitivities and his professional experiences while writing about people who experience disabilities.

The format of the booklet is designed so that it can be slipped into the AP Style Books used by most news organizations in the country.

The booklet was published as part of the continuing efforts of the Hitchcock Center's service to American journalism. The Gilbert M. and Martha H. Hitchcock Center for Graduate Study and Professional Development is an integral part of the University of Nebraska-Lincoln, School of Journalism.

For additional copies, contact the Hitchcock Center, School of Journalism, 206 Avery Hall, Lincoln, Nebraska 68588-0127.

characterized by periods of remission and persistently recurring exacerbations. Common manifestations can include failure of muscular coordination, oscillating movements of the eyes, slow enunciation of words and syllables, muscular weakness, intention tremor (shaky, irregular motions which occur when purposeful movement is attempted), numbness and paralysis of one or more extremities, and urinary incontinence.

Muscular Dystrophy (MD) — A group of chronic, usually hereditary conditions with the common characteristics of progressive weakening and degeneration of the muscles. Sensation is unimpaired. Various types of muscular dystrophy differ in severity and in time of onset.

Paraplegia — Total or partial paralysis of both lower limbs. Paraplegia is caused by spinal cord injury or disease. Below the level of the lesion or damage, there is locomotor paralysis and sensory loss. About half of the people whose paraplegia is the result of an accident have a complete lesion, meaning that paralysis is symmetrical and complete below the level of the injury. The other half have an incomplete lesion and paralysis is uneven so that, for example, one leg may be more severely affected than the other.

Poliomyelitis (Polio) — An acute infectious viral disease resulting in flaccid (without tone or reflexes) paralysis because of damage to the motor nerve cells of the spinal cord. Sensations of pain, touch, temperature, and position are normal. The extent of paralysis may range from mild to severe affecting the arms, legs, trunk, respiratory muscles or some combination of these. Paralysis caused by polio is stable and not progressive once the viral infection has run its course.

Quadriplegia — Paralysis of all four limbs caused by traumatic injury to or disease of the spinal cord in the neck.

Extent of the paralysis often depends on the location of the injury on the spinal cord. Some limited use of upper limbs may be maintained.

Spina Bifida — A congenital condition in which the vertebrae of an unborn child fails to close completely. A sac containing part of the contents of the spinal cord protrudes through the opening, commonly at the lower end of the spinal cord. Muscles and nerves in the legs and lower trunk are often affected. Symptoms are most often present at birth although they may develop during the rapid growth period of adolescence. These symptoms include muscle weakness or paralysis, partial or total loss of bladder and bowel control, and, in some cases, deformities resulting from weak muscles.

PART III
List of Disabilities
(in alphabetical order)

Preface

Amyotrophic Lateral Sclerosis —

A rapidly progressive neuromuscular disorder of adults resulting from degeneration of the motor nerves in the spinal cord and brain stem leading to atrophy of the muscles controlled by these nerves in the hands, arms, feet, legs, tongue. Formerly known as "Lou Gehrig's Disease."

Arthritis — Inflammation of one or more joints. Of the two forms of arthritis, osteoarthritis and rheumatoid arthritis, the latter is more likely to be disabling. Rheumatoid arthritis is a chronic, progressive, systemic disorder. Joint destruction, pain, and lack of mobility lead to severe disability. Rheumatoid arthritis tends to be characterized by periods of remission followed by periods of extreme exacerbation known as flare-ups. The disorder is often accompanied by anemia and is also characterized by symmetrical involvement of many joints.

Cerebral Palsy — (C.P.) Refers to a group of disabilities resulting from damage to the developing brain which occurs before, during, or after birth up to the age of six. Symptoms range from mild to severe and may include awkward or involuntary movements (with or without) lack of balance, irregular gait, gutteral speech, facial grimacing and/or drooling. All manifestations of CP stem from lack of muscle control. Muscles are dysfunctional not because they are defective, but because they are not getting proper signals from the brain. Intelligence may or may not be affected, depending on the part of the brain injured. Difficulties in communication and inability to control voluntary muscles do not indicate lack of comprehension or impaired mental ability.

Cerebral Vascular Accident

(Stroke) — Cerebral Vascular Accident (CVA) occurs when normal circulation of blood through the brain is interrupted by an obstruction of a blood vessel by a clot or abnormal mass, or by hemorrhage. Deprived of oxygen-filled blood, brain cells are destroyed and cease to control body activities normally under their direction. CVA may result in hemiplegia (numbness and paralysis on one side), urinary incontinence, emotional instability, speech and language problems and visual disturbances.

Deafness — (preferred terminology — hearing impaired) — Total or partial loss of hearing. The terms deaf-mute and deaf and dumb are inaccurate descriptions. Most people who are hearing impaired have nothing wrong with their vocal cords. They cannot speak or cannot speak clearly because their hearing is impaired.

Dwarfism — (preferred terminology: "people of short stature.") — There are more than eighty distinct types of short stature. Most types are hereditary. Each type, in addition to the inconvenience of short stature, has its own set of physical complications which may include arms and legs disproportionately short in relation to the torso, arthritis, fingers and toes without joints, and more.

Multiple Sclerosis (MS) — A progressive, unstable condition of the brain and spinal cord which has its onset in young adulthood. MS is caused by an unknown agent which attacks the myelin (covering sheath) of nerve fiber. The hard, sclerotic (scar tissue) patches which develop interrupt the nerve pathways of vision, sensation, and voluntary movement. MS can be

Your words can help your readers, listeners, and viewers see the whole person, not just the disability. The League of Human Dignity has therefore prepared this style booklet to guide you in preparing information about people with disabilities. We hope this will assist you in writing and editing stories of the highest quality in empathy, not sympathy.

This booklet is divided into three sections. The first part is a dictionary of words and phrases in alphabetical order that are used (or avoided) by people with disabilities. Following each word there is a brief explanation of when it is appropriate.

The second section is suggestions for interviewing people with disabilities.

The final part is a list of disabilities with a brief description of each, drawn in part from *The Source Book for the Disabled*, edited by Gloria Hale and in part from *Within Reach* by The Task Force on Concerns of Physically Disabled Women.

Part I
MAIN STYLEBOOK
 (in alphabetical order)

Attitudinal barriers — See **Handicap** meaning No. 1

Afflicted/Affliction — Connotes pain and suffering. Most individuals with disabilities are not in pain, nor do they suffer because of their disability.

Architectural barriers — See **Handicap** meaning No. 1

Confined — People with disabilities are not more "confined to a wheelchair" than people with poor vision are "confined to their eyeglasses." Try "uses a wheelchair for mobility," or "has a wheelchair," or "gets around by wheelchair."

Crippled — Avoid this word unless talking about an object.

Deaf and dumb or Deaf mute — People who are deaf have healthy vocal cords. If they do not speak, that is because they do not hear the correct way to pronounce words. (See **Deafness** in **Part III**). Try "person who is deaf" or "person with a hearing impairment."

Disabled — Adjective. Do not use as a noun. Bad usage: "The disabled are increasing." Better usage: "The disabled population is increasing." Best: "The number of people who have disabilities is increasing."

Disabled person — Try "person with a disability," thus putting the person before the disability.

Disability — A medically defined condition resulting from a brain injury, accident, virus, a combination of genetic factors, or trauma. (Examples of disabilities are cerebral palsy, blindness, epilepsy, multiple sclerosis, and muscular dystrophy.) Say "people with disabilities" or "persons with a disability," not "disabled people."

Disease — Most people with disabilities are as healthy as anyone. Use "condition."

Drain and burden — Try "added responsibility."

Gimp — Slang used by people with disabilities to mock society's attitudes towards them. However, can have negative connotations if used by a person who is able-bodied.

Handicap — Do not use to describe a person's physical condition. Persons with disabilities are not necessarily handicapped. The term **handicap** refers to environmental barriers preventing or making it difficult for full participation or integration.

1: Attitudes and objects in the environment that hinder one's functioning. (Examples are steps, steep ramps, narrow doorways, curbs, and unaccepting or condescending people.)

2: An athletic event in which difficulties are imposed on the superior, or advantages are given to the inferior, to make their chances of winning equal. Some individuals with disabilities may call themselves "handicappers" to show that they are capable of setting their own odds and that they are in control of their own lives, as the race track handicappers have control over betting odds. However, this term is not widely accepted.

Handicapped person — A better description is a "person with a disability."

Inconvenience — Preferred term. This word does not have any bad connotations. It also puts the disability in perspective.

Invalid — This word means literally "not valid." Everybody is valid.

Patient — Use this term **ONLY** when referring to someone who is in a hospital or under a doctor's immediate care.

Poor — Avoid this word unless you are talking about a person of low financial status. A person's financial status need not be related to his/her disability.

Unfortunate — Adjective that describes someone who had bad luck, not a person with a disability.

Victim — A person with a disability was not sabotaged, nor was the individual necessarily in a car, plane, or train accident. Having a disability need not make a person a victim.

PART II
Suggestions For Interviewing
People With Disabilities

1. Remember that a person with a disability is a person like anyone else. Never mind if the person can't extend a hand for a handshake. Personal contact is still important. It forms a bond.

2. Relax. If you don't know what to say or do, let the person who has the disability help put you at ease.

3. Explore the story in a natural manner. The person likely has many other aspects besides the disability.

4. Decide how important the disability is to the whole story. If it is not important, do not accent the disability.

5. Appreciate and emphasize what the person can do.

6. Be considerate of the extra time it may take a person with a disability to say or do things. Let the person set the pace for talking or walking.

7. Speak directly to a person with a disability. Don't assume a companion or assistant to be a conversational go-between.

8. If you are talking to a person who is deaf through a sign language interpreter, speak directly to the person you're interviewing, not the interpreter. Do not say: "Ask him/her what his/her name is." Say: "What is your name?"

9. If you are interviewing someone who

is blind, don't grab the person — but let the person know where your arm is so he/she can hold it if he/she wishes. If you are walking with him/her, ask him/her if he/she would like to know where a curb is. (Some people are so adept with a cane or dog that this isn't necessary.) If you have the interview at a restaurant, read the menu aloud, let the person know where the water glass is, the bread plate and so forth.

10. If you are interviewing a person who is in a wheelchair and you go somewhere, see if it is accessible to people in wheelchairs before you go. This will save a lot of time and energy. **NOTE: Only** if story has to do with disability.

11. Go some place with the interviewee, regardless of the disability, to see what type of barriers he/she must confront on a daily basis. **NOTE: Only** if the story has to do with disability.

12. Divide the interview into two parts and ask questions about (I) the disability, and (II) other subjects. Before the interview, decide what part is more important. For example, if interviewing a political leader with a disability about his/her views on foreign affairs, his/her disability is irrelevant. But, if you're interviewing the same politician about his/her views on national health insurance, the disability may be important.

Assortment D VII



Ellen Ford

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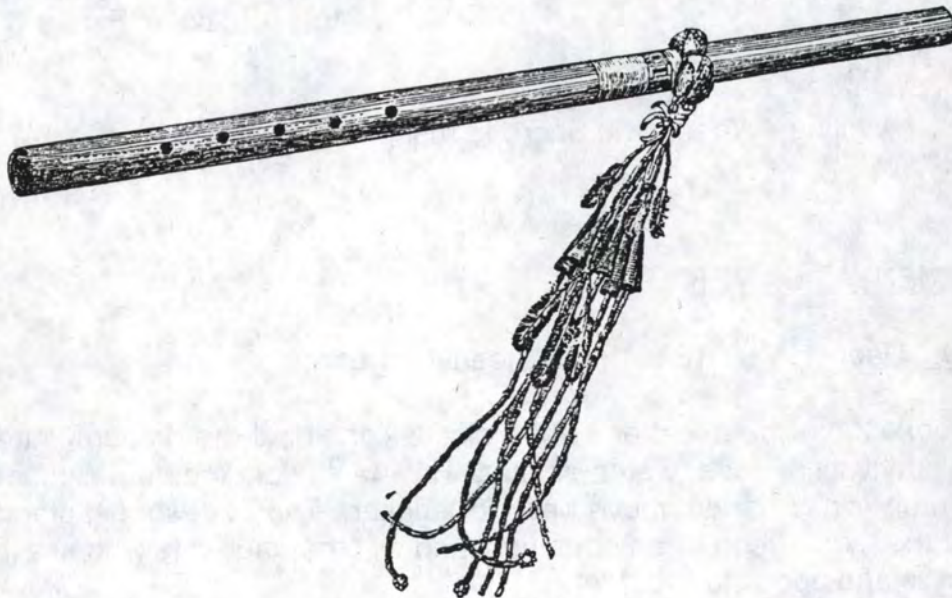
Chatcolab 1996

Multi-cultural Games, Songs, Stories, and Dance

"It's a good world," said God, "but it's not done yet. My new world needs one more kind of creature--people. People to take care of it, the way I take care of the Universe. Help Me make them!"

"Watch," He said to the angels. He gathered clay from the corners of the world--red, yellow, black and white clay. He pinched and pulled until He was happy with its shape. "Help me make lots of these to put in the world!"

from "The Sixth Day" by Hanna Bandes



The Gathering

"We are the instruments through which God blows the Story and Song"

We are the sophisticated children of enlightenment, but are out-of-touch with the mysteries we once knew. What we have lost touch with lies in the POETIC aspect of life--the spirit which celebrates our cycles and seasons! These experiences, which make up our daily lives, are affirmed and made sacred through myth, dance, story and song.

AMERICAN INDIAN



There are many things to be shared with the Four Colors of humanity in our common destiny as one with our Mother the Earth. It is this sharing that must be considered with great care by the Elders and the medicine people who carry the Sacred Trust, so that no harm may come to people through ignorance and misuse of these powerful forces.

____ Resolution of the 5th Annual Meeting of
the Traditional Elders Circle, 1980.

Writing: What is the Sacred Trust that you carry?

ENVIRONMENTAL GAMES

Game: Oh Deer (Equipment needed: none)

Choose 3 or 4 deer-- after a short discussion about the resources needed for animal survival i.e. food, water, shelter. Have a student create a symbol for each resource--clasp hands above head for shelter. The deer should stand on the end line of the gym or end of an open field and all other students who are the "resources" stand opposite the deer.

The leader asks all players to turn their backs to the center of the field and the deer decides which resource they will need and the resource players decide individually which resource they will be. On the signal, turn around and all show their symbols. Each deer runs to tag only one person with his/her resource symbol and takes him/her back to the line.

Now there are twice as many deer. Repeat as before.

When a deer is unable to find his/her resource he/she goes to the compost pile until the next game begins, when he/she will be recycled and become a resource.

IN PRAISE OF THE MORNING SUN--A BLESSING

A story is told in New Mexico of an ancient Indian custom. The mother of the family tells the children that in the evening the sun goes down beneath the earth to gather all the blessings for the following day. The next day, the children greet the morning sun and ask for its blessings in a prayer of praise. The following prayer, based on this story, might be used in a family setting for morning praise.

From the setting of the sun
to its early rising we praise
you, God our Father.

Each morning the light
your sun wakes me.

The warmth of your sun
makes the earth fresh
with new growth

Give us your blessings today
and continue to shine your
face on us.

Praise to God our Father
for he has been at work
even while we slept.



*We are the stars which sing,
We sing with our light,
We are the birds of fire,
We fly over the sky.
Our light is a voice;
We make a road for the spirits,
For the spirits to pass over,
Among us are three hunters
Who chase a bear.
There never was a time
When they were not hunting,
We look down on the mountains.*

____ An Algonquian Poem

Facing west with
palms down.

turn toward the morning
sun, rub eyes as if waking

rise from a deep bow

downward movement in
front of body

flowing movement
from side to side

*I know not if the voice of man
can reach to the sky;
I know not if the mighty one
will hear as I pray;
I know not if the gifts I ask
will all granted be;
I know not if the word of old
we truly hear;
I know not what will come to
pass in our future days.
I hope that only good will come,
my children, to you.*

Woman's Song from *The Hako*,
a ritual drama of the Pawnee.

Game: **Earth, Water and Air**

(Formation: participants standing in a circle with leader in the center holding a ball or balloon)

Leader stands in front of a person in the outer circle, hands them the balloon; says either: "earth", "water", or "air"; then quickly counts to 10. New person must name an animal living in the chosen environment before the leader reaches 10. If not, the new person is not the leader. (I usually have 5-6 leaders working the outer circle at the same time)

Game: **Rain Storm** (Equipment needed: none)

All players are seated in a circle with a designated leader. The leader begins the storm by rubbing his/her palms together. The players begin the motion as soon as the person beside them begins and in this way the sound is quickly moved around the circle.

When the first sound is almost all the way around, the leader begins to snap fingers then clap hands, slap thighs, pound chest, slab thighs, clap hands, snap fingers and then rub palms (all in that order).

You will hear the storm begin, become heavy and then subside. The sound can be passed on both sides of the leader meeting halfway around the circle.

Celebrations and Special Events

All American Indian Days: the first week of August

During this week many American-Indian tribes gather in Sheridan, Wyoming, to celebrate.

Gallup Inter-Tribal Indian Ceremonial: Mid-August (dates vary)

Annual pageant of festive traditions features some 500 Indian dances in authentic costumes.

For Information: Inter-Tribal Indian Ceremonial Association,
PO Box 1 Church Rock NM 87311

Red Earth

The biggest social-cultural gathering of American and Canadian nations for pow-wow feasting. Held the first weekend in June in Oklahoma City.

For more information write: Bureau of Indian Affairs, U.S. Dept of Interior, Washington DC 20245

American Indian Resources and Books

Goble, Paul. The Great Race Bradbury Press ?
Sibereall, Ann Whale in the Sky E.P. Dutton, 1982
Sleator, William. The Angry Moon Holt, Rinehart t&Winston, 1972.
Canyon Records & Indian Arts 4143 N.16th Street Phoenix AZ 85016

AFRICAN-AMERICAN



PEACE LIKE A RIVER

*I've got peace like a river in my soul.
I've got pain like an arrow in my soul.
I've got strength like a mountain in my soul.
I've got joy like a fountain in my soul.
I've got love like the sunshine in my soul.
I've got determination in my soul.*

Writing: What area of your life requires strength and determination?

Jump Jim Jo

Jump, Jump, Jump around.
Shake your head, nod your head and tap the ground.
Round and around and around and around,
Find another partner and jump around.

Down in the Valley

1Down in the valley two by two
two by two; two by two
Down in the valley two by two
rise Sally rise.

2Let me see you make a motion two by two
3Let me see you make another one
4Let me see you chose a partner.

Our Work is Done Like This (*Mawira Maitu Ni Ogwo* *tune=Muffin Man*)

This is the way we chop our wood, here in the land of Kikuyu.
This is the way we build our fire, here in the land of Kikuyu.
This is the way we carry our water, here in the land of Kikuyu.
This is the way we oil our bodies, here in the land of Kikuyu.
This is the way we grind our corn, here in the land of Kikuyu.
This is the way we carry the baby, here in the land of Kikuyu.
This is the way we hunt the leopard, here in the land of Kikuyu.

SINGING GAME: Little Mary Brown

Formation: Non-partnered circle--leader in center.

Little Mary Brown, lay your baby down.
Little Mary Brown, lay your baby down.
(lay scarf on floor)

Now you fold one corner, Mary Brown
Now you fold another corner, Mary Brown.
Now you fold a corner, Mary Brown
Now you fold another corner, Mary Brown.
(fold scarf four times)

Now you take it to a friend, Mary Brown
Now you give it to a friend, Mary Brown.
Now you make a motion, Mary Brown.
Now you make another motion, Mary Brown. (follow word actions)
Now you fly like a buzzard, Mary Brown
Now you fly like a buzzard, Mary Brown. (game begins again)



SINGING GAME: Way Down Yonder (all ages)

Formation: Single circle with leader in center of circle.

Leader: Way down yonder. On the East Coast Line They eat meat by the pound They eat syrup by the gallon They eat bread by the pone. And they're pretty in the face. (mime words) And they're neat in the waist (mime words) And if I was you, And You was me. I would stop right still (stand in front of someone) And shake it back (wiggle hips) Shake it to the East Shake it to the West Shake it to the very one that you like the best. (new person joins original leader and game continues until everyone has a partner.)	Others: Hey, Hey Others: Hey, Hey (continue this chant after every line)
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From: Step It Down. (see index)

Game: Elephant and Giraffe (ages 8 and up)

People in one circle. Leader in the middle. Leader walks up to one of the people standing in the circle and says either "Elephant" or "Giraffe" and counts to 10 quickly. If the three people forming the animal are not in position by the time the leader gets to ten, the person in the CENTER comes into the circle and becomes a fellow leader.

How to form each animal...

Elephant: person in center makes each hand into a fist and places those in front of their nose. People on either side use one hand to cup the closest ear of the person in the center.

Giraffe: person in center clasps both hands and raises them in a 'v' above their head. People on each side gently put one hand into ribs to form the giraffe.

HIGHLIFE

- | | |
|-----------------------|------------------------------|
| 1. Basic step | 7. Beat drum moving to right |
| 2. Sawing | 8. Beat drum moving to left |
| 3. Praying down | 9. Basic |
| 4. Stirring | 10. Swim in place |
| 5. Praying up | 11. Swim forward |
| 6. Beat drum in place | 12. Wave goodbye |

Record Suggestion:

Festival Records 161 Tusk, San Francisco, California

African Heritage Dances Educational Activities, Inc. Freeport, NY 11520

Kimbo Records Box 246 Deal, New Jersey

Children's Music Center 5373 West Pico Boulevard, Los Angeles CA 90019

Celebrations and Special Events

Harambee Day--last week in October

During the week prior to Halloween, some communities observe Harambee Day, which means "Let's all pull together."

Kwanzaa--December 26-Jan 1

Cultural holiday celebrated by African-American families.

African-American Resources and Books:

Aardema, Verna.

Greenfield, Eloise.

Humphrey, Margo.

McDermott, Gerald.

Bringing the Rain to Kapiti Plain. Dial Press, 1981.

Grandpa's Face. Philomel Books, 1988.

The River that Gave Gifts. Children's Bk Press, 1987.

Anasasi the Spider.

LATINO, HISPANIC AND ASIAN-AMERICAN

*Sakura! Sakura! Yayo-i no sora wa
Miwatasu kagiri, Kasumi ka? kumo ka?
Ni-o-i zo izuru
Iza ya! Iza ya! Mini yuka-n*

*Cherry trees bloom so bright in April breeze
Like a mist or floating cloud
Fragrance fills the air around, shadows flit along the ground
Come, o come! Come, see cherry trees!*

Writing: How do you handle the mix of light and shadow in your life?

In Vietnam, September is a very special time of year because it is the time for celebrating **Trung Thum** or the Festival of Mid-Autumn. Because gifts are given to the children at this time of year, the festival is also called **Feast of the Children**. Each child is given a lighted lantern and is allowed to play until midnight. The children parade the Streets and perform the Dance of the Dragons.

For India children, the most exciting festival of the year is the great Festival of Lights known as **Kiwali**. The children help to prepare clay saucers filled with mustard oil and floating wicks which are placed everywhere...on rooftops, along roads and on the banks of the rivers and streams. They are then set afloat on the Ganges Rives in hopes that the little clay boats will float over to the other side before going out. This would bring great luck!

In Mexico, people write **CALAVERAS** or messages to the spirit. The messages can be one of love, of lingering sadness, fear or anger. The act of writing the message is the cleansing ritual. The messages are turned into ash which symbolizes a direct communication to God. So then, will our grief, joy or anger be shared with the giver of life.

El Vais de la Escoba (Broom Dance)

Choose a partner. Extra person dances with the lovely broom. When the music stops --change partners and remaining lucky person gets the broom.

You Must Pass This Spoon

Words: *You must pass this spoon from me to you
You must pass this spoon and do just what I do.*

Players in circle with shoe, stone or spoon in right hand. Pass object to rhythm of music in chosen direction. On "do just what I do" tap to the right, to the left and back to the right. Anyone with more than one object is 'caught'.

