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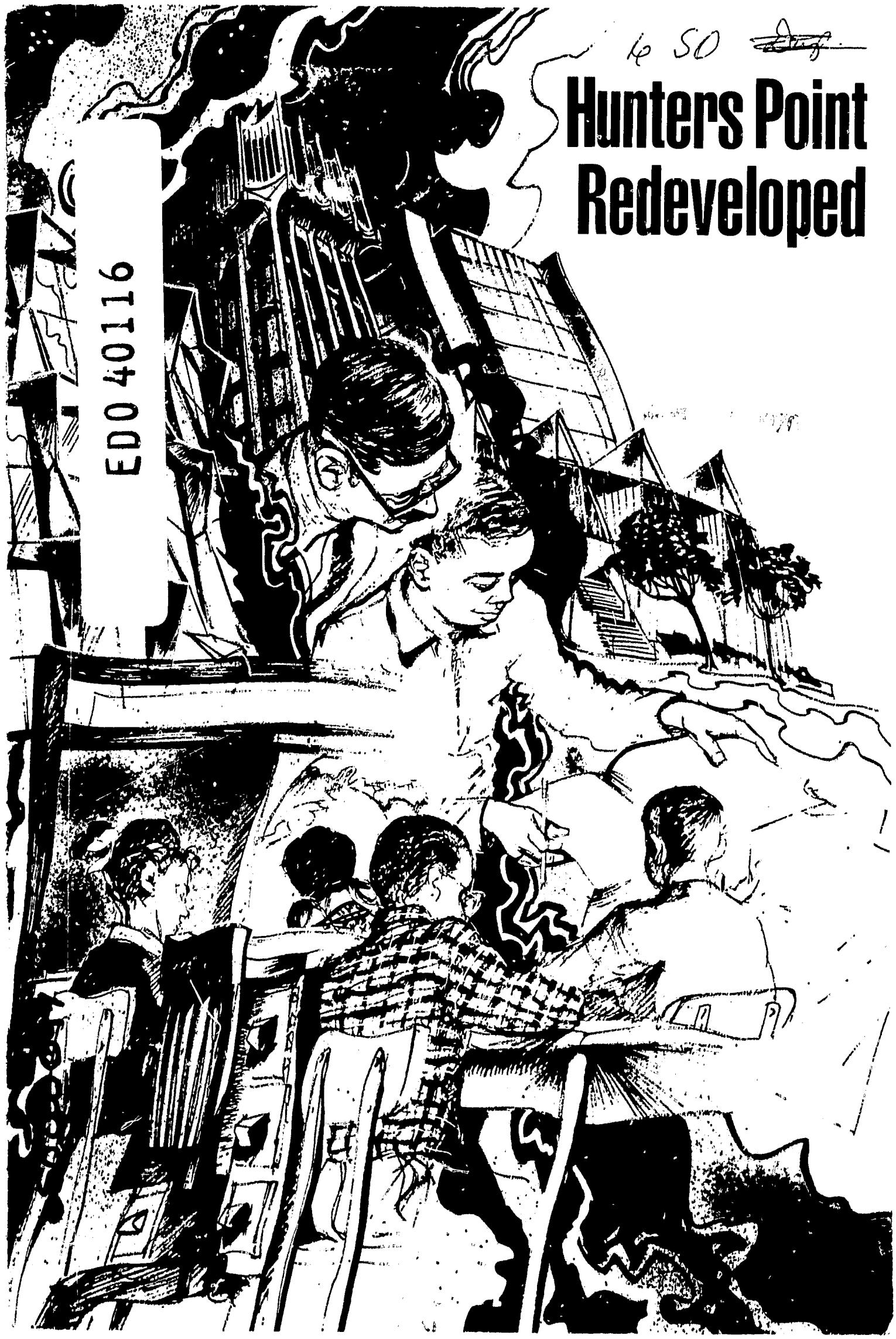
ABSTRACT

A class composed of many minority group children in a low socio-economic area school some distance from Hunters Point, developed this Proposal in a self-created social studies unit. The children and their teacher had been motivated by a summer crisis which had the city in a turmoil. They decided to investigate what could be done to improve the community, and, to make the community their classroom. Newspapers were devoured, city authorities and personnel on the Redevelopment Planning Board were interviewed, the slums were visited, conditions with regard to education and recreation were researched. An elementary teacher education class at San Francisco State College worked with them. The sixth grade plan included: cooperative integrated housing projects, an African-Negro Cultural Center, a rapid transit line, medical facilities, new schools, and, parks and recreational facilities. The costs of their plan were analyzed, and it was suggested that the State, the City, and the Federal Government would share these costs. The residents of the community would take part in planning and the actual construction thereby providing jobs for the black residents. Later, as a compliment to their dreams, the city approved a plan for this area incorporating many of their ideas. (SBE)

Hunters Point Redeveloped



Hunters Point Redeveloped

A Sixth-Grade Venture

A tape transcription of sixth graders
discussing their plan
for redeveloping a depressed area
in San Francisco

with introductory statements by
WILLIAM EDISON
MARGARET BURK LAGRILLE
FRED T. WILHELMS

Edited by Robert R. Leeper
and Mary Albert O'Neill

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Contents

Contributors

THE SIXTH GRADERS at Sheridan School in San Francisco who figure so largely in these pages

WILLIAM EDISON, teacher of that sixth grade and now elementary teacher at Frederic Burk School, on the campus of San Francisco State College

MARGARET BURK LAGRILLE, Professor of Elementary Education at San Francisco State College and teacher of the seminar students who learned with the sixth graders

FRED T. WILHELMS, Executive Secretary of the Association for Supervision and Curriculum Development, who felt that this material could not be left unpublished

Acknowledgments

THE TASK of converting audio tape into the written transcription which begins on page 11 was performed by Karen Rautenstrauch, then working in the Taba Social Studies Curriculum Project at San Francisco State College. The photographs which illustrate portions of the tape transcription were loaned by Gustavia Gash of San Francisco.

Final editing of the manuscript and production of this booklet were the responsibility of Robert R. Leeper, Associate Secretary and Editor, ASCD Publications, and of Mary Albert O'Neill, Production Manager for ASCD Publications. Technical assistance was provided by Lana G. Pipes, Nancy Olson, and Karen T. Brakke.

A Fresh Breath of Reality

FRED T. WILHELMS

IN THE summer of 1968, while I was sitting in on a three-week workshop at San Francisco State College, I grabbed every chance I had to wander among my old-favorite people and places on that lovely and haunted campus. One day I dropped in at the headquarters of the Taba Curriculum Project, partly just to salute the memory of a great and revered friend, partly to pick up any handouts the project might have available.

Later, when I rummaged through the materials I had accumulated during that summer, I came across the dittoed transcription of a "culminating period" of a sixth-grade class project. It was not part of the Taba Project work and, frankly, I did not expect to read much of it. But it began to get to me—and I couldn't stop. When I laid it down I guess I had a faraway look in my eyes.

"We talk and talk and spin out our theories," I was thinking, "about intrinsic motivation, about using the community as a laboratory, and all that. Well, this is the real thing. This is the way it can be. This is worth more than a whole flock of lectures."

In some excitement I wrote to my friend Margaret LaGrille, now a college professor, whom I had known earlier as the best sixth-grade teacher I'd ever seen. What was the story behind this recording, I wanted to know. How about publication?

Little by little the pieces began to fall into place. There was this sixth-grade class, mostly minority-group children, in a school in a low economic area some distance from San Francisco's Hunters Point. There had been sudden violence at the Point. The city was in turmoil, the children were disturbed, angry, frustrated.

And in this crisis situation there was a teacher, William Edison. One of those rare, disarming geniuses who don't know they are geniuses. He rode with the rage and frustration—felt it

himself. But little by little (and I don't suppose he would want it said that *he* did it) the rage got transformed into idealistic energy. The group settled down tc think of what could be *done* in that hopeless-looking area. They got around in the community, interviewed authorities, studied, dreamed—and hammered out *their* plan for Hunters Point. It is idealistic, yes; impossible, maybe; but also gritty and amazingly well informed. It stands as an undying challenge to anyone who still doubts that children—children of *any* lineage—can produce.

We believe this little booklet is worthwhile just in its own right —to have and to hold for buoyancy when the waters are rising. But we also hope that in many a preservice or in-service group it will bring in a fresh breath of vital reality—just as Bill Edison brought it to that frustrated sixth grade and Margaret LaGrille brought it to her college seminar.

"Hunters Point Redeveloped" and Teacher Education

MARGARET BURK LAGRILLE

EXCITED, motivated, and serious sixth graders offered a rare laboratory for embryonic elementary teachers. How better could teacher education students in the Curriculum and Instruction bloc discover for themselves how, why, and what children can learn under the guidance of a creative teacher who makes the whole community his classroom? How better could middle-class college students become involved with children of a different culture—learn to communicate with them, to respect their opinions, and to find out that even children who may not "test to grade level" can actually research problems, can use facts to guide thought and action, and most of all can build self-respect that will become a part of themselves forever?

William Edison's sixth-grade classroom at Sheridan School in San Francisco became such a laboratory. The college class in elementary education which I was teaching at San Francisco State College visited that sixth grade several times as a group, and many of the students "dropped in" at Sheridan often to share materials, to observe the progress the children were making, or just to chat with their newly found friends.

The students became more deeply engrossed in the project as they listened to earlier tapes the children had made. After the field trip to Hunters Point with the children, the students tried their own skills at asking other students open-ended questions in a discussion which could be taped and later analyzed.

Problems the college students needed to research more deeply began to emerge early. What is conceptual learning? How can teachers develop cognitive processes? What is the relationship of

teaching children to read to other curriculum experiences? Why were there no "disciplinary" problems in this class?

Even though they had no "required reading list," these teacher education students spent much time in the library, particularly in the periodical section. They investigated research findings and talked endlessly with each other in class sessions. They "caught" the motivation and involvement of the children in a way that is possible only when children and adults learn together.

A luncheon and a dancing party hosted by the sixth graders were experiences never to be forgotten by the college students. And that wonderful day the children came to the college to share the results of their work was indeed one of the highlights in my own long teaching career.

That day, after the reports were given in a crowded classroom, a social period of cookies and punch was being enjoyed by all. One college student commented to a group of children who had used only "in-language" in their own classroom, that they spoke differently at the college. "Of course," replied one boy, "When I'm at a college I talk the way college students do."

That tremendous discovery, along with many, many more, could never have happened without "Hunters Point Redeveloped" and the team teaching and learning experiences made possible through the efforts of the sixth-grade children at Sheridan School and those of William Edison, their teacher.

A Class for All Seasons

WILLIAM EDISON

IT IS difficult writing about a social studies project two years "after the fact." The order of events seems blurred and the goals and purposes fuzzy. Yet when I recollect that day the children stood before Mrs. LaGrille's college class presenting their plans for redeveloping Hunters Point, constantly interrelating world problems—it all comes into a clear focus. Proud, confident, happy faces —clearly but passionately offering solutions that, though they seemed oversimplified, showed thinking, exploration, and the use of information—were wondrous to behold, from black sixth graders in a semi-poverty area. Surely, this was a "class for all seasons"!

The season of fall can be a hot one in San Francisco, and October 1966 was "hotter" in more ways than one. A policeman had shot a teen-ager in Hunters Point and the thermometer outside registered close to 100 degrees. Everyone's nerves from the Mayor down to the youngest first grader were as taut as a bow string, and a city waited for the first riot in its history. The police and National Guard were alerted and the newspaper headlines were blacker and larger than ever before: MAYOR USES MICROPHONE TO QUELL CROWDS IN HUNTERS POINT. "Where have you been for the last four years, baby?" came the answer.

The temperature in the classroom at Sheridan School rose to match the emotional climate outside. It might have been even a few degrees warmer inside, where 36 sixth graders literally screamed: "Kill the cop!" I let them vent their anger and I felt just as angry and frustrated inside. There is probably a better way to initiate a Social Studies Unit than conjuring up a near riot. Be that as it may, the circumstances provided the motivation in this case. I had 36 angry and highly motivated children ready to go on a safari into city problems.

