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1938-39

## The Educational Leader

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Published on the 15th day of November, January, March, and May

By

KANSAS STATE TEACHERS COLLEGE

PITTSBURG, KANSAS

MELLICENT McNEIL, *Editor*

WILLIAM T. BAWDEN, *Associate Editor*

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# THE EDUCATIONAL LEADER

MUSIC and FOREIGN LANGUAGES  
NUMBER

Published by the Faculty of the  
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PITTSBURG, KANSAS

Vol. 2

NOVEMBER, 1938

No. 1



Music Hall, Kansas State Teachers College.

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# The Educational Leader

MELLICENT McNEIL, *Editor*

WILLIAM T. BAWDEN, *Associate Editor*

*Contributors to this issue:*

Music Faculty directed by WALTER MCCRAY

Foreign Languages Faculty directed by SAMUEL JAMES PEASE

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Vol. 2

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# The EDUCATIONAL LEADER



Vol. 2

NOVEMBER, 1938

No. 1

## Music in Our Educational Curricula

WALTER MCCRAY

Music is being recognized in education and by leading educators. Almost everyone enjoys music in some form or other and has a desire to know more about it. This statement can be verified by attending one of the symphony concerts, where especially are found members of the older generation, who have not had the advantage of music in their school training but who are trying to develop their musical understanding and appreciation.

In many of the schools in Kansas, music is not placed on an equal basis with the other subjects of the school curriculum, and a student is made to feel that a mastery of the fundamental and technical side of music is unnecessary. A superficial performance in some glee club or orchestra is all that is required. In other words music is a fill-in-subject. Why this discrimination? Is the supervisor of music at fault? I believe the supervisor is to blame for 50 percent of the failure of the students to appreciate music in some degree, at least, but the remaining 50 per cent is due to those educators

who do not consider music as an integral part of the curriculum in every school. We are having the same problem to face in many colleges and universities. Some educators do not place value on "applied music" (piano, voice, violin, orchestra, or chorus ensemble) except for music majors.

With such an attitude in many of the higher institutions of learning in this country, how can we hope to receive any great amount of backing from those in charge of the public schools? Nor will we have backing until every supervisor sells to the public and the school men of this country the idea that every youngster deserves the development of his musical talent just as he merits the cultivation of any other side of his nature. Dr. Frank Crane has said, "Music quickens the imagination and promotes every wholesome and refining influence that moves masses of people."

It would be well for educators and institutions that oppose music for every child to recall that music in America began with the landing

of the Pilgrims. The colonists brought with them folk songs of the countries whence they came. It is a truism in musical history that the people whose folk songs are richest are sure to excell in art forms; hence America's rapid progress in music.

It is interesting to note that when New England and Virginia were settled, Bach and Handel were yet unborn. The colonists could bring with them only a part of the culture of the Old World, and in working to provide the necessities of life, they had little time to turn their attention to music. However, music no doubt played an important part in their lives. Quoting Edward Winslow, a passenger on the *Mayflower*, "We refreshed ourselves with the singing of Psalms, making a joyful melody in our hearts as well as with the voice."

One of the most important steps in the development of music in America was opera. It is interesting to note that opera was given as a civic enterprise in Havana and Mexico before the United States knew what the word opera meant; Italy, the mother country of opera, had only given it in court circles. Thirty years after the founding of Jamestown in 1607, the first opera house was opened to the general public in Venice. The first opera presented in America was *William Tell* (the music being composed by Benjamin Carr and the libretto written by William Dunlap) on April 18, 1796. Music was beginning to be a necessity in the lives of many of the people rather than a luxury for the few.

This brief history of music in America and the influence it had on the early settlers of this country brings me to the point I wish to make. Music is a necessity, not a luxury; it is the great social leveler; it has the power to discipline. Confucius says, "Would'st thou know if a people be well governed, if its laws be good or bad, examine the music it practices."

America as a whole believes in music. Many of the great teachers of the world are in America. Our symphony orchestras are the world's finest. America pays more money each year for music than any other country in the world. This is evidence that the majority of Americans believe in giving music to all the people; the only effective method of doing this is through the public schools. Music should be placed in the school curriculum. Before this can be accomplished, those in charge of public funds must be convinced that music has a place in community life and is a public service. A quotation from G. Eastman should be convincing. He says, "I used to think of music as I thought of lace upon a garment, a very desirable thing if one could afford it, but I have come to believe that music is one of the essentials in our community life and that we cannot afford to neglect its development."