Celebrations and Special Events

Girls' Day--March 3

Wishes are expressed to girls for their future happiness.

Boy's Day--May 5

Giant paper carp banner flown from long bamboo pole as symbol of power and strength.

Moon Festival--September 15-16th (15th day of 8th lunar month)

A decorated moon cake symbolizing the moon and family unity used during this Chinese celebration.

Loi Krathong--Full-Moon Night in November

Loi Krathong means "floating the leaf cup". Thailand's most beautiful festival as these small, lotus-shaped, banana-leaf boats containing a lighted candle float on rivers and waterways.

Las posadas (The Inns)--Christmas season in Latin America

Families create floats which are carried from inn to inn depicting Mary and Joseph's search for a place to sleep.

Asian-American/Latino Resources & Books:

ASIAN

Say, Allen.

The Bicycle Man.

Parnassus Press, 1982.

Stock, Catherine.

Emma's Dragon Hunt.

Lothrop, Lee & Shepard Books, 1984.

Williams, Jay.

Everyone Knows What Dragon Looks Like.

Four Winds Press, 1976.

HISPANIC/LATINO

James, Betsy.

The Dream Stair

Harper & Row 1990.

Lewis, Richard.

All of You Was Singing.

Atheneum, 1991.

Rolans, Donna.

Grandfather's Stories from Mexico.

Educational Activities. 1986.

ALL AMERICANS



*Now the bright morning-star. Day's harbinger,
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail, bounteous May, that dost inspire
Mirth and youth and warm desire!
Woods and groves are of thy desiring,
Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee, and wish thee long.*

John Milton

Writing: Do you know of a person who needs to be welcomed with joy?

On March 21, or on the first beautiful spring day, everyone in Egypt participates in the holiday of **Sham Al-Nessim---The Smelling of Spring**. The custom is to spend the day out-of-doors and enjoy sniffing the delightful scent of spring. On that day, the parents wake their children by holding a clove of garlic under their noses.

In North America we celebrate the **World Day of Peace**. Many churches and organizations sponsor multi-cultural activities, tree planting ceremonies and festivals for the children. As communication and transportation make our world smaller, we realize that we can no longer ignore what happens in other parts of the world. They have become our neighbors. What effects their lives, effects ours also!

World Resources and Books:

- Allen, Judy; McNeill, Earldene; & Schmidt, Velma. Cultural Awareness for Children. Addison-Wesley, 1992.
- Carey, Diana & Large, Judy. Festivals, Family and Food. Hawthorn Press: The Mount, Whiteshil, Stroud, Gloucestershire. G16 6JA U.K. 1982.
- McCormick, Carol. In the Way of Peace. The Story Peddlers 625 Windemere Drive Plymouth MN 55441
- Nelson, Gertrud Mueller. To Dance with God. N.Y. Paulist Press, 1986.
- Stewart, Sonja & Berryman, Jerome. Young Children and Worship. John Knox Press, Louisville, KY. 1989 (ISBN: 0-664-25040-8)
- And the Earth Lived Happily Ever After Floating Eaglefeather Wages of Peace 309 Trudeau Drive Metairie, LA 70003
- Spinning Tales-Weaving Hope Stories of Peace, Justice and the Environment New Society Pub. 4527 Springfield Ave Phila PA 19143

HISTORICAL AND GET-ACQUAINTED GAMES

Circle March

(Formation: participants stand in a double circle)

As music plays, circles move in opposite directions. When music stops, children turn and face person in other circle and converse on given topics.

1. What is your favorite fruit?
2. What kind of pet do you have or would like to have?
3. What is your favorite kind of dessert?
4. How do you get to school? ETC.



Count 7

(Formation: participants sitting in a circle)

Leader stands and counts off seven children to right. The seventh child is now a second leader and counts seven children to right while original leader counts seven to the left. Game continues in wonderful confusion. When gong is struck, everyone tries to get back to their seat. Last one back is new leader.

1 2 3 4 5 6 7

This is an Orange

(Formation: sitting in a circle--Child hands orange to neighbor)

Child looks at neighbor and says, "This is an orange."

Neighbor replies, "A what?"

First child responses, "An orange."

(It does not matter which direction one begins the pass. Meanwhile as first orange is making its way around circle, teacher hands another child an orange and instructs them to pass in opposite direction of first orange. Surprise comes as a child suddenly has an orange approaching from each direction. I often mix all kinds of fruits, vegetables and other objects.

Yoch Sie Mush--means good morning in Polish (Similar to Duck Goose)

(Formation: Children stand in single circle)

Leader walks around outside of circle. Taps another child on shoulder and keeps on walking. Other child walks around outside of circle in **opposite direction**.

When two children meet, they bow or curtsey saying "Yoch Sie Mush" three times. They continue in same direction. First child back in place remains there, other child is new leader.

(use variety of languages in game)



How Do You Like Your Neighbor

(Formation: Players standing in circle with leader in center. Players remove one shoe and place it between their feet to mark their spot)

Leader goes up to a player and asks, "**How do you like your neighbor?**" If player answers "**JUST FINE**"...all players must change positions and leader tries to get a spot in the circle.

If the player's answer to the questions is

"I REALLY DON'T CARE FOR MY NEIGHBOR"

then the leader asks,

"WELL, WHO DO YOU WANT FOR A NEIGHBOR?"

(answers might include: anyone wearing blue; people wearing tennis shoes, someone seven years old etc. Then, only the players who fit the category change places and the leader tries to get one of their spots.)

GAME BOOKS :

Eisenberg, Helen and Larry. The New Pleasure Chest. N.Y., Abbingon, 1972.
Harris, Frank. Games. 1171 West Iowa Avenue Sunnyvale, Calif. 94086.
Page, Linda. The Foxfire Book of Toys and Games. N.Y., E.P. Dutton. 1985.
309 Trudeau Drive Metairie, LA 70003

CHANTING GAMES

THREE BEARS FUGUE

I'm hungry, I'm hungry, I'm empty inside. (First chant)

Me too Me too Me too Me too (Second chant)

I'm cookin' in the kitchen, I'm cookin' in the kitchen (Third chant)

I'm cookin' in the kitchen for papa bear.

I'm cookin' in the kitchen, I'm cookin' in the kitchen

I'm cookin' in the kitchen for baby bear.

Hot porridge in the pot, hot porridge in the pot,

Hot porridge in the pot, hot-hot-hot-hot

WE'RE HUNGRY!! (Everyone shouts)

WE ARE MONDAY

Formation: divide group into seven equal sections.

Everyone counts: **one, two, three, four...** (First group says)

We are Monday. We are Monday.

Monday we wash. Monday we wash.

Everyone sings: *"Oh, friends, we'll all lend a hand."*

Everyone counts: **one, two three, four...**(Monday sits down as Tuesday stands)

We are Tuesday. We are Tuesday.

Tuesday we iron. Tuesday we iron.

(Monday stands up joins in saying "Monday we wash, Monday we wash" while Tuesday repeats their last line two more times so that both groups are talking at once)

Everyone sings: *Oh, friends, we'll all lend a hand."*

This is the pattern and eventually all of the groups are talking at once.

Monday we wash

Thursday we sweep

Sunday we preach

Tuesday we iron

Friday we bake

Wednesday we sew

Saturday we play

HUMPTY DUMPTY

HUMP-TY DUMP. HUMP, HUMP-TY DUM-TY, DUM-TY (refrain)

Jack Sprat could eat no fat

His wife could eat no lean

And so between them both you see.

UH, AIN'T THAT FUNKY NOW!

Dance Comes to America

*And to Sing, one must learn to Dance
Because all of the life is a Dance
All of life is a tune
And the feet of men know the tune
Though many have forgotten
out of sickness and are clumsy into their souls.*



By Billy Edd Wheeler

To the Puritans of 1625, religious dance was acceptable, but *Maypole wantonness* was not encouraged. Because manners were a part of morals, Puritans allowed the use of John Playford's "English Dancing Master" published in 1651. Early New Englanders liked democratic circles, but were nervous about mixed dancing.

After the revolution, a new friendship developed with France and dance masters were brought to America. One of the most famous was John Griffin, 1785. From that time on, America became a dancing, singing nation.

Dance reflects society.

American play-party games defined courtship.

The French voyeurs clogged and spun about.

African Americans took the Irish jigs, reels and clogs and developed buck and wing, tap and jazz.

The Quadrille gave way to our western square dancing.

Appalachian's lived with poverty but created the Kentucky running set and big circle.

Immigrant groups settled in our country and enhanced our culture with their music, songs and dances.

The Talmud says "Dancing is the principal amusement of the angels!"

Figures in early dance:

Processionals represent the influence of religion on dance. Even today a religious service often begins with a processional and ends with a recessional. The processional also represents the *gathering* of people who then go to the village green to celebrate special days.

Star figure represents morning and evening. People circle right to welcome the sun in the sky and left in the evening to prevent the sun from going away.

Vortex which represents a snake is a sign of fertility.

Arches and Bridges determine one's salvation or destruction. London Bridge originally represented heaven and hell --- the connection between this present life and the hereafter.

Virginia Reel is an example of weaving. The first movement represents shooting the shuttle from side to side---the passage of the woof over and under the threads of the warp. The last movement indicated tightening the threads and the bringing together of the cloth.

Children and Stories



Suggested Stories:

Ages 3-6 years (*repetition very important---3-5 minutes in length*)

The Boy and Girl Afraid of Creaking Doors
Red, Red Lips

Ages 7-11 years (*Attracted to action, participatory stories. Look for strong, rhythm-filled phrases*)

The Day Jimmy's Boa Ate the Wash
Then the Doorbell Rang
Who Lives in This Skull
Turnip Story
Barn Dance
Vanishing Hitchhiker
Possum' Come a'Knockin'

Ages 12 to adult (*Myths, morals and hero stories have great appeal. Have participants begin to tell their "own" stories.*)

Everyone Knows What a Dragon Looks Like
But You Promised
Hungry Stranger
Wild Rosemary (Russian Dog Story)

Manipulative & Sound Stories

Potato Story adapted by Ellen Ford

Well, my grandfather was a highly educated man, but he had several superstitious beliefs. You see, he believed that if he carried a potato in his pocket, then he wouldn't get rheumatism or arthritis. So, all his life he carried a potato. One year, after reading about the famine in Ireland, he became very depressed until he realized that what he ought to do was plant his own field of potatoes. (*put string over hand*)

That fall he went into the field and first he dug one sack of potatoes (*)

There were more potatoes in the field, so he dug a second sack (*)

Then a third (*)

Even though he was getting tired, he wanted to get the job done. (*)

He was very tired, so he went home and crawled into bed. Suddenly, in the middle of the night, he heard a strange noise. He climbed out of bed (*take string off thumb*) and went downstairs to take a look.

First, he looked in front of his sacks of potatoes---nobody there.

Well, while he was looking behind his sacks of potatoes; two thieves, crept around front, and they stole his sacks of potatoes. (*pull front string*)

STRING GAMES

At a hardware store look for nylon string on a spool or bolt. Most stories can be told with---50 inches of quarter inch string.

TO CREATE THE CIRCLE: Light a candle. Hold the ends of the string above flame until they begin to melt. Touch ends together then quickly roll between your fingers to create a smooth joint.

Other Resources: (complete reference on back page)

Miller, Teresa.

Joining In.

Pellowski, Anne.

The Story Vine.

Schimmel, Nancy.

Just Enough to Make a Story.

A GHOST STORY (found in old recreation books)

On a dark and stormy night in October, a stagecoach rumbled along a country road. In it a TIMID YOUNG GIRL bounced up and down on the hard cushions and gazed with fright out into the darkness. Suddenly the coach stopped and in stepped an OLD, OLD WOMAN. From under one arm peered a LARGE BLACK CAT and around the other twined a LARGE BLACK SNAKE.

"Hoity, Toity, a TIMID YOUNG GIRL traveling alone tonight," she exclaimed with a hideous grin. "Let me tell your fortune, my pretty dear." The OLD, OLD WOMAN stretched a bony arm toward the TIMID YOUNG GIRL while the LARGE BLACK CAT arched its back and growled and the LONG BLACK SNAKE watched with beady eyes. "No, no", cried the TIMID YOUNG GIRL, shrinking into a corner with her pretty hands behind her back.

At that moment the door was thrown violently open and in rushed a TALL MAN wearing a long raincoat. His face was hidden by a drooping hat, but his voice was low and pleasant. "Allow me," he said, and gently pushed between the TIMID YOUNG GIRL and the OLD, OLD WOMAN; who three times pointed her finger at the TALL MAN. A YELLOW DOG howled from under the seat; the LARGE BLACK CAT growled again and the LONG BLACK SNAKE hissed.

On the window sill a BIG BLACK CROW alighted and croaked most dismally. Into the coach flew FOUR BLACK BATS and beat their wings in the face of the TIMID YOUNG GIRL while through each window peered the grotesque face of a BOGIE MAN! Nearer and nearer to the OLD, OLD WOMAN bent the TALL MAN; fixed on the OLD, OLD WOMAN two startling eyes, and pushed back his hat.

With a terrific shriek the OLD, OLD WOMAN sprang to the door, followed by her LARGE BLACK CAT, HOWLING YELLOW DOG, LONG BLACK SNAKE, and the BIG BLACK CROW. Inside the coach the TIMID YOUNG GIRL had fainted...for under the hat of the TALL MAN was the ghastly countenance of a GHOST!

Timid young girl	(sob or scream)
Old, old woman	(shrill laugh)
Large black cat	(mei-ow)
Long black snake	(hiss)
Tall man	(groan)
Big black crow	(caw, caw)
Four black bats	(whir-r-r)
Bogie man	(boo)
Ghost	(everyone SCREAMS)

"Boy & Girl Afraid of Creaking Doors"

(heard at Corn Island Storytelling Festival, 1985. Teller--Pat Nelson)

Once, there was a boy and a girl afraid of creaking doors.

Every night, their parents would put them in bed.

*Then they'd turn out the lights (click fingers or tongue)
and it would get *very dark*.

Then they'd shut the door (creak) and the little boy and girl would go
"ahh" and jump under the bed.

"You are making us so mad," said their parents.

"Tomorrow night, we're going to put a dog in bed with you."

So the next night, they tucked them in bed and then they said,

"Now you're not going to cry tonight, are you?"

"Who me, not me", said the boy and girl.

So their parents turned out the lights.....*repeat to star using
various animals and sounds. Last animal should be large i.e. horse.

Ending: But when they put the horse in bed...the bed fell down...the
ceiling fell down...in fact, the whole house fell down. And you can
believe when they built their new house, they built a house that didn't
have a "CREAKING DOOR"!

RESOURCE BOOKS:

- Caduto, Michael & Bruchac, Joseph. Keepers of the Earth.
Fulcrum, Inc. Golden, Colo. 1988.
- Gryski, Camilla. String Games. N.Y., Wm. Morrow and Company, 1983.
- Mayo, Gretchen. Earthmaker's Tales. N.Y., Walker Publishing Company, 1989.
- McCormick, Carol. In the Way of Peace. The Story Peddlers
625 Windemere Drive Plymouth, MN 55441
- Miller, Teresa. Joining In. Yellow Moon Press, PO Box 1316 Cambridge,
Mass. 02238, 1988. (ISBN 0-938756-21-4)
- Pellowski, Anne. The Story Vine. N.Y., Macmillan Publishing, 1984.
- Schimmel, Nancy. Just Enough to make a Story: A Sourcebook for Storytelling.
Berkeley, Calif, Sisters' Choice Press., 1984.
- And the Earth Lived Happily Ever After Floating Eaglefeather Wages of Peace

Helping Parents Look to the Child

N.C.M.E. ANNUAL CONFERENCE - NEWPORT BEACH, CA. - MARCH 26-28, 1993

Free to Learn
Free to Grow



Early Childhood Learning

IDEAS SHARED BY: SALLY HEARD

GREAT FALLS MONTESSORI
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PARENT SELF-EVALUATION

Name _____ age _____ Years as a parent _____

Interpreting this evaluation

Learning involves a change in my response. Not all of the learning outcomes are immediately noticeable in my behavior, hence, any report must necessarily be incomplete.

The Montessori approach aims at helping me develop myself... positive attitudes toward myself while acquiring the basic skills I need to help my child grow and become the person he/she is.

This evaluation permits me, my child's most important teacher, to see how well I am doing in achieving these objectives.

MONTESSORI PARENT GOALS

Attitudes and habits: (when dealing with my child/ren)

Positive and happy -----	1.....	10
Cooperative, interested-----	1.....	10
Ability to attend and listen-----	1.....	10
Order - (how much order is in my life)-----	1.....	10
Independence - (How independent am I willing to let him/her really be -- i.e., Is it still hard to let him/her walk, dress self, feed self, make mistakes, do it their own way instead of my way.) -----	1.....	10
Concentration - (How much progress have I made in not interrupting my child? ? ? ? Do I understand that sometimes that even words of praise, at the wrong time, are an interruption? ? ?)	1.....	10

VERBAL COMMUNICATION:

Quality time each day just to talk-----	1.....	10
Discussion about all TV shows watched-----	1.....	10
Time taken to explain why things are happening that might not be understood.-----	1.....	10

CREATIVITY AND IMAGINATION-----

GROWTH IN IDEAS;

Applies what has learned-----	1.....	10
Understands Montessori's philosophy-----	1.....	10
Have learned to SHOW instead of TELL my child how to do something-----	1.....	10

SOCIAL DEVELOPMENT

Use all of the social graces with my child-----	1.....	10
Treat my child the same or better than I treat my best friend-----	1.....	10
How kind and courteous am I to other people??-----	1.....	10

CODE: 1 10

Needs Considerable Improvement ----- Superior Positive
Progress

GREAT FALLS MONTESSORI SCHOOL

February 4, 1992

WELCOME TO DAD'S NIGHT

We hope you enjoy discovering the world of the child with
your special young person.

The students have been instructed to:

- show you some of their favorite work
- invite you to join them for snack
- and just enjoy their time with you

Here are a few suggested guidelines:

1. Follow all the same ground rules that we have
for a normal school day, such as:
 - quiet feet
 - quiet voices
 - not interrupting one another
 - sit on floor or chairs
 - let the students be as independent
as possible
2. It helps to use statements instead of questions,
such as:
"SHOW ME" instead of HOW DO YOU DO THAT?"
3. Let your child follow his/her inner direction as to
what he/she wants to do tonight.
4. Whatever they do is right -- there is no wrong way tonight! !

ENJOY

ENJOY

ENJOY

ENJOY

Guidelines for Watching a CHILDREN'S Program

Watching our own children seems to be difficult for us to do. So from past experience maybe we can help ease your anxieties and offer a few suggestions that will help it be a success for you and much more enjoyable.

Arriving either too early or too late is very hard on the children. Plan to arrive 5 to 10 minutes before program time. If for any reason you are a little late just let your child come in -- he/she will know what to do.

- Let the children be on their own just like any school day.
- Assume they know what to do but DO NOT expect them to verbalize it -- they will SHOW you.
- If any of your children become why or forget to participate (which often happens) they won't even realize it if we don't call attention to it.
- LEAVE ALL EXPECTATIONS AT THE DOOR ** Whatever happens will be just what is supposed to happen.
- Let yourself be surprised and give yourself permission to enjoy everything just as it unfolds.
- Try to watch the group as a "whole" being especially aware that eye contact with your own child/ren will cause much self-consciousness and break their concentration on what they are doing.
- Flash cameras -- Please use BEFORE AND AFTER not during the program.
- If you feel a need to comment to the child the best comments to make could be like:

"Your program was wonderful"

"All of you did great"

or "I sure enjoyed everything this evening"

(the same kind of comments you would make to your host or hostess at any other Christmas Party)

- Comments to avoid could be:

"That was great BUT _____!!!!!!!!!!!!!!"

"Why didn't you do _____??????"

"What were you supposed to be doing when _____?????"

Maria Montessori said, "Never let a child risk failure until he has a reasonable chance of SUCCESS.

YOU THE FAMILY WILL MAKE THE DIFFERENCE. IF YOU SEE AND ACCEPT THE CHILDREN AS THEY ARE-- THEY WILL FEEL SUCCESSFUL.

NOTE: PLEASE TRY TO SHARE THIS WITH ANYONE PLANNING TO COME TO THE PROGRAM.-----KEEP FOR FUTURE REFERENCE

SHARED BY: Sally Heard
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HELPFUL HINTS IN PARTY PLANNING FOR 3-6 YEAR OLDSTHINGS TO CONSIDER:

PURPOSE: To let a child celebrate a special occasion with his/her own friends with a minimum of 'frustration' for both adults and children, therefore having the maximum amount of **FUN**.

FRUSTRATION: That which happens when a child's needs are not satisfied, usually manifested in unacceptable behavior.

SOME NEEDS A CHILD MIGHT HAVE ARE:

- to be involved in the planning
- to do things themselves before and during the party
- to know what is going to be happening (all the time)
- To know what is expected of him/her
- to have activities that are **NON-COMPETITIVE*** and at a level of his/her own capabilities
- if more than 4 or 5 are invited there should be 2 or more activities going on simultaneously so each child is able to stay involved and not just waiting on the side lines
- to help with the clean-up (complete the activity, party)
- * (non-competitive means , no win-loose games, no prizes, for winners, etc. **EVERYONE**, is a **WINNER**, everyone that attends gets a **PRIZE**.)

SOME THINGS THAT MIGHT CAUSE CHILDREN FRUSTRATION:

- Surprises (like Surprise Parties)
- being frightened (this age group is too young for scary costumes, etc.)
- **COMPETITION** almost always causes unacceptable behavior before age 7 or 8.
(Win-loose situations set up by the adults for small children usually causes the looser to loose self-esteem)

WAYS THE CHILD CAN HELP IN THE PLANNING:

- help choose the Day - the Time - the **THEME** - the guest list
- the **DECORATIONS** - the refreshments (can involve guests)
- the activities - the clean-up - the thank-you's

WHERE TO GET IDEAS FOR PLANNING PARTY THEMES:

-This can be a wonderful chance for **QUALITY** one-on-one time with your child. A trip to the Library - they have many good books on ideas for planning children's parties. (Restaurant Parties are fun if - 1) it's the child's idea and 2) the child gets to make some of the plans. All too often all the plans are made by the adults and the child just becomes a spectator which isn't **FUN FOR A CHILD OF ANY AGE**.

ACTIVITIES: *Use the songs and games on Children's Records - * Make all games non-competitive, for example, use only a few tails for 'Pin the Tail on WHATEVER' and let each child pin it on as many times as they want to. - * Children like the **PROCESS** much more than the **RESULT**. - ***EVERYONE** helping with the refreshments is always fun for small children. - *The host/hostess should always be involved in the **THANK YOU'S**.

*** KEEP IT SIMPLE *KEEP THE PACE SLOW * END WHEN THE CHILDREN GET TIRED**
*** NO NEED TO DO EVERYTHING THAT IS PLANNED *** HAVE FUN IN THE PROCESS - THE CHILD WILL HAVE FUN IF YOU ARE HAVING FUN -- IT'S VERY CONTAGIOUS !!!**

CHILDREN'S ART - WHAT IT IS -& - HOW TO ENJOY IT

"Adults discourage children by judging and correcting their art work. Children's honest, spontaneous works are to be respected and enjoyed. These may appear crude and distorted to adults because children's works are controlled more by intrinsic growth and emotional response than by visual observation."

LET OUT THE SUNSHINE

by Regina Reynolds Barnett

Creative activities are the means through which children express and enhance their self-identity.

By providing the opportunity for creative expression in varied media and by encouraging and accepting all attempts without criticism, you can help children develop in several areas:

- 1) **Aesthetically**
 - 2) **Physically** - including fine and gross motor control as well as sensorial control.
 - 3) **Intellectually** - using words and objects as symbols.
 - 4) **Emotionally** - learning to trust themselves, work independently, assert and strengthen initiative.
 - 5) **Morally** - when given the appropriate means, children work to construct and control themselves, be responsible for their own actions, and gain respect for themselves and thus for others.
-

UNIVERSAL ART SYMBOLS

(These symbols were found in children's art work from 30 different countries of the world).