The next few days brought a more dispassionate discussion. The children worked through the newspapers, and the facts on the case were brought before the jury of twelve-year-olds; the cop would be given a fair trial and "the string 'em up" verdict of yesterday was reduced to a simple dismissal from the police force. Some sort of civilian police board made up of black and white citizens would hear future grievances and check police brutality. The fact that many of my children had actually lived in Hunters Point provided other insights. Most of the class had migrated from the South, and the first stop North had been the World War II shipyard workers' temporary housing, slowly decaying on the magnificent hilltop slum called Hunters Point. They gave graphic descriptions of the housing and living conditions, the schools and recreation available.

Deeper problems began to emerge. The villain of the piece slowly faded into the background and the children wanted to know instead what the city was doing, for example, about housing, education, recreation for children, and transportation. The air had begun to cool, but the questions were just as intense: "What is the city doing about improving Hunters Point and other slums in San Francisco?" In a week's time, we had disposed of the cop—and had new questions that had to be answered, new problems to be solved. The children and city eagerly awaited their solutions.

"Answers from the Horse's Mouth"

The gathering of information presented some problems. The average reading level of the class was possibly on a low fifth par. About eight children in the class were reading at third grade and maybe this same number were managing the sixth-grade text. But there were those happy bubbling faces poring over the newspaper every morning in class like a bunch of medieval scholars—grappling with new words, ideas, and concepts: Redevelopment; Rehabilitation; Western Addition; Federal Government; Integration and Segregation; Urban Renewal; Rapid Transit. . . . Who says children can't read?

The garbled prose from the newspapers and magazines was translated in class discussion. Even my beginning readers knew, by the end of the term, that Urban Renewal meant "Black Removal." Class members began to collect these articles and write them up in their own way. They wrote letters to the different city agencies for more information. They wanted especially to know: "What is

the city doing to redevelop Hunters Point?" While the children were beginning to read and use new vocabulary they were also discovering the limitations of the written word. They even began to question the validity of some of the information, especially in the slick literature sent out by the Redevelopment Agency. Were the agencies really doing what they said in those fancy pamphlets? The children wanted answers from the horse's mouth. What indeed was a Cultural Trade Center? What was meant by a Cooperative Housing Project? What would happen to the people who were kicked out of their homes? No social studies text could give the answer.

The children invited many speakers and celebrities from all walks of life to come out and talk to their class. A local minister active in community affairs talked about the immediate local needs and problems. Higher-ups from the Redevelopment Planning Board spoke, and the class confronted them with annoying questions. A contractor, who had been ousted from his low cost apartment to make room for the new, higher cost city dwellings, presented a different picture.

Then it came time for us to see for ourselves. What was a slum really like? Were the new housing projects as good as they were said to be? . . . and off we went to explore the city. The field trips became the most exciting way to gather information and to find out for "real." After visiting the Japanese Cultural Trade Center, the question was posed, "Why can't we build a center for the black people of Hunters Point? You could show the history and culture of the Negro people!"

An excursion to the inner sanctum of the Redevelopment Headquarters (we sat in soft, cushioned seats and the "man" showed charts, movies, and models and lectured on the wonders of the city planners) brought the insulting question, politely phrased, "Where are those plans for Hunters Point?" Alas, sadly, the children learned that there were tentative plans for the future . . . but nothing definite yet. (My class mathematician quickly figured that the Agency had been planning for some 26 years.) Cost figures were quickly produced—but our Vietnam experts firmly decided that if their Peace Plan could go into effect the money could be used to build many Hunters Point projects. The children were angered and disappointed by the Agency's slow progress with Hunters Point; but they were not discouraged. *If the city would not do it, they would organize their own plan for redeveloping Hunters Point!*

If their spirits were somewhat diminished by the field trip to the Redevelopment Agency, the visit to the St. Francis Square Hous-

ing Project was another matter. This was a project designed and built by the San Francisco Longshoremen's Union—called a "co-operative." The fact that "wowed" the children was that this was an integrated housing project and that the people who lived there actually owned and operated the whole complex. The children were of course interested in how the different races managed their affairs and were able to get along in a harmonious fashion. This idea of the low cost cooperative would become an integral part of their own plans when they set out to redevelop Hunters Point. "Why aren't there more cooperatives in San Francisco?" they wanted to know.

The most exciting trip of all, however, was the actual excursion to Hunters Point, made in conjunction with Mrs. LaGrille's college class in teacher education. We were able to explore not only the neighborhood, but actually to go into the apartments and see how the people lived in these tenements, which are relics of the World War II period. This experience really hit home. You can read about a slum, but seeing it is another matter! All the horror in their faces was there, and they recorded their impressions and feelings in their notebooks.

The children also felt a great deal of pride in telling the college students what they had learned through some of their other experiences. When we got back to the classroom these impressions were recorded on tape and the general consensus was that they could wait no longer to make up their own plans for developing the Hunters Point area.

The Children's "Dream Community"

The putting together of a Hunters Point Redevelopment Project in an overcrowded classroom in a ghetto school was an exciting experience. Many said it could not be done. The administrators' fear of discipline problems reared its ugly head. The fear was a mirage. Instead, there were 36 busy, highly motivated sixth graders with a purpose: *To provide better living conditions for the people of Hunters Point.* Here was my class—planning and working together as never before—using their information for a concrete project.

The members of one group had been studying African culture in order to plan an African-Negro Cultural Center, which they thought would attract *all* people to Hunters Point as well as give the blacks a sense of pride in their own culture. They made African

masks and a pictorial time line of American Jazz History. Two girls were busy planning the dining room and the menu; African recipes and "soul food" were tried out in class—with the help of some of the mothers.

Another girl was busy providing plans for better transportation for the residents. It was her idea that the Bay Area Rapid Transit could run a line out to the Hunters Point area. The children who were working on the main mural, which would encompass all the ideas, insisted that the housing should be low to moderate in price and that there would be many cooperatives similar to the one they had seen at St. Francis Square.

They made it clear that the people of Hunters Point would not be removed from the area. They would build one cooperative and then move some of the people into it; the rents and payments would be what the people could afford. There were to be many parks and recreational facilities for the children. One group of children, who had been studying African animals, insisted that there should be an African Zoo. In this connection, someone suggested there might be a water problem. The children quickly began exploring the California water system. Starting from Shasta Dam in the north, they finally managed to pipe water to the zoo animals on Hunters Point.

Medical facilities, too, were incorporated into the plan. There was even a "home for the aged," so their teachers and other "old fogies" could spend their golden years in heavenly bliss.

How to pay for these wild, beautiful dreams? My mathematicians, with the help of our contractor friend, had figured out some of the costs. They had also studied the federal budget and were dismayed to see how little money went to housing and education and how much to the Vietnam war and to defense measures. The group of boys who had been investigating the war in Vietnam were elected to come up with a "Peace Plan"; if the Vietnam war could be stopped the money might be used for housing and for many Hunters Point-type projects.

The whole project was to be integrated. The children felt *all* people would want to live in their "dream community." The State, the City, and the Federal Government would pay for its costs. The residents of Hunters Point would take part in the planning (of course they would adopt the sixth graders' plan!) and the actual construction of the housing, schools, and other facilities would provide more jobs for the black residents.

Mrs. LaGrille's college class in teacher education had been invited to our school for a preview showing of the plans. At that time an International Lunch was also prepared by the students.

Then, on some "full" and some "empty" stomachs, everyone engaged in folk dancing in the auditorium (Oh yes, there would be a folk-dancing center in the African Dance Hall on Hunters Point!). Members of Mrs. LaGrille's class cordially extended an invitation to the sixth graders to come to the college and to present the children's final plans for the redevelopment of Hunters Point. It was at this time we made *the tape of the presentation.* I mentioned the pride my class felt in this recording session. It was important to them that someone would listen to their ideas and plans. Some of the children's parents also attended this presentation (many had become involved in the project before this, and they too felt pride and achievement in their children's work and ideas).

It was really at this point our project ended. We (Mrs. LaGrille and I) felt that the children's plans should be presented to the San Francisco Redevelopment Agency—but the end of the semester was upon us.

Of course, though, the project never really ended! I still get calls from some of the children and they talk about their wonderful plans for Hunters Point. Just the other day I noticed that San Francisco has finally approved a plan for this area—with many, many of our sixth graders' beautiful dreams infused in them. I wonder if *my* city planners saw them too . . . ?

Tape Transcription

Sixth Grade Discussion of "Hunters Point Redeveloped"

When the sixth grade of Sheridan Elementary School in San Francisco presented its plan for redeveloping Hunters Point to a class of education students at San Francisco State College, the occasion was tape recorded. A literal transcription of that tape begins below. The presentation, held in a classroom at the college in April 1967, was the culmination of months of contact and cooperation between the sixth-grade class, taught by William Edison, and the college class in elementary education, taught by Margaret LaGrille.

Most of the sixth graders were members of one or another minority group, and many of them had begun the school year with severe academic problems. Children's names have been changed in this transcription. Speakers are identified as follows: *T* indicates the sixth-grade teacher, William Edison; *C* indicates a member of the sixth-grade class; *S* indicates a student in the college course.

The map of Hunters Point which the children had prepared and which they used during the following presentation is reproduced in full color on pages 30 and 31.

S: . . . Very interested to hear your plans about the redevelopment of Hunters Point.

T: I want to thank you for inviting us, and I wanted also to tell you that this is in no way a finished plan. We expect you to join in and give your opinions, your criticisms, or suggestions at any time. So, feel free to. . . . Now, John,

they elected you to start out this. Oh, Juanita, yeah *(both children pointing to each other)*, go ahead. I'll introduce you. This is Juanita Lanier and she's going to tell us the overall plans. . . .

C: Well, this plan up here *(pointing to map)* is from Hunters Point and it's going to be up where the projects are and the other parts down in the bottom of Hunters Point will be rehabilitated. And I've been working on some of the problems there like relocation and so we thought of an idea, Yvonne thought of an idea, of making sort of like a temporary cooperative where the people could come and learn how to be in cooperatives and things like that. And then we're going to build some relocation places where the people could go; and when they move back, their rents won't be too high for them to be able to pay the rent so that they could move back.

T: In other words, this plan is going to be for the people of Hunters Point and anyone else?

C: Yes, we're going to try and make it integrated, where all the people can come in, but mostly this is going to be for the people of Hunters Point who haven't had a chance to have good housing; but other people can move in.

T: Yes, Mark.

C: I want to know how much it would cost.

T: You want to know how much the whole thing would cost? Rosa, you have the cost figures as best we have been able to estimate it.

C: Yes. $86,868,000.

T: Is this for the whole cooperative?

C: . . . the whole thing?

C: Well, yes, it is for all of it, except for some of the stores and some of the buildings and apartments that we haven't estimated.

T: Ronny.

C: How big are these new cooperatives?

T: Do you want to start talking about the cooperatives? John, do you want to point out the cooperatives that you know of and then we'll let the people who are planning it talk.

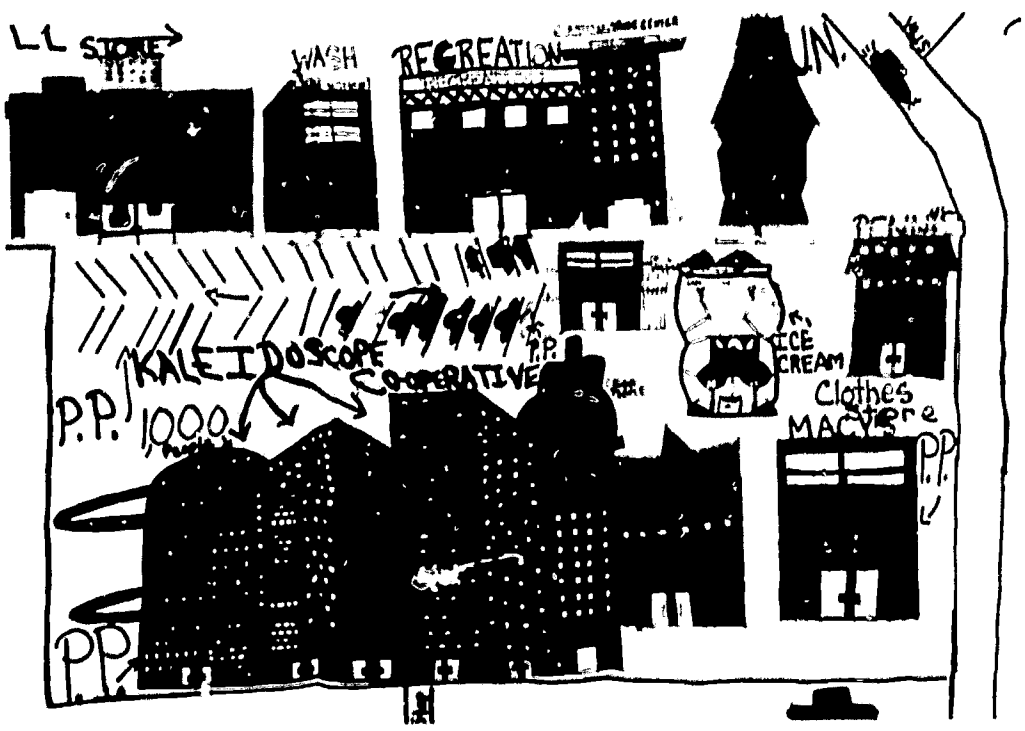
C: Well, up here *(pointing to map)* we made the cooperative with a parking lot around the back, and here's the play area for little children. And over here we have another cooperative which can fit 1,000 people.