Music, like speech, is a language; but music speaks to the deepest emotions and sentiments of life; it conveys a message as great and commanding as that of poetry or any other form of literature. To deny a

child the right to develop this form of human expression, not only takes from him a musical literature which breathes the innermost spirit of the life of all nations, but denies him the development of that unseen power which gives expression to man's soul and opens the way to the beautiful. If education is to develop the resources of human gifts, certainly music must be given a place in the educational curriculum for every normal youth.

To return to my first "motive," we should recognize that music must be taught with three phases of the subject in mind, which of course must all have the same fundamental beginning. It must be taught to those who have talent to express themselves upon instruments, to those who have creative or leadership ability, and to those who belong to the great class who develop the art of appreciation. With these three great avenues in music, the supervisor is given an opportunity to provide music in the schools, not only for the few with the aim of eliminating the less talented, but he can develop a program that will touch everyone. A wise supervisor makes a survey of the field in which he is to work and then sets about carrying out the plan in a way best suited to the community and the school he has to work with, altering his plan as often as he finds necessary for the best interests of all students in the school. I have in mind such a school which maintains an all-school chorus, which once a year gives a program with every pupil taking

part either in the orchestra or in the chorus.

A music that does not function is a dead music. There must be a goal to work for. Many students feel that there is no chance for them to appear publicly, that only the selected few represent the school. This, of course, is true to a certain extent, but there should be a plan whereby all are given an opportunity to appear at stated intervals in public concerts. With this encouragement everyone is ready to receive the fundamental work with a feeling that it is a means to an end. The technical vehicle of any great achievement is only perfected by a love for a finished production which gives expression to our ideals. Edison's reply to a friend who remarked, "You have worked very hard all your life," was, "I have never worked a day in my life." In other words, he loved the things he was doing because he could see the great goal ahead.

The American child will work at his music lesson if he can see the end in some kind of public performance. Would a football team be willing to practice and go through the hardships with the many painful bumps received if it were not for the admiring fans on the sidelines? Certainly not. And the lack of interest on the part of the pupils in music can be laid in most cases at the door of the supervisor who does not provide concerts.

This reminds me of the story of the fellow, who on entering a church vestibule in a Western city, read the following notice printed

on a banner above the door: "Anyone attending this church who feels sleepy during the sermon notify the usher, and he will wake up the preacher." I think this can be applied in a very appropriate way to some supervisors and music teachers.

Dr. A. E. Winship, who was so familiar a figure to the educational world and so strong a champion for the cause of music said, in part: "We must, first, last, and all the time insist that music is an educational essential, not to be neglected by the teacher because other school activities are more insistent, not to be abandoned because the taxpayer's pocket squeals.

"Music is as real in its service to humanity as the multiplication table. Why does a boy whistle when he needs heart? Why did the soldier boys sing *Dixie* or *Marching Through Georgia* when there was danger of the morrow's picture of the carnage? Why doesn't the boy repeat the multiplication table? Why didn't the soldiers have a spelling match? When you need music, you need it more than you need the list of irregular verbs.

"For good or ill, music is one of the greatest forces in life, individually and collectively. All pretense

to education without music is like pretending to be rapturously happy while wrinkling the face with scowls and frowns and clogging the voice with wrath or hate. Music is the smile of education smoothing out frowns, giving dimples in place of wrinkles; rippling echoing tones in place of curses. Music when rightly taught and practiced gets into the life of boys and girls and stays there into manhood and womanhood as nothing else in the school . . ."

Not only was Dr. Winship a champion of the cause of public school music, but many other leaders of other professions than music are also believers in the power of song. Henry Van Dyke, the great minister and poet, expressed himself thus:

Music, I yield to thee,  
As swimmer to the sea,  
I give my spirit to the flood of  
song;  
Bear me upon thy breast  
In rapture and at rest.  
Bathe me in pure delight and  
make me strong.  
From strife and struggle bring  
release,  
And draw the waves of passion  
into tides of peace.

