

## Spotlight

# Math major packs strong punch as karate instructor



By SHIELDS BREWER

Staff Writer

Kathryn Bishop is a petite, blue-eyed blonde with graceful moves and smooth, polished gestures. No, she's not a model; she's a karate instructor at the American Institute of Karate in Chapel Hill.

As the 5-foot-3-inch black belt warms up with basic techniques, one realizes the power hidden in her small frame.

She eyes her pupils in the wall length mirror. A smile of encouragement, and she continues with the punches, blocks and kicks.

"We were all taught that it (karate) was an unladylike thing, I suppose," said Bishop, a junior mathematics major at UNC. "Being a woman, I have to prove my black-belt status. I have to be a little better."

"Usually the only discrimination (as a woman) I get is from 13- and 14-year-old boys, but instructors won't tolerate that at all."

Earning a black belt in karate does have its advantages. According to Bishop, "I'm not stupid enough to walk through campus at night, but there have been times when I've been less cautious than someone else might have been."

Bishop's class begins with breathing and concentration exercises. "They allow you to concentrate on karate. You drop your problems at the door."

The class members then practice basic techniques.

Most of Bishop's older students are working toward their white-belt status, the lowest in the sequence of belts. The sequence is: white, yellow, orange, green, blue, purple, three degrees of brown and black.

John Stokes, an orange-belt student, said, "She is an excellent instructor. She works well with children. She's very good at breaking down techniques and explaining them."

Bishop said she sometimes had a hard time juggling her studies and her karate, but she did not like to miss a workout. "If I miss one workout, it's easier to miss the next one, and so on."

She plans to stick with karate and one day plans to open her own karate training and instruction center.

Black belt Kathryn Bishop practices karate

DTH/Gina Cox

# UNC teaching fellows strive to improve state education

By ELIZABETH MURRAY

Staff Writer

Despite dismal state SAT scores, the teachers of tomorrow say there may be hope for North Carolina's schools after all.

"I want my students to be citizens of the world," said UNC education student Mark Kleinschmidt.

Kleinschmidt, a sophomore social studies education major from Goldsboro, is one of a select few who are trying to make a difference in public schools through the N.C. Teaching Fellows program that is designed to produce teachers who are "the best and the brightest," said Barbara Day, Director of the Carolina Teaching Fellows.

The N.C. State Legislature started the program in 1987 and allocates \$8 million a year to 400 students at nine different universities in the state.

The \$20,000 four-year scholarships are granted to students chosen through a rigorous screening process during their senior year in high school.

First, students must be nominated by their high school and selected by a committee at a local level. Teachers, administrators and legislators from across the state then hold a regional screening. Finally, the students are interviewed at the state level and those accepted are chosen by specific universities to be teaching fellows.

This academic year marks the second year of participation for UNC, which now has 120 teaching fellows.

The UNC division can admit only a limited number of teaching fellows each year, Day said. "We have to turn down many highly qualified students

who want to be in this program simply because we can only have 60."

In exchange for a free education, the teaching fellows agree to teach in North Carolina for at least four years. But students don't seem to mind having these strings attached. Many of them hope to teach in Raleigh, Durham, Chapel Hill, Charlotte or Greensboro.

The scholarships pay for the students' education while allowing them to do what they want to do, according to Kleinschmidt. It provides a support system as well, he said. "Every week I wonder whether I still want to do this, and all I have to do is call up somebody. Then I'm sure I want to teach."

Laura Bilbro, a sophomore early childhood development major from Hillsborough, said a biology teacher she had in high school influenced her decision to teach. "I want to be a part of learning and teach as a service."

Although the qualifications of these students are highly impressive and somewhat staggering, the general feeling on campus is that education majors have low academic scores, Day said.

"I don't think students on this campus realize the high caliber of students we're getting, because the word is kind of out that the lower-scoring people go into education. That simply isn't true."

The teaching fellows class admitted this year includes 18 valedictorians, Day said. The group's average high school GPA is 3.7, and the average SAT score is 1203. The minority percentage of the class is 12 percent, which is higher than the campus-wide minority percentage of 10 percent.

Because all of the students chosen for the program are highly qualified

and many are leaders, the program functions smoothly, Day said. The students interact with one another and work together on a leadership team in order to get things done, she said.

The students have formed a leadership team that meets periodically to schedule seminars and generate ideas about educational, cultural and social functions they may want to incorporate into their program.

By the time the teaching fellows actually get to teach, they will have had two years of some kind of contact in schools with a variety of children, Day said.

During their sophomore year, teaching fellows begin tutoring in the schools. During their junior year, the fellows will work in the schools at least a half a day per week.

Day, the chairwoman for curriculum and instruction in the School of Education, said she hoped the program would continue in the future.

"We think it will continue as long as there is money in the state to do it because we are going to have a very critical shortage of teachers in this state. Part of this is to bring 'the best and the brightest' into teaching, and the other part is to make sure we have enough qualified teachers to fill the classrooms."

Although the program encourages students to be active on campus, the idea is not to pressure them to spread themselves too thin, Day said.