T: And what was the name you gave that cooperative?

C: Kaleidoscope.

T: Why did you call it that?

C: Well, 'cause it has so many different colors.



T: And someone counted up that you had nine cooperatives in the whole plan? Is that right?

C: *(Several voices)* No. No, nine buildings.

T: Nine buildings in the cooperative. Elizabeth, why did you ask about the size of the rooms?

C: Because in the other co-op . . . in St. Francis Square, the kitchen was small and it didn't have . . .

T: Betty, I guess you were the one who was figuring out those things. What did you come up with?

C: The living room is six by (this is in yards), is six by seven. The bathroom is three by four. The kitchen is six by seven, the bedroom is four by five, and the den is five by six.

C: How big is that?

C: Seventy-two by eighty-seven.

T: This is in feet, Larry, for the whole apartment? How does that sound to you?

S: I was wondering if it would be possible if somebody could make a specific definition of your cooperative, exactly what is in your cooperative—well, what it is.

T: Laurie.

C: It's going to be, in this cooperative there's going to be a lot of play areas and different things, and I think it will be a place where your kids, older than tots, can play; and before people can move into this cooperative they have to go through the training center.

T: Could you tell us a little about this training center? I think this was your plan, Yvonne. Why are you having a training center for getting into this cooperative?

C: Well, we decided that most of the people in Hunters Point, they weren't ready to move into a cooperative right from the beginning, so we decided to make a training center and in this training center there will be apartments and people will stay here, and they'll pay about $50 a month for rent; they'll stay here and they'll have inspection every week, and some inspectors will have, will see if the person can be cooperative, and when he's finally learned to keep up his house and everything, well then he can move into the big cooperatives.

T: Dan, I remember that you didn't like that idea much.

C: Yeah, because when we went on that trip to Hunters Point, we didn't see all of Hunters Point. We only saw part of it so how does Yvonne know that all the people in Hunters Point are the same?

T: Good argument, good point. I wonder if they are. Karl, what do you think?

C: Some could be more cooperative than others.

T: What are you going to do then?

C: Well, I thought that if some of the people are more cooperative than the others, we'd move them into the cooperative and if they do anything wrong they have to go through the training center just like the other people.

T: Laurie.

C: First they have to learn what a cooperative is.

T: Can you tell us what that is? I don't think we've really found out what a cooperative is.

C: A cooperative is a place where a lot of people work together and solve their own problems. And also in this

training center there would be a special group of people to learn how to work together.

T: Dan, still don't like it?

C: Well, if the people do do like she said back there, they don't like to be taught. Well, a lot of people will stop moving into cooperatives.

T: In other words, you think a training center would keep people away because they will resent—

C: Yeah.

T: —going into a training center?

T: Dan, you said the other day you had a plan how you would train people to be cooperative, and you said something, I don't know if this is right, correct me if I'm wrong. You said, "The best way to be cooperative is," do you remember? *(Pause)* Does anyone remember what he said? I think he said, "To do it." Is that what you said? *(Pause)* What did you mean?

C: You know, like see, Yvonne was talking about how all the people in Hunters Point should be, should go through the school. Well, I thought that they should go out to the people's houses and see is all of them the same and then they could tell if the people were cooperative or not.

T: Any other opinions on that? I know that listening to the tape yesterday that the college students made, you had some questions about being cooperative enough or not. Did you come up with any solutions to that or anything?

S: Don't you think that people resent being put in a training center? How do you think people would react to it—to being put into the kind of training center you propose?

T: Yvonne?

C: Well, I don't think they would like it, but if they want to move into a cooperative, well, they have to learn how to be cooperative.

C: Well, how else can we try to get the idea across?

T: How do you train people to be cooperative? That's the problem, isn't it?

C: You don't train them. They have to want to be cooperative.

C: Well, what if they don't want to be a cooperative?

C: They just can't own homes.

T: Ed.

C: What if they already been a cooperative?

T: Any other suggestions, Kevin? You're stuck.

C: Well, I thought this thing was a good idea at first. But I kind of thought about the people's reactions to this, and I could see that a lot of them wouldn't want to move into a cooperative and they'd rather pay more than go into a cooperative because this seems like they're treating them like babies or something like that; so I'd let them move into the cooperative and try them out, and if they can't be cooperative then just move them out. Because I think if they want to live in a cooperative they have to try.

T: Margaret.

C: Well, I think that we should show the people of Hunters Point a cooperative like St. Francis Square and show them how they work together and they should decide whether they want to work together and have nice living or . . .

T: In other words, you would take them down and show them how a cooperative works? A new suggestion. Yes, I don't know your name.

S: Have you got any other alternatives for them besides a cooperative, if after they've seen a cooperative such as St. Francis Square, they decide they still do not want to live that way?

T: John.

C: Well, we made some buildings for people that aren't cooperatives. Like up here *(pointing to map)* we have a few low cost buildings, and over here we have some low cost apartment buildings and we have some high cost over here, too.

T: And, on top, is there another low cost? *(Pause)* Rosa, how many cooperatives did we figure and how many low costs did you put in your plan?

C: We have two cooperatives, together with nine buildings; and let's see, we have four low cost housing and . . . *(Pause)*

T: Was there a reason that you made these other kinds of houses, low cost, high cost?

C: Well, we figured that, with the high cost, people would have more comforts but they would have to pay higher, too. And I think that some of the people out there have enough money to buy high cost housing and some of the people from around the city can come and buy high cost housing.

S: How would the high cost housing that you drew here differ from that of Diamond Heights or how would the low cost housing differ from that of St. Francis Square—your low cost housing?

C: Well, the low cost, I don't think there's too much difference, but in the high cost you could see when you went to Diamond Heights would look like they do not because you can see right here . . . and they'll have a lot of different things around for the people that live in the high cost like

more expensive things and, like you see, they have a theatre down here, right close to them. And the people with the low cost, they have parks, too, but it's not as rich as the people with high cost 'cause they pay more.

T: Rosa.

C: In the low cost housing and in cooperatives, it wouldn't be like St. Francis Square because it wouldn't be as small 'cause we wanted to make it more comfortable 'cause there's a lot of people in the families.

T: In other words, Betty, in those dimensions you gave us, the rooms are bigger this time?

C: Yes.

T: How about, how much are you going to charge for these apartments? How did you figure it out?

C: The unfurnished apartment is going to be $55 and the furnished is going to be $65.

T: Now are the people going to buy their own homes like they do—?

C: Yes.

T: Any questions?

C: Do the higher cost apartments have more rooms?

T: *Your* designers designed it, I don't know.

C: Well, over here are two high cost buildings and they *will* have more facilities than the low cost buildings 'cause the low cost buildings are more low cost than the high cost buildings, and the high cost buildings have more things like roomage in it because the people in there are mostly rich.

S: I wanted to ask a question. When you were talking about deciding who was cooperative or not, who was going

to be able to live in the cooperative, what are your criteria for judging who is a cooperative person; and who is going to make the decision as to who is going to be able to move into a cooperative?

T: Laurie, did you figure that one out? Does anyone have any suggestions? Clara?

C: I think that someone should decide who helped build cooperatives.

T: You think the builder, the city should decide?

C: No, the one who runs and stays there.

T: You think the manager. Do you agree?

C: Well, I think the manager shouldn't. I think the people and the redevelopment agency and the contractors should because if they just let the manager do it, they might not want it the way the manager would want it.

T: Tom?

C: I don't think the manager or nobody should do it. I think that they should pick out a judge or somebody that's already been the head of a cooperative and let him pick out the people he think is cooperative.

T: You would have one judge who's lived in a cooperative be the one. Any other suggestions. Hope?

C: I think that the people that live in St. Francis Square—some of them that know, that know how they have to be, to be in a cooperative—should judge.

T: You would invite the people of St. Francis Square to judge the people at Hunters Point?

C: Well, you could tell if the person's cooperative or not by the way—if they worked together or not 'cause if they don't cooperate well then I don't see how they could be a cooperative.

T: It would fall apart. Let me ask you this question. Did you have to cooperate all together to make up all these plans?

C: Yes.

T: How? Tell us some of the problems that you ran into.

C: Well, we had a lot of problems of the cost, and we all had to work together on figuring out the cost because there's some people that are good in mathematics and some aren't, some people are good at finding out the dimensions. And then we had to work together on the mathematics and all the dimensions.

T: Any other ways you had to work together?

C: Well, in making this plan we had to work together because, like, some people took—like, I took making the cooperatives and the park. Well, and some other people took—like, Rosa took making these buildings over here, and Ed took the making of the zoo, and then Dwight he took making the schools and Rosa did too. So we all worked together to get this finished.

T: Now, did you go to a training center or anything? Dwight?

C: Well, no, we didn't go to anything. We just sort of like worked together. Just kept our heads, and that's what we came out with.

T: Well, how then, how do people learn to be cooperative?

C: Well, we learned to be cooperative as we went through it.

T: You mean as you went along day by day? You think that's a good idea or not?

C: Yes, I think it is a good idea because I remember when we first came into Mr. Edison's class we didn't know anything about independent reading or working together. And then, he showed us some of the things that other children had done and so we thought that we'd like it and so we started then to do different and everyone had to work together and it wasn't very hard because we all knew that we'd like this job so we just all worked together.

T: Anyone else?

C: Well, when we first came into the classroom we'd always tattletell on each other, and you told us not to be telling on each other.

T: How about on the clean-up thing? You know you were talking on the tape about how hard it is to—you know there's papers all over the ground at Hunters Point, and you don't see them at St. Francis. Do you have any problems in clean up and things like that?

C: No, we didn't have any problems with clean up when we worked together. When we didn't work together things would not be done.

C: When we got finished and had to clean up, some people left the desks, we worked at other people's desks, and some people left their desks and the teacher had to tell them to go back and clean them.

T: So Dan's right that some people are more cooperative than others? What happened in that back room with the masks—when you were making the masks—did you have to be cooperative back there, Elizabeth?

C: Yes.

T: Tell us some of the problems. Were there any problems in that back room? Huh? Any problems at all? Every-

thing go smoothly? Tell us, how did it work back there as you made all those masks? Come on.

C: Well, two of the girls cleaned off the table and we, the other ones—no, two of the girls took the paper off, me and the other ones wiped, and me and the others cleaned the floor. *(Mumbles from the class)*

T: Jane, do you think it took cooperation to make all those masks that you're going to show a little bit later? What do you think? What do you think, Ronny?

C: Yeah.

T: Why?

C: Because we had to bring things for other people. We didn't have to, but we wanted to.

C: I think that the people want to have something done, they—and it needs people—if they want it done, then they're going to have to cooperate.

T: Did you want those plans done?

C: Yes.

T: Do you think the people at Hunters Point would like something done, too?

C: Yes.

T: What?

C: Well, I think they'd like to have better houses and better places to live in. Have their neighborhood fixed up because it's all messed up over there—trash and everything. So I think they'd like better living facilities.

S: What I would like to know—when you went out on your field trip, did you talk to any of the people right in the Hunters Point district, or area, and find out what the general consensus was and what they wanted?

T: Did anyone—did we actually meet anybody? Karl, I think you did bump into a school boy, didn't you?

C: Well, when we got off the bus and walked up by a school, we asked a boy, Dan and I, we asked a boy if he liked the school and he said yes.

T: This was the school down below, not the project school. He liked the Ber—. What is that school?

