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achieving this and hence the government's decision was a wise one.

He felt no hostility towards art students who get a three-year arts degree and then a teaching certificate in one year. He said there was evidence to prove that arts students with a teacher diploma make just as good teachers and are hired as often.

Though he claimed he tried to avoid admin and foundations courses, he did state that they were very necessary. He was adamant that recertification become required of all teachers. He said there were just too many lousy teachers who have dragged school systems down for years.

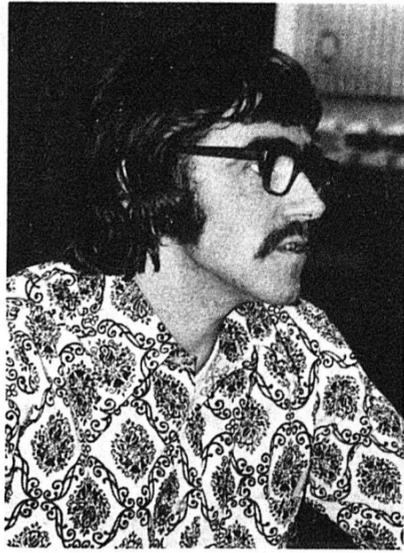
Teachers should follow a program of continued education and should requalify through a practical exam, he said.

Jim Beaubien, another grad student, said that a four-year degree promised to improve the quality of teachers as it lengthened the teacher-education process.

Within this four-year program, he favoured an internship program where students would student-teach for a four-month term instead of attending any classes. This internship would be taken for credit.

He definitely felt that recertification of teachers was necessary, and suggested that a system parallel to the medical professions might be effective.

In this system, teachers would be required to take so many courses of a



Jim Beaubien

specified length of time. Teachers constantly are in need of new perspectives, he said, and this is one of the best ways to achieve this.

Joyce Cann, a student in second-year education, felt that the government's new ruling was not too relevant to her personally as she was going to get a B. Ed. anyway. However, she did wonder if the new ruling concerning a four-year degree

was perhaps not unfair to those already teaching with only a three year diploma.

She was not too sure about the value of the final year, as there was little student-teaching during this time. The present system of student teaching she found too hard altogether—an intern programme of teaching for four months was a definitely preferable.



Elaine Brown

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Though not willing to speak for all ed admin and ed foundations courses, she said that the ones she had taken were useless, she couldn't remember anything about them.

Recertification she felt was imperative. She said she was tired of senile teachers who held their jobs virtually like tenured positions without ever having to exert themselves.

Another second-year student, Elaine Brown, was not sure whether four-year degrees would really improve the quality of teachers; there are some teachers she said who won't profit by any amount of education.

She suggested that more ed curriculum and instruction courses might help some people. Ed foundation and ed admin courses, she said, however, varied greatly in quality and organization—some are hyper-structured and others, too lax.

The difference between arts students who take a teacher's certificate after a degree and education students is only in the papers they are awarded; their orientation to education is not much different, she said. Teachers, she said, should continue to take courses after they are hired, especially if they do not have a full B. Ed. degree. dr

U of A grad discovers

the 'changeless creativity of Bali'

by Leroy Hiller

Where is there a small tropical island left in the world that has not been spoiled by commercial exploitation and instamatic tourism? The guy who you often see selling wood carvings at the Friday flea market feels he has stumbled upon such a place. Hawaii? Fiji? No, but an island just off the east point of Java, south of Borneo in the East Indies, called Bali.

Richard Chalmers, arts graduate of the U of A, was touring the world last year when he came across this island of five thousand square miles. So fascinated with the Balinese culture based on art and carving, he stayed there for eight months before returning here to work on a book he calls *How To Do The Best of the World For 2500 Dollars in 365 Days*. He brought back numerous items of arts and crafts, and currently sells some Balinese wood carvings in hopes that our culture can benefit from theirs.

The Balinese have accomplished the miracle of sustaining well into the turbulent 20th century a sense of identity with the more tranquil and esthetic aspects of the 15th. The island has been isolated from outside pressures by the inhospitality of its rugged coastline, the hazards of off-lying coral reefs, treacherous currents and winds of the straits. The genius of its own people has allowed for a changeless sort of creativity.

Bali has profited from having been rarely visited by explorers, though it was often seen in passing on to Java. The Balinese were never a seafaring people, so they encountered the outside world only at home, there doing business with Chinese, Arab, Buganese, and other regional traders. In the eighth century, Hindu radjas took refuge in Bali against the Moslems, dividing the island up into radjadoms. It was not until 1895 that they were conquered by Dutch battleships. The radjas would not live in subjection to another people, so they stabbed themselves in a mass suicide on Kuta Beach with the funeral knife called the kris. Their hero, in the Balinese tradition, summed up the feeling with, "Not by a mere scrap of paper shall any man become the master of another's lands. Rather let the kris decide".

The Balinese economy of abundance has been based upon the most efficient and intensive cultivation of rice. Highly successful, it has afforded the people the dual bonus of leisure and plenty to maintain the costly ceremonial life that marks the royal courts, village temples,

and even the ordinary homes. It was not until Bali fell under Western control and modernizing influences at the beginning of this century that a population explosion began and has continued unchecked with the increasingly dangerous pressure of people upon resources. Agriculture is the only important industry, with the average land holding less than one hectare per farm family. Bali is nearly the most congested and productive territory in the South Pacific.

A distinctive Hindu culture, which makes a continuous pageant of life, labour, and worship, has been maintained against the recent assaults of both Eastern and Western worlds. The more familiar struggle between communist and nationalist parties is now taking place. Every village has its sacred temple, and the visitor is likely to run into one of the many festivals and pageants that are held several times a month. Bali is one of the few places where these festivals are still held as cultural celebrations rather than tourist shows. Special sacred temples include Tanah Lot, the oldest, where lava flow originally entered the sea, Sangeh, the monkey forest temple, where legend has it that a monkey helped the king of the sun regain his lost wife, and Bluwatu, dedicated to the mothers of the world, located at a spot called "the end of the world." Besakih is a volcano temple, where a human sacrifice was made every life-time until 1924. In 1963, because of human sophistication, no sacrifice was made, and the volcano erupted killing 1,600 people and driving 87,000 from their homes.

Today, a haunting dance called the "Borong" is held every full moon. Participants hold the funeral knives (kris) to their chests, and if there is evil in someone he will fall to the ground, the knife piercing his chest and driving out the evil. The Ketjak is a chanting dance done to the respect of the monkeys. The tooth filing ceremony celebrates the reaching of puberty by a Balinese. The six upper front teeth are ground so all are even. This protects against "sadripu", the evil in human nature like greed and conceit. Every Balinese must undergo tooth filing to qualify for eventual cremation, lest the gods mistake him for a fanged demon and deny him entrance to the spirit world.

Richard Chalmers recommends the island of Bali to the person who is seriously interested in a simple culture of

arts and crafts, in an array of festivals and pageants, and in a land of gorgeous sunsets. He warns against trying to change any part of the Balinese people. Bali's isolation may yet preserve it from the banality of becoming either a pilot project for forward-looking technocrats or a viewing gallery for nostalgic escapists.

tranquil
and esthetic aspects
of the fifteenth century



in the turbulence of the twentieth