"We want our students to be leaders on this campus, but I say to them, 'You are first a Carolina student. You are secondly a teaching fellow.'"



The Ensemble Courant will perform this weekend at Hanes Art Center.

# Handel's arias to highlight concert

By GRETCHEN DAVIS

Staff Writer

The Ensemble Courant, UNC's own professional music society for performance on original instruments, will inaugurate its seventh concert season this weekend with a performance of chamber music by G.F. Handel.

"Concert buffs need to get better acquainted with Handel," said David Arons, business manager of the group. "(He was) the first composer of his day to become an international favorite because of his international style. His music is an amalgam of his life and travels abroad."

This weekend the ensemble will serve up a potpourri of Handel's best, including works enjoyable for all audiences. The program will consist of Handel's Concerto Grosso in D Major, Opus 6, No. 5; his Trio Sonata in F; the Pasacaille from "Terpsichore"; his cantata "Tra le Fiamme"; and "Suesse Stille, sanfte Quelle." "In den angenehmen Bueschen," and "Flammende Rose" from his set of nine German arias.

Members of the group are Penelope Jensen, soprano; Richard Luby, violin; Ruth Johnsen, violin; Brent Wissick, cello, viola da gamba; Elaine Funaro, harpsichord; Rebecca Troxler, flute; Ann Woodward, viola; and Robbie Link, violone. Joining them will be guest performers Sarah Davol, oboe; Claire Fontijn, flute; and Joan Brickley, Edith Gettes and Alexandra Eddy, all on violin.

The group's original name, the Society for Performance on Original Instruments, was created from its interest in authentic instruments. Most of the music they perform is chamber music, and they agree that performing the music on original instruments (especially using either original or authentically-made bows) necessitates significant changes in articulation and interpretation.

## Teague

Resident assistants are being especially careful and are working closely with area government to help promote better security within Teague, Cox said. It is primarily the residents' responsibility to help maintain a secure environment, she added. "Everyone needs to keep an eye out for their neighbor." Few security problems can be re-

solved until residents take more responsibility by not propping doors open and not stuffing paper in the locks, because this ruins the hinges of the doors and makes them more accessible to unwanted guests, she said. "We really have a challenge trying to keep it secure."

The group's recently adopted name, the Ensemble Courant, is a deliberate double entendre both showing the energetic, dance-like style of most of its music and playing on the word "current" to show its fresh outlook as the group assumes a forward-moving role in the performance of early music.

The Ensemble Courant is now the resident Baroque/Classical ensemble at the Charleston Piccolo Spoleto Festival and the guest ensemble at Colonial Williamsburg's Early Music Festival.

Another program the group is planning is a UNC performance of Handel's "Messiah" with the University Chamber Singers, under the direction of Susan Klebanow. The concerts will be Dec. 9-10 in Hill Hall Auditorium and will feature soloists Penelope Jensen, Steven Rickarts, Jeffrey Thomas and James Weaver.

The Ensemble Courant also will present a program of diverse concerti by Telemann and J.S. Bach in January. John Gibbons on harpsichord and Steve Rosenberg on recorder will join the rest of the group for this performance. In February, the group will perform in PlayMakers Theatre, featuring a program of 17th century Italian and German music "In the Old Style," for strings and voices.

Concerts this weekend will be in Hanes Art Center Auditorium at 8 p.m. Saturday and 3 p.m. Sunday. Tickets are \$5 for students and will be available at the door.

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# Eclectic musician to play at Cradle

By TOM PARKS

Staff Writer

Sun Ra is not of this earth.

But he is visiting, and this Sunday he and his Arkestra will jam at the Cat's Cradle.

Depending on the imagination of the teller, Sun Ra is either from Alabama or Saturn.

Sun Ra, known primarily in jazz

circles, gained fame in the 1950s in Chicago for his work arranging and composing jazz.

In 1961, he and the Arkestra, which in its many forms has played with Ra for more than 30 years, made the move to New York where they gave up composition and harmony and pioneered an innovative, mystical style of free-form jazz. The Ark consists of a

plethora of percussionists, singers, horn players and, it seems, just about everyone and his brother. They might have a hard time fitting themselves and their instruments on the Cradle's stage.

Ra and the surprisingly disciplined Arkestra put on a show known for being raucous and disarming. For some shows, Ra leads the Arkestra through and around the audience, shaking hands, dancing and singing all the while.

Ra, though old and wizened, by most accounts can still impress, whether playing the piano or keyboards. Only last year, one reviewer described his playing style as "a percussive amalgam of stride-style boogie and stabbing dissonance."

Stanley Crouch wrote in *Player's* magazine: "Just as James Brown is the king of rhythm and blues, Sun Ra is the present king of contemporary big bang and is far more exciting and much more fun than any of the well publicized and popular 'jazz-rock' bands of the day. There is nothing like him, and like a sunrise or a bolt of lightning, he is never the same, only consistently beautiful."

Tentative starting time for Sunday's show is 9 p.m.

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