SUN SYMBOL



MANDALA



Stages that all children progress through and that you can recognize in all of the various medias are:

Stage I 2 - 5 years

Stage II 3 - 5 years

Stage III 4 - 6 years

Scribble Stage

Shape and Line work (the above symbols first appear in this stage)

Semi-representational stage -
(somewhat realistic)

WAYS TO USE MONTESSORI CONCEPTS AT HOME

Montessori always looked to the NEEDS of the CHILD. The following poem helps us to not only look at our attitudes towards the CHILD but also our expectations and to see where ours are different from the NEEDS of the CHILD.

CHILDREN ARE DIFFERENT

by Dorothy L. Nolte

Each child DEVELOPS	from his own plan of life
Each child GROWS	in his own space
Each child MATURES	in his own time
CHILDREN ARE DIFFERENT	EACH CHILD IS DIFFERENT
Each child GIVES	best within his own capabilities
Each child LEARNS	best at his own pace
Each child RESPONDS	best from his own understanding
CHILDREN ARE DIFFERENT	EACH CHILD IS DIFFERENT
Each child EXPRESSES	his own special qualities
Each child DESERVES	to follow his own star.
CHILDREN ARE DIFFERENT	EACH CHILD IS DIFFERENT

Each child is a unique event in the world.
Every child makes a difference in the world.

SOME OF THE WAYS WE CAN MAKE THIS POEM A REALITY FOR CHILDREN ARE:

- To remember the PROCESS is much more important to the CHILD than the RESULTS and whatever result they produce is GOOD for that child at that moment of his/her life.
(This is VERY IMPORTANT to the formation of a good self-image)
- Become aware of the times when the child's thought processes or struggles are interrupted unnecessarily. Try to wait for the CHILD to ask for help.
(Many times it will be in that last effort to wait that both the Child

and the adult will get to rejoice in a NEW DISCOVERY. ONCE a person experiences this Joy it becomes easier to WAIT and not interrupt the next time.

--Help the CHILD have a space of his/her own -- one that no one will invade.

- such as:
- A corner of the living room or family room
 - A resource center of his/her own with paper, glue, scissors, colored pencils, crayons, etc.,etc.
 - A corner of the garden or flower bed to plant, water and watch his/her own seeds.
 - A place in the kitchen for an emergency sponge to clean up own spills.
 - Low hooks in bathroom, bedroom, coat closet,etc., for easy use.

--Be aware of where the child is absorbing his/her **plan of life and and his/her understanding**. Is it from watching the good example of the adults around him or is it being absorbed from such outside influences as TV.

--Some guidelines for Television viewing for children are:

- 2 hours a day MAXIMUM TIME
- Watch with them whenever possible in order to help them interpret what they are experiencing.
- The commercials are VERY DIFFICULT for a small child to understand in terms of real life.

Dr. Marie Montessori wrote, "A child's work is to create the man he will become. . .

It is true, we cannot make a genius, we can only give each individual the chance to fulfill his potential possibilities to become an independent, secure, and balanced human being."

"Never let a child risk failure, until he had a reasonable chance of success."

"I DON'T LIKE DON'T -- I DON'T, I DON'T"

I hear a million DON'TS a day.
No matter what I do they say...

Now don't do this,	And don't be rude.
And don't do that,	Don't let the dog climb on your bed.
Don't interrupt,	And don't forget what I just said.
Don't tease the cat.	Don't slip,
Don't bite your nails,	Don't run.
Don't slam the door,	Don't lose your cap,
Don't leave those messes on the floor,	Don't point that gun.
Don't shout,	Don't touch the tray,
Don't fight,	Don't tear your clothes,
Don't spill your food.	And don't forget to blow your nose.
Don't talk back,	Don't go too far,
	Don't climb that tree,
	And don't fall down and skin your knee.
	I don't like DON'T one little bit.
	Look! Now they've got ME saying it!

IDEAS FOR TURNING "DON'TS" INTO POSITIVES

SAY

"Sit down when you slide."
"Dig in the sand."
"Sit in the swing."
"Use both hands when you climb."
"Throw the stick over the fence."
"Keep the puzzle on the table."
"Turn the pages carefully."
"Talk in a quiet voice."
"Wipe your hands on a paper towel."
"Be sure the ladder is safe."
"Sit on your chair."
"Move back on your rug."
"Wipe your brush on the jar."
"Put an apron on."
"Time to go inside."
"Wash your hands."
"Drink your milk."
"Drink your own milk."


DO NOT SAY

"Don't stand up when you slide."
"Don't throw the sand."
"Don't stand in the swing."
"You'll fall if you don't watch out."
"Don't play with the stick."
"Don't dump the puzzle on the floor."
"Don't tear the book."
"Don't shout."
"Don't get your dirty hands on things."
"Be careful you don't fall."
"Don't rock the chair."
"Don't lean in front of others."
"Don't drip paint on the floor."
"Don't forget your apron."
"Did you forget what time it was?"
"Don't you see your hands are dirty?"
"Don't leave your milk."
"Don't drink your friends milk."

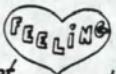

DEVELOPING A POSITIVE WAY OF TALKING TO CHILDREN REAPS GOOD RESULTS.

MISTAKES R
WUNDERFULL
OPPURTUNITEEZ
2 LERN!


ARE YOU LOOKING FOR
BLAME ☹️
OR
ARE YOU LOOKING FOR
SOLUTIONS 😊

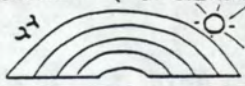
CHILDREN DO
Better WHEN
THEY FEEL
 Better!

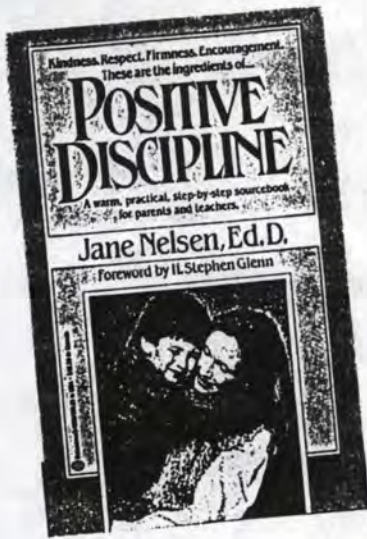
MAKE SURE
the message of
 GETS
THROUGH

The  behind
what you do
is
MORE IMPORTANT
than what
YOU DO 

TIME
Spend
Special
Time 

3 R'S OF
LOGICAL CONSEQUENCES
 1. Related
2. Respectful
3. Reasonable

3 R'S OF RECOVERY
1. RECOGNIZE (REALIZE MISTAKE)
2. RECONCILE (APOLOGIZE)
3. RESOLVE (WORK TOGETHER ON SOLUTIONS)




POSITIVE DISCIPLINE GUIDELINES

From the book
Positive Discipline
By Jane Nelsen Ed.D

1 Misbehaving children are “discouraged children” who have mistaken ideas on how to achieve their **primary goal—to belong**. Their mistaken ideas lead them to misbehavior. We cannot be effective unless we address the mistaken beliefs rather than just the misbehavior.

2 Use **encouragement** to help children feel “belonging” so the motivation for misbehaving will be eliminated. Celebrate each step in the direction of improvement rather than focusing on mistakes.

3 A great way to help children feel encouraged is to **spend special time** “being with them”. Many teachers have noticed a dramatic change in a “problem child” after spending five minutes simply sharing what they both like to do for fun.

4 When tucking children into bed, ask them to **share with you** their “saddest time” during the day and their “happiest time” during the day. Then **you share with them**. You will be surprised what you learn.

5 Have **family meetings** or **class meetings** to solve problems with cooperation and mutual respect. This is the key to creating a loving, respectful atmosphere while helping children develop self-discipline, responsibility, cooperation, and problem-solving skills.

6 Give children **meaningful jobs**. In the name of expediency, many parents and teachers do things that children could do for themselves and each other. **Children feel belonging when they know they can make a real contribution**.

7 **Decide together** what jobs need to be done. Put them all in a jar and let each child draw out a few each week; that way no one is stuck with the same jobs all the time. Teachers can invite children to help them make class rules and list them on a chart titled, “We decided:.” Children have ownership, motivation, and enthusiasm when they are included in the decisions.

8 **Take time for training**. Make sure children understand what “clean the kitchen” means to you. To them it may mean simply putting the dishes in the sink. Parents and teachers may ask, “What is your understanding of what is expected?”

9 Punishment may “work” if all you are interested in is stopping misbehavior for “the moment.” Sometimes we must **beware of what works** when the long-range results are negative—*resentment, rebellion, revenge, or retreat*.

10 **Teach and model mutual respect**. One way is to be **kind and firm at the same time**—*kind* to show respect for the child, and *firm* to show respect for yourself and “the needs of the situation.” This is difficult during conflict, so use the next guideline whenever you can.

11 Proper **timing** will improve your effectiveness tenfold. It does not “work” to deal with a problem at the time of conflict—emotions get in the way. Teach children about **cooling off periods**. You (or the children) can go to a separate room and do something to make yourself feel better—and then work on the problem with *mutual respect*.

12 **Get rid of the crazy idea that in order to make children do better, first you have to make them feel worse**. *Do you feel like doing better when you feel humiliated?* This suggests a whole new look at “time out.” Tell children in advance that we all need “time out” sometimes when we are misbehaving, so when they are asked to go to their room or to a “time out” area they can do something to make themselves feel better. “When you are ready, come back and we will work together on solutions.”

13 Use **logical consequences** when appropriate. Follow the *Three Rs of Logical Consequences* to make sure consequences are: (1) *related*, (2) *respectful*, (3) *reasonable*.

14 During family or class meetings, **children can help decide** on logical consequences for not keeping their agreements. (Remember not to use the word *punishment*, which does not work for long-range “good” results.)

15 Teach children that **mistakes are wonderful opportunities to learn!** A great way to teach children that mistakes are wonderful opportunities to learn is to model this yourself by using the *Three Rs of Recovery* after you have made a mistake. (1) **Recognize your mistake with good feelings**. (2) **Reconcile**. Be willing to say “I’m sorry, I didn’t like the way I handled that.” (3) **Resolve**. Focus on solutions rather than blame.

16 **Make sure the message of love and respect gets through**. Start with “I care about you. I am concerned about this situation. Will you work with me on a solution?”

17 **Have fun!** Bring joy into homes and classrooms.

SNACK SCHEDULE SCHOOL YEAR

WEEK 1

- A. Whole Wheat Crackers (sm box)
Peanut Butter (sm jar)
Milk (4 qts)

- B. Stalk of Celery (one-not packaged)
or Cucumbers (3-4)
Apples (6-7) or Melon (1 lg)
Uns Fruit or Vegetable Juice (4 qts)
(frozen or canned -- no fruit drink, please)

WEEK 2

- A. Triscuits (lg box)
Yellow Cheese (1#)
Milk (4 qts)

- B. Carrots (lg bag) or Cherry Tomatoes (1 qt)
Bananas (10-12) or Peaches/Nectarine (6-7)
Uns Fruit or Vegetable Juice (4 qts)
(frozen or canned -- no fruit drink, please)

WEEK 3

- A. Ritz Crackers
White Cheese (Mont.Jack, Brick, etc.) (1#)

- B. Raw Broccoli or Cauliflower (sm head)
Oranges/Nectarines (6-7) or Pears (6-7)
Uns Fruit or Vegetable Juice (4 qts)
(frozen or canned -- no fruit drink, please)

We will let you know on the Friday before your week if everything in your group is needed or not.

We need the milk in QUART CONTAINERS, not any larger -- the large ones won't fit in our small refrigerator.

There will be a reminder of when to bring your snack in the monthly newsletter.

When only 1 parent is listed it is a short week.

____ Number of birthdays

____ Holidays

Little Bill's Fly Tying Concept

Shared by Bill Headrick

First, let me explain that I am NOT an expert on fly tying, fly casting or even fly fishing. The brochure calls me "an avid fly fisherman." Frankly, I have NEVER caught an avid in all my life. I am not even sure I would recognize one if I did catch it.

I do like to fish and when I first learned to cast with a fly-rod at a 4-H summer camp at age....well that doesn't matter, I discovered that I hooked more trees than fish and they seemed to always manage to escape with my fly. The current price of a good fly runs about \$1.50 to \$1.95 so you can see that it was economically wise for me to either give up fishing (no way) or start tying my own flies. I chose the latter!



During the week at Chat, I hope that we can learn to tie some basic flies and also perhaps improve on our casting techniques.

Some of the tools needed to get started are: a fly tying vise, some fly hooks (there are thousands of brands and sizes) some thread #50 sewing thread is fine, but regular pre-waxed fly tying thread is better, some yarn and some feathers. I got a lot of knitting yarn from my Mother when she did knitting but I prefer chenille as it looks nicer on the fly.

I would like to include some drawings on this page, but I am not an artist, so hopefully you can see first hand, at the Lab, what I am talking about. I will also tell you about some suppliers of fly tying materials.

YOU can TRUST a CIRCLE

Jane Higuera — Spokane County 4H Volunteer

*"A circle's round it has no end
(that's how long I want to be your friend)."*

So goes the familiar campfire round, sung through the years. And it's true. A circle IS round it has no end. As part of a circle YOU never find yourself out on the end, flailing around searching for help and support because a circle is continuous: it has no end. You trust and know that someone the next person on either side of you will be there for you as needed.

Within your group, organization, extended 'family' be it at work, camp, social club, church or whatever these group confidence-building / team-unifying activities can make a real difference. Some of them, put to use when the time is right, will help all of those involved to reach a new level of cooperation, trust, and understanding. And besides that, *they are fun!* Come join the circle!

WE WILL SAMPLE AND BECOME FAMILIAR WITH THE FOLLOWING CIRCLE ACTIVITIES, AND HELP YOU UNDERSTAND THEIR VALUE, SO THAT YOU WILL BE READY TO TRY THEM WITH YOUR GROUP(S) AT HOME.

- Raccoon Circles
- Tubing Around
- Funderbirds
- Stump Jumping
- Bull Ring
- Variations on Group Juggling/ Warp Speed/ Imaginary Ball Toss
- Spronging

*"All my life's a circle, sunrise and sundown
The moon rolls through the nighttime, 'til the daybreak comes around.
All my life's a circle, but I can't tell you why
The seasons spinning 'round again, the years keep rolling by."*

— Harry Chapin song

Stump Jumping

Equipment: Enough circular objects for each member of the group to stand on (these can be wooden disks, log sections, 5 gallon bucket lids, paper plates, frisbees or other round objects).



Challenge: For the entire group to move completely around the circle without touching the ground. Only one person can occupy a disk at a time and everyone must be standing on a disk (i.e. no carrying).

Stories: Not every adventure needs a story. Here you can make up your own, or simply let the instructions be enough for this activity.

Important Points: No one is allowed to touch the ground. Everyone must be on a disk after each jump. There are exactly the same number of disks as people.

Techniques: Participants usually try to time their jumps with a "1-2-3-Jump" or some variation. The group can decide if it is helpful to hold onto the people next to them.

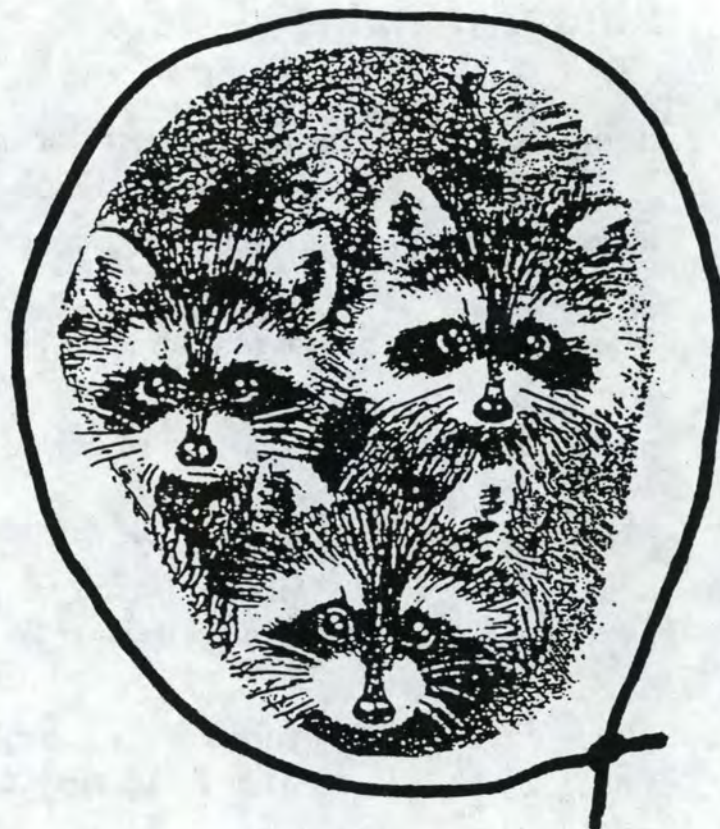
Variations: If the disks are placed in a straight line, you have another version of the T P Shuffle (you may need to add an additional disk).

Discussion Topics: What method did you use to keep in time with each other? What was hardest about this activity? What would you do differently next time?

RACCOON CIRCLES

by

DR. TOM SMITH



"You have noticed that everything an Indian does is in a circle, and that is because the Power of the World always works in circles, and everything tries to be round. In the old days, when we were strong and happy people, all our powers came to us from the sacred hoop of the nation... The flowering tree was the living center of the hoop, and the circle of the four quarters nourished it. Everything the Power of the World does is done in a circle. The sky is round, and I have heard that the Earth is round like a ball, and so are the stars. The wind, in its great power, whirls. The sun comes forth and goes down in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back to where they were." (Black Elk)

In the past few years, the theory and practice of challenge/adventure education has become increasingly popular as an educational and therapeutic alternative. (c.f., Smith, et.al., 1992; Gass, 1993). While the methodology has strong roots in outdoor adventure and the ropes and teams course sequences, more and more leaders are recognizing the potential of procedures that follow challenge education theory and practice but need not involve the outdoors or the ropes course. Leaders are concerned with activity sequences that can be offered in activity rooms, classrooms, and gymnasiums, which will enhance the clients psychosocial awareness and growth.

GROUPS.

The challenge education sequence is typically offered as a small group experience. The power of groups has been noted by many. Johnson and Johnson (1987), suggest a number of ways in which the group influences the individual, including:

- (1) Groups provide a heterogeneous social setting in which interpersonal skills may be learned, mastered, and integrated into one's behavioral repertoire.
- (2) Groups generate a sense of community, belonging, support, acceptance, and assistance.
- (3) Groups influence the behavioral and attitudinal patterns of members. A group is able to influence its members in a variety of ways beyond what one person in a dyad can do.

Challenge education leaders have advocated that experiential sequences can speed the development of group dynamics, so that the process of the group impacting on the individual is enhanced.

CIRCLES.

The circle is often suggested as a symbol of unity, community, and connectedness, and it forms the basis for many activities of the challenge education program. Numerous challenge education activities begin with the instruction, "connect hands in a small circle." This circle of connection becomes a circle of influence for the individual, in manner similar to that of other groups that are important in the individual's growth and development. The family is often overviewed as the primary circle of influence on the person.

"Under normal circumstances the family is - both in time and by physiologic geometry - every person's first circle... It is in the family that the first steps are taken - steps that determine in large measure how the rest of life's journey will be walked." (Nagler, 1982)

Individuals whose family circle is essentially positive are interested in bonding with other circles (small groups) as their life unfolds. It is the family which gives one the security that is necessary to expand what Albert Einstein called the "circle of compassion." Individuals whose early experiences were with a dysfunctional family circle, and thus are fearful of the very connectedness essence of the small group, need to learn how to connect to others in order to grow. As the 20th century closes, it appears that more and more people have not had good connections with family, or are disconnected from biologic family by the rush

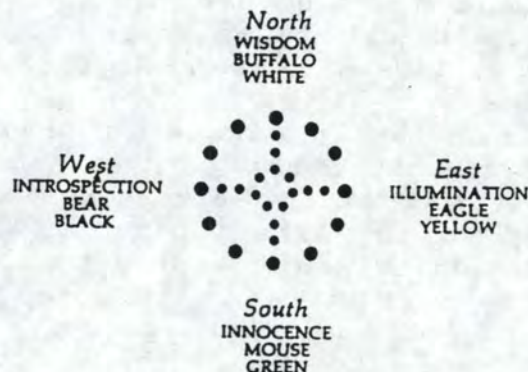
of society, and therefore need surrogate circles of connection. The challenge education group addresses that very basic human need to be connected to others, and for some it may even be a very first "family." In broadest definition, "family is any setting of close interpersonal relationships in which bonds of deep trust and mutual responsibility are formed." (op.cit.)

In emphasizing the importance of creating meaningful ritual for groups, Sedonia Cahill notes:

"More and more people are coming together regularly to create rituals and ceremonial circles which promote individual growth as well as create close bonds between participants. As these circles intersect and overlap they begin to create feelings of extended family and community." (Cahill, 1994).

Circles are symbolic for humankind in many other ways, many of which relate to the life journey of personal growth and learning. Many of the Native American peoples developed a comprehensive cosmological overview to life based on the Medicine Wheel. This overview provided them with a "map" for the journey of life. Native authors have reported on the practice and the philosophy of the Medicine Wheel. (c.f., Storm, 1972, 1994; Sun Bear, et.al., 1980, 1991; McGaa, 1990). Some challenge/adventure leaders have looked to the wisdom and the traditions of the Native Americans for ideas that would enhance their program efforts. (c.f., Smith & Quinn, 1995).

"The Medicine Wheel is the very Way of life of the people... The Medicine Wheel is the Total Universe... In many ways this circle, the Medicine Wheel, can best be understood if you think of it as a mirror in which everything is reflected... and each person is a Mirror to every other person." (Storm, 1972).



In an earlier book about the personal growth journey, I noted "There is a wilderness beyond...and there is a wilderness within... We go to the outside to learn about the inside, and we go to the inside to learn about the outside." (Smith, 1990). In that book I presented an overview to the personal growth journey as shown in the figure below.



Eastern philosophy and religion focuses on the circle, in the form of the **Mandala**. A mandala is a catalyst for the student of Buddhism. Through it one sees the various states of being. The word "mandala" actually means "circle" or "center," although the representations are not meant to be flat, but three dimensional.



"Mandalas are based on the squaring of a circle. Their basic motif is the premonition of a center to the personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy."
(Jung, 1964)

Also from the East is the circle of balance, yin/yang.

"The yin/yang symbol is the interlocking, melting together of the flow of movement within a circle. The similar - and yet at the same time obviously contrasting - energies are moving together. The whole idea of a circle divided in this way is to show that within a unity there is a duality and polarity and contrast. The only way to find real balance without losing the centering feeling of the circle is to think of these contrasting energies moving together in unison, in harmony, in interlocking."

(Huang, 1973)



In any case, the circle of yin/yang, the mandalas, the medicine wheels, the family, and the challenge education group have a common denominator. They can help us find our place, our energy, our significance, our purpose, and our direction in the world.

There is, then, a rich body of philosophical base underlying the sequence of challenge education group activities that I call "RACCOON CIRCLES." I have explored these activities many times over the past few years, and am always amazed at the power of the symbolic circle.

RACCOON CIRCLES.

The basic "Raccoon Circle" is a 10-12 foot long tubular webbing, knotted into a loop of 4-5 foot diameter. This web loop can be used for a variety of group activities, ten of which are described in this paper. Experienced leaders should be able to offer client groups 2-3 hours of challenging experiences with this simple web loop. The activities are for groups of 10-12 people. Some of these activities are adaptations from those long used by challenge/adventure leaders, modified for the webbing.