C: *(Several voices)* Burnett School.

C: Well to me the school was all messed up, and in the back where the kids were playing it was just slum—just rocks and beer cans and everything beside it.

T: To you it didn't look very good?

C: Well, the front of the school where we was playing in our school, it was all messed up, but in the back they had a gym, and we don't have one of those.

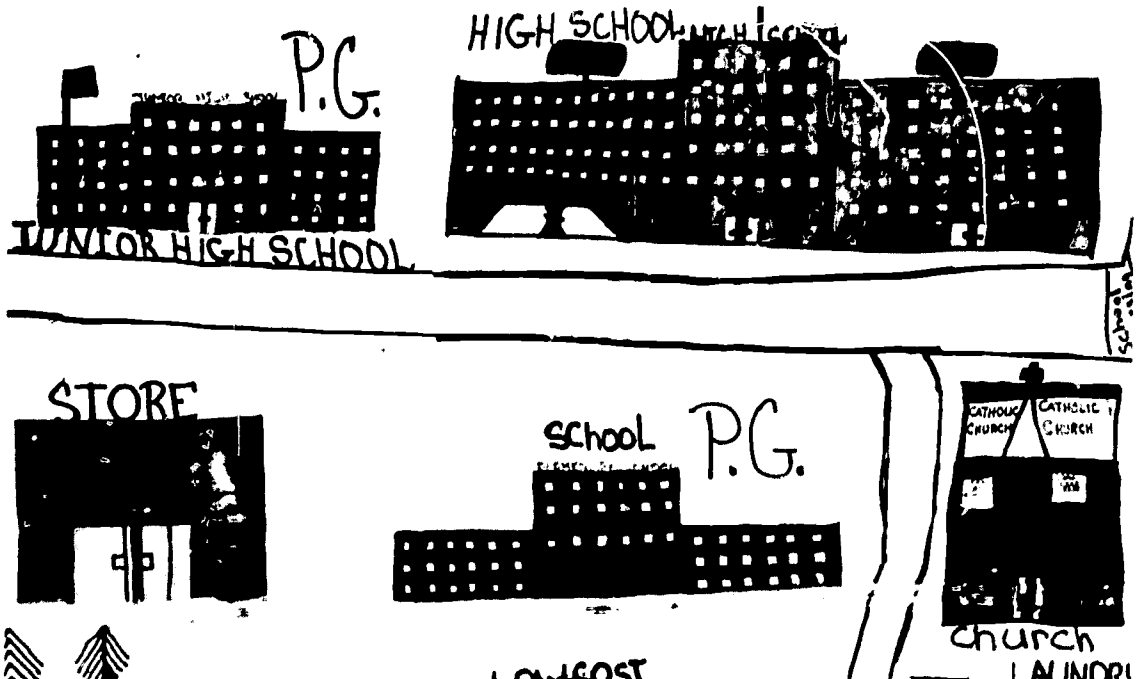
T: Talking about schools, Dwight, what have you planned—you were in charge of the schools—what did you come up with? Can you and John show us what you've done?

S: There's another ruler on the chalk pad.

C: Well first, we made over here *(pointing to map)* a junior high school and here a high school and up there an elementary school and over here another junior high and another elementary, and another high school.

T: So that totals our picture to what?

C: For the elementary schools I phoned up this man this morning, named Dr. Kermoian, and he said an elementary school approximately would cost $1,000,000. Then he said a junior high would cost approximately $2,000,000, and a high school approximately $4,000,000.



T: So that's totaling how much for schools?

C: $14,000,000, for all the schools.

T: Well, do you think it's worth it?

C: Yes.

S: Why did you put most of the schools up in that area and most of the senior citizens' housing in this area? Is there a reason?

C: Well, over here where the senior citizens' project is, they won't have to go so far for the rapid transit here. And the reason why we put all these schools over there, well some of them are spread out for some of the cooperatives over here, and some of them are spread out over here for the low cost buildings and the town houses.

T: In other words, the senior citizens don't have far to walk to get that rapid transit. Speaking of that, Rosa, I never knew that rapid transit was coming out to Hunters Point.

C: Well, it really wasn't because they said that the rapid transit isn't. . . .

T: Got your design—your charts so you can show?

C: It's over there.

C: Rapid transit isn't a local thing, it's being, it's for the whole Bay Area—only the Municipal Railway is—they said they would only carry it out to the big business places like on Mission Street. But if we get to plan this Hunters Point, like we have here, I think that rapid transit will be able to go out there because we have the mall and everything.

T: Can you show us on your chart where this rapid transit will go and where you're going to join in?

C: Here is Spear Street up near the middle of the hill and our line would go down Spear Street and meet at Palou . . . and then to Palou . . . and then it would land on Third Street. Then it would go up and then on to Army Street, then it would go down Army Street till it met the Mission line and the Mission line goes down here, and the Mission would go up here and go down Market Street.

T: What is the actual part that is your design—that you're connecting in with?

C: Well, Spear Street to Mission Street, and that will cost $15,181,000.

T: Now, do you think that's worth it?

C: And that includes all the stations and the structures and the subways.

T: That's a lot of money. You think it's worth it? Fred.

C: Do you know how much it will cost . . . ?

C: Oh yeah. The fare will cost 25 cents for eight miles, and they will sort of have these cards that'll have holes in them. And you put them in this computer and punch it down for where you want to go, and then it'll tell you how much to pay.

T: What do you think, Norm, do you think it's worth spending all that money to connect out to Hunters Point?

C: Well yeah, in a way; but it—rapid transit won't come out for about another year or so, and they could make more buses while the rapid transit would come, till it comes.

T: Any other opinions? What do you think, Karl—do you think it's worth it? What reason can you give for spending all that money just to connect out to Hunters Point?

C: Well, when we went up there I only saw one bus that came almost to the middle of it, and they have to walk a long way to get downtown to buy their goods, like clothing and their food. And in the shopping center there was only one store open and you couldn't hardly get nothing out of there except liquor.

T: What have you planned in the way of stores, malls? Laurie? You didn't actually design that, but you made your individual plan.

C: I plan to build a mall here so that the people could come to buy their goods and different things and also in the mall there'll be real estate buildings in case they want to buy houses and things.

T: And John, you actually designed it upon the plan. Do you want to show us?

C: Well, starting down here *(pointing to map)*, we have the jazz center where all sorts of jazz from all over the world will be there. And here we have a Broadway night club, which is something like a night club, but that's the only one in our plan.

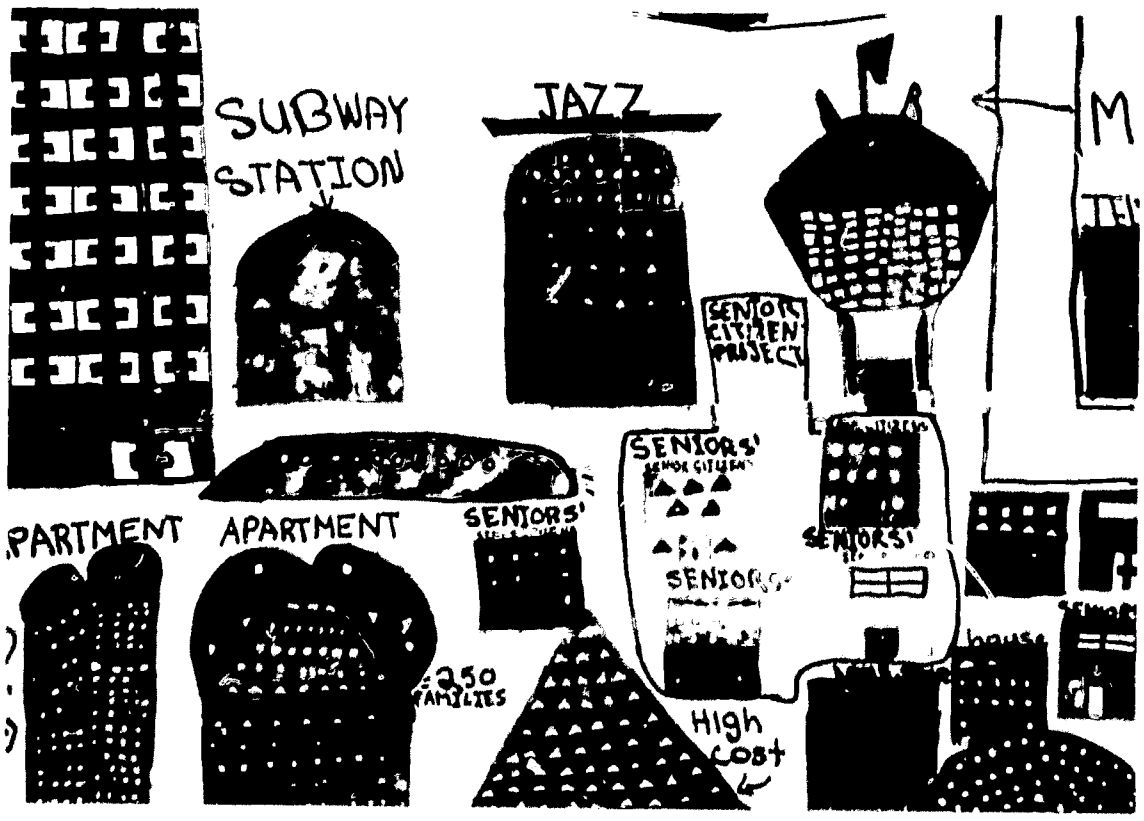
T: Who drew those new buildings? Ed? Why did you use those shapes—those interesting shapes. Do you like them? What do you think?

C: I like them because they's in different shapes, because all kinds—because when things are in the same kind of shape, like in boxes, people don't like to look at them so much.

T: Do you like Ed's different designs, is that right?

C: I don't think it's a good idea to spend all the money for the rapid transit because they could be spending the money for the houses.

T: Okay.



S: Rosa, why did you make it go down Third Street and down Army? Maybe if you just went straight across Palou, it wouldn't cost as much. See up there where it goes down and around. Would that be all right to put it that way?

C: I hadn't thought of that. I thought it'd go down all the main streets so they wouldn't have to walk so far.

S: It is underground, isn't it? . . . adding buses to connect up with the Mission rapid transit.

C: Well, I wanted to put rapid transit up there because it was—it would go faster and maybe it isn't that very important, but really buses take a long time. It takes about 40 minutes to get downtown from Hunters Point now and by subway it would take 12, exactly 12 minutes.

C: I think people would rather take the bus and take 45 minutes than pay 25 cents to go down.