# The Magic Key to Social Studies

SAMUEL JAMES PEASE

---

"The State! I am the State!" the claimed reply of Louis the Fourteenth, was nothing of the sort.

William the Second, Emperor of Germany, was a bloodthirsty "War Lord." Nothing of the sort.

Some historians say that the great Augustus, whose yearlong two-thousandth birthday celebration closed September 23 of this year, was appointed at the age of twenty as a triumvir for "revising the constitution." Nothing of the sort.

Stamp collectors who deal with Latin-American republics always receive letters to the effect that the supply of the desired stamp is "exhausted." Nothing of the sort.

Even back in mythological days the golden apple thrown by Strife into the midst of the guests at the wedding supper of Peleus and Thetis—the one that started the Trojan War, the "Cause plus célèbre" of all literature, which gave rise to Homer's *Iliad*, with its whole train of history, tragedy, rhetoric, oratory, biography, philosophy, and all show literature—was not inscribed "To the most beautiful" and was not awarded to "Venus."

Now for the facts.

Louis Quatorze was really reported to have said, with quite different order and in perfectly grammatical French, "The State! That's

Me!" (L'Etat, c'est moi!)

Wilhelm der Zweite, Deutscher Kaiser (German Emperor) was emphatically not Emperor of Germany; not even a stamp bearing his likeness was valid in München (Munich); and he was "War Lord" (Kriegsherr) only because in peace time he had no authority outside of his own kingdom of Preussen (Prussia). On the other hand, "Deutscher Kaiser" signified that he was patron and protector of Germans the world over and was the strongest backer of the worldwide movement for German "Kultur."

"Augustus" at twenty was only Gaius Julius Caesar Octavianus (born Gaius Octavius Caepias—"Onions"), and his appointment to the official Committee of Three was for the purpose of "establishing" the peace and security of "the state."

The stamp collectors are really only politely informed that they must deal with a petty government graft at the rate of a dollar or so for each stamp.

The golden apple, perhaps an orange, was actually (mythologically speaking) inscribed "Let the Beautiful One receive me!" (Hē Kalē dekatō), and it was nearly a millennium before the Romans identified Aphrodite with their own

Venus, and perhaps another two hundred years before "Mother Venus"—the Venus Genetrix of the temple in Julius Caesar's Forum—was definitely established as the ancestress of all Roman kings, republican leaders, and emperors.

The very name "social studies," which is sometimes confined in short-sighted educational parlance to a very limited range of interests in elementary education and their extension into the high school or junior college course, implies the prenatal and prehistoric origin of human interrelations. From a comprehensive point of view, we ought to think of the motto of all humanistic studies as the words of the Latin poet,

"Nil humanum a me alienum puto." (I count nothing that concerns man as foreign to myself.)

This means all his feelings, aims, purposes, his experiences, his relations to the world around him and especially to his individual fellow men—"Tun und Leiden" as the Germans say.

Back of history, back of the analytic social sciences and philosophies, back of the practices of commerce, politics, society, even religion, with their developments and measurements, stands a language background characteristic in each case. Attitude is what counts, and that attitude is communicable chiefly through language—one's own native tongue. All our slogans and national build-ups are very definitely dependent on the language in which they are couched, both as to universality, regional ap-

peal, simplicity, and adequacy of presentation of ideal or goal.

Perhaps the most puzzling and most informative set of problems which owe their origin largely to the relation of language to the social studies concerns present-day Europe. Here is an unending variety of conflicting purposes and cross-currents of thought, aims, and goals. But these are not understandable without a knowledge of the experiences, languages, and literatures that have formed the moving impulse to the Europe of today. A suggestion of this significance is given in the parallel and partially conflicting aims of the new German and Italian Empires.

Both are making use of Aristotle's and Cicero's dictum that an enlightened monarchy is the most efficient type of government, while the democracies are still vainly trying to reach Cicero's ideal balance of a threefold responsibility divided among the executive, legislative, and judicial branches. But from this common basis national psychology, experience, and language determine the nationalist - expansionist-build-up.