The activities should be facilitated only with appropriate attention to the usual guidelines for challenge education programs. Leaders should be attentive to:

- (1) SAFETY. Some of the activities require that there be group instruction about the "spotting" of peers, which will prevent any serious falls. Those without appropriate leadership training should not utilize some of these activities. Ultimately, each leader is responsible for the safety of the group, and the activities should be used only as the group develops to readiness for them..
- (2) HEALTH. Usually the rule that "you are your own best doctor" applies for the activities overviewed here. People know of their own bad backs, knee injuries, pregnancy, etc., and should be encouraged to self-care. But again, it is the responsibility of each leader to be aware of clients problems and limitations.
- (3) CHALLENGE BY CHOICE. No one should be pressured, or volunteered by anybody else, to the activities. Everyone has the option of choosing not to participate, although some groups do request that the person explain that choice. The basic philosophy of "challenge by choice" is overviewed in Project Adventure's book, Islands of Healing. (Schoel, Prouty, & Radcliffe, 1988).

- (4) SEQUENCING. This implies that all groups should begin with activities appropriate to their physical and psychological readiness, with more complex and risk-taking activities offered only when the group evolves. There is no rigid sequence to follow, but good leaders become skillful at matching the activities to the developmental level of the group involved.
- (5) PROCESSING. These activities are not simple recreation; they are designed to facilitate some psychological awareness and create some group dynamics that warrant post-experience de-briefing or processing. If the activities are worth doing, then they are worth talking about. Group leaders should facilitate processing appropriate for the group. (c.f., Nadler & Luckner, 1992; Gass, 1993).
- (6) FRONTLOADING AND GOAL-SETTING. This means that the group should be guided to understand the psychosocial goals of the activities, and even provided with warm-up activities that would tend to create a readiness for the potential learning. Sometimes the first couple of activities might be offered without a lot of frontloading, and then processing of the experience will open the doorway to group awareness of goals.

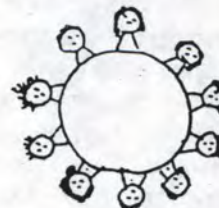
ACTIVITIES.

RACCOON'S CIRCLE.

Standing in a circle, all members of the group hold the web loop with both hands. By moving feet slightly to the center of the circle and leaning back, a circle of trust (trust in the loop, trust in self, trust in others) is formed.

Balance and Stillness are the goals.

Instructions can be to close eyes, relax, take deep breaths, come to center, and sense the connection, the support, the cooperation, and the security of the circle. Then have them open eyes and look at the others about the circle, sharing names, identifying self as an animal, or telling of memories about a very favorite place in the world. There can, of course, be some initial discussion about trust, interdependency, and connectedness.



CIRCLE OF COOPERATION.

When the group can hold the balance, instructions are for them to slowly, cooperatively, rhythmically, lower themselves to a sitting position. Then, slowly, and holding the balance, they are to raise back up. When the group masters the "down" and the "up"

movements, the instructions are for a three time sequential flow - down, up, down, up, down, up. Finally the group is instructed to create special sound effects to accompany the down-up sequence, and then repeat the flow three times, with sound effects.



VILLOWS-IN-THE-WIND.

Starting from the standing balance, the group is to shift the major responsibility for holding the group about the circle. This involves periodically "giving up" or "surrendering" control to the group, and then "taking on" the responsibility for holding up others. The "wave" of support can be passed about the circle, first one direction and then another, to demonstrate the flowing balance that can be achieved. If people are pulled off balance by the shifting, the group should take a moment to process what happened and then try it again. De-briefing after the exercise can focus on the reality of sometimes "leaning on others" and at other times "being leaned on by others."

While my own utilization of this activity has usually been to achieve group balance and cooperation, a friend recently shared a variation. The goal is similar to what many know as "Indian wrestling," for the group is first instructed to off-balance the others while maintaining their own balance. After a bit of pulling someone will usually become imbalanced - but the result is that some of the others are also imbalanced. The second instruction is to assume protective responsibility for the person on your right, keeping both yourself and that person in balance. Typically, the group finds it more difficult to off-balance anybody. Finally, the instruction of helping the person on your right stay in balance, but looking to your left and attempting to off-balance that person. My friend works with substance abusers, focusing on family therapy, and reported wonderful dynamics unfolding that lead to processing about co-dependency and neurotic conflict.

PASS-THE-LOOP.

Knot the loop into a smaller circle of about 24" -30" diameter (size of a bicycle tire or a hula hoop). Have the group stand in a circle with hands connected, and then put the loop around one person's forearm. The task is to "pass the loop" completely around the circle without disconnecting hands. In the usual scenario, people don't help each other much at first, but do as they proceed. After they have accomplished the task, it can be

made more difficult with a smaller diameter loop. It works well to have the group set a time goal for completion of the pass, and then work to achieve that goal. The process by which the group sets the time expectancy can lead to some profitable processing.

FIGURE-EIGHT PASS is a variation on pass-the-loop, which involves the total loop tied directly in middle, making two loops. Then, after the group connects hands, the connected loops are placed over an arm, with instructions that one loop must pass completely around the circle clockwise, and the other loop must pass completely around the circle counter-clockwise. It works! By the very nature of the figure-eight connection, people are required to move closer and work more cooperatively.

CROSSOVER.

The loop is halved, and laid on the floor in the center of the group which is in an arms-length circle about it. (An outer boundary can be set with 30'-40' of twine, masking tape, or if in



the gym by the painted floor circles. The task requires an even number of participants, so any extra person becomes the time keeper or error judge. The problem is for everyone in the group to change places with the person directly opposite them, moving across the big circle and placing one foot into the little loop circle as they do - without touching the loop, or anyone else in the group. After the group develops a procedure there

can be some practice, and then they are to set a time and error goal for the task. One decision that leads to some interesting processing is how they determine errors. Peer report? Self-report? A judge? And how well does the group do at setting and meeting a goal?

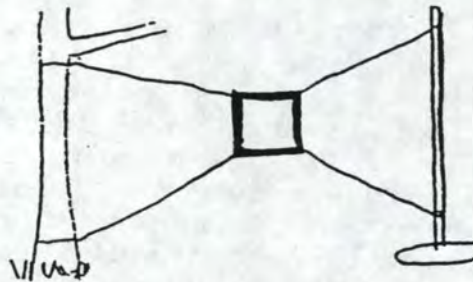
THE O.K. CORRAL.

This is a fun activity for moving from one place to another, as lunch break. Using the original loop, tied into a circle of about 4'-5' diameter, the task is for everyone to get inside the loop, waist high. If the group is too large, a couple of people can serve as the "cowboys" or "cowgirls" and lead the corralled group to the appropriate place. Once the whole group is corralled, the task is for figuring out safe and effective movement. If they do it easily, the facilitator can give commands, such as "three steps forward," "right turn," or "lunch is this way."

THE FOUR CORNERS.

Four cords or ropes are tied to the size-adjusted loop to pull it into a square about 2' x 2'. The side ropes are then tied off to trees, or net poles in the gym. Half of the group is to

start on one side of the square, and half on the other side. The task is for every person to be picked up and passed through the square without touching the web sides. This task requires lifting, so there should be some reminders about spotting, and safe ways to lift and pass people. Facilitator has option of calling the errors close, requiring that the group start over, or being a bit lenient to insure success. Leader should ask "what are the goals for the sequence?" when making that decision.

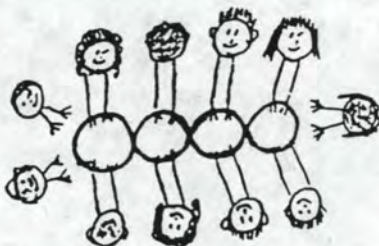


THAT'S ENOUGH!

This is a higher risk activity, and is not for the group that is not ready to accomplish it safely. It is a variation of a trust lean, with the group supporting one person who stretches the web loop across the chest and leaning forward from standing position. The goal is to touch the nose to the floor. The group can start from behind the leaning person, but as the angle to the floor decreases, some need to get more directly above the leaning person. One person should also be assigned to spot from the front. The person leaning has choice of taking on the task with eyes open or closed. If eyes are closed, that the front spotter has responsibility to tell the group how close to the floor the individual is. It is very important that everyone knows that they have the option of telling the group "that's enough" at any time, and they will then be raised back up to standing position. The leader should emphasize that the purpose of the task is to get the person in touch with some important feelings, and that there is much to learn even if the person does not feel comfortable enough to lean all the way to the floor.

RACCOON'S CRADLE.

The loop is twisted into a series of figure 8's so that a web bed is formed. Four people on each side should be sufficient and one other will cradle the head of the reclined person. Let



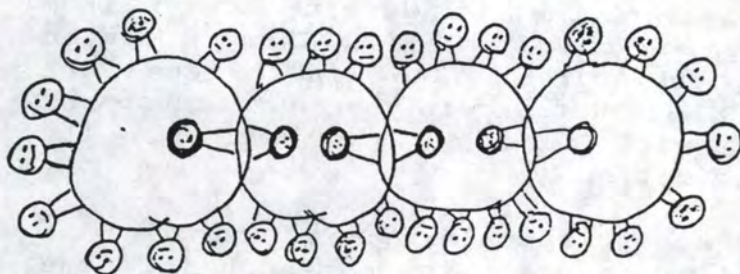
the group figure out the best way to get people into the cradle, but it is best to discourage any trust fall or trust dive. Throughout the exercise it is important to stress gentleness, support, quietness, and sharing positive energy. Instructions to the person being cradled are

for relaxation, closed eyes, deep breaths, and enjoyment. Each person gets rocked for about two minutes. The exercise is modified

from Native American healing practices.

A GATHERING OF RACCOONS - THE COMMUNITY CIRCLE.

When there are two or more groups, there can be a closing ceremony that involves overlapping the smaller circles into one large circle. This involves one person from each circle ducking under the web loop of another group, so their will now be connected circles. If there are five or six groups a big circle made up of the smaller circles can be formed.



Can the total group do a balanced and cooperative sit down and stand up? Three in a row? With sound effects? In a wave?

The symbolism of the web circle can become powerful for some groups, and it may sometimes make sense to let the group take the Raccoon Circle away with them. Or, if they will not be working together in follow-up, one might wish to cut the webbing into short strips for people to carry away as symbol of their experience and their personal growth and learning.

APPENDIX.

One of the significant ways to "frontload" group experiences, and/or to focus meaningful processing, is to utilize teaching stories and special readings. Quotations from Native Americans, as exemplified by Black Elk and H. Storm in this paper certainly speak to the symbolic value of the circle - in this case "Raccoon's Circle."

A good example of a story that might steer clients toward some understanding of the value of "surrendering" individuality to the powers of the group - as in the exercises "Willows-in-the-Wind" and "Raccoon's Cradle," might be the Sufi "Tale of the Sands." (Shah, 1970.) The story, modified and condensed, is as follows:

The Tale of the Sands.

A stream, from its source in far-off mountains, passing through every kind and description of countryside, at last reached the sands of the desert. Just as it had crossed every other barrier, the stream tried to cross this one, but it found that as fast as it ran into the sand its waters disappeared.

It was convinced, however, that its destiny was to cross this desert, and yet there seemed to be no way. Then, a hidden voice from the desert itself whispered: "The wind crosses the desert, and so can the stream. By hurtling in your own accustomed way you cannot get across. You will disappear. You must allow the wind to carry you to your destination."

The stream wondered how this could happen, and then the voice continued, "You must allow yourself to be absorbed by the wind."

This idea was not acceptable to the stream. After all, it had never been absorbed before. It did not want to lose its individuality. And, once having given it up, could it ever be regained?

"The wind," said the sand, "performs this function. It takes you up, carries you over the desert, and then lets you fall again. By falling as rain you can again become the stream."

"But can I not remain the same stream that I am today?"

"You cannot do that in any case," the whisper said. "You are different every day. Still, your essential part is always there. You are confused because you do not know your essential part."

When he heard this, the stream remembered a state in which he, or some part of him, had been previously held in the arms of the wind. He also remembered, or did he? --- that this was the real thing, not necessarily the obvious thing, but the real thing to do.

And the stream surrendered himself into the welcoming arms of the wind, which gently carried him upwards and along, over the desert and the mountain, and then let him fall gently back to the Earth. As the journey unfolded, the stream learned about his true identity.

But the sands whispered: "We knew that would happen. We have seen it happen many times, because the sands are there through all the ages."

And that is why it is said that the way in which the Stream of Life is to continue on its journey is written in the Sands.

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Bull Ring

Equipment *A 1-1/2" diameter metal ring with 10 pieces of twine attached, each 10 feet long. One tennis ball. A plastic container, bucket or large tin can. Optional blindfolds.*

Participants

Age *7 years and up.*

Difficulty *Low*

Group Size *5-10, additional players can help spot and offer suggestions*

Adaptations *Strings can be tied directly to wheelchairs. Slowing down the activity should accommodate most other physical disabilities.*

Skills *patience, balance, teamwork.*

Environment *This activity can be used indoors or outdoors in a flat or gently sloping area. Trees and/or tables create convenient obstacles.*

Companion Activities

Pot of Gold - similar formation

Challenge *To transport the tennis ball using the metal ring and twine "bull ring", and place the ball into a goal, such as a plastic container.*

Stories *Your intergalactic spaceship needs refueling. Your team must*

position the high energy fuel pellet into the reactor fuel tank.

Techniques *Place the metal ring in the center and stretch each twine segment out, like rays of sunshine, from the ring. Have players grasp the twine and pull. Now place the tennis ball into the ring and begin transporting to the plastic container.*

Variations *This activity can be made more difficult by transporting around obstacles such as trees, tables, poles and chairs. Gentle slopes, narrow doorways, heavier and larger balls and tilting the plastic container also increase the challenge. You can accommodate more players if you blindfold the person holding the twine and assign a sighted person to help them move.*

Important Points *If the ball happens to fall off, players can either begin again or simply continue from their present location. Blindfolded players need additional spotting.*

Discussion *Did you choose a single leader, or did everyone lead? What techniques did you use to overcome the obstacles? What if the tennis ball was replaced with a bowling ball? If blindfolded, did you trust your sighted assistant?*

Warp Speed

Ask your group to circle-up — include yourself in the circle. I've attempted this Initiative game with a group of 32 people, but that's about the largest I'd recommend, and smaller's better.

Announce that you are going to throw a ball (nerf, fleece, etc.) to a person across the circle, and that person will then throw the ball to another person on the other side of the circle. This throw and catch action continues until everyone in the circle has thrown and caught the ball.

Emphasize that each person has to remember who they threw the ball to and who they received it from. To facilitate this throwing/receiving process, ask each person who has *not yet* received the ball to hold both hands up in a receiving position. Once this person-to-person sequence is established, ask them to pass the ball through the established sequence for time. Ask someone who is wearing a digital watch to be the official timer.

After an initial time is established (usually about 1.2 sec. per person average on the first attempt), ask them to see if they can reduce that time by working together more closely as a team. The next couple of sequenced attempts usually show more cooperation, teamwork, etc., and completion time correspondingly drops appreciably. If the first time through is established at 28 seconds, and they eventually drop that time to 20 seconds, indicate that you think (considering their high level of group prowess) that 15 seconds is not out of the question. Amidst groans of "NO WAY," and confident shouts of "GO FOR IT," allow time for some spontaneous brainstorming. If too many ideas are forthcoming, suggest that they try one idea at a time.

The times will continue to drop, in fact well below what they would have thought was



initially possible. Don't be too strict with the "rules," allowing just about any idea that the group feels good about using.

Sample ideas: "Let's rearrange the circle so that the person standing next to you is the one you throw the ball to." "How about arranging the palms of our hands as a ramp so that the ball rolls from start to finish?" These high-energy attempts will eventually reduce their time to less than five seconds — a substantial and impressive drop from the original 28 seconds. They will be impressed and pleased with themselves — smile and agree that they are a very special group. Strange things happen at *Warp Speed*.



Group Juggling

For klutzes and non-klutzes alike.

Now, ask the group to re-establish the initial sequenced throw and catch circle. It never ceases to amaze me that groups can do this with little hesitation and seldom a mistake. As an experiment on one occasion, I asked a group to re-establish the *Warp Speed* circle 24 hrs. later. No problem. I'm sure a behavioral scientist has a ready explanation, but I'm still regularly impressed.

Once re-established, indicate that you are going to start a ball in the familiar sequence and continue to add similar balls in a metronome 1-2-3 throwing pattern until there are almost as many balls in motion as there are people in the group. Whether this is actually accomplished or not is of little consequence. The important thing is the cooperation, fun, and satisfaction resulting from the various (usually chaotic) attempts.

After a couple attempts, ask each thrower to

make a unique sound when they throw the ball and a different sound when a catch is made. The "symphony" of sound and movement is beyond explanation.

If you have access to a video camera, try to video a *Group Juggling* sequence — very visual, colorful, and funny.

imaginary ball toss

Directions to the Players: Let's all stand together in a circle . . .

Take a look at the imaginary tennis ball that I have in my right hand. Notice that it has weight and size, and that although I can close my left hand into a fist right now, I can't close my right hand because the ball is in there. And when I throw it up in the air, like this, and catch it in the other hand, now I can't close my left hand.

I'm going to call out someone's name and throw the ball to that person. After catching it, she or he will call out someone else's name and throw the ball to that person. Don't worry if you don't know the name of someone you want to throw the ball to — just ask! Let's try to have everybody catch it once before anybody catches it a second time. And as we go around the circle, try to remember as many names as you can...Okay, what's your name?

FIRST PLAYER: Marty.

LEADER: Okay Marty, here it comes.
(Throws ball)

MARTY: Mary. (Throws ball)

MARY: Jeanie. (Throws ball)

JEANIE: What's your name?

JERRY: Jerry.

LEADER: Jeanie, it's no longer a tennis ball, it's a basketball.

JEANIE: Jerry, catch! (Throws basketball)

LEADER: Jerry, it's no longer a basketball, it's a watermelon.

JERRY: Joanna. (Throws watermelon)

LEADER: Joanna, from now on, whoever catches it can either keep the object the same, or can change it to anything he or she wants to. So each time, we'll call out the name of the object we're throwing and then the name of the person we want to catch it.

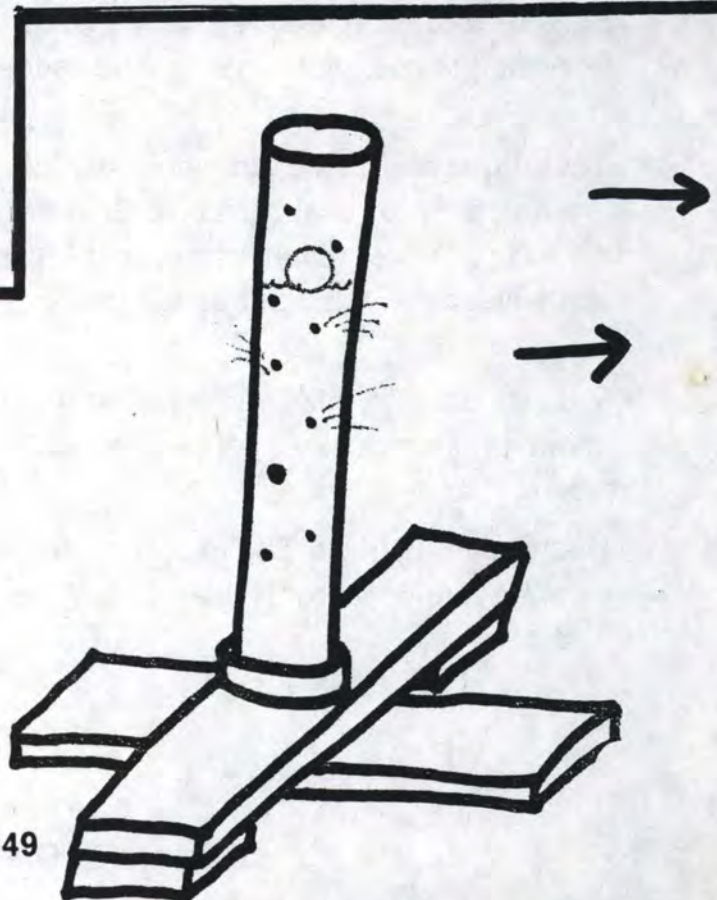
JOANNA: It's a shot-put. Amaran.

AMARAN: It's still a shot-put. Ritch.

RITCH: It's an egg. Michael.

MICHAEL: It's a live chicken. Mahalia....

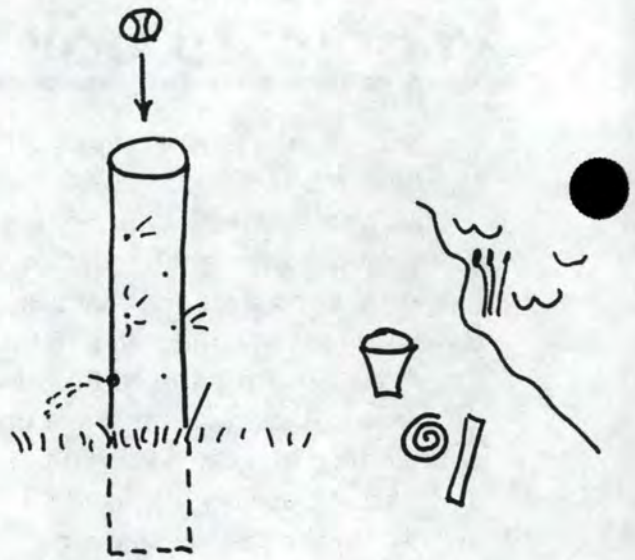
Comments: IMAGINARY BALL TOSS is an excellent way for the players to get to know each others' names. It's also great fun, and a chance for the players to delight each other with the unusual objects they can think up to toss to each other. Oftentimes a crazy logic will evolve, with the objects flowing naturally into each other as they continually transform from one thing to the next.



The Water Tube

The Water Tube

Equipment: A 4-6 foot long section of PVC tubing (at least 4 inches in diameter, capped at one end, with a series of small (1/4" diameter) holes drilled in it at random spacing), a tennis ball, string, dowel rods, other balls, a nearby water supply, cups or buckets.



Challenge: To retrieve a tennis ball that has been dropped to the bottom of the tube (which has been vertically placed in a hole in the ground), without removing the tube from the ground.