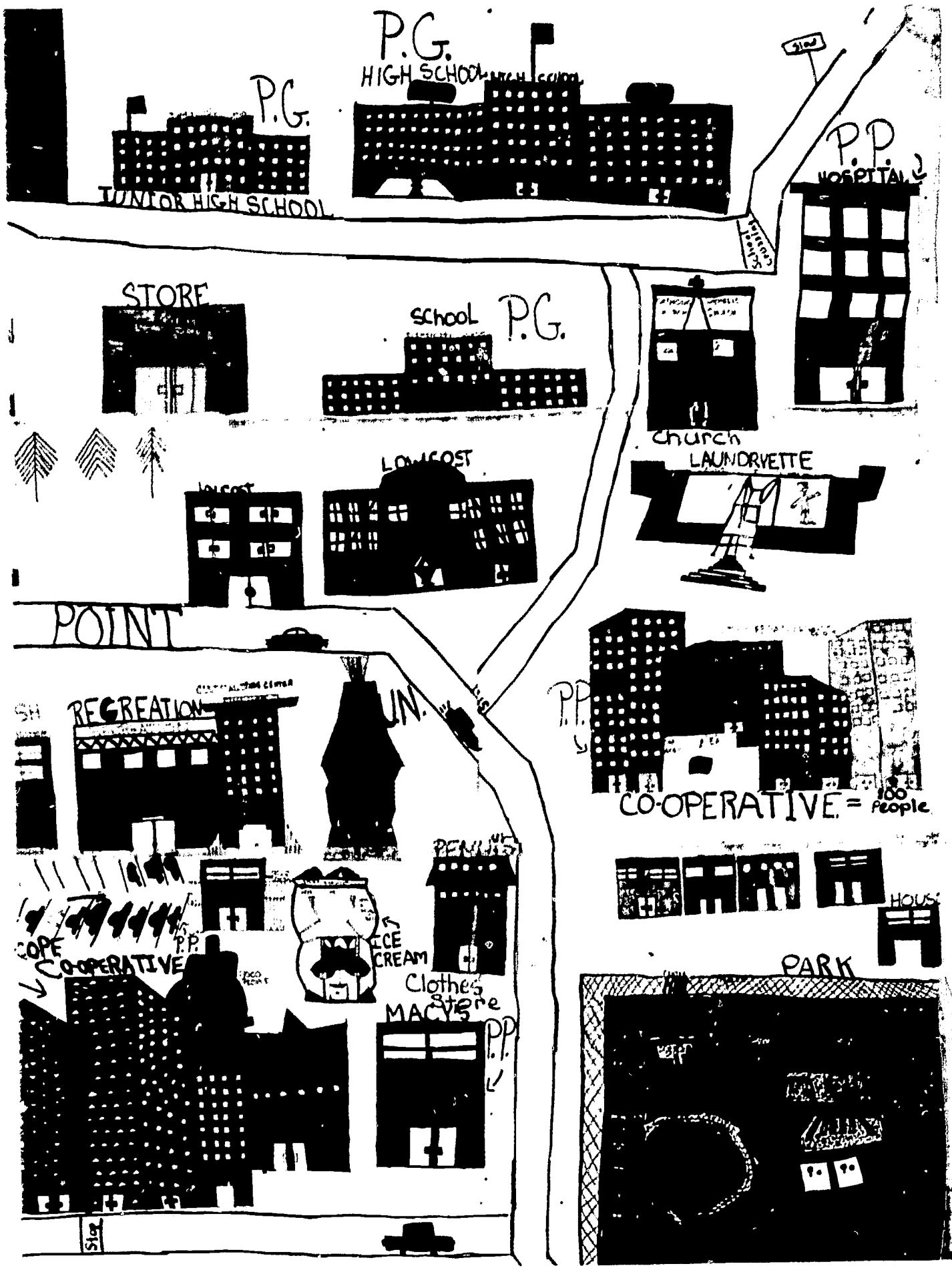
T: How do you feel? How do you feel? Supposing you lived out in Hunters Point? Which would you rather do?

C: Well, I don't agree with Talbott. Like if he lived down there in Hunters Point and he had to be at his job around 8 o'clock, so he left around 6 o'clock. So, he'd have to be there right on the dot, so he'd go and jump on the bus and the guy'd be trying to drive through all that traffic and everything. By the time he gets there, he's going to be around 20 minutes late.

C: The rapid transit's faster because it only takes 25 cents to go all the way, but you might have to catch about three buses to go downtown.

C: Well it'd save more money and President Johnson is only paying 6.8 million—billion—for our transportation anyway. And that'd be spending too much money.

FACSIMILE OF THE MAP REFERRED TO IN THE ACCOMPANYING TAPE TRANSCRIPTION. The original, in crayon on sheets of wrapping paper, measures eight and one-half feet across by five and one-half feet down. It was made by sixth-grade pupils of Sheridan School in



San Francisco to illustrate their plans for bettering the living conditions of the people in a slum area of the city. The mural was an integral part of that long-term project, which motivated 36 sixth graders in an overcrowded classroom in a ghetto school to work together as never before.

T: How much—you got the national budget there? How much is he spending on housing anyway?

C: 1.6 billion.

T: What's your opinion of that?

C: Well, I don't think this is enough, and I think that he's spending too much money to kill people, and not enough for houses. And so, I would like housing to be increased, and for Vietnam—which is 10.2 and defense 51.2 billion—to be decreased.

T: If you were President, how would you arrange it? I think you made a budget, didn't you? Can you help shore that up, Juanita? This is housing we're talking about.

(Rustling, as each child gets out his own revision of the U.S. national budget, which is in bar graph form.)

C: Housing is at the bottom of the orange line and I made it 36 billion.

T: 36 billion? And what did President Johnson have?

C: And Johnson had it 1.6 billion.

T: And what else did you do?

C: And for defense, I made it 25.4 billion, and for Vietnam, I made it 15.6 billion.

T: And your argument for doing it is what?

C: Because, Vietnam and defense are the same, and so I don't think they should be spending so much money on both of the things when more houses are needed, and I think it was they wanted more money for defense, and I don't think this was right.

T: Let's hear from the other side. You're our Vietnam expert.

C: I think we should keep Vietnam the same, same for defense, because we need to protect the United States from Communist aggression.

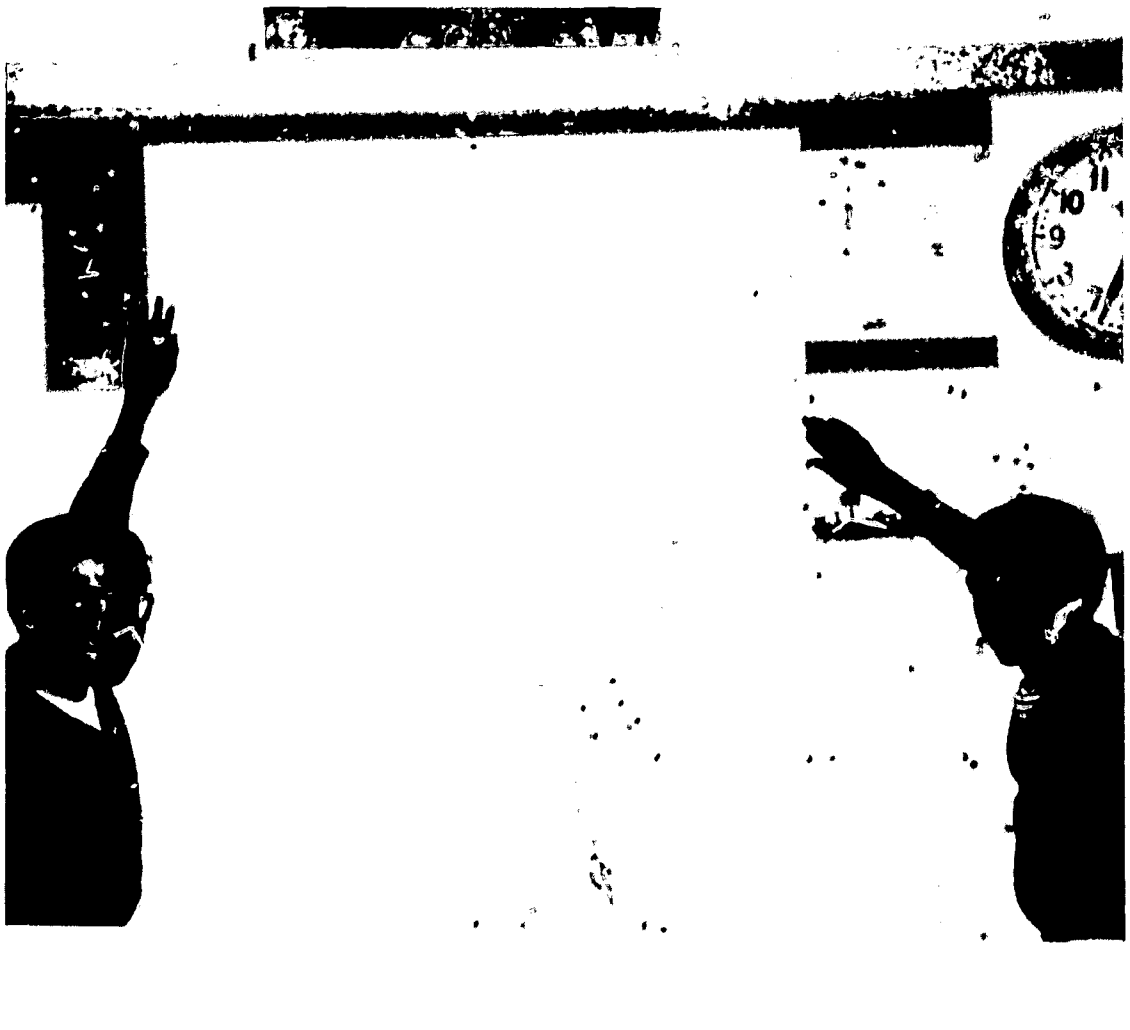
(Many hands go up. There is a large student-made map of Vietnam on the wall.)

T: Seems to be some disagreement. Sandra.

C: Well, I decreased in my budget, I decreased defense only by 2.2 billion because I don't think they should spend so much on the bombs, so I left Vietnam alone, but Yvonne increased housing to 36 billion. I don't think that's right because that's too much. She decreased defense too much, and if the Communists take over South Vietnam, well then, I think that's more than half the world that they'll probably take because they have a lot already in eastern Europe and have mostly all of Asia already.

T: Who disagrees? Frank.

C: Well, what he said about housing, I think he's wrong because that goes for housing all over this country, and there's a lot of people in this country, and I think we



got to house more people. And if there's one billion—1.6 billion dollars—I don't think that's enough, and I'm glad Yvonne increased hers.

C: . . . finished!

T: The girl's not finished. Let's give her a chance.

C: And in the Vietnam war, that was started by their own silly self; and people might say the Chinese started it, and maybe it's my opinion, but I think it's a fact.

T: That it's a fact—what?

C: That North Vietnam and South Vietnam war is their own civil war because that's their country. And we didn't have nobody butting in when we had our Civil War.

C: Mr. Edison! *(Waving hands)*

T: Fact or not?

C: Well, in a way—China and North Vietnam started to invade South Vietnam and we tried to get out the French and now we're involved and the French doesn't want to take . . .

C: Mr. Edison? I don't agree with Rosa on that housing, but on these stockpiled weapons, I wouldn't send any of these old weapons from maybe from World War II or the Korean War over to our soldiers. Would you trust bombs and old shells to protect our soldiers?

C: Our soldiers wouldn't be over there at all if we wouldn't have had to sign the treaty and butt in.

C: Mr. Edison!

T: What's this treaty business?

C: We did sign a treaty—we had to stop Communist aggression. What if the whole world becomes Communist except for the United States or maybe Britain or France.

Then, then the Communists will probably have so much power, they'll take over the whole world.

T: What are you going to say to that, Rosa?

C: If they go any further in that country—because we said if they butt into any other country, we would help them—so if they went into any other country, we're going to help stop Communist aggression, or whatever you said.

T: But you said this is just a civil war and we shouldn't. Getting back to the plan, and I know we could go on with this argument forever—Karl, you want to have your say, and then we'll get back to the plan somehow.

C: Well, what Rosa said about the civil war, Red China and all the other neighboring countries, well they're in it too. And maybe it'll be like Hitler, nobody paid any attention to him, and he almost took over half the world.

C: Well here in my budget *(Long pause)*. Well here in my budget—well, I put here defense, I just decreased it by 3.2 million—3.2 billion—because if—see, here's my defense. Here's my defense, this purple line here. And that's up to 48 billion dollars because—and my housing is 5 billion dollars, so—but anyway there are a lot of people getting married and trying to find homes, but our wars are probably a little bit more important because, because if we just take it off—twenty—whatever it was that Yvonne had—we take it off all the way off to there, then our country could be taken over, or we could be beaten, or the Communists could be all over the world; but if we keep it as it is we could have more things like more atomic rockets and things like that and more ammunition for the war. Like Jack said, we don't want no old bombs for our soldiers, no rusty guns and everything that can't even shoot, so we will want more things to defend ourselves with. And over here, I have health and welfare, so much because more people need health; and then

by the housing part—well I put that, I increased it, but not that much more, but the people should be able to have something to fight for.

C: I have a question on that.

T: There seem to be some girls that don't quite agree.

C: Well, the war, it's deteriorating and messing up a lot of housing, and I think that when, I think that the budget for housing should be increased because they're ruining the houses by the war and so they need the money to fix them up.

T: I would like to hear again what the total cost is for your Hunters Point plan.

C: Total cost is $86,868,000.

T: Now, do you think that you'll be able to get that with what President Johnson has budgeted?

C: I don't think we will, because our housing is pretty high and besides that only goes for the housing all over this country, and we're just taking a simple district in a simple city. And I think we should go—I think we should go more for housing because that war is between different countries and we should have more to do with our country, and not be worrying about it until it becomes between Vietnam and . . . country.

T: I see a college hand.

S: I was wondering, you were talking about our being cooperative, don't you think that nations like Red China, the United States, and Russia should also be cooperative?