After a varied series of experiences, Adolf Hitler became Chancellor of the German Republic by taking his own book, *Mein Kampf*, seriously and by putting up on every available blank space posters showing pictures of Hindenburg and himself labeled "Der Marschall und der Gefreite" (The Marshal and the Lance Corporal). A hundred thousand "Brown Shirts" of course helped. Even simpler was

the psychological-linguistic apparatus of the Führer-election of 1934. Only one word greeted the voters; from chimneys, advertising kiosks, blank walls, newspapers, dodgers, stared in hideous great black letters the one word JA. Austrian Anschluss was similarly attained, with a little help from noisy artillery, noisy airplanes, noisy Jew-baiters, and noisy radio; from noise the only possible refuge was JA.

But the background of Germanic or rather Old Norse mythology, which forms the basis of the neopagan religion with its strictly Teutonic wedding ceremony and its slashing attacks on such Biblical names as Daniel and Mary, requires longer treatment. The basis of the conception of German racial superiority lies in a French book, Gobineau's *Essai sur l'inégalité des races*. Says Gobineau:

"The Aryans were the original pure race. The Germans are most like them and therefore aristocratically 'purer' than other peoples. All that is good and strong in the world is Aryan and therefore German. 'Where the Germanic element has never penetrated, our special kind of civilization does not exist.'"<sup>1</sup>

Based on the Icelandic *Snorre Sturlasson's Saga* and the medieval *Nibelungen Lied*, the great Wagner dramas of the *Nibelungen Ring* with the compelling grandeur of their music and pageantry also made determinant contribution. Should one add to this the fixed idea of the preciousness of German

*Kultur* and the super-preciousness of German blood, it is immediately evident that non-Germanic elements, whether ideas or words or individuals or unassimilable groups of persons, simply could not be tolerated. Not only must Germany be supreme—

"Deutschland, Deutschland über Alles,

Über Alles in der Welt!"

—but she must be self-sufficient in every economic, literary, linguistic, religious, and every other detail.

One thing more. Germany must be not only a world-power, she must be *Die Weltmacht*. Hence, the *Drang nach Osten*, hence, the demand for colonies restored; hence, the thunderous clamor for the righting of the wrongs of the Sudeten-Deutsch. The build-up for over a century has been based on these ideas; these ideas are crystallizations of German slogans; and German slogans are the quintessence of German thought expressed in her literature.

We may leave the immediate causes, largely justified, to students of international politics and of national and particularly Nazi psychology, based as they are largely on indignation and resentment at a thousand years of *Zerstückelung* (piecemeal dismemberment), climaxed in the pincers and saw treatment of the Versailles treaty of 1919. *Pflicht, Treue, Ehre* (Duty, Faithfulness, Honor) received new interpretations, defended by hurling such imputations as *Lüge* and *Zwang* (Lie, Forced compliance) at Germany's enemies.

<sup>1</sup>Waldemar Kaempffert in *New York Times*.

No less dependent on language and literature is the new Italian Empire. For the Augustan bimillennium, Italy has assembled an unparalleled *Mostra Augustea della Romanità*, a marvelous exhibit of everything accomplished by the ancient Roman Empire, originals and facsimiles gathered from many lands. But the Italian Empire slogan language is not Italian but Latin, and the author of chief reliance is Vergil. Italy promoted heartily the Vergil bimillennium of 1930-31, joined half-heartedly in the Horace bimillennium of 1935-36, but is bending every energy to the celebration of the Augustan bimillennium.

The Black Shirts, under oath as Fascisti, chose as their emblem the ancient Roman fasces, that bundle of which the rope was used to bind prisoners, the rods to give forty stripes save one, the axe for execution—very symbolic for a totalitarian state. The tremendous public works, exemplified by the electric and water conservation system of the entire south half of the Italian peninsula and by the Via dell' Impero, the magically accomplished broad avenue of state across the Imperial fora, took as their cue the *Monumentum Ancyranum*, Augustus' own amazing record of his own even more amazing accomplishments.

Economic independence goes back to a yet earlier date, but the encouragement of large families goes back to the *ius trium liberorum* (three-child family exemptions).