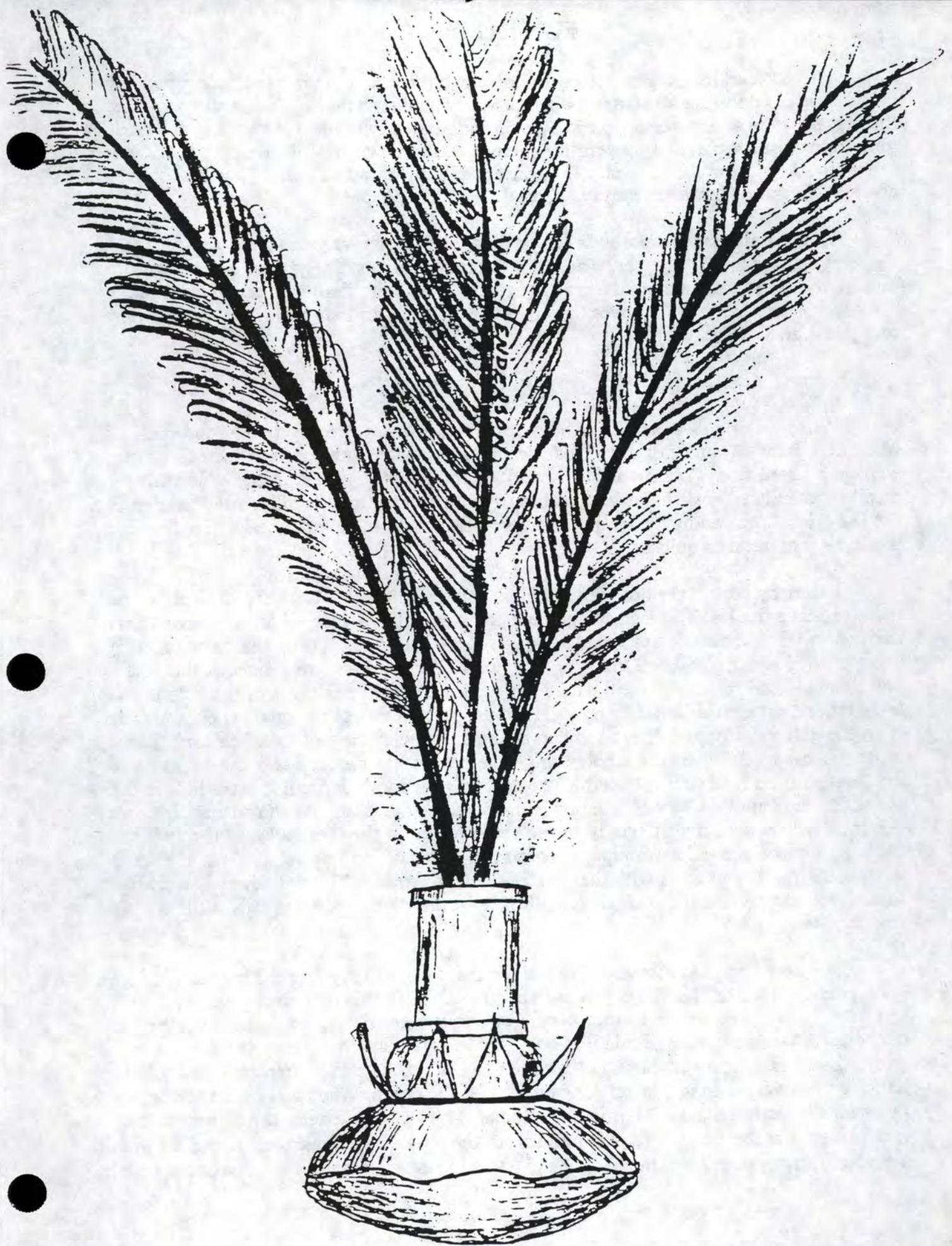
Stories: Your team has been sent to obtain a rare and valuable floating stone. With only the tools you have (and all the water in the nearby ocean) you must retrieve the stone.

Important Points: This is a great activity for a hot day! Beware, sometimes you have tools that are of no value at all! (i.e. the string, dowel rods, etc) The tube should be mounted vertically in the ground, with no holes below the surface of the ground. Finger holes should be logically placed so that one hand can cover a few at a time. For small teams, you might include some duct tape to help block some holes.

Techniques: Unless someone is especially adept at using string to retrieve the "stone", the next best idea is to float the tennis ball to the top of the tube using water. As soon as water reaches the small holes, however, it will begin to run out of the tube, and water carriers must quickly become hole pluggers.

Variations: The size and length of the tube can vary, so can the floating object (how about a rubber ducky?) The cups can even have holes in them.

Discussion Topics: Did everyone get to share their idea? Which idea worked the best? Were some tools useless? What was the most common problem?



D VII - 51

FUNderbirds

The FUNderbird is a game piece designed to be struck with the hand. Foam padding in the base cushions the blow, and (when properly made) should not cause discomfort to the players, even after extended play. Served underhand, with players standing in a circle formation, we have played a cooperative game of seeing how many hits we can get without FUNderbird touching the ground. The concept is simple and so is the play as described above. The game, however, is very magnetic. It pulls people in.

I am certain that FUNderbirds can be used for competitive game play. I suggest that they not be used in that manner. There are dozens of competitive games. Use this one to involve the entire team, and pull a group together. Make the challenge one of not beating someone or another team, but working together to do better than the group did last time or against an existing record.

Construction

When making these games at home, the bodies are turned from one solid piece of wood on a lathe. That is not practical for camp, so I designed the pattern enclosed. Parts were purchased from "Woodworks" in Fort Worth, Texas. I called in the order using a credit card and received the order within a week. Postage and handling are included in the list price. You can buy parts anywhere you like, but I have not found a supplier that is more economical or quicker.

I start by boring the hole out in the spools to 3/8 inch. Note the drawing. You want to leave the last 1/4 inch of the hole the original 1/4 inch wide. (I suggest that someone with a knowledge of woodworking rebore the spool). Glue the parts together using a good wood glue like Elmers or Titebond. The wheels have a smooth side and a patterned side. Spread glue on the axle peg. Slide the axle peg through the hole in the large wheel, pattern side down. Apply glue to the pattern side of the small wheel and slide it on the axle peg. Apply glue to the end of the spool with the 1/4 inch hole and slide it on the axle peg. "Clamp" the whole thing together with a rubber band and set aside to dry. Keep the body of your FUNderbird upright so glue does not drain into the hole in the spool. Excess glue should be cleaned up immediately with a damp rag. (You may find that the small wheel does not fit snugly to the smooth side of the large wheel. If this is the case, lay a piece of medium sandpaper on a table and rub the patterned side of the small wheel on it until it fits flush with the back of the large wheel. This will give you a precise fit and will assure that the body of your FUNderbirds will not come apart). Glue should dry until set.

The next step is to assemble the pad for the base. On my original models I used a good grade of leather. I suggest you use vinyl (cloth backed). It is much cheaper, and it can be sewn by hand with a leather needle or darning needle. Cut two circles 3 inch in diameter. Take one circle and fold it in half. Fold it again into quarters. At the point snip with scissors making a cut about 1/4 inch long. Unfold the circle completely and fold in half the other way then in quarters. Again, snip at the point. When you open the disc out flat, you should have an "X" cut in the middle. You want to extend these cuts out 5/8 inch from the center point. (See the pattern for the top). You don't want to end up with a center opening of more than 1 1/4 inch. I would suggest that you make a pattern for

the top out of plastic or cardboard so that the kids can draw the center circle at the same time they draw the outer circle to cut out the disc. If the points are cut too long, the cushion will fit very loosely to the body, and you will have a hard time keeping it on.

When the two discs are cut and ready, turn the good sides facing each other, and sew the edges together. Use relatively short stitches, about 1/8 inch in from the edge. I use quilting thread for strength.

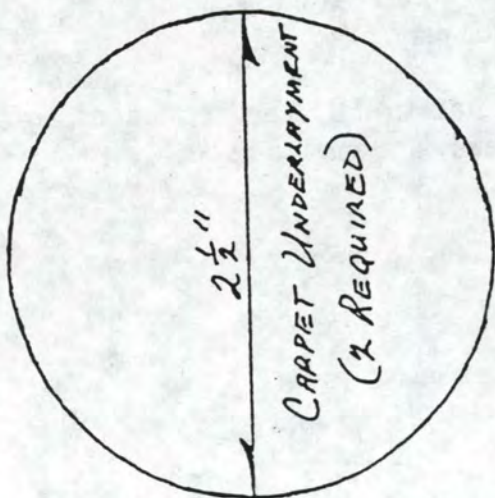
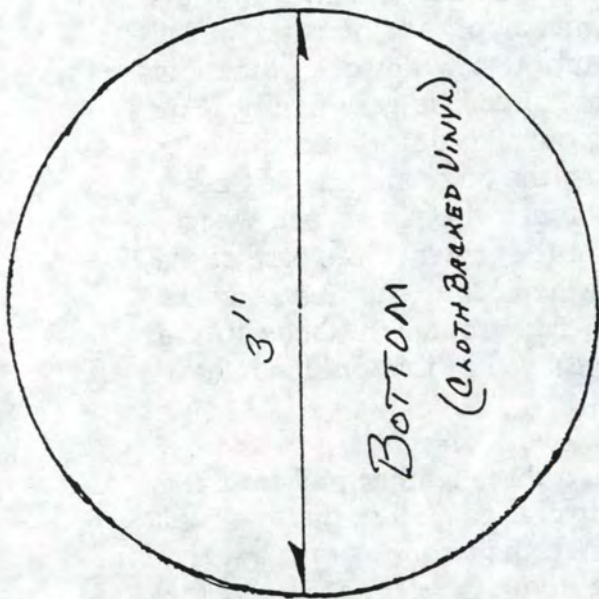
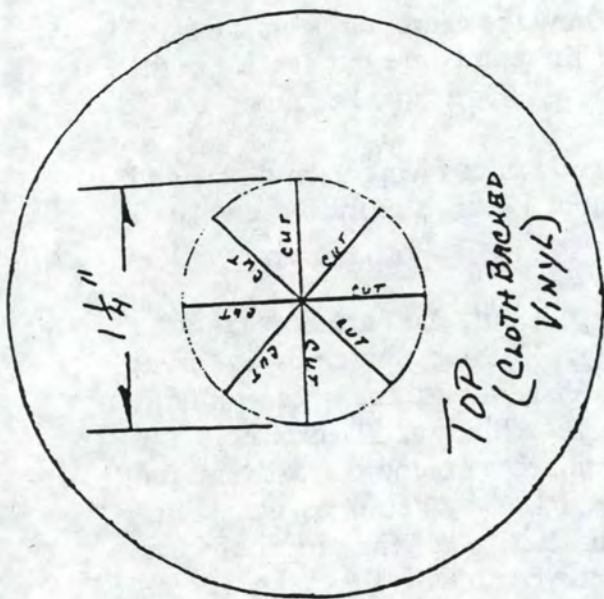
When the discs are completely sewn, turn them inside out. You are now ready to stuff them with two 2 1/2 inch discs of carpet padding. I picked up scraps of carpet padding from a local dealer's trash bin. Again, you can make a pattern, trace around it with a felt tip pen and cut the circles with scissors. I bought a Black and Decker hole saw (2 1/2 inch) and cut the circles on a drill press. I would not recommend that kids use the drill press for cutting the padding. Caution must be exercised by adults as well, since undesirable things can happen very quickly! It is not difficult to cut the pieces of foam with scissors, and depending on the degree of accomplishment you wish the maker to feel, I recommend that you let the person making the FUNderbird cut his or her own pieces.

Once the discs are inside and situated, work the large wheel of the body into the opening. When it is completely inside the base, make certain all of the points are pulled up and out of the hole. Straighten the body in the hole, take two wraps of cord around the points (at the groove between the large and small wheels) and tie very tightly. You are tying the base to the body. Leaving the points sticking out adds decoration and helps keep the base in place (see the illustration). To assure that the body and the pad never become separated, I recommend stitching the tie-string through the pie shaped wedges before tying. I take a single stitch through each triangle (at the center of the base of the triangle, in the "pie crust" area). Do this before inserting the body. After inserting the body, pull the string tight, double knot, pass the string ends around the body to the opposite side of the first knots and double knot again. Fastened in this fashion, I have never had a base and body separate.

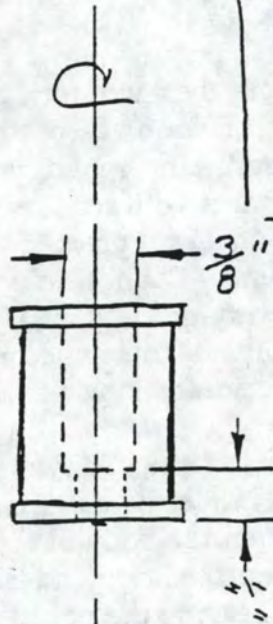
Now it is only a matter of adding the feathers. Select three feathers, all from the same wing (left or right curve). I cut 1/2" to 3/4" off the tip of each quill so that the quill shafts of the three feathers fit firmly in the hole. Space the feathers so they turn out and are equally spaced. Remove them, spread glue in the hole in the spool, and reinsert the feathers. Wipe off excess glue. You want to be certain that glue contacts both the side of the hole in the spool and the feather shafts. Trimming about two inches of the end of the feathers helps extend their life and adds to the performance of your FUNderbird. Give the glue an opportunity to dry thoroughly, and you are ready for play.

If I can answer any questions for you, please don't hesitate to call. The instructions seem complicated as I look at them, but the FUNderbirds really are easy to make.

William E. Henderson
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952 Lima Ave. Box C
Findlay, Ohio 45840



WOODWORKS
 4500 ANDERSON BLVD.
 FORT WORTH, TEXAS 76117
 817-281-4447



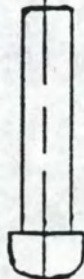
SPOON $\frac{7}{8}$ " X $1\frac{3}{16}$ " - $\frac{1}{4}$ " HO.
 (HOLE PARTIALLY BORED OUT TO
 $\frac{3}{8}$ ", NOTE DRAWING)
 SP-8000 \$.08 each/100



WHEEL $1\frac{1}{4}$ " X $\frac{7}{16}$ " - $\frac{1}{4}$ " HO.
 TW-1250 \$.07 each/100



WHEEL $1\frac{1}{2}$ " X $\frac{1}{2}$ " - $\frac{1}{4}$ " HO.
 TW-1500 \$.08 each/100



AXLE PEG FOR $\frac{1}{4}$ " HOLE
 ($1\frac{3}{8}$ " LONG)
 AP-1010 \$.04 each/100



LYCRA BAND: Spronging

The "Lycra Band" was first used in modern dance classes in Michigan. I first saw it used in dance and movement sessions at a recreation workshop in Michigan in 1988. I took the idea of movement and added thrill, cooperation, and more rapid activities. A few of the "games" that have been invented over the past two summers are listed on the reverse side. More activities are created every time the LYCRA BAND is shared with a group of participants and they are given the opportunity to be creative.

The LYCRA BAND is made of five yards of lycra/spandex. I have seen four yard and six yard bands used, but I have found that five yards gives the group enough "stretch" and a group of four to twelve people can usually make fun happen without much trouble. If the group is too big it gets confusing and too much of the time you wait for "your turn." It often takes too long to get the group to work as a team. If the LYCRA BAND is too large and you have only a few participants, they have to run far and fast to keep the Lycra stretched.

The lycra/spandex is typically used to make swim wear. It can be purchased at most fabric shops. Prices range from \$9.00 to \$11.00 per yard. Often this fabric is on sale in the winter months. I recommend buying a color of material that will look good with grass stain. Yellow, pink and white fabric colors are pretty until they meet "yard playing."

Yards with soft grass and few rocks make a good play area. A clean hardwood floor is also a good playing surface if the room is large enough. Gravel parking lots and asphalt will work, but MUCH more caution and supervision is needed.

Use the LYCRA BAND to teach teamwork, cooperation, communication, safety, and sportsmanship. It is a "tool" to use to teach. LYCRA BAND games can be very active as well as very inactive. Either kind of games can be fun and educational.

LYCRA BAND

"the new toy of summer"

Some ideas for the use of the LYCRA BAND : Call it "Spronging"

(With 6 - 12 players)

1. **SIT ON IT!** The players all back up (with the LYCRA BAND (LB) on their back from their neck to their calves) until it is fully stretched, then everyone sit "in" it. This helps the group to learn to trust the LYCRA BAND. It will hold the weight of the group.
2. **ROUND UP CIRCLE** - Spread the LYCRA BAND across the backs of the players, holding the top of the LB with your hands on top of your shoulders. The group will then circle with a straddle-step, stretching the LB until it is fully stretched. Then let go of the LB and ride against it. Don't go too fast or take too big of steps. Remember, everyone's legs are not the same length.
3. **THE ROLL** - (formation as in #1), material is stretched only enough to keep it from falling to the ground. One person at a time backs up, stretching the LB as far as they want and then she **ROLLS** against the LB around the outside of the LB until she gets back to the starting place. Give everyone a turn. Remind each person to roll at his own pace and for the rest of the group not to put too much tension of the LB.
4. **THE TOTAL ROLL** - Same as **THE ROLL** activity, except the entire group rolls (the same direction) at the same time. Keeping enough space between each group member is important so tripping is minimal.
5. **CROSS OVER** - Four people (nearly the same weight helps), spaced equally in the LB, the people across from each other trade places, always landing with his back first in the LB. This then throws the opposite two players into action as they trade places. The action begins as the pace hastens. **Caution!** The partners **MUST** pass each other on the same side on each passing, so to avoid messy crashes.
6. **SIX CROSS OVER** - Six people, two teams of three each, every other person making two triangles of people. Each group (of three) moves one place to the right, lands with their back in the LB, and the other group follows as soon as group one lands. The rhythm of this activity soon forms as the participants get the hang of it.
7. **STAR CROSS OVER** - Same as #6, except only two cross at a time in turn. Again the rhythm is important. There are three groups in motion in this activity.

PROCESSING

1. GET IN A COMFORTABLE SPOT, FORM CIRCLE, IF THEY ARE ANXIOUS TO SHARE LET THEM, TRY AND FOCUS ON ONE PERSON WHO IS TALKING AT A TIME. REINFORCE POSITIVE STATEMENTS AND POINTS YOU WISH TO DRAW OUT.
2. USE SOME PROCESSING QUESTIONS TO KEEP IT GOING...SOMETIMES A FEW MINUTES ARE FINE, SOMETIMES WHEN THERE IS LOTS TO LEARN YOU CAN TAKE LOTS OF TIME AND EVEN DISCUSS SOME POINTS LATER IN THE EVENING AROUND THE FIRE...

COMMUNICATION:

Can anyone give an example of an instance of good communication?
How many different ways were used to communicate?
Did everyone feel they were heard?
What could you do next time to communicate even better?
Did everyone speak up when they needed something from the group or had a question or thought?

FEELINGS:

Can you name a feeling you had at any point in this activity?
What were the thoughts you had that brought out that feeling?
Did you/Do you tell people about it?
Were there any "putdowns"? Did anyone "putdown" themselves?

IDEAS:

Where did the ideas come from? Were all of the suggestions heard?
How did you choose which idea to try?
What interfered with your ability to listen to others?
Did anyone see an improvement from the last time?
How could you listen better next time?
If you had given your idea how might it have affected the outcome?

TEAM:

Can you think of a specific time when there was cooperation in the group?
Can someone think of a point when you worked as a team?
Was everybody in your group on the team?
What difference did it make working as a team compared to as individuals or small groups?

APPRECIATION:

Did anyone let someone else know something they did was appreciated?
Can anyone think of something they or someone else did that deserves appreciation?
What were some of the "unique abilities" that people used to help the group?

LEADERSHIP:

Where did the leadership come from? Did the leadership role shift?
What good leadership traits did this person use?
How did the group respond to this leadership?
Did anyone take leadership and not feel they were successful? What are possible reasons for this?
Was leadership important in this activity?
Who were the followers? Were you? How can you follow better next time?

WRAP UP QUESTIONS:

What did you learn about yourself? What did you learn about others?
What did you do that you are proud of? What area do you need to work on?
How did you learn today that you can take with you?
Looking back over this session, what would you do different if you could start over?
What would you like to say to the group members?

Jill Laidlaw, Camp Cavell '92

You Too Can Become a Storyteller

Shared by
Marie Madison

Stories and storytelling have been in existence for as long as human beings have occupied the earth. Creation myths have been handed down from generation to generation. Family histories, ethnic histories, cultural morals, healing and fun and entertainment have all been shared through stories and storytelling. Everyone has at least one story, and everyone can learn to share that story.

How to get started.

- ▶ Read stories aloud
- ▶ Join a storytelling group

How to select stories.

- ▶ You **must** like it
- ▶ The story must be tellable
 - Single theme, clearly defined
 - Well developed plot - brief opening introduces main character, sets scene, arouses anticipation, then plunges into action; action unfolds through word pictures, maintains suspense, quickly builds to climax; ending resolves conflict, releases tension and leaves listener feeling satisfied.
 - Style - vivid word pictures, pleasing sounds and rhythm
 - Characterization - Characters are believable or represent such qualities as goodness, evil, etc.
 - Be faithful to source material - beware of adaptations
 - Dramatic appeal
- ▶ Must be appropriate to the audience
 - Birth - 3 years enjoy interesting sound patterns such as Mother Goose rhymes, lullabies, simple folk songs.
 - 3 - 5 years like:
 - rhythm and repetition
 - simple direct plots, mixing familiar with unfamiliar
 - short dialogue
 - clear simple images
 - action that quickly builds to climax
 - satisfying ending
 - (Audience participation stories important)
 - 6-8 years: Peak interest in traditional folktales and fairy tales; work through their inner fantasies and come to terms with real world (ego centrism, belief in magic, animism, retributive justice)
 - 9-11 years enjoy sophisticated folktales
 - Developing powers of reason and judgement, competency hero tales, myths and legends such as Paul Bunyon, Pecos Bill, Odyssey, etc.
 - 11-13 years experience sexual awakening and search for personal

identity.

Romantic stories, bittersweet fairy tales; appreciate plot development, beauty of language and meaning behind words.

- 15 - adult enjoy most stories that 9-13 year-olds enjoy as well as longer stories with complex plots, subtle language and characterization.

▶ Sources:

- Traditional folk and fairy tales. Those that have been handed down and told for generations.
- Literary folk tales. Hans Christian Anderson, Rudyard Kipling, Carl Sandberg
- Social & political history
- Environmental and natural history
- Modern literature
- Family & friends

How to Learn Stories

- ▶ Read the story from beginning to end several times
 - Read at first for pleasure, then read with concentration
 - analyze the story to determine: where the appeal lies, what word pictures you want listeners to see; what mood is to be created.
- ▶ Read aloud and time it - time it again after you have learned it.
- ▶ Learn the story as a whole rather than in fragments
 - Master the story structure
 - perceive the story line: beginning (setting the stage, introduces characters and conflict), body (conflict builds to climax), conclusion (resolution of conflict)
 - Don't alter the essential story line
- ▶ Master the style of the story
 - Retain the original flavor and vigor of the story
 - Memorize rhymes of characteristic phrases that recur
- ▶ Make the story your own. Live with it until the characters, setting, conflict and resolution are as real to you as people and places that you visit daily.
- ▶ Learn appropriate timing for the story. Pace, pauses, emphasized words, voice inflection must match the story.
- ▶ Practice telling the story aloud
 - Tell the story to yourself, in front of a mirror, to your pet, to friends, to anyone who will listen.
 - Breathe and speak from the abdomen to give fuller tone and projection.
 - Articulate clearly

How to perform stories

- ▶ Setting can be anywhere: schools, libraries, zoos, nature centers, museums, camps, hospitals, private parties.

- Semi-circle of listeners facing the storyteller seems most effective.
- Seat listeners so that no one is directly in front of another, blocking the view of the storyteller.
- ▶ **Creating the mood**
 - Comfortable seating in a well-ventilated room is best. However, this is not always available.
 - Sometimes have to help today's children to make transition from TV and movies to using imagination.
 - Storyteller's attitude must be one of "Listen carefully, because I have something special to share with you."
- ▶ **Delivery**
 - Before beginning, call up the essential emotions of the story, breathe deeply and begin.
 - Look directly at the listeners; move gaze from one person to another so the audience feels involved; break eye contact only to look at imaginary scene or object, or when engaging in dialogue between two or more characters.
 - Speak in low-pitched, pleasant voice with enough volume to be heard easily by listeners in the last row. Speak clearly, distinctly, smoothly and in a pace suitable for the story.
 - Use gestures only if they are natural to the teller or the action of the story. If uncertain what to do with them, place them behind the back so that they don't distract from the story.
 - If you should forget the story:
 - have the book from which the story comes with you marked at the first page of the story;
 - pick up the book and open it to the marker;
 - if memory is sparked, continue, if not, read the rest of the story.
 - If the audience seems disinterested:
 - Summarize the rest of the story.
 - Tell a different type of story.
 - End the story hour
- ▶ **Using Flannel/velcro boards**
 - Good transition between reading aloud and traditional storytelling as they are told without a book
 - Excellent way to share stories visually while keeping traditional storytelling.
- ▶ **Drawing**
 - Must be comfortable drawing simple forms as the story unfolds
 - Provides visual learning with traditional storytelling
- ▶ **Paper folding**
 - Must be comfortable and proficient in the art of paper folding for it to contribute to the story

- Created forms must be appropriate to the story
 - Provides visual learning with traditional storytelling
- ▶ Using puppets
- Can be used as a host/transition.
 - The storyteller, because so much attention is focused upon the puppet, gains a degree of anonymity not possible in ordinary storytelling circumstances. Often the audience focuses on the puppet and inhibitions and shyness are forgotten.
 - Provides visual learning at the same time as the story is heard
 - Can be the whole story
 - Types of puppets
 - Stick/rod puppets
 - finger
 - hand
 - string/marionettes
 - body
 - shadow
- ▶ Using music
- Music can be used as an introduction to the story. Select pieces that fit the story being told.
 - Music can be an integral part of the story or used as transition between parts of a story.