T: . . . being cooperative . . . United Nations?

C: Yes. Well they can try because, like in the United Nations which I'm studying about, Russia and China and Britain, France and the United States, which are the great

powers, they're trying to be cooperative. They're in the United Nations permanently because they want to sort of like, have peace forever.

T: Can you give us any examples of countries that have cooperated? Solving any problems?

C: Oh, you mean problems?

T: Yeah.

C: Well, like Rhodesia, like Britain couldn't do no—couldn't do anything about that problem, about Rhodesia . . . lot of countries, they said that they would put sanctions on Rhodesia, but I don't know what happened. I haven't heard anything about it yet.

T: Jim, you studied the United Nations, too. Was there any place that—?

C: Well, I think the countries could be—I think countries could be cooperated people . . . because . . . Rhodesia . . . Commonwealth, they didn't want to cooperate with anybody so they went to the United Nations, they hand it over to them. The United Nations said, well we'll put on sanctions if they don't cooperate, so now they still have on those sanctions probably. Rhodesia didn't want to cooperate with none of the countries so then that's the way they're trying to make them cooperate, like they're making the people cooperate.

T: Was Russia in on that sanction thing? Do you know, Dwight?

C: Yes . . . all the nations except for, I think South Africa, Southwest Africa, and a few other countries that were on Southern Rhodesia's side—they, they were the only ones.

T: One thing in the plan we haven't talked about—I guess we've talked about the schools. Oh, by the way, did

you guys finally figure out how many people you're going to have in each classroom? I know you were working on that—some expert walked into the room and came up with a—

C: About 20 people for a deluxe room. You know, like in classrooms that we have in our school. It's all cramped up and you know it's all crowded. So we decided, we asked a, it was an expert in the classroom, I think, a few days ago. We asked her. She said about 20 people would be right, so we put it in.

T: Did you take her word for it?

C: Yes.

T: Did she give you any good reasons?

C: Yeah, she said that if—like when you, when like one teacher, I mean one student had—he had trouble reading or something like that, then the teacher would be busy with other children, another person because the class is big. Then that kid that didn't know how to read would just stand there and not learn nothing.

T: Dan.

C: I don't agree with Dan about just each having 20 people in there unless the school was going to be bigger than ours and he's going to have about two or three high six grades and stuff like that because in our classroom the onliest reason it's so cramped, all those people come from different schools, and they all up in the high grades.

T: You mean that people are transferring in, and we get more and more each time.

C: And why our room is so cramped is because we have a lot of stuff; we not like the average class. *(Laughter)*

T: What do you think? Do you think 20's a good number? Or 38 like we have?

C: No. And the reason that our room is cramped is because we don't have enough room in our desks to put all our books and we have to lay them on the floor. And if we put them on the desks, we won't be able to see our face.

T: That happened. Sometimes I can't see your face over there, you do so much independent work. What do you think? Do you think the experts are right—that we should lower the size of the class?

C: Yeah.

C: No, I don't think they are right because—

T: You like a big classroom, a lot of people—

C: Yeah, because mostly all these people have been here in our class since the fourth grade, and I think if we lower it down to about 20 people, I don't think the other people would hardly get together to talk like we do, and the reason our room is crowded is because we do a lot of work.

C: Mr. Edison!

T: Laurie.

C: It's not enough for a 38 class people.

T: You mean you—

C: I think it should be bigger because more people are going to be coming in classrooms and if we just have a average of 20 people, they going to have to go to different schools in different districts.

T: Is that right, or are you building enough classrooms so you can *have* 20 in a class?

C: Well, we're not going to have—we going to have a lot more classes, and more P.E. places and like that. And

the junior high is going to have more movie things, for rainy days like they have in other junior highs.

C: Well, I think that if you're going to have 20 people, I think it's just at the beginning of the semester, and that when more people are transferred to a school, they should be put in different classes and that the classrooms should be made big so that more people can come into the classroom if they're transferring.

T: In other words, you would have the transfers then go to another classroom—is that right?

C: No.

T: I don't understand.

C: You know, like the class—if there's 20 people in the class in the beginning of the semester, then about five or more children came from another school, well I'd put them in that class. And in the beginning, I'd make that class big enough for more than 20 people to fit in.

C: I think it should be at least 25 people in the classrooms, because the classrooms are going to be bigger and they're not going to—they might not do as much stuff and use as many books as we do.

T: Jane.

C: I think we should have a big room, 'cause especially when we have a visitor.

T: You mean so we can have room for all these visitors that come. Claire?

C: Well, I agree with Alice a little bit, but she said that she can make the room bigger if a lot of people come. Are you going to keep on doing that?

C: I'd make the classrooms big from the beginning and then more people can keep coming in.

T: What were the reasons these experts gave you? Mrs. LaGrille, you're an expert, what's the reason for that?

Mrs. LG: I want to ask a question. I wonder if you have thought of your classrooms in this building as being anything different from the classrooms you are in. What would the differences be in one that you would plan for yourself?

C: Well, in these elementary schools we planned to have, we planned to have bigger classrooms with more things, like better operating facilities, like more supplies and better things like *dictionaries*, and other things.

T: What do you mean about dictionaries now? What do you mean?

C: Well, like in our class, we have a twelfth-grade spelling book, but sometimes we can't find all these words.

T: What do you mean "words"? Like what?

C: Oh, like "claustrophobia" and "bacteriology" and "photo—photosynthesis" and—

T: Any others?

C: "Idiosyncrasies."

T: Can you still spell that?

C: (Spelled out by several children) I-D-I-O-S-Y-N-C-R-A-S-Y

T: And what does it mean?

(Giggling and loud talking of children)

C: (Several) Odd ways.

T: Jane, I see you waving your hand. Anything you'd like to see in the classroom?

C: I want to ask about how come you didn't put any hotel.

T: Yeah, Jane's been worried that you didn't put any hotels. Was there a reason for that?

C: Well, here we made a hotel, but then we changed it to a low cost apartment because in a hotel the people would be moving out, moving in, moving out—they keep on doing that, but we don't want them to be something like a permanent place.

C: What if people who came to visit Hunters Point, they just staying there temporarily?

T: Dan.

C: Well, that's what those cooperatives are for because Mr. Ryan said the people don't have to stay there when they start paying.

S: What about, say, for your mall and, my gosh, with all your jazz artists and your stores and things, wouldn't you want visitors, tourists? People that would bring their money in there and buy things there, and wouldn't they need a place to stay—just, you know, for a day or two?

C: Well, that's what we made the mall for—for entertainment and everything. But in this cooperative, other places *(Pause)* I mean, like in this cooperative, well sometimes people just move in, but then they could just stay a few days, if that's what they were doing.

T: You think the idea of a hotel is a good one and maybe they should put one in then. Yvonne?

C: Yes, I think that's a good idea, and I think that a hotel should be put in because, like, if a person came from New York and he didn't want to stay in Hunters Point and live there, and so he wanted to stay for a week or so, he wouldn't want to move into an apartment—and have to move furniture and stuff in like that.

T: Ed, what do you think? You're the main artist here, do you think you want to design a hotel for these people? Do you think it's a good idea?

C: Yeah.

T: Going back to the mall, there's something there. It's a small building, but a very important building that you'd talked about. John, what is that Cultural Trade Center?

C: Yes, like in the Cultural Trade Center, we have something like what Nick and Dan have been studying about, like famous music players and art from all over the world, like Bertha, Mike, and Holly have been studying about, and other things from all over the world.

T: Karl, suppose you tell us about it because you were the one that designed and set up the floor plan. What's going to go in it, what's the reason, and so forth.

C: Well, here *(showing the floor plan)* is the bottom floor plan, and the first room I designed was Oriental, Chinese and Indian art.

T: And what's going in it?

S: Hold it up! We can't see it!

C: Like, it's Chinese art, Indian art, and the Orients, from the Orients like India. Bertha, she'd know about that. Bertha studied that.

T: Can you tell us a little before Bertha begins, what this Cultural Trade Center will do? What's the purpose of it?

C: Well, one purpose is to bring money into the neighborhood. Like there's going to be a place where people can buy antiques and art portraits and masks, like from Africa and India and all over the world.

T: How will that bring more people into the area? Mark?

C: The new things they have in the area will bring people here who are curious to see all the new things.

C: They'll have more things to do instead of just sitting around the house and stuff.

T: They can go to the Cultural Trade Center. Do you think it would help to make the neighborhood more integrated?

C: Yes, I do think that, because like somebody could hear about the Cultural Trade Center and a lot of people from all over the world will come just to see all the different things from all over the different lands that they'll have in there—like Chinese art and Indian art and African masks

and different subjects and literature, Negro literature, and things like that.

T: Let's see what you're going to have from—in the Oriental room, Bertha. You're the painter and what did you do?

C: Well, I made some—

T: Maybe you girls can squeeze in and give Bertha a chance to show.

C: We made some pictures. And this is an ancient picture called Shang Dynasty—

T: You mean from the Sung Dynasty in China?

C: Uh-huh. It was made in A.D., after death of Christ, and there were some more called Sao Dynasty, Tang Dynasty, Hung Dynasty.

T: What's a dynasty?

C: It's a rule.

T: What else, Kay?

C: And this is a picture called "Rain and Mist" and they call it "Rain and Mist" 'cause when it was raining and the crows came down on this little boat where the fishermen were. And then some Chinese belongings—a Chinese matchbox, Chinese jacket, Chinese dress, and wooden Chinese sticks for what they eat, and Chinese balls, and slippers, and little tea sets, and Chinese writing. And then there's some Chinese vases. They put flowers, or they just can have them for decoration in their house.

T: All of this will go in the Oriental Room of the Trade Center. And the Indian contribution was by Lynn. Elizabeth?

C: (Rustling) . . . . and I made a big turkey on it, on the wall . . . have over there.

C: This right here . . . 1675 . . . and was brought to Victoria and Albert . . . museum in London.

T: And Karl, then, is there going to be an African room, too? Or what?

C: Yes, on the top floor, and here's a room for famous Negroes in literature.

T: Can we first hear what's going to be in this African room? Elizabeth? Maybe from there would be the best place to show. Elizabeth, can you tell us anything about these masks—and how you worked them out, where you got your designs, and so forth. Nice and loud.

C: Well, first we drew a picture of the masks, we got it out of this book of African masks, and then we blew up a balloon and tore up strips of paper and pasted it on half of the side of the balloon, and then we waited about two days to let it dry and then popped the balloons and then started putting the figures like the eyes and the nose and the mouth on it. And then we let that dry and then the next day we would paint it.

T: Where did your particular mask come from?

C: Ivory Coast of Africa.

T: Which one were you trying to make?