Territorially, Augustus' empire could not be exactly restored. Foot-holds on the east coast of the Adriatic, the Dodecanese, a stake in Spain, the African province with the traditional name Libya, represent ancient advances. But Augustus did not enter Ethiopia; he was only knocking at the door when pestilence drove him back. Hence the pride in the fifth empire map, with its three-foot white marble extension, as compared with the largest maps of the ancient Empire on the wall of the Basilica of Maxentius that faces the Via dell' Impero. Thus the proclamation of the New Italian Empire—the King of Italy is the Emperor of Ethiopia—was timed just before the Augustan bimillennium as if to say: "Augustus, in this direction at least we have outstripped you!"

All this follows the Vergilian quotation from that unique sixth book of the *Aeneid*:

"Tu regere imperio populos,  
Romane, memento;  
hae tibi erunt artes: pacisque  
imponere morem,  
parcere subiectis, et debellare  
superbos."

"Thine, O Roman, remember,  
to reign over every race!  
These be thine arts, thy glories  
the ways of peace to proclaim,

Mercy to show to the fallen,  
the proud with battle to  
tame!"<sup>2</sup>

Let these two serve for examples; they might be multiplied indefinite-

<sup>2</sup>Vergil's *Aeneid* vi 851-53, translated by Sir Charles Bowen.



ly. Ever since the mythological-legendary bathing beauty contest on Mount Ida, when partial Paris pinned on Venus the blue ribbon labeled "Miss Universe," all relations between human beings have been dependent on the language in which they have been couched. Not only are the foreign languages and literatures the magic key to all social studies, but to all hopes of progress in international relations.

# Student Travel With SITA

By MARY KARPINSKI

---

SITA stands for Student International Travel Association, founded in 1934 by John C. Dengler, Jr. in New York City. The organization has grown from 20 boys traveling in Europe by bicycle in 1934 to several hundred students of both sexes, bicycling, faltbooting, hiking, and motoring in America and abroad, under the guidance of European and American leaders.

Embarking on my first<sup>1</sup> SITA trip in France and England in 1936 gave rise to some misgivings. Would the cycling prove too strenuous? Would the crowd make us conspicuous as foreigners and thus deprive us of the thrill of friendly conversation in remote places? Would the eagerness of the members who were seeing Europe for the first time be tiresome in view of our own familiarity with phenomena which astonished them? The answer to all of these was emphatically, "No." Despite several years in Europe with a varied social background, I found the SITA trip full of new and gay adventure.

Baggage was a problem. But a small Boston bag (12 x 18 x 10) accommodated a man's suit or two light dresses and culotte, with sleep-

ing garments, shoes, shorts, bathing suit, first-aid kit, and a laundry-bathing bag. The cautious traveler weighed each article of his proposed equipment, knowing that he would be responsible for transporting the bag, by hand or on his bike or in the collapsible canvas boat which he paddled down the streams. Another more spacious bag, fitted for the steamer trip, gave us that feeling of prestige which Dr. Mandel Sherman laughingly terms one of our basic necessities.

Thus, bag in hand, we arrive at the docks in New York. An eager group awaits us, wondering too, no doubt, whether we will prove to be acceptable company. Amid great excitement, the boat leaves. Each one, bewildered, finds at last his small third-class cabin and is amazed at the closet space, the running water, and the general comfort of the room. He is also amazed at how much excess baggage his fellow-SITAers have brought. Dinner and songs on deck bring the first day to a close. The schedule for the next day is announced. Thence forward, all moves swiftly according to plan.

Eight o'clock on the second day and everybody is up for breakfast. There's no time in the SITA program for people to be ill; hence, they are not ill. Nine o'clock classes

<sup>1</sup>Miss Mary Karpinski of the College Department of Foreign Languages was for two summers leader and French instructor on the European bicycle trips here described.

in French conversation go off quite merrily, followed by plans for the day; at ten o'clock, history of art classes and German conversation. At eleven, organized games. Lunch is at twelve. At one, the ambitious do extra language or games. Almost all participate at two in glee club and part singing. At four, tea is served and games or rest precede the six o'clock dinner. Games and songs on deck, with concerts or dancing, finish a strenuous but pleasant day.