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POETRY SHARE CIRCLE

Facilitators - Jane Higuera and Charlie Swaney

Purpose: Share your favorite verse, preferably your own, with us or share just by listening.

We all know that poetry comes in many shapes and sizes whether it be ancient or contemporary. Placing words in various positions or verses can be an aid for reading and/or emphasizing the work.

Poets, we think, are for the most part very quiet about their writing. For most of us it is very personal. Some event or emotion has prompted us to try to capture those intense feelings in writing.

This Poetry Share Circle is not intended to be about content or style. Your facilitators have no credentials here. We offer this workshop as an opportunity to share and discuss your own poems or some other favorites. If there is a direction it will be toward contemporary poets and poetry. Below is an example that we may start with.

REALIZATIONS

(written at a fall rec lab in South Dakota)

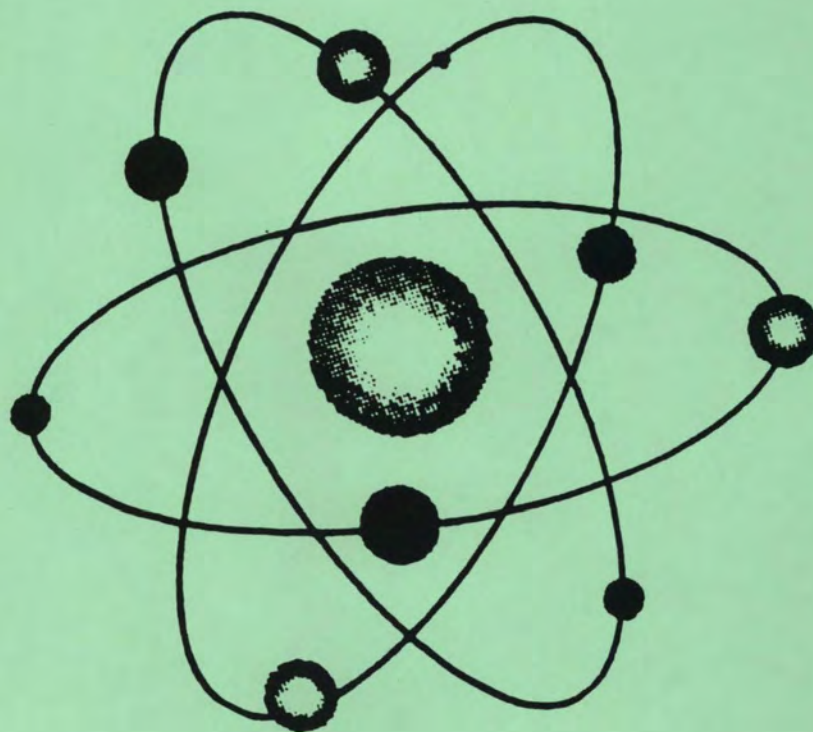
Our eyes embrace the colors:
touches of red
a bounty of yellows
greens, greens, greens,
grey-blacks and browns.

The rocks, the spires, the cliffs
and the stream
Yes, the stream:
running, running
singing, singing
rippling, rippling
rushing, rushing
on and on and on

Like the days
hours
minutes of this lab
which are dwindling too fast, too fast.

As the stream, like life
moves on and on and on,
we must move on also

Taking with us
a precious piece
of each and every person here.



Block Snowman--

Shared by Nel Carver

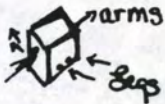
What you need:

saw
drill
sandpaper
1 1/2" x 1 1/2" x 2" block
3 1/2" x 20" white fabric
craft paint (black & white)
liner paint brush
32" narrow ribbon
scrap fabric, ribbons, buttons, etc.

pinking shears
scissors
glue gun and glue
1 1/2" wooden doll head
hat
small paint brush
orange sculpey clay
cotton balls

What to do:

1. Drill block all the way through in 3 places with 3/8" drill bit.



2. Sand block - roll sand paper to sand holes.

3. Paint block and head.

4. Paint on face.

5. Make nose - follow directions on clay

6. Stitch 20" fabric to form long tube. turn and cut with pinking shears into one 12" and one 8" piece.

7. Use 12" piece to thread through legs - doubling back to front. Repeat for arms using 8" piece.

8. Stuff legs and arms - Tie off with 8" pieces of ribbon.

9. Glue on head.

10. Add decorated hat, nose, etc.

Now try a clown, angel, cowboy, graduate, etc.



Cost Approximately \$1.50

An Original

Yarn Rope

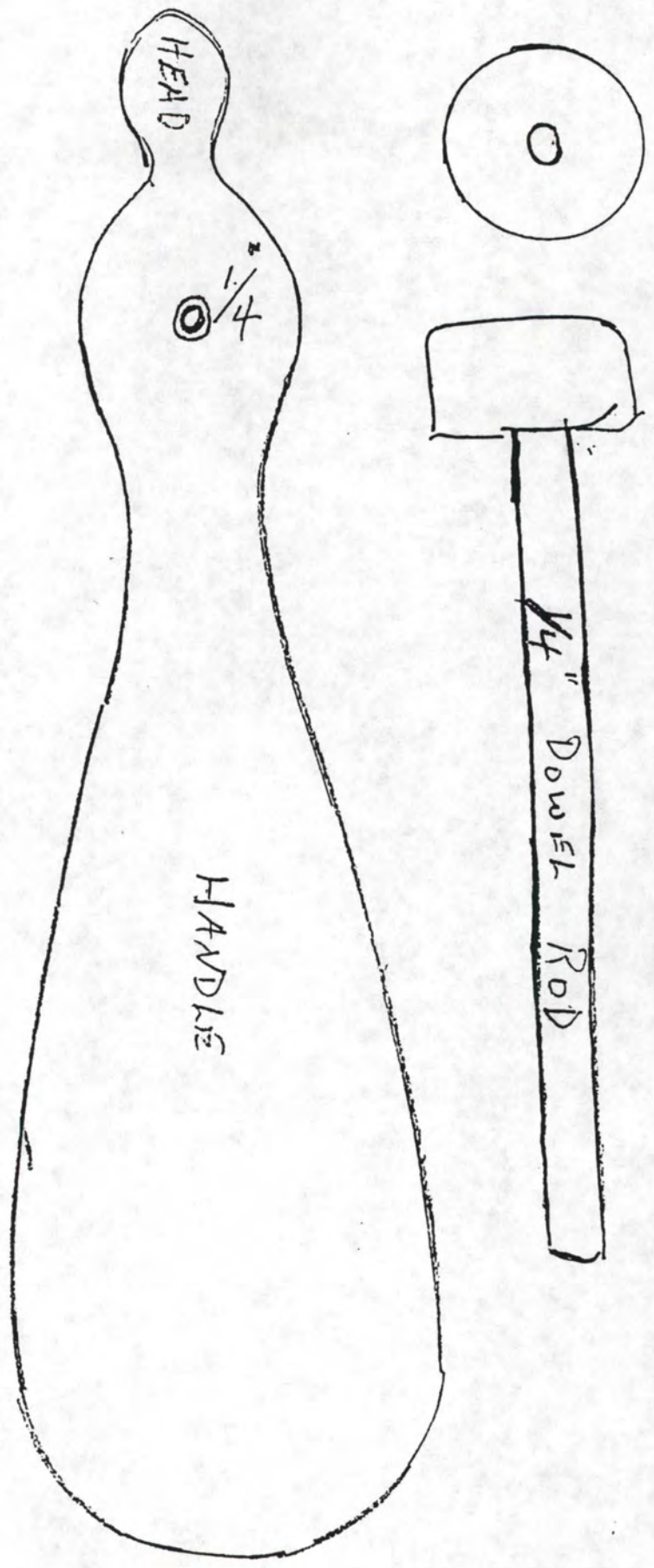
presented by
Charlie Swaney

Select 3 to 9 lengths of yarn. After inserting dowel rod through handle, loop yarn over head. Each end of the lengths are tied together. Grasp the dowel rod in your hand with the handle perpendicular to the yarn. Twist yarn by rotating handle clockwise until firm. (The open end of the yarn is usually held by another person, but can be attached to a stationary point.)

After the right hand twist is completed, bring the open end of the yarn and loop over the head. Again you have an open end to be held. Next turn the handle left or counterclockwise until firm. Keeping a firm hold on the rope, remove yarn from head and tie a knot.

Now, release open end and allow rope to relieve tension and the rope is complete. A knot can be tied in the open end and trimmed as desired.

(Diagrams on next page)



Drawn Close to Scale

Heart Pin

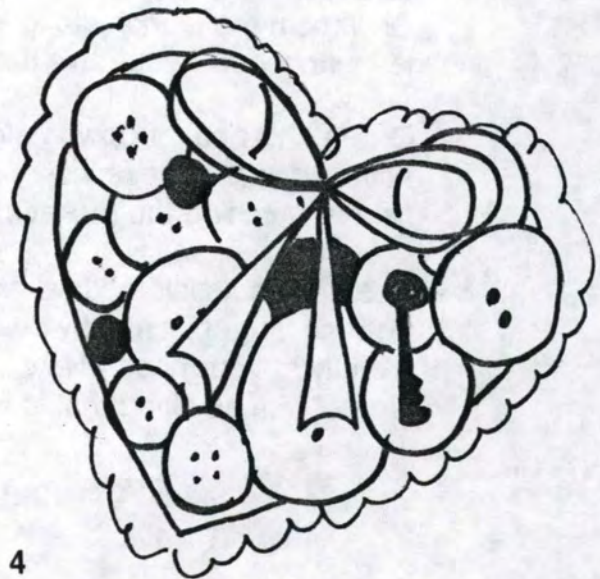
Supplies:

Small wooden heart
White paint
Small paint brush
Collection of buttons, beads, charms, etc.
Ribbon and lace scraps
Glue gun and glue
Pin back

Steps:

1. Paint heart.
2. Select buttons, lace, beads, charms, etc. and arrange design on heart. Overlap buttons for a three dimensional look.
3. Glue in place.
4. Glue on pin back.

This craft costs about \$1.00 which is quite a savings over the \$12 that it was at a local gift store where I saw this idea.



2-Liter Bottle Rockets

Welcome to the world of 2-Liter bottle rockets. These rockets open a wonderful world of fun and education. They are fun to build and fly, and provide a wealth of inexpensive opportunities to learn and quickly test many laws of physics, principles of flight, mathematical applications, and more. Costs are very low, turn around time is short, repairs are relatively simple and easy, and, good workmanship is usually rewarded with superior performance.

More elaborate supplies may be added, but all you need to build a 2-Liter Bottle Rocket is:

- An empty 2-liter "pop" bottle
- Duct Tape
- Scissors
- Used manilla file folders, cardboard, mat board, styrofoam meat trays for fins
- Coarse sand or pea gravel for nose cone weighing

Optional accessories:

- Paint
- Paper towel roll tubes or light weight mailing tubes to extend the length of the rocket for improved stability and performance

Part of the fun of building bottle rockets is learning through experimentation, what makes them fly best. Here are some tips to get you started.

- Don't make the fins too big or too small.
- Place them well back on the rocket body, but not so far as to interfere with launching the rocket
- Use about two "kid size handful" of coarse sand or pea gravel in the nose cone for weight forward ballast
- Never let anyone "hold the string that is attached to the release pin while you or anyone else is placing the rocket on the launcher and inflating the rocket. Give them the launch string when you and everyone else has cleared the launcher and you have the attention of anyone watching the launch.
- Give a short count down before each launch. Because these rockets do not have a dependable recovery system, it is important that everyone in the launch field is watching the rocket's flight.
- Use only materials of small size, like sand or pea gravel, for nose weight. Do not use large pieces of wood, stone, metal, or plastic. (Point your little finger directly at your nose. Now look directly at the tip of your little finger. Do not use anything that is larger than the tip of your little finger!)

- Although there continues to be considerable discussion about how much pressure these bottles will safely hold, 100 pounds per square inch of air pressure is more than enough to give great performance. (The heights attainable by the rockets are more a matter of how well they are designed and built than how much air pressure you put in the rocket.)
- When in doubt, don't! If something you are about to try doesn't seem right, ask a responsible adult before doing it. You can get injured with cottonballs if you use them improperly.
- Attach the nose cone to the rocket with duct tape. Then cover the entire nose cone with duct tape. Unless you have figured out to recovery system for your rocket, this will prevent you from losing all of the sand or pea gravel when the rocket comes diving nose first into the ground. The better your rocket flies on the way up, the faster it will be traveling when it hits the ground!
- How much is some, too far forward or too far back, a kid sized handful, just enough, or too much tape? I do not know. You will just have to experiment to find out. (Fins that are too big will make the rocket tumble on the way up and on the way down. Sometimes they simply get blown completely off the rocket by the acceleration and wind blowing past them! Fins that are too far back will not permit you to place rocket on the launcher. Start with three fins, then add more if you like additional fins. Try your rocket with no weight on consecutive flights to see how much gives you the best performance. Experiment with launching your rocket with water in the bottle "engine". Start with about 1/4 of a bottle of water then add more or use a little less. See what happens when you vary the amount of water)

You can purchase the launching base for \$15 each plus shipping

Versey Enterprises	Wayne Versey
1258 North 1100 East	(208) 357-3238 (work)
Sheiley, Idaho 83274	(208) 357-3428 (home)
	Fax (208) 357-3238



VERSEY ENTERPRISES
1258 North 1100 East
Shelley, Idaho 83274

(208) 357-3238 (work)
(208) 357-3428 (home)

Thank you for purchasing the finest 2 liter pop bottle launching base found anywhere. We stand behind the quality and workmanship in the assembly of this unit for a period of 30 days from the purchase date. Please treat it with caution and respect and it will provide you with many happy hours of rocketing.

WARNING

We do NOT accept any liability for bodily harm or injury resulting from improper and/or unsupervised use of the launcher. Like any potentially dangerous item, this unit must be used with CAUTION. Children should always have ADULT SUPERVISION and only be allowed to pressurize the bottles with a typical bicycle hand tire pump. Use ONLY soda bottles that are in good condition, without any flaws or scratches in them. We are NOT responsible for what the bottle does or where it goes after it is pressurized. ***NEVER AIM THE BOTTLE AT ANY OTHER PERSON, ANIMAL OR THING.***

We have recorded bottles being launched at pressures greater than 150 PSI. However, we do not warranty correct operation of the launcher at pressures greater than 100 PSI.

OPERATING INSTRUCTIONS

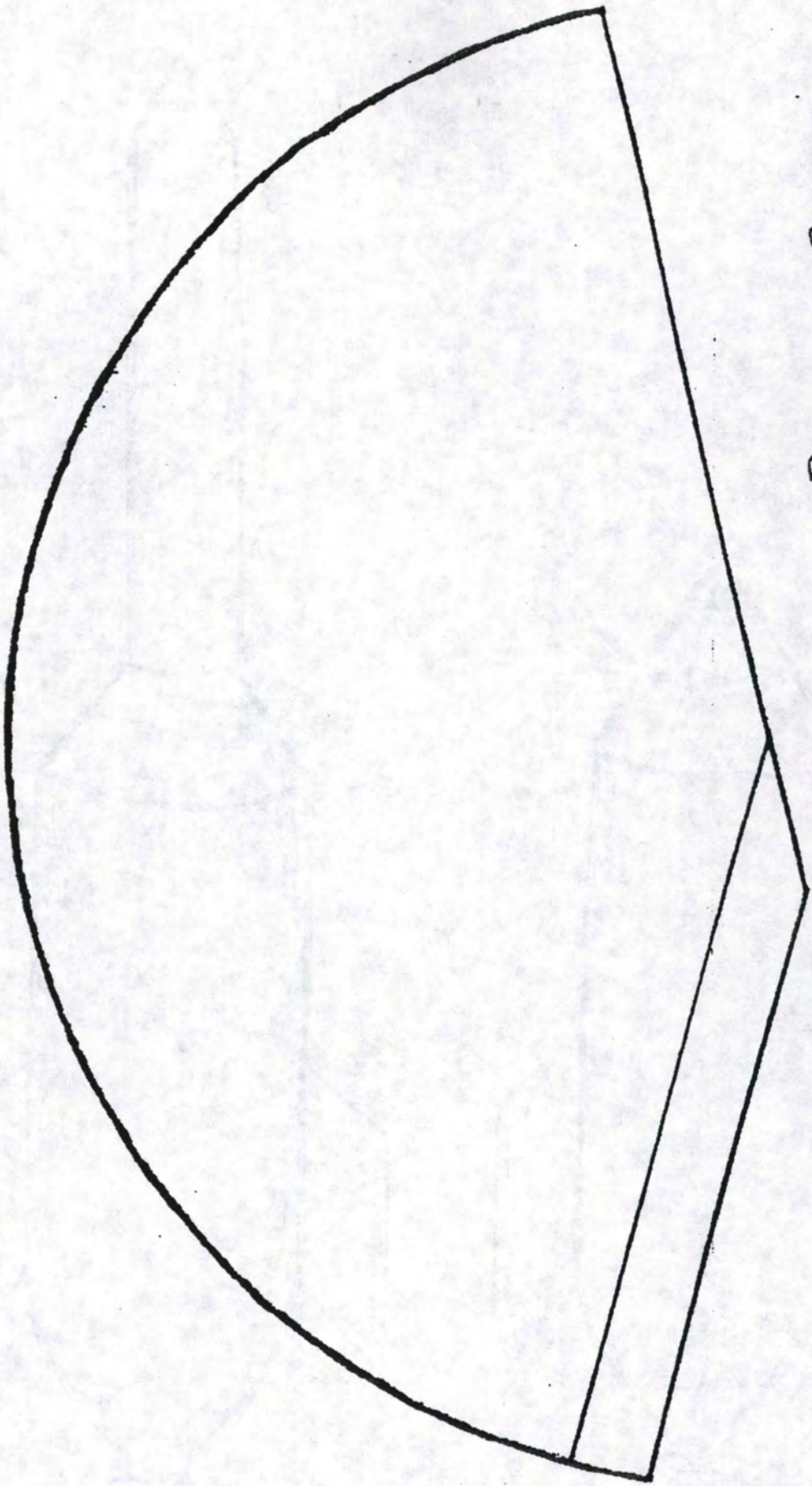
Observe the following tips on care and maintenance. The O-ring machined into the pipe which goes into the bottle must be kept free of abrasive materials such as dust, dirt, sand, etc. Occasional lubrications with a petroleum jelly product will extend the life of the O-ring. Check inside the neck of the bottle each time it is used to make sure there isn't any foreign material where the O-ring will go. The bottle must be properly seated by making sure the O-ring has engaged into the neck of the bottle by using a push twist motion.

At this point the U shaped pin is slipped into the pin holes so that it holds the bottle by way of the wide lip on the neck of the bottle. Make sure the pin holds the bottle on or you will be unable to pressurize it. You may then pressurize the unit with a tire pump or air compressor to the desired pressure by way of the valve stem with or without liquid in the bottle. If you use liquid in the bottle, we recommend that you fill the bottle no more than 1/3 full of the liquid.

You are now ready to fire off the bottle, either by hand holding the launcher or fashioning a solid mounting base into which the launcher can be mounted. We suggest drilling a 1 3/8" hole in something that is stationary and setting the bottom of the launcher into that hole and then attaching a string or cord to the pin so that it can be pulled remotely.

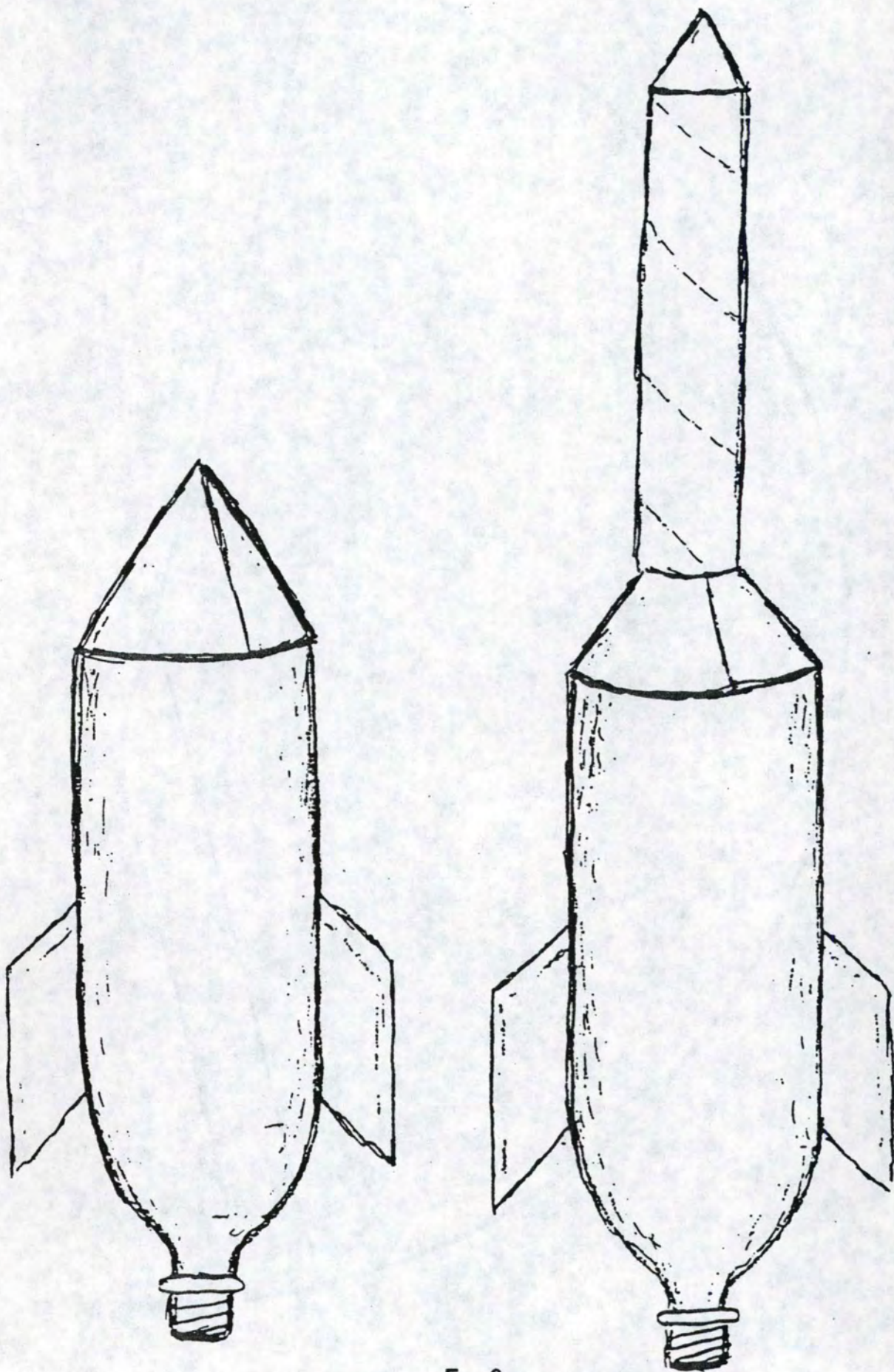
It is also nice to have some adjustment built into the stationary base so as to be able to change the trajectory of the launch. TIP: If you have problems losing the pin when pulled remotely, we suggest taking a piece of inner tube rubber and slipping it onto the two ends of the pin and sliding it down to the end where it will hold the cord from coming off the pin. Sometimes the pin will slide in easier on the one side than the other.