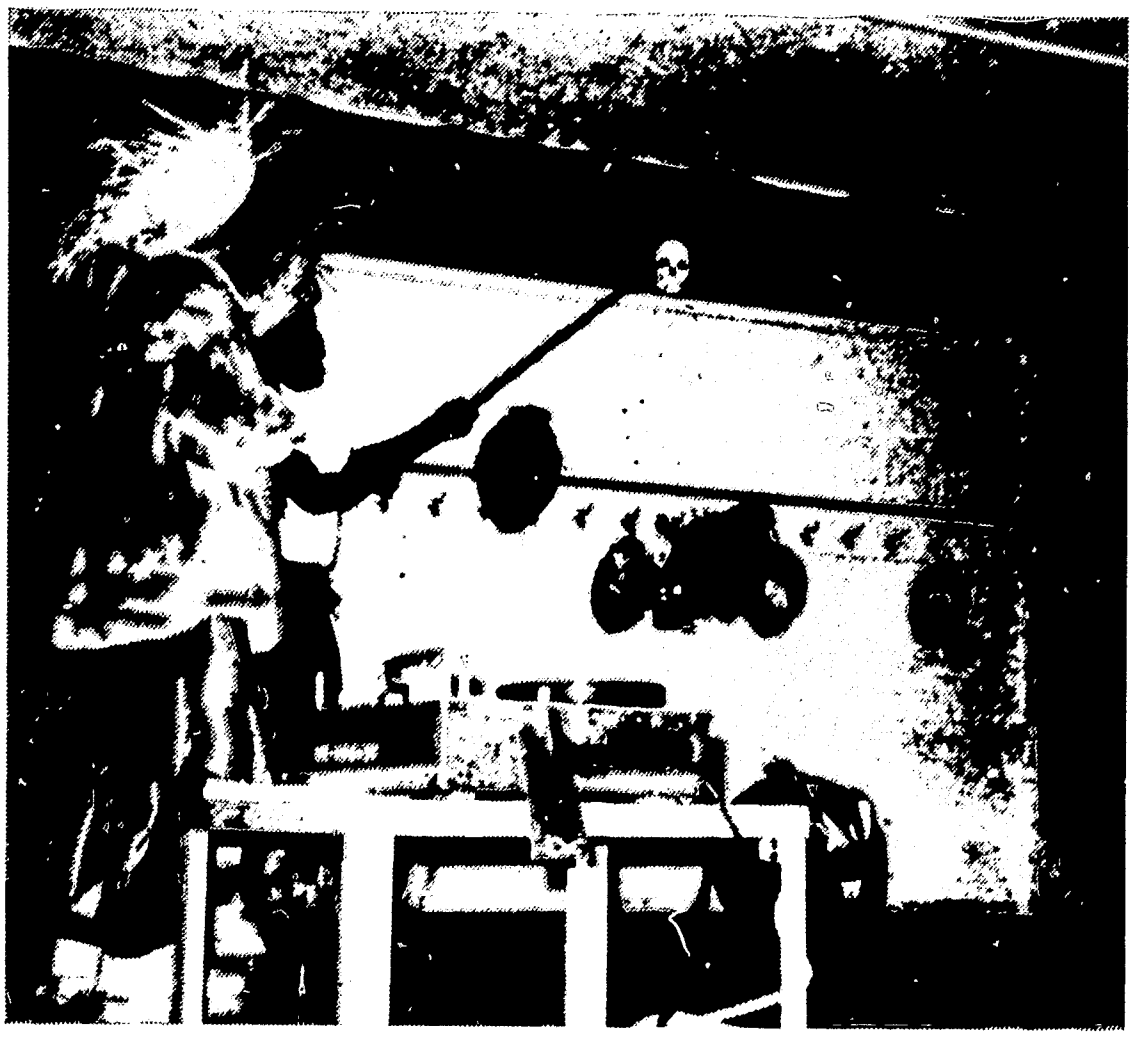
C: This one.

T: Ginger, do you have one, too?

C: My mask came from Algeria.

T: Hold it up so we can see.

C: My mask came from Algeria and it's used for special celebrations and, and the people use it because they respect the animals because they live off the animals and make their shoes and their clothes, and they, and—*(Pause)*



T: Why do they respect the animals, Jim? You've been studying the animals of Africa. Why do they respect the animals?

C: Well, they respect the animals because they get their clothes from animals and they make their shoes out of animals and they feed off the animals.

T: Think of any other reason why they might respect the animals, Mark?

C: I'm just makin' a guess that they think that animals are kind of gods or evil spirits. Because . . . here . . .

T: Nice guess. Anyone else have any guesses? Because we really don't know yet.

C: I think the reason why they make them in the shape of animals is because they use animals all the time. Like when they use animals in ceremonies like you see on T.V., where the witch doctors have them on in cartoons and things. I think that's to scare away—

T: Evil spirits. Do you girls actually know yet or have you done any research on it or you been making a hypothesis, too?

C: Hypothesis.

T: Uh-huh. Now let's see some of the other things. *(Pause and rustle)* Jane, let's see yours.

C: This mask came from Central Congo and these, they use it for when they dance. And first thing they took a person, and they cut them in half and they put the mask inside the middle of the body and then after that they just put it in, in the fire . . .

T: Hold that mask up high. What can you say about the looks of that mask? Laurie.

C: It looks like a tiger to me.

T: It looks like a tiger to you. Who can see something else in it?

C: A zebra.

T: You think it looks like a zebra. Let's see, Jim. Jim and Talbott, you've been studying animals. Are there any zebras in the Congo?

C: No.

T: Why? Why?

C: Because a zebra has to eat grass and there's hardly any grass in the Congo.

T: What kind of animal would live in the Congo? Let's see that map, Jane. What kind of animal might live in the Congo?

(A large student-made map of Africa is shown.)

C: The ape.

T: Ape—monkey.

C: Bush baby.

C: Yeah . . .

T: Oh . . . . Let's see yours, Ann.

C: My mask came from the Ivory Coast and it is used when a boy becomes a young man.

T: When a boy becomes a young man. Why? Up high, Ann, come on. I wonder why a boy would use that when he becomes a young man? Any guesses? We can only make guesses.

C: Because when he becomes a young man, well, maybe when he becomes a young man they probably have a superstition that you have to go through a test first because the gods or something won't think you're worthy so you have to wear that or something.

T: Any other ideas? You can only make guesses until our expert comes to visit. Juanita.

C: I think they might use them when a boy becomes a man because like, those faces at the top are such a lot of colors, I think that they will wear them so that everyone will notice them and say that that is a man and not a boy.

T: Talbott.

C: Well, I think the cowboys and Indians—when you see them on T.V., when you see one of these little boys—that they have on one feather because they killed one white man and then if they kill two, they get two feathers, and when they get about 15 they'll be a chief and not have about 10 and so that makes him a man.

T: That's an idea. I never thought of that. What shape, what animal do you see in that? Or do you see an animal?

C: Mr. Edison! It looks like a lion.

T: You say it looks like a lion. Hey, a lion! Now tell me, has anyone run into any custom where you have to go out and kill a lion?

C: I have!!

T: Why do you think a boy becoming a man would have to go out and kill a lion?

C: Well, on T.V. there was a Indian. So he had to go out and catch three or four fox before he became a real Indian—he was just a brave or something.

T: How would a young African warrior prove himself then?

C: By catching a lion—if he catch a lion they think—see the lion is the king of beasts, and if he catch a lion they think that he be the master of the lion, so they'll put him up.

C: Mr. Edison, I have a picture like it.

T: Oh you do! Show us.

C: See, it's like this little lone boy, he's out to catch the lion.

T: Do you see why he would wear that mask, Ann?

C: Like the Indian boys, they go after the grizzly bear—they used to be a terror because they always used to kill people. So, the Indians, first they had to go out and kill the grizzly bear before they could be a man—that's what I read in a book, so that's sort of like the same thing.

T: What else is going in the African room, Mary?

C: Well, these are called gourds, they dig them out of the ground and they use them to dip with and to drink with.

C: And this is a African comb which they comb their hair with. Made out of wood.

C: These are African slippers. This is a rice pan which you put your rice in and shake it.

T: Can we show it up high? Jane, what have you got?

C: African people use this especially. When they dance, they put it on their toes, to make noise. *(Rattle! Rattle!)*

C: This is an African necklace they wear when they have to—when they celebrate.

T: Now one thing that I don't understand about this Cultural Trade Center. You've got everything in it like this. How's this going to bring people, like you say, out? Now how are you going to. . . . I don't see how it's going to work, Karl. What's it going to do?

C: One way, when people see—like that Japanese Center's going to attract just mostly Japanese people and like this, we can have things from all over the world and attract more people, like from different parts of the U.S. and the world. And it may bring people in to the new developments.

T: Over into Hunters Point?

S: I'm curious about something. Do you think that, because of all these different kinds of things from different countries, that other people that aren't from those countries—like, say, people who aren't Orientals and wanted to see things that were Oriental and the people that aren't African would want to see the things that are from Africa? Do you think that, by learning about these other people, the cooperative might become something better too, because they would—well, like when you learn about someone else, then you understand them, and maybe you can live with them better?

T: Any answers to that?

C: Yes, I think that all kinds of people would like to see other people's things from around the world. And I think it *would* help them in a cooperative if they knew what kind of things they like and how the country was so that they wouldn't go and say the wrong things to offend anyone.

T: In other words you think it would bring people together. What else is in this— Oh gee, I'm sorry. There's more yet.

C: (Tinkles) This is what they use when they dance. This is a rice stick for carrying rice in. This is a African shirt—it has President Kennedy's face on it.

T: Rosa?

C: I would like to know what are the slippers made out of?

T: Did you find out?

C: (Indistinguishable mumbles)

T: Getting back to the Cultural Trade Center, Karl, what else? I think you people did a good job of showing the display.

C: One part is the history of jazz and a stage for jazz where the people that play jazz can play. And like on the top floor, if their children don't know what jazz is, they can go up there and leave the children there where there are a lot of play facilities for them, and they can go down and listen to jazz while the children are upstairs playing.

T: And, Dan, you've been studying the history of jazz. What've you found out?

C: You did it; no, you.

C: Well, one thing that we learned is how the jazz got to America.

T: Dan, do you want to show the card . . . or what?

C: . . . . it's about the slave ships.

T: What does that have to do with jazz, Karl?

C: See, when they exported slaves from Africa, the slaves brought their congo drums and all kind of—and their music things they brought, and then the Caucasian or the Negro people copied them and that's how jazz got started.

(Mumbles) . . . (Laughter) . . . (Holding up pictures)

T: I think you did a good job and I think that you can explain it too. Karl?

C: This was the first one that was ever known that played—this was the first—this was the one of the greatest cornetists, his name was Buddy King, and that time the recording thing wasn't created, so he never got recorded, only a picture.

T: And where is this that this jazz started in the United States?

C: In New Orleans when they went up the Mississippi River.

(Mumbles . . . disagreement)

T: Karl, go ahead, go on.

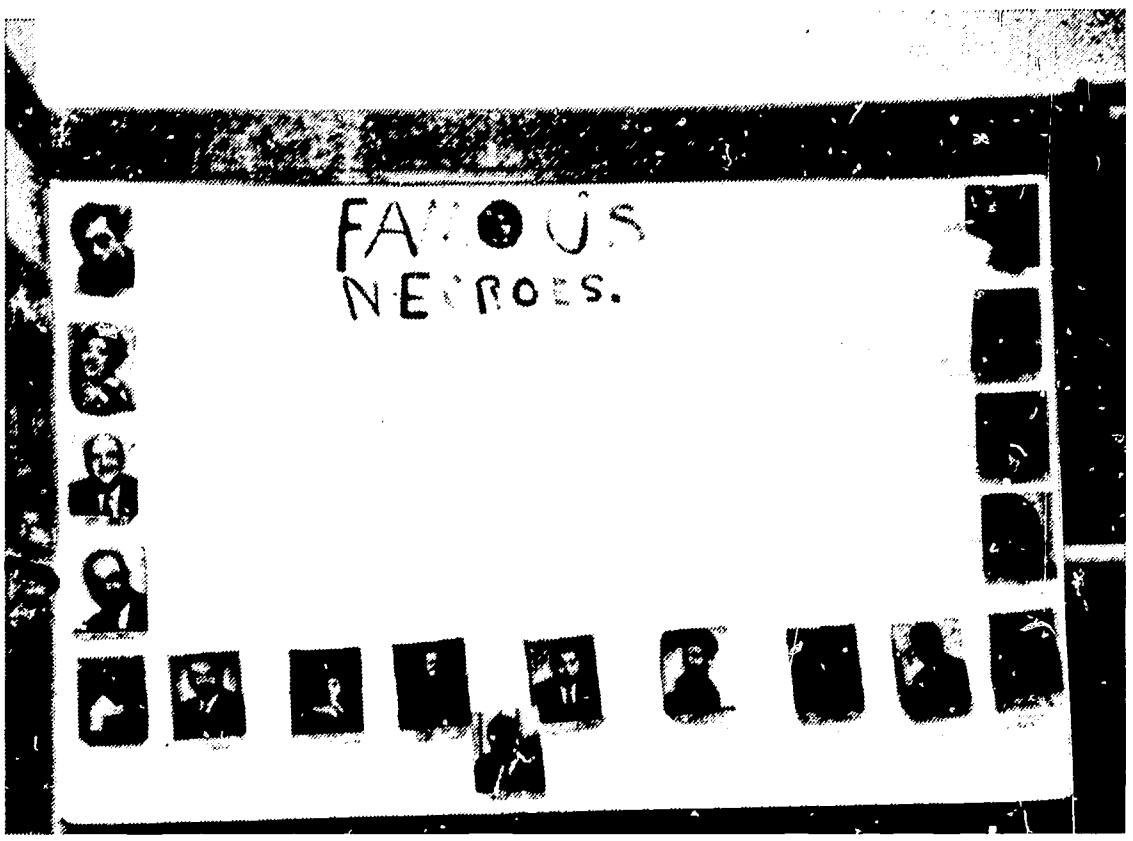
C: And this one was one of the rich . . . that started 1917. And they were, they were the one—

T: Karl, we want to see it. Up.