The succeeding days pass and we begin to see the shore line of the foreign country. We dock. The customs officers smilingly check our bags without question. We are in England. An English leader has sent our bags by lorry. We step off the boat, empty handed, disdainfully pass up trams and taxis, and as casually walk to our hotels as though we had been summering in England.

This is Liverpool, and like any other European city, full of novelty and excitement for all of us. We spend eagerly in all directions, sending big packages to the boat company and carrying the trinkets. The English boys laugh at our enthusiasm, as they conduct us from place to place.<sup>2</sup> Almost immediately the eternal English gooseberry confronts us. But we master this

hazard. With a broad smile and the left hand raised slightly to indicate to our companions an obvious lie, we praise the gooseberry, long for the gooseberry and ask when we shall be allowed the exquisite delight of tasting yet another gooseberry. The technique is extended as every cake appears submerged in custard sauce, every salad in some queer meat sauce, and peas immersed in mint. Bachelor peas, they seemed to call them—these odd dried peas which seemed a favorite with our English host.

Cathedrals, shops, and city life disappear as the train takes us and our bicycles to Preston, England. We are full of apprehension. A morning of swimming and baseball prepares us for the sport ahead. The bicycles are astonishingly before us, with their odd hand brakes, their ridiculously high seats, and the distressing gears. Tires are pumped up, bags strapped on the back fender rest, and we are off, riding in formation. Everybody coast! Shift into high! (The speed we use for descending steep hills.) Single file through town and whenever we encounter traffic. A small incline and the order is relayed back, "Everybody coast . . . Shift into low!" We are now ready for the rolling hills of the lake region. Spacing fifty feet for the hills, braking our descent for the twisting roads, and developing a slow even cycling course, we are ready for the next day's thirty-eight mile run.

Other SITA groups are meanwhile having their first encounter with a foreign language. "Guten

<sup>2</sup>The headquarters of SITA are in New York. Mr. Ben Gottschalk is general European director of SITA, with offices in Paris and Berlin. He is assisted by graduate students of both sexes in the different countries, by Ernie Watson of Oxford and by Norland Higgin of Cambridge. SITA groups are conducted by two or more persons, one American with camp and European experience, and one or two foreign-born leaders.

Tag," "Bon jour" or "Buon giorno" greets them on every hand. Hungry, they stop for refreshment and wonder wearily why the natives can not understand good German. We are told to go "far into the street" to find the excellent cakes. We inquire, "How far into the street?" only to learn that "far into" in England means to the end of the street. But our difficulties so far are very slight.

The youth hostellers meet us in the evening as we ride up from our first short run.<sup>3</sup> "How far have you come?" they ask us eagerly, and laugh when we sigh over our eight-mile trip. They explain the simple hostel life to us, invite us to join them in games, walks, and discussions. We are surprised and a little ashamed to find that they know so many of our American folk songs better than we do and resolve to sing along the way each day, but on the moment are content to climb into our double-decker beds, adjust our unbleached muslin sleeping bags, and fall asleep amid the subdued excitement of our English cycling friends.

In the morning some of us set tables, others clean the bed rooms, others wash the dishes. By eight o'clock we have had a hearty English breakfast and are on the road. We travel now in groups of ten, riding double file on the deserted

country roads. Some of us are overconfident, to our sorrow, and bang and scrape our knees the first day. In the early afternoon, after wheeling along an extra bicycle, we stop at a farm house, where the lady gives us fresh milk and warm cookies and there is shade over our heads. We straggle into Lancaster, two by two, with hilarious accounts of our fatigue and misadventures. In a large hotel room, we wash, string our clothes up on a line and eat ravenously.

Days upon days follow in the same joyful manner. Nobody gets bruises now. We're too cautious. Castles receive our minute and careful study. We save our energy, knowing the youth hostels will always be tucked away on the crest of some unsuspected hill where we will have to summon up all our remaining strength to climb that last mile and a half. We can now recognize a grassy knoll, which must not be passed up, even at the expense of skimming through a cathedral or museum if we would meet our English leader at the appointed hour.

A rainy day is perhaps the most amusing. We start out, covered with our circular oiled capes, caught on the handlebars to protect our legs. We are expected in Oxford at three. The rain is so intense we might be in Kansas. We stop and inquire of a friendly cafe owner whether he can make us tea. We dry our clothing in front of an open grate. We dance to the tune of a "nickelodeon" while our shoes are drying. We put English

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<sup>3</sup>The youth hostel movement originated in Germany and has shown the greatest development in England and Germany. Other countries are following the example with France possibly in the lead. Much is appearing in the press about American hostels. As yet they are well developed only in the East, but the movement is spreading.

pennies in the slot. We crunch our cold meat pie and finally with regret go forth into the storm again and reach Oxford just as the sun is breaking through the clouds. They take us punting on the river. With our lack of skill we send the boat from bank to bank and watch with envy while the English students maintain an even course up the river.

Politics is the order of the day in the hostel. Students from Oxford engage us in lively discussions. Sports, government, education, and wit all come in for bitter argument. We become able as fencers in defending the honor and integrity of America. We parry the thrust about American humor as seen in the movies by reminding them of Stephen Leacock, Don Marquis, Ellis Parker Butler, and dialectic humor—all of which should be read before forming any critical opinion. We tell of boat regattas, in spring games, life in Chicago, in which the brutality so often cited in European papers is conspicuously absent.

On through enchanting old castles and abandoned abbeys we finally approach the Shakespeare country, see the memorial theater, and finish off our English visit, seeing an outdoor company present *Midsummer Night's Dream* after an incredibly mad trip through the London tubes.

Headed south for Southampton, we stop just outside of London in a model hostel. The furniture is modernistic in pastel colors with folding tables and chairs. There is

a huge game room and dining room combined, a piped room for drying laundry, and a model kitchen, not to mention dormitories with built-in beds and window seats. Winchester and Salisbury are still before us. From the modern to the ancient in the space of a few miles cycling. The old Winchester mill, now transformed into a youth hostel, dates back to the sixteenth century, has a charming little garden and improvised bath pool in the mill stream under the shelter of the mill. Near Salisbury, Stonehenge with its Druid ruins transports us farther back into legend. We board the miserably rocky channel steamer with memories to offset the discomforts of an angry sea. We are reluctant to leave England but even more reluctant to remain suspended between two continents.

The next morning Jack Dengler, who left us earlier to fly to Germany, greets us at the dock in Saint Malo. Dock hands are hurrying about in odd French blouses. A French leader and a photographer are waiting to pilot us through Brittany. But first the French we've been singing so lustily must be tried on the natives. They do not respond very well. We lose part of our number but find them in time to scour the shops for Breton berets and French chocolates. It turns out that one of our members, acting independently, stopped to order a hundred kilometres of chocolate, adding with great bluster, "Oh non, 100 kilogrammes." Finally, aided by the tolerant merchant, he succeeded in buying for

three francs fifty a hundred grams of sweets (we are English now). At night, we sit at café tables, watching an outdoor movie in French. Nobody understands very well. Some are frankly bored, but we all stay.

Riding up and down along the impressive coast of Brittany, we gradually reach Mont Saint Michel, remove our shoes and stockings, ford our bikes across the flats which are covered with the tide. We are the slow group and the tide has already come in. The others rode across, they tell us.

Our first French youth hostel is met the third day. Everybody calls us "tu" and we are horrified at their rudeness. We learn there's a fine of five sous for saying "vous" to anyone, for it's against the fraternal tradition of a true hosteler. Someone forgets and asks the house-father to clean her shoes and draw a bath. The hostel is agitated. Where do these Americans leave their manners? The rest of us do endless dishes to eradicate the bad impression caused by this request.

Breton peasants in quaint costumes find us picnicking on the road, tell us they have found a watch, and ask hopefully if it could belong to the "anglais," who passed the day before. We're not "anglais," but "américains," we say proudly, but those were our friends and we thank you. Then we talk of life in America and Brittany. It's best not to get into too complicated a discussion, for our French is still a little weak. Later on we have a violent argument with a café boy

who is tired of bringing water to our thirsty group. We are now able to remind him politely that we have paid for our "consommations" and are entitled to drink our fill of water.

Going into a large French town we ride along with professional cyclists. We feel that we are very good indeed to keep up with such company.