HAPPY ROCKETING,
Wayne Versey



BOTTLE ROCKET

NOSE CONE



E-9

2-LITER BOTTLE ROCKETS





1121 Worthington-Woods Blvd.
Suite 166
Worthington, OH 43085

Rocket

Order Form



2-LITER BOTTLE ROCKET LAUNCHER*

Explore the science of rocketry with this inexpensive 2-liter bottle rocket launcher. Designed for use with the 4-H "Rockets Away" manual, this pre-assembled launcher attaches firmly to the ground. Includes instructions for the safe launch of 2-liter bottle rockets. *Requires the use of a bicycle pump or air compressor. (not included)*

SC505 Standard Launcher. . . \$24.00

SC506 Launcher with built-in pressure gauge . . . \$34.00

2-LITER BOTTLE ROCKET COMPUTER PROGRAM

This IBM compatible program allows members to design and launch 2-liter bottle rockets "on screen" as well as record and analyze actual launch data. Designed for use with the 4-H "Rockets Away" manual.

SC507 5.25" Floppy Disc IBM . . . \$15.00

SC508 3.50" Floppy Disc IBM . . . \$15.00

TEACHING/LEARNING MATERIALS

Separate member and teacher manuals are available for use with the bottle launcher and computer program. 4-H501 Rockets Away Member Manual, 4-H501GPM Teacher Manual. These manuals provide over 20 hands-on rocketry science experiments as well as instructions for building and launching 2-liter bottle rockets. Contact your county Extension office to purchase either of these manuals. If outside Ohio, call the Ohio Extension Publications Office at 614-292-1607.

SHIP TO:

Name _____

Street _____

City _____ State _____ Zip _____

Qty	Description	Unit Price	Total Price
_____	SC505 Standard Launcher	\$24.00	_____
_____	SC506 Launcher w/built-in gauge	\$34.00	_____
_____	SC507 5.25" Floppy Disc IBM	\$15.00	_____
_____	SC508 3.50" Floppy Disc IBM	\$15.00	_____

(All Prices Include Shipping & Handling) Total \$ _____ **

Send check or money order to: The Science Connection, 1121 Worthington-Woods Blvd., Suite 166, Worthington, OH 43085. Delivery should take between 7-10 days. (prices good through 9/95)

* This launcher is not a toy! It is not designed for unsupervised use by children. We do not accept liability for bodily harm or injury resulting from the improper and/or unsupervised use of this launcher. Like any piece of equipment, this launcher must be operated with caution. Children should only be allowed to pressurize their bottle rocket with a typical bicycle hand pump. This launcher is designed for operation by children under 10, even with adult supervision.

** Proceeds from the sale of the launcher to benefit the Ohio 4-H Foundation Science Education Fund.

Submitted by Christine Bruno Autism Info To go (503) 666-1740

OVERVIEW OF AUTISM

Stephen M. Edelson, Ph.D.

It has been over 50 years since Dr. Leo Kanner, a psychiatrist at Johns Hopkins University, wrote the first paper applying the term 'autism' to a group of children who were self-absorbed and who had severe social, communication, and behavioral problems. This paper provides a general overview of the complexity of this developmental disability by summarizing many of the major topics in autism.

Incidence

The most cited statistic is that autism occurs in 4.5 out of 10,000 live births. This is based on large-scale surveys conducted in the United States and England. In addition, the estimate of children having autistic-like behaviors is 15 to 20 out of 10,000. Interestingly, estimates on the prevalence of autism vary considerably depending on the country, ranging from 2 out of 10,000 in Germany to as high as 16 out of 10,000 in Japan. Possible reasons for the discrepancy in prevalence rates may be due to differing diagnostic criteria, genetic factors, and/or environmental influences.

Autism is three times more likely to affect males than females. This gender difference is not unique to autism since many developmental disabilities have a greater male to female ratio.

Major characteristics

Many autistic infants are different from birth. Two common characteristics they may exhibit include arching their back away from their caregiver to avoid physical contact and failing to anticipate being picked up (i.e., becoming limp). As infants, they are often described as either passive or overly agitated babies. A passive baby refers to one who is quiet most of the time making little, if any, demands on his/her parents. An overly agitated baby refers to an infant who cries a great deal, sometimes non-stop, during his/her waking hours. During infancy, many begin to rock and/or bang their head against the crib; but this is not always the case.

In the first few years of life, some autistic toddlers reach developmental milestones, such as talking, crawling, and walking, much earlier than the average child; whereas others are considerably delayed. Approximately one-third of autistic children develop normally until somewhere between 1 1/2 to 3 years of age; then autistic symptoms begin to emerge. These individuals are often referred to as having 'regressive' autism. Some people in the field believe that candida albicans, vaccinations, exposure to a virus, or the onset of seizures may be responsible for this regression. It is also thought that some children with 'regressive' autism may have Landau-Kleffner Syndrome (see next section).

During childhood, autistic children may fall behind their same-aged peers in the areas of communication, social skills, and cognition. In addition, dysfunctional behaviors may start to appear, such as self-stimulatory behaviors (i.e., repetitive, non-goal directed behavior, such as rocking, hand-flapping), self-injury (e.g., hand-biting, headbanging), sleeping and eating problems, poor eye contact, insensitivity to pain, hyper-/hypo-activity, and attention deficits.

One characteristic which is quite common in autism is the individual's 'insistence on sameness' or 'perseverative' behavior. Many children become overly insistent on routines; if one is changed, even slightly, the child may become upset and tantrum. Some common examples are: drinking and/or eating the same food items at every meal, wearing certain clothing or insisting that others wear the same clothes, and going to school using the same route. One possible reason for 'insistence on sameness' may be the person's inability to understand and cope with novel situations.

Autistic individuals sometimes have difficulty with the transition to puberty. Approximately 20% have seizures for the first time during puberty which may be due to hormonal changes. In addition, many behavior problems

can become more frequent and more severe during this period. However, others experience puberty with relative ease.

In contrast to 20 years ago when many autistic individuals were institutionalized, there are now many flexible living arrangements. Usually, only the most severe individuals live in institutions. In adulthood, some people with autism live at home with their parents; some live in residential facilities; some live semi-independently (such as in a group home); and others live independently. There are autistic adults who graduate from college and receive graduate degrees; and some develop adult relationships and may marry. In the work environment, many autistic adults can be reliable and conscientious workers. Unfortunately, these individuals may have difficulty getting a job. Since many of them are socially awkward and may appear to be 'eccentric' or 'different,' they often have difficulty with the job interview.

Subgroups and related disorders

There is no adjective which can be used to describe every type of person with autism because there are many forms of this disorder. For example, some individuals are anti-social, some are asocial, and others are social. Some are aggressive toward themselves and/or aggressive toward others. Approximately half have little or no language, some repeat (or echo) words and/or phrases, and others may have normal language skills. Since there are no physiological tests at this time to determine whether a person has autism, the diagnosis of autism is given when an individual displays a number of characteristic behaviors.

In the last five years, research has shown that many people who engage in autistic behaviors have related but distinct disorders. These include: Asperger Syndrome, Fragile X Syndrome, Landau-Kleffner Syndrome, Rett Syndrome, and Williams Syndrome. Asperger Syndrome is characterized by concrete and literal thinking, obsession with certain topics, excellent memories, and being 'eccentric.' These individuals are considered high-functioning and are capable of holding a job and of living independently.

Fragile X Syndrome is a form of mental retardation in which the long arm on the X chromosome is constricted. Approximately 15% of people with Fragile X Syndrome exhibit autistic behaviors. These behaviors include: delay in speech/language, hyperactivity, poor eye contact, and hand-flapping. The majority of these individuals function at a mild to moderate level. As they grow older, their unique physical facial features may become more prominent (e.g., elongated face and ears), and they may develop heart problems.

People with Landau-Kleffner Syndrome also exhibit many autistic behaviors, such as social withdrawal, insistence on sameness, and language problems. These individuals are often thought of as having 'regressive' autism because they appear to be normal until sometime between ages 3 and 7. They often have good language skills in early childhood but gradually lose their ability to talk. They also have abnormal brain wave patterns which can be diagnosed by analyzing their EEG pattern during an extended sleep period.

Rett Syndrome is a degenerative disorder which affects mostly females and usually develops between 1/2 to 1 1/2 years of age. Some of their characteristic behaviors include: loss of speech, repetitive hand-wringing, body rocking, and social withdrawal. Those individuals suffering from this disorder may be severely to profoundly mentally retarded.

Williams Syndrome is characterized by several autistic behaviors including: developmental and language delays, sound sensitivity, attention deficits, and social problems. In contrast to many autistic individuals, those with Williams Syndrome are quite sociable and have heart problems.

Causes

Although there is no known unique cause of autism, there is growing evidence that autism can be caused by a variety of problems. There is some indication of a genetic influence in autism. For example, there is a greater likelihood that two monozygotic twins

(i.e., identical twins) will have autism than two dizygotic twins (i.e., fraternal twins). In the case of monozygotic twins, there is a 100% overlap in genes; whereas in dizygotic twins, there is a 50% overlap in genes, the same overlap as in non-twin siblings. In a survey conducted in Utah, researchers identified 11 families in which the father had autism. Of the 11 families, there was a total of 44 offspring, 25 of whom were diagnosed as having autism. Other research has shown that depression and/or dyslexia are quite common in one or both sides of the family when autism is present.

There is also evidence that a virus can cause autism. There is an increased risk in having an autistic child after exposure to rubella during the first trimester of the pregnancy. Cytomegalovirus has also been associated with autism. Additionally, there is speculation that viruses associated with vaccinations, such as the rubella vaccine and the pertussis component of the DPT shot, may cause autism.

Although there is no scientific evidence at this time, there is growing concern that toxins and pollution in the environment can also lead to autism. There is a high prevalence of autism in the small town of Leomenster, Massachusetts, where a factory manufacturing sunglasses was once located. Interestingly, the highest proportion of autism cases were found in the homes down-wind from the factory smokestacks.

Physical abnormalities

Researchers have located several brain abnormalities in individuals with autism; however, the reasons for these abnormalities is not known nor is the influence they have on behavior. These abnormalities can be classified into two types--dysfunctions in the neural structure of the brain and abnormal biochemistry of the brain. It will be important for future researchers to examine the relationship between these two types of abnormalities.

With respect to brain structure, Drs. Bauman and Kemper examined post-mortem brains of several autistic individuals and have located two areas in the limbic system which are underdeveloped--the amygdala and the hippocampus. These two areas are responsible for emotions, aggression, sensory input, and learning. These researchers also found a deficiency of Purkinje cells in the cerebellum. Using Magnetic Resonance Imaging, Dr. Courchesne has found two areas in the cerebellum, vermal lobules VI and VII, which are significantly smaller than normal in autistic individuals. Interestingly, there are some autistic individuals whose vermal lobules VI and VII are larger than normal. One or both of these areas of the cerebellum are believed to be responsible for attention.

With respect to biochemistry, many autistic individuals have elevated levels of serotonin in their blood and cerebral spinal fluid, whereas others have relatively low levels of serotonin. It should be mentioned that other disorders, such as Down Syndrome, attention deficit/hyperactivity disorder, and unipolar depression are also associated with abnormal levels of serotonin. There is also evidence that some autistic individuals have elevated levels of beta-endorphins, an endogenous opiate-like substance in the body. It is felt that those individuals who have an increased pain tolerance may likely be due to elevated levels of beta-endorphins.

A dysfunctional immune system has also been associated with autism. It is thought that a viral infection or an environmental toxin may be responsible for damaging the immune system. Researchers have found that many autistic individuals have a decreased number of helper t-cells which help the immune system fight infection.

Sensory impairments

Many autistic individuals seem to have an impairment in one or more of their senses. This impairment can involve the auditory,

visual, tactile, taste, vestibular, olfactory (smell), and proprioceptive senses. These senses may be hypersensitive, hyposensitive, or may result in the person experiencing interference such as in the case of tinnitus, (a persistent ringing or buzzing in the ears). As a result, it may be difficult for individuals with autism to process incoming sensory information properly.

Sensory impairments may also make it difficult for the individual to withstand normal stimulation. For example, some autistic individuals are tactilely defensive and avoid all forms of body contact. Others, in contrast, have little or no tactile or pain sensitivity. Furthermore, some people with autism seem to 'crave' deep pressure. Another example of sensory abnormalities is hypersensitive hearing. Approximately 40% of autistic individuals experience discomfort when exposed to certain sounds or frequencies. These individuals often cover their ears and/or tantrum after hearing sounds such as a baby's cry or the sound of a motor. In contrast, some parents suspect their children of being deaf because they appear unresponsive to sounds.

Cognition

"Theory of mind" refers to one's inability to realize that other people have their own unique point of view about the world. Many autistic individuals do not realize that others may have different thoughts, plans, and perspectives than their own. For example, a child may be asked to show a photograph of an animal to another child. Rather than turning the picture around to face the other child, the autistic child may, instead, show the back of the photograph. In this example, the autistic child can view the picture but does not realize that the other child has a different perspective or point of view.

About 10% of autistic individuals have savant skills. This refers to an ability which is considered remarkable by most standards. These skills are often spatial in nature, such as special talents in music and art. Another common savant skill is mathematical ability in

which some autistic individuals can multiply large numbers in their head within a short period of time; others can determine the day of the week when given a specific date in history or memorize complete airline schedules.

Many autistic individuals also have a narrow or focused attention span; this has been termed 'stimulus overselectivity.' Basically, their attention is focused on only one, often irrelevant, aspect of an object. For example, they may focus on the color of a utensil, and ignore other aspects such as the shape. In this case, it may be difficult for a child to discriminate between a fork and a spoon if he/she attends only to the color. Since attention is the first stage in processing information, failure to attend to the relevant aspects of an object or person may limit one's ability to learn about objects and people in one's environment.

Interventions

Over the years, families have tried various types of traditional and non-traditional treatments to reduce autistic behaviors and to increase appropriate behaviors. Although some individuals are given medications to improve general well-being, there is no primary drug which has been shown to be consistently effective in treating symptoms of autism. The most widely prescribed medication for autistic children is Ritalin, (a stimulant used to treat Attention Deficit/Hyperactivity Disorder). However, there are no double-blind controlled studies to demonstrate its effectiveness for those with autism.

The two treatments which have received the most empirical support are behavior modification and the use of vitamin B6 with magnesium supplements. Behavior modification involves a variety of strategies, (e.g., positive reinforcement, time-out), to increase appropriate behaviors, such as communication and social behavior, and to decrease inappropriate behaviors, such as self-stimulatory and self-injurious behavior. Vitamin B6 taken with magnesium has been

shown to increase general well-being, awareness, and attention in approximately 45% of autistic children. There are also a number of recent reports about the benefits of another nutritional supplement, Dimethylglycine (DMG). DMG also seems to help the person's general well-being, and there are many anecdotal reports of it enhancing communication skills.

Some people with autism have excessive amounts of a type of yeast called 'candida albicans' in their intestinal tract. It is thought that high levels of candida albicans may be a contributing factor to many of their behavioral problems. One scenario is that when a child develops a middle ear infection, the antibiotics that help fight the infection may destroy microbes that regulate the amount of yeast in the intestinal tract. As a result, the yeast grows rapidly and releases toxins in the blood; and these toxins may influence the functioning of the brain. Stool samples can be tested for the presence of candida albicans and excessive candida albicans can then be treated with a mild medication such as Nystatin.

Allergies and food sensitivities are beginning to receive much attention as possible contributors to autistic behaviors. Many families have observed rather dramatic changes after removing certain food items from their children's diet. Researchers have recently detected the presence of abnormal peptides in the urine of autistic individuals. It is thought that these peptides may be due to the body's inability to breakdown certain proteins into amino acids; these proteins are gluten (e.g., wheat, barley, oats) and casein (found in human and cow's milk). Many parents have removed these substances from their children's diets and have, in many cases, observed dramatic, positive changes in health and behavior.

As mentioned earlier, many autistic individuals have sensory impairments. Sensory integration techniques are often used to treat dysfunctional tactile, vestibular, and proprioceptive senses. Some of the techniques involve swinging a child on a swing in various ways to help normalize the vestibular sense and rubbing different textures

on the skin to normalize the tactile sense. In addition, an autistic woman, Dr. Temple Grandin, developed a squeeze or hug box which provides the individuals with deep pressure which appears to have a calming effect on the person.

Many autistic individuals are also sensitive to sounds in their environment. They may hear sounds beyond the normal range and/or certain sounds may be perceived as painful. Auditory integration training, (listening to processed music for ten hours), is an intervention which is often used to reduce these sensitivities. Visual training is another sensory intervention designed to normalize one's vision. There are several different methods of visual training. One popular program, developed by Dr. Melvin Kaplan, involves wearing ambient (prism) lenses and performing movement exercises which appear to reorganize and normalize the visual system.

Conclusion

Autism is a very complex disorder; and the needs of these individuals vary greatly. After 50 years of research, traditional and contemporary approaches are enabling us to understand and treat these individuals. It is also important to mention that parents and professionals are beginning to realize that the symptoms of autism are treatable--there are many interventions that can make a significant difference.

The logo for the national parent support group, the Autism Society of America, is a picture of a child embedded in a puzzle. Most of the pieces of the puzzle are on the table, but we are still trying to figure out how they fit together. We must also keep in mind that these pieces may fit several different puzzles.

MUSICAL PIPE CHIMES

Materials:

2 each of 10 ft., 1/2" electrical conduit
 Cord or string to hang by
 Pipe cutter or hack saw
 Measuring tape
 Electric drill

How to do:

Cut conduit appropriate size as given below. Length of each piece must be exact to have a good tone. Drill hole 1" from the top for stringing. Label each pipe with number and note name.

<u>Number</u>	<u>Note name</u>	<u>Length of pipe</u>
1	B flat	13 3/8 inches
2	B	13
3	C (middle)	12 5/8
4	C sharp	12 1/4
5	D	11 7/8
6	E flat	11 1/2
7	E	11 1/4
8	F	10 7/8
9	F sharp	10 5/8
10	G	10 1/4
11	A flat	9 7/8
12	A	9 5/8
13	B flat	9 3/8
14	B	9 1/8
15	C	8 7/8
16	C sharp	8 5/8
17	D	8 3/8
18	E flat	8 1/8
19	E	7 7/8
20	F	7 1/2

Songs

Happy Birthday
 Clementine
 America the Beautiful
 Twinkle Twinkle Little Star
 Bingo
 Michael Row Your Boat Ashore
 Evening Star
 Each Campfire Lights Anew
 Silent Night
 Lovely Evening
 Jingle Bells
 Vive L'Amour
 Up on the Housetop
 The Happy Wanderer
 O, Little Town of Bethlehem

Make New Friends
 Hark to the Chimes
 Silver Moon Is Shining
 Morning Colors
 Johnny Appleseed
 Kum Ba Yah
 If You're Happy
 I Heard the Bells
 White Christmas
 Taps
 O Holy Night
 For Health and Strength
 O Come All Ye Faithful
 Amazing Grace

America the Beautiful

10 10 7 7 10 10 5 5 7 8 10 12 14 10
 7 7 3 3 7 5 2 2 2 5 5 8 8 7

10 10 7 7 10 5 5 17 16 17 19 12 17
 5 7 3 3 7 10 10 10 9 8 10

10 19 19 17 15 15 14 14 15 17 14 12 10 15
 10 10 10 7 8 10 10 10 10 10 8 8 7

15 15 12 12 15 15 10 10 10 12 15 10 17 15
 10 8 8 8 8 7 7 7 8 7

Happy Birthday

3 3 5 3 8 7
 3 1

3 3 5 3 10 8
 1 3 3

3 3 15 12 8 7 5
 12 8 3 3 1
 8 3

13 13 12 8 10 8
 8 8 8 3 7 3
 5 5 3 3

The Happy Wanderer

8 8 8 8 6 6 5 5

5 5 5 8 5 6

8 8 12 12 12 13 8 8

8 10 6 5 3 1

8 8 12 8 8 13 8 8 15

8 8 17 15 13 12 13 12 10 8 12

8 8 13 8 10 6 5 3 1

I Heard The Bells

6 10 9 10 10 11 10 11
 6 6 6 4 5 5 5

12 13 18 17 15 15 13 13
 6 6 10 10 6 8 8 8

13 13 11 10 11 10 8 6
 6 6 6 6 1 2 2 3

8 10 11 13 15 5 8 6
 6 6 6 6 6 5

Amazing Grace

5 10 14 10 14 12 10 7 5
 2 5 5 5 2 2 2

5 10 14 10 14 12 14 17
 2 5 5 10

12 14 17 14 12 10 7 5 10 7 5 5
 8 2 7 2 2

5 10 14 10 14 12 10
 2 7 5 2

For Health and Strength

5 17 17 17 15 14 14 14

12 10 10 10 9 10

Writing Music for Pipe Chimes

E - 18

A handwritten musical staff with five lines. A sequence of notes is written, each with a circled number below it. The notes and their numbers are: b (2), c (3), d (5), e (7), f (8), g (10), a (12), b (14), c (15), d (17), e (19), and f (20). The notes are written on the staff lines, with some notes extending above the top line.

Sharps

Handwritten musical notation for Sharps on a five-line staff. It shows three notes: c# (4) on the first line, f# (9) on the second line, and c# (16) on the third line.

Flats

Handwritten musical notation for Flats on a five-line staff. It shows five notes: b (1) on the first line, e b (6) on the second line, a b (11) on the second line, e b (16) on the third line, and b b (13) on the third line.

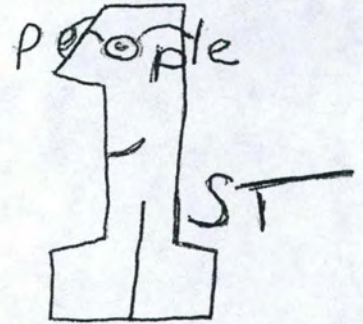
People First

Do not label people as part of a disability group, such as the "retarded". Instead, say "people with mental retardation".