C: They were the first one to get recorded. He was in the band that was the first band to get recorded.

C: Is he white?

C: No, he is colored. *(Pause)* And this is Louis Armstrong when he was young. He played ir all the different



bands, but only later he got his own band. And this is Duke Ellington while he was young, and he's still alive now. He played with different bands, then established his own band in early 1935.

T: I guess you could go on showing—what would be the purpose of having jazz in your Cultural Trade Center? Who can see a good reason for it? Laurie?

C: Because most people like jazz.

T: Just Negroes?

C: No!!! *(Unison)* A lot of people!

T: Who's talking?

C: People would come and see some of the things that belonged to people who used to play jazz.

T: Any other reason you can think of? Juanita?

C: Lot of people like jazz because it has a lot of rhythm to it, and I think they would enjoy seeing it.

T: Do you think only one kind of people likes jazz?

C: *(Several responses)* No. Most of them. More than that.

T: How do you know? Did you see a picture recently or anything that showed that, Juanita?

C: We heard a record that Mr. Edison brought in. We found out that it was narrated by Langston Hughes, and his picture is on there.

T: Why don't you show what else you're going to have in the trade center? Now this is in what room, Karl?

C: The famous Negro in literature. Hughes . . . He was a poet and. . . .

T: Can you talk louder and higher so we can hear?

C: Poet, author, and playwright. You can see up here in this—Marian Anderson, she was a great singer and. . . . Oh, and this is James Baldwin and he's an author and playwright, and he has a lot of books out. And this is Leontyne Price.

T: Yvonne, we can't hear back here.

C: And this is Leontyne Price, and she's an opera singer. And here is Constance Baker Mottley. I guess you've heard of that name before. She's a lawyer for the New York State Senate. And here is Lena Horne and she's a star, too. And there is Martin Luther King. . . .

T: Yvonne, again we can't hear back here.

C: Martin Luther King is on there and Roy Wilkins, and they are both for civil rights. Martin Luther King is also a minister and Roy Wilkins is the executive director of the N.A.A.C.P.

C: What's that?

C: I forgot what the executive is for, but it's for helping the Negro people and the ACP means Advancement of Colored People. And we also made time cards of Negro history and this is a picture of a slave—

T: Yvonne, hard to hear.

C: This is a picture of the slaves coming into the docks from Africa and this is when they first began coming on slave ships. And this is the one of the slaves being whipped and this is in—from 1500 to 1600. And this is of the cotton gin and the cotton gin was something that made the Negroes—that made it easier for the slaves. And you put the cotton through the gin and it would separate the seed from the cotton. We have here on our. . . .

T: Yvonne, can't hear.

C: This is poetry from Langston Hughes.

T: I tell you what. Can you turn around, so we can hear back here? We can't hear anything.

C: Well, right here, I think you can see this paper right here. . . . But some poems from "The Dreamkeeper," and these are from Langston Hughes, right over here. And we thought of these poems of his, and I tried to translate some of them. And it's on the back.

T: Why do you think this would be good in the Cultural Trade Center? Maybe the college students have any ideas. Or anyone else? Why do you think this would be good? Why did you design it, Yvonne?

C: Because many Negroes. . . .

T: Yvonne, out here.

C: Many Negroes and other people can find out about the Negro history and what the Negro is accomplishing and what the Negro has gone through.

T: Do you think this would help the people out at Hunters Point?

C: It would help bring more money to the neighborhood.

T: Any other argument? Yvonne, why do you think that it would be a good idea? Why have a room like that at all?

C: Well, the reason I thought we should put it in there is. . . .

T: Yvonne.

C: The reason I thought we should put it in there is because most of the people in Hunters Point are Negro, and I think that every time that they could go to the Cultural Trade Center, that they could see some of these things and learn about the Negro history and a lot of people would like to come and see the history.

T: Rosa? Any other people? What do you say?

C: Well, I think I would like to know about what the Negro has done, too, because all I heard about is the Caucasian people, what they were doing, nothing about the Negro.

S: I think it would be good for the purpose of, say, the younger people of Hunters Point, maybe setting a goal or wishing to be, or to follow a certain art or something like this of an already known artist. And if they have someone to look up to that they know of, well I think it would be good in this respect.

T: Any other college people have an idea?

S: I think it would be good for the white people, too, because . . . in this visit, our own education, the majority of the public schools don't teach anything at all about Negro history or art, and we're just uneducated in that, and I think it would be good for us, because everyone has contributed to this country.

T: Yvonne?

C: Well, I agree with her. My mother, she told me that when she was our age and she went to school, that they taught about people like Frederick Douglass and other people who were famous—and other famous Negroes and she said that she doesn't see why they don't teach this now.

S: I don't understand what you were translating when you said that you were translating some stuff of Langston Hughes, because I heard him speak and he talks English.

C: Well, in some of these poems he writes, like ". . . of the Streets," he says, "Spring is not so beautiful there, but dream ships sail away to where the spring is wondrous there and life is gay." Well, like it says children, well.

T: Yvonne, out here.

C: A lot of people read this, I don't think they would actually understand what it means and so I tried to translate, and I wrote, "I think it means that sailors dream of beautiful places they going to see, but when it comes to working, it's not so beautiful."

S: Thank you.

T: I wonder if anyone—if there's any comment about the general plan or anything from the people from the college. Because you haven't had much of a chance to say what you have to say.

S: I was wondering if you, if anyone of you think that it would be kind of a good idea or not to put a college in Hunters Point, because I notice that you didn't put one in.

C: Well, we were going to put a college right—right here *(pointing to map),* but instead we made a study institute.

T: What's a study institute?

C: Well, anybody, like if you don't want to go to college, you can just go in here to study; like maybe the dropouts could go in there and study and later on they'd have a chance to make a job or something.

T: Rosa.

C: Also, we wanted to put some people who would train for certain jobs, like if a person wanted to be a engineer, other people could train him to be a engineer.

T: So this would be a training center for jobs.

C: Also a study center, too.

T: Do you think that's better than having a college?

C: It's almost the same—at least I think so.

T: Is it almost the same?

C: No, I don't think it is the same because it sounds like to me that it's a place where people can go and study and work on their college things that they get from college. Because I see, like at *this* college it doesn't look like a study institute. It looks to me like they have teachers and things in here that teach the people that come in the school, and then there are things like the magazines that are for people to study.

S: What about outdoor recreation? I noticed we covered indoor recreation with the mall, but what are the people going to do if they want to go outside?

T: Talbott? I knew you would tell me if you didn't get a chance to mention that zoo. You got the idea.

C: Well, if they wanted to go outside, you could go to the park or to the zoo.

T: Where did you get the idea for a zoo on Hunters Point? What problems have you—

C: On February 9's newspaper.

T: What'd you see?

C: Well, they had a zoo. It was a four-acre zoo, and it just had every kind of animal in it.

T: Where were they going to build it?

C: Out by the San Francisco Zoo—*in* it.

T: Well, why did you think it's a good idea to transfer it out to Hunters Point rather than down there?

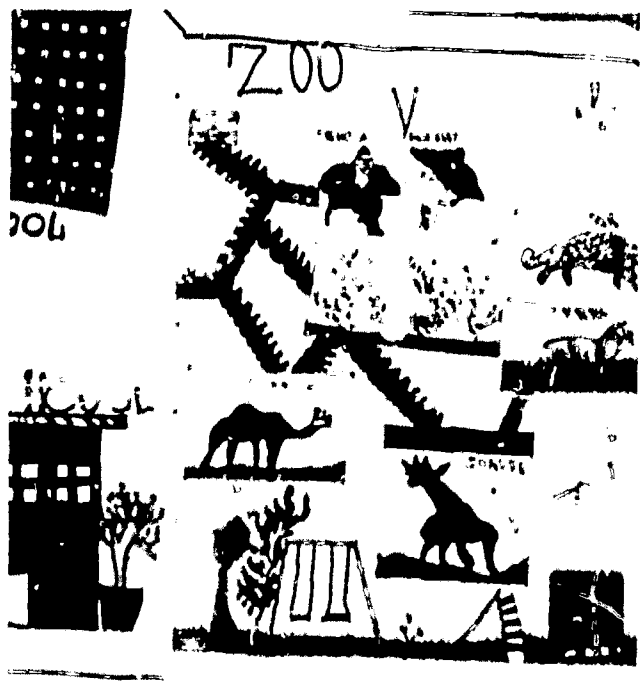
C: Well, if you put another zoo into the zoo that we already had, it's going to attract more people out *there.* But *if we put the zoo in Hunters Point,* it'd attract more people up there, too, over there and up there!

T: Did you run into any problems?

C: I did, Mr. Edison!

C: Well, we ran into a problem about the water plant of San Francisco—in Hunters Point.

T: Why is there a problem about water with animals?



C: Because out in Hunters Point (I didn't go on the field trip with the other guys), they said that it wasn't hardly no trees nor nothing out there. And I said that we could irrigate the land—that we're going to have the zoo in. So me and Talbott, we made an overall plan for the water in San Francisco Zoo.

T: Tell us about it.

C: See, we say that we can start from Shasta Dam, and it'll come down to Oroville Dam, and then to Costro *(trouble pronouncing)* Contra Costa, then it will come down through the Delta Plumbing Plant

T: Can you step aside, please?

C: And then to South Bay Equity.

T: Well, how's it going to get to Hunters Point?

C: And then we'll have a pump line going up to San Francisco Zoo.

C: And Hunters Point is right to the side here, and Hunters Point Zoo is going to be right in there *(pointing to map)* and the water will be pumped right in there to the zoo.

T: Does that make sense to you, Mark?

C: Would all the animals need water to drink?

C: (In chorus) Yes!

C: I doubt it.

C: You doubt it?

C: That's right.

T: If you doubt it, and you have an argument about it, how could you improve it? Talbott, do you doubt that animals need water to drink?

C: Well, animals do need water, like the camel. You might think that the camel does not need water, but the camel needs water. He drinks a lot of water and then he packs it in his hump, and then he goes out and when he needs water it's in his trunk.

C: He stores it.

T: What other animals need water to drink?

C: And the elephants, the rhinoceros, the leopard, the lion, and the monkey.

C: Mr. Edison—*all* the animals need water.

C: When we were studying about science—

T: Oh yeah, Miss Bailey is studying science with you too. She has a little time to teach science in the classroom. We take the first half day for social studies. *(Laughter)* Yeah.

C: Yeah, she told us, I mean—mammals need water, and I think most animals are mammals and they all have to drink water.

C: Me and Talbott, we called the man at the head zoo to find out how much a zoo would cost and he said, he said $480,000—just to keep it up. For the . . . and the zoo will cost $2,000, yeah, two billion dollars.

C: That's million.

C: Yeah. Two million dollars.

T: What do you think? Do you think a zoo would—do you think that's too much money to spend on a zoo up there? Is it worth it?

C: Well, where're you going to get the animals from?

T: Talbott, you've been asked a question. Where're they going to get the animals from?

C: The animals—from Africa.

C: Not just from Africa.

C: How you going to get them?

C: Mr. Edison, the man told me on the telephone that they trade the animals.

T: You mean that they have a trading field, trade back and forth.

S: What do you have to trade them? Don't you have to have something to trade?

C: You have to have something to trade with, animals or something else.

T: Mrs. LaGrille, I wonder if maybe we shouldn't have a break and . . .

Mrs. LG: Yes, I think it's getting warm in here, too. And I wonder if any students would like to make any comments before we break up this part of the program. . . . Well, may I say for the college class, then, that I've found this most exciting and most interesting. We have something we'd like to share with you. After our field trip (some of you were with us for part of the field trip), we made some comments and we listed about 30 questions, of things that we do not know quite enough about. Well, we don't have time to go into this because this is a college class in which we're doing other things, too. I'm wondering if we turned those questions over to your class, if they would be willing if possible to give us some of the answers?

C: Yes.

S: In writing.

C: Yes.

S: I have enough ditto copies for every child to have one. So I'll give them to you before you leave. . . .

At this point, the tape recording was concluded. The college students served refreshments, and formal discussion gave over to an informal social hour.

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(The NEA stock number appears in parentheses after each title.)

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