And finally, with this increasing power, we reach the Chateau country. There isn't so much milk and butter as we had in Brittany. The hills have gone, too, but we have horrid head winds to drive against all day. Our appetite is good enough for the famous French cuisine, but how we suffer! Even the seven course dinner, topped off by wild strawberries and cream in Guingamp, Brittany, could not compare with what they serve us now. We all fall upon the hors d'oeuvre, — salad, meats, and fish—with more enthusiasm than discretion. A fish course is later served and then an omelet, the "spécialité du pays," which we have come to look forward to in each new district. But this is not all. Meat, potatoes, new green beans, fresh fruit, cheese, a tart or pastry, and coffee are still to follow. It is worse than Thanksgiving, but it is surely good.

When we recover, we push on toward Paris, which is now only a few days away. We are less comfortable in our sports attire as we approach Tours, Versailles, and Paris. All of us find excuses to wear more formal clothing. At Chartres we ship our bicycles to the boat and

entrain for Paris. The hot sun does not bother us now, but we feel strangely dependent and annoyed when we cannot stop when and as we please. The old freedom is gone.

Paris, and most of us have spent all of our money. Debts are called to the last centime. Fortunately SITA has planned a lot of activities for us, so we will at least be fed and entertained, but where has our money gone? Some of us assemble enough money to buy wooden shoes in a modern department store in Paris. It seems silly.

The summer is over. There is just the boat trip back. And before we realize we are in the States and another year has passed. It is June, and we are setting forth with ninety new SITA members. Some leave us at Southampton and others go on to Rotterdam, but we disembark at Boulogne for a cycling and motor trip through France and Switzerland. The same experiences await us, but they seem always new.

On our first day out of Paris we stop in a village to greet some old friends of a French school comrade who is doing ten days of cycling with us. This too is a new experience. Ushered into an unpretentious little room we sit along the walls on straight chairs, just as we used to do in the Lycée parlor which was only used on state occasions. There we sat while French people poured in to look at the first Americans they had seen since the War. Cakes, cider, wine, and lemonade stood in bottles on the table. Metal boxes in great profusion held more cakes than we could eat. It

was fun. They were so pleased that they kissed us all on both cheeks when we said goodbye.

Otherwise our cycling is much the same as last year. Soon we are in Tours again and pushing on to Bellegarde in the mountains and to the Swiss frontier. In Geneva we have rooms in a hotel near the "Palais des Nations" with private baths, veneered closets, and lace bedspreads.<sup>4</sup> The dining room service is very formal. SITA on parade. We lack only "tails" and ermine wraps to look very elegant.

We are bound for the Riviera by bus. We stay on an island off Cannes and teach the French to play "Pease porridge hot." They think it's a fine game, and we don't admit that it's a baby's game. They probably don't understand the words. They teach us "Chevaliers de la table ronde," and we sing, "Oui, oui, oui" and "non, non, non" with the same smug feeling of mastering the language that they showed in "Pease porridge hot." It is nice not to know too much.

Back in Cannes we resume the make-believe existence of foreigners, summering on the Riviera. Monte Carlo, the Pyrenees, and Biarritz, where we surf bathe, carry on this innocent illusion. But surf bathing is an art. Thrown by the impact of the waves against a Frenchman, one of us sinks teeth into the shoulder of that unfortunate gentleman. His politeness only

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<sup>4</sup>Gilles Souriau, grandson of Sir Robert Dell, who is the Geneva correspondent of the Manchester Guardian, is our French leader and is widely acquainted in Geneva.

makes matters worse. "But Madam, that is nothing. It can happen to anyone." Still it brings to an abrupt close the romantic fantasy which we had been fostering.

We trip through central France and Brittany, laughing at the discomfort of our companions who are meeting Breton hills for the first time. Soon we are preparing to embark again after one last hasty look at Paris.

The Rotterdam crowd awaits us on the boat. They are wearing Tyrolean leather shorts, sandals they bought in Germany and Alpine caps. The girls are in Dirndls. They are singing out German songs and greetings, talking of pfennigs and marks. Not to be outdone, we dash for our cabins, shouting a word of greeting in French, and don our Breton and our Swiss costumes. At Southampton we are ready to welcome the last group of SITA mem