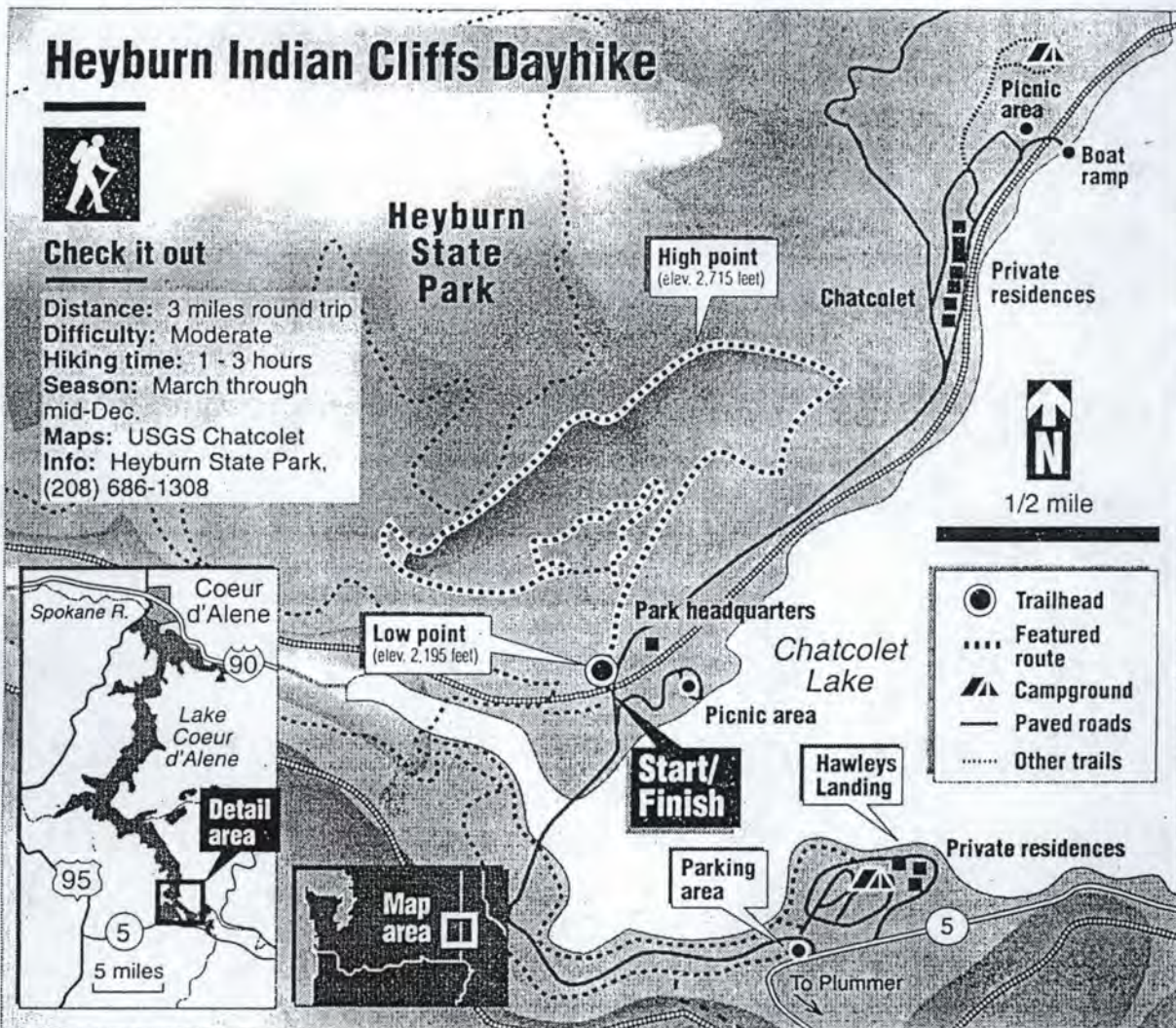
Put people first, not their disability. Say "woman with arthritis", "children who are deaf", "people with disabilities". This puts the focus on the disability, not on a particular functional limitation.

"We believe that people should be known as People 1st before they are known for their disability."

**Please 1st contact: Charlie Hammett and
Marcia Brown
C/O Peggie Beck
P.O. Box 324
Pendleton, Or 97801**







SOURCE: USGS

Staff graphic: Warren Huskey

Hiking trip notes

Access: From U.S. Highway 95 at Plummer, Idaho, drive 6½ miles east on State Highway 5 and turn north at well-signed road toward Chatcolet. Follow paved road north 1½ miles to trailhead, passing Hawleys Landing Campground, and bay of wild rice. Park on left just after crossing railroad tracks.

Before beginning hike, consider driving 100 yards farther, turning right into Heyburn State Park headquarters to pick up interpretive brochure for Indian Cliffs nature trail (Out of stock until spring).

Optional trailhead: Hike can be extended by hiking lake-shore trail that begins at Hawleys Landing and runs 1½-miles to Indian Cliffs trailhead.

Attractions: Well-groomed trail gains 520 feet elevation to excellent views of "river in a lake," where St. Joe River separates Round and Chatcolet lakes. Route incorporates nature trail with interpretive stations, plus variety of habitats ranging from dark cedar groves to high, open Ponderosa pine meadow. No motor vehicles, horses or bicycles or camping allowed on this route.

Comments: From Indian Cliffs trailhead, route parallels road, through Oregon grape, ocean spray, snowberry, grand fir and ponderosa pines. Behind park buildings, cross footbridge and take left-most trail at junction. Cross another footbridge and turn right onto nature trail. With accompanying brochure, numbered posts help hikers distinguish natural features and trees such as white pine, Douglas fir, western larch and cedar.

Look for shelf fungi, known as "conks," especially prolific here. These hoof-shaped mushrooms form on the trunks of dead and living trees.

littered with yellow needles of larch that shed onto trail like leaves and form a path of gold in early November.

Head uphill and skirt below cliffs where scree is covered with moss and fascinating mounds of white lichens. Meanwhile, "old man's beard" lichen hangs from tree branches above.

Nature trail eventually joins Indian Cliffs trail. Signs point downhill to left, which leads back to trailhead. However, to continue route, turn right and head uphill. Steep grade eventually moderates during ¾-mile climb through thimbleberries and ferns to grassy slope of open ponderosa pine stand. Expect to see deer tracks on trail.

At switchback, sign tells of 30-acre burn in August 1994. Fire cleared brush, producing excellent hiking and forage for wildlife, ranging from deer and elk to ruffed grouse. Look for rows of woodpecker borings going up lower sections of charred pines.

Trail tops out above Indian cliffs, so named because early whites noticed tribal members spent considerable time at high areas for spiritual ceremonies. Route offers glorious views of Lake Chatcolet, wild rice bogs and St. Joe River.

Pass junction with horse trail and notice boat houses at Rock Point to the southeast.

Eventually trail angles down and into brushy haunts of white-tailed deer. In spring, listen for drumming of ruffed grouse. Trail passes through cedar grove then drops to main junction. Continue across foot bridge for short walk to trailhead.

Hunting not allowed on land portion of park, but wearing blaze-orange vest or hat recommended in autumn, since hunting occurs nearby.

Park day-use hours, dawn to 10 p.m. No fees for day use. Pets allowed, but must be on leash. Campgrounds, water and restrooms closed November-March. Trails open all year.

Courage:

The attitude of facing and dealing with anything recognized as dangerous, difficult or painful instead of withdrawing from it. Quality of being fearless or brave, valor, mind; purpose; spirit.

Hellen Keller said, *“Security is mostly a superstition. It does not exist in nature, nor do the children of men as a whole experience it. Avoiding danger is no safer in the long run than outright exposure. Life is either a daring adventure or nothing.”*

When security keeps us from stretching and growing, we end up with a life that is as unexciting and useless as a limp rubber band.

Stretch yourself.

Why a Man Always Stands with His Back to the Fire

A Story belonging to Dwight Wales
as told by Sonya Watts

Back in the days of Noah, when the Ark was still floating on the cold waters of the Flood, it happened to spring a leak. The water was pouring through and the Dog was the first one to notice. The hole was just the right size for the Dog's nose, so he put his nose in and stopped the leak. The water was very cold, and to this day, that's why a Dog's nose is always cold.

Soon the hole grew larger, too large for the Dog's nose. The water was coming in again. Mrs. Noah was the next one to notice and she stood over the hole and stopped the water. The water was still very cold and that's why, to this day, a woman's feet are always cold.

Well, soon the hole grew too large for Mrs. Noah's feet and Mr. Noah came along and SAT on the hole! And that is why a Man always stands with his back to the fire!

The Robin Who Refused to Fly South for the Winter

A Sufi story as told by Sonya Watts

Once there was a young Robin who refused to fly south with his family when it came time to do so. His family tried hard to convince them that he should leave with them but he wouldn't listen. When they tried to tell him that winter was coming, he looked around at all the food and felt the warm sunshine on his feathers, and couldn't believe that it would all end. Finally they left without him.

The Robin was fine for a long time. He was warm and had plenty to eat and was well satisfied that he had avoided a long and tiring trip south. But then the days began to get shorter and shorter and it got colder and colder and the food began to disappear. He realized that he had made a mistake, that he really should have gone south with his family. In desperation, he took off and began to fly south. He had no hope of reaching his family, but he had to try.

He flew and flew and flew on and on day and night until he was so weary he could fly no more. Exhausted and nearly dead from cold and starvation, he fluttered down and landed in a field where a herd of cows were grazing. As he rested on the ground, thinking that he would soon die, a cow walked towards him. "This is a fitting way to die," he thought to himself, "That cow will step on me and end my foolish life. Why didn't listen to my family. I could be with them in the warm and sunny south instead of dying here in the cold."

The cow walked over the Robin, but instead of stepping on him, paused and dropped a load of shit right on top of him before walking on. Oh, the Robin was mad at this final indignity! He was more than willing to die for his mistake, but this was too much!!

Then he realized that he was warm. For the first time in days he was actually warm! He poked his head up out of the smelly stuff and looked around. There were lots of undigested seeds in the shit. He could eat those seeds and not starve! He was saved!! He could stay in this field all winter and be warm and have enough food to eat.

He was so happy that he began to sing. Immediately, a Fox, who had been hiding in the brush at the edge of the field rushed out, snatched the Robin out of the shit and ate him!!

There are three morals to this story.

1. Not everyone who shits on you is your enemy.
2. Not everyone who pulls you out of the shit is your friend.
3. If you are sitting in shit, DON'T SING!!

NOBODY'S FRIEND

My name is Gossip. I have no respect for justice.

I maim without killing. I break hearts and ruin lives.

I am cunning and malicious and gather strength with age.

The more I am quoted, the more I am believed.

My victims are helpless. They cannot protect themselves against me because I have no name and no face.

To track me down is impossible. The harder you try, the more elusive I become.

I am nobody's friend.

Once I tarnish a reputation, it is never the same.

I topple governments and wreck marriages.

I ruin careers and cause sleepless nights, heartaches and indigestion.

I make innocent people cry in their pillows.

Even my name hisses. I am called Gossip. I make headlines and headaches.

Before you repeat a story, ask yourself:

Is it true? Is it harmless? Is it necessary?

If it isn't, don't repeat it.

Shared by
Leila Steckelberg



Like a Frog.

"Make a sound like a frog, Grandpa." his Grandson would constantly beg. After a couple of months of this constant harping the Grandfather questioned his grandson, "Why do you always ask me to make a sound like a frog? The Grandson replied, " Grandma says that when you croak, we're all going to Hawaii!"

DEAR ABBY: I saved a favorite clipping from your column dated Aug. 5, 1982. It is an essay titled "On Youth." When you published it, you didn't know who wrote it, but later discovered that Samuel Ullman was the author. He was born in 1840 and died in 1924.

His essay is still relevant today, and I would like to see it in your column again.

— ALABAMA READER

DEAR ALABAMA READER: I'm happy to print it again. Its message is timeless.

ON YOUTH

"Youth is not entirely a time of life — it is a state of mind. It is not wholly a matter of ripe cheeks, red lips or supple knees. It is a temper of will, a quality of the imagination, a vigor of the emotions.

"Nobody grows old by merely living a number of years. People grow old only by deserting their ideals. You are as young as your self-confidence, as old as your fears; as young as your hope, as old as your despair.

"In the central place of every heart, there is a recording chamber; so long as it receives messages of beauty, hope, cheer and courage, you are young.

"When the wires are all down and your heart is covered with the snows of pessimism and the ice of cynicism, then, and only then, have you grown old."

The Value of a Smile.

It costs nothing but creates much,

It enriches those who receive it without impoverishing those who give.

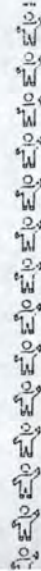
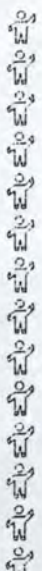
It happens in a flash and the memory sometimes lasts forever.

It creates happiness in the home, fosters good-will in business, and is the countersign of good friends.

It is rest to the weary, daylight to the discouraged, sunshine to the sad, and nature's best antidote to trouble.

It cannot be bought, borrowed or stolen - for it is something that has no earthly good to to anyone until it is given away.

And if in the hurry and rush of the day, you meet someone who is too weary to give you a smile - leave them one of yours, for no one needs a smile quite so much as he who has none left to give.



A STORY OF FOUR PEOPLE

This is a story of four people named Everybody, Somebody, Anybody and Nobody.

There was an important job and Everybody was sure that Somebody would do it. Anybody could have done it, but Nobody did it. Somebody got angry about that because it was Everybody's job. Everybody thought Anybody could do it, but Nobody realized that Everybody wouldn't do it. It ended up that Everybody blamed Somebody when actually Nobody accused Anybody.

Original Author and Source Unknown

This is one of those Oldie Goldies that makes the rounds of club and community newsletters. It strikes a responsive cord.

¶ ¶ ¶ ¶

Shared by
Leila Steckelberg

HUGS

--Anonymous

There's something in a simple hug

That always warms the heart;
It welcomes us back home
And makes it easier to part.
A hug's a way to share the joy
And sad times we go through,
Or just a way for friends to say

They like you 'cause you're you.

Hugs are meant for anyone
For whom we really care,
From your grandma to your neighbor -

To a cuddly teddy bear.
A hug is an amazing thing --
It's just the perfect way
To show the love we are feeling,
But can't find the words to say.

It's funny how a little hug
Makes everyone feel good;
In every place and language
It's always understood.
And hugs don't need equipment,
Special batteries or parts --
Just open up your arms
And open up your hearts.



RECIPE FOR A GOOD VOLUNTEER

3 cups of dedication	3/4 cup of imagination
2 t. vim	1/2 cup of laughter
1 t. vigor	3/4 cup of sensitivity
1 t. vitality	2 t. individually flavored personality
1 cup of love, pressed down and overflowing	

Sift dedication, vim, vigor and vitality together. Cream imagination and laughter. Add cup of love and beat together until smooth. Add to first mixture alternately with sensitivity and then add the individually flavored personality. Bake in warm atmosphere of the Yakima Valley for as long as you see fit. You will then have a "well done" volunteer.

Shared by
Leila Steckelberg



It's wondrous what a hug can do,
A hug can cheer you when you're blue.
A hug can say, "I love you so,"
Or, "Gee I hate to see you go!"
A hug is, "Welcome back again!" And
"Great to see you!" or "Where've you been?"
A hug can soothe a small child's pain
And bring a rainbow after rain.
The hug! There's just no doubt about it,
We scarcely could survive without it.
A hug delights and warms and charms,
It must be why God gave us arms.
Hugs are great for fathers and mothers,
Sweet for sisters, and swell for brothers.
And chances are some favorite aunts,
Love them more than potted plants
Kittens crave them. Puppies love them.
Heads of state are not above them.
A hug can break the language barrier,
And make the dullest day seem merrier.
No need to fret about the store of 'em,
The more you give, the more there are of 'em.
So stretch those arms without delay,
And give someone a hug today!

HOLDING A T-SHIRT EXCHANGE

T-Shirt exchanges are a good social function. They serve as a wonderful icebreaker. This activity gives each participant a souvenir of the event and makes good decorations, with little expense.

You do need to let each participant know to bring a t-shirt. You may instigate a theme exchange. Theme exchanges involve everyone bring a t-shirt reflecting a specific subject. Common themes, which have worked are; universities, environmental slogans, sporting events and towns we live in. You can specify new, used or both and size. Often you see exchanges where everyone is asked to bring only extra-large shirts.

It is important to record who brought in what shirt. In case of duplication or lost items it saves arguments. As people turn in their t-shirts, put their names in a box to be drawn out at the social.

Before the awarding of the shirts, you must have them displayed where everyone can see them. This event will not work well if participants have to dig through a pile of shirts to select one. Build up the anticipation of selecting a shirt by having them hung out where they are easily viewed. This way participants look over the shirts before their name is drawn.

At the time of the awarding an announcer, with a good voice, draws and calls out a name. That person is then allowed to select a shirt. That person takes their new shirt down and the next person is called, until you have no shirts left. This method works well with groups of less than 100 participants.

If your group is over 100 participants, then you will need to devise a faster method of handing out the shirts. One method that will work is to number the shirts as they come in. The number on the shirt needs to be clearly displayed when the shirts are put out. The first name called gets shirt number one. The second name called gets shirt number two and so on. You lose some of the anticipation of the event with the numbered shirts, but you do get them dispensed in a timely manner.

The Lovfree

(A Fable)

Shared by: Sally Heard

Once while traveling in the smoking car of a train, I became absorbed in watching how, in the seat facing mine, a woman played with her child, a boy of about two. She was leaning back against the comfortable seat, her son lying on top of her. Their two faces were practically touching and they were keeping up a secret game that made the two of them laugh heartily. They chatted, gestured, tickled each other and played peek-a-boo. I stared at them shamelessly, because their game touched me so.

Suddenly a voice pulled me out of the trance I'd been in.

"His Lovfree is being knit," said the voice.

I turned to see who spoke to me and discovered a beautiful young girl (whom I later learned was a fairy).

"Yes," she said, "can't you see it?"

"No," I replied, astonished. "What did you say?"

"I said that they are knitting the child's Lovfree!"

After a pause, she added, "It's almost finished."

Intrigued I asked, "Can you explain to me what is this Lovfree?"

The fairy who knew I'd ask this, was ready to reveal a great secret to me. She began this way:

"The Great Magician once gave humankind a marvelous gift: the Alphaga Needles, the magic needles used to knit the Lovfree."

I looked at her and listened in amazement.

"The Lovfree," continued the fairy, "is the magical cape that each mother knits her children which confers upon them an enormous power--the power of love. Each time a mother caresses her child, speaks to him, pays attention, feeds or plays with him, the Alphage Needles turn and make a stitch. If there is no giving up, if the task is not interrupted, after about two years the Lovfree will almost be large enough to cover the child completely. Because the cape is invisible, no one will understand why it is that the child suddenly feels so self-confident, so self-assured, nor why all of a sudden it does not worry him to move away from his mother."

"Obviously," said the fairy smugly, "it is the enormous power of his Lovfree that enables him to act this way."

".....though sometimes it doesn't happen like this," added the fairy with sadness.

"Why?" I asked.

"To knit a Lovfree for their children, parents must love them and take care of them with tenderness and diligence. This task must not be interrupted until the cape is completed. For the Lovfree to cover you for your whole life long, it needs to have a certain number of stitches, an exact number, so that it will be neither too big nor too small. When a child is cared for just enough to survive - without joy, without hope - the Alphaga Needles will make very few stitches, and the cape will end up too short. The child won't feel protected, he won't have enough trust in himself. And, if his mother overprotects him, because she fears being alone or because she herself needs love, then the Alphaga Needles will make too many stitches. The Lovfree will end up being too large, the Child's legs will become enmeshed in it and he will be unable to walk by himself."

And what would happen if a child did not have a Lovfree knot for her?" I asked the fairy, worried.

"Such a child might die," she said, "because she could not depend on the life-force that gives us the strength to live."

"At what age should the Lovfree be knit?"

"It's best to knit it during the first two years of a child's life, because at this age the child is the most receptive. But it is never too late. If a mother realizes that her child's Lovfree is very small, she can begin again to knit it. If it is too large, she can unravel it until it gets to the right size."

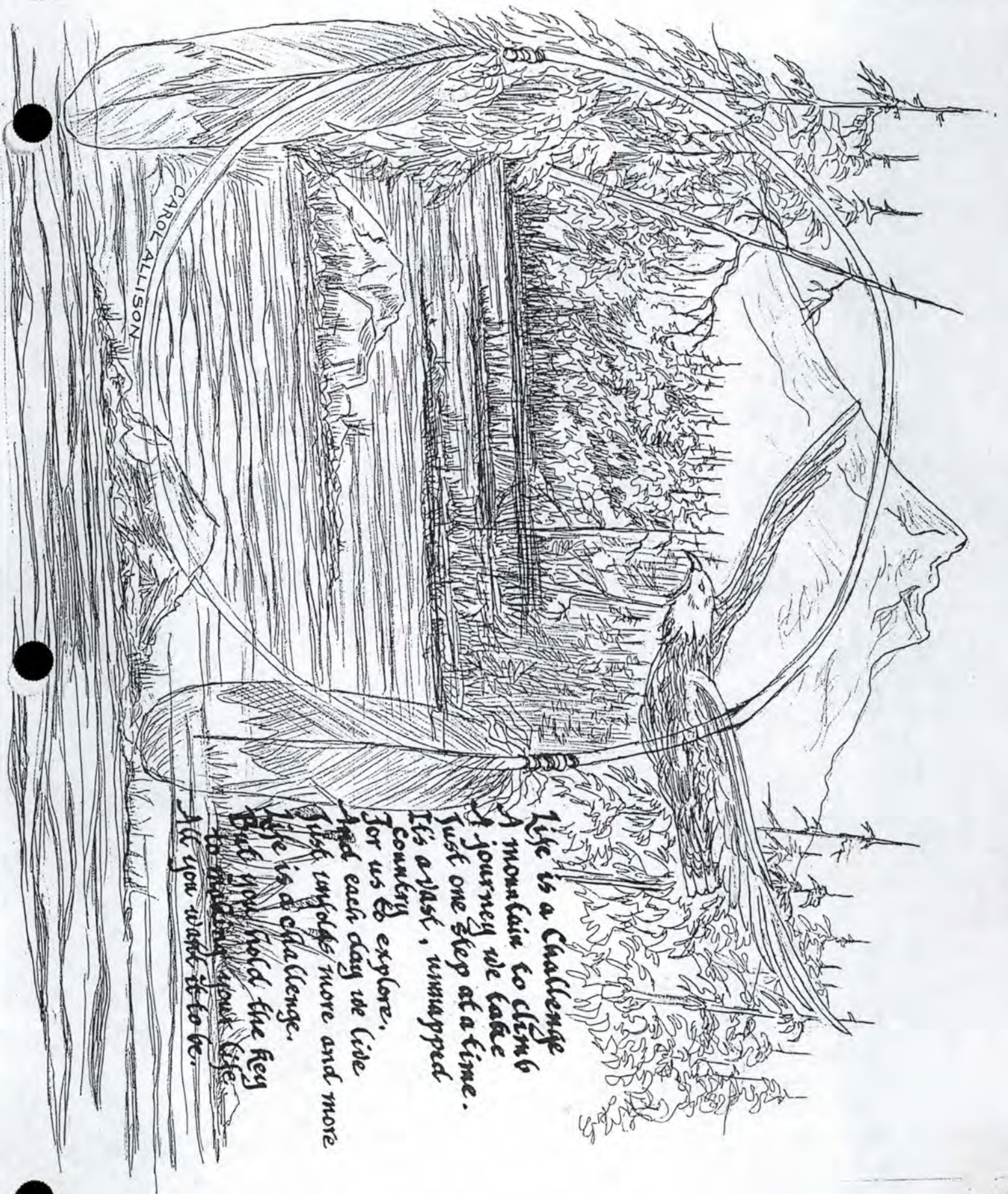
The fairy continued speaking with great emotion: "With love, all mistakes can be repaired. No mother wants to hurt her child on purpose. Every day she gives the best she can; if she had more, she would give it. You know, there are mothers who haven't known how to love their children, perhaps because they were not shown love either."

"A mother like this, the fairy said, "needs first to learn to love herself, to knit her own Lovfree. When she accepts herself, loves and respects herself, then she will have the life-force necessary to knit a Lovfree of the proper size for her child."

Suddenly I found myself so engrossed in my own thoughts that I failed to notice the moment when the fairy disappeared. This lovely little conversation had made me understand why we have war, hate, drug addiction and destruction. I realized that I could not change the world, but that I could nevertheless change myself. I could begin to really know myself, to accept the love myself, so that I could give my children that life-force: their own Lovfree to be their armor to fight for a better world.



('LIBEMOR' - Adapted by Ma. Teresa Matence from a story by Luis Gadea de Nicolus, and translated from Spanish by Fran Kaplan)



Life is a Challenge
A mountain to climb
A journey we take
Just one step at a time.
It's a vast, unwrapped
Country to explore,
For us to explore,
And each day we live
Just a little more and more
Life is a challenge.
But you hold the key
to making your life
All you want it to be.

CAROL ALLISON

Composed and Shared by
Kathy McCrae

At Chatcolab

Quiet times do Not happen
with all of the ones that are
THERE!

But that doesn't mean that
what they say isn't always some-
thing

That you don't wish they
had never said, then! But then
when Very

Important people come, and
what they say (at times) is
worth the time it's Taken!

c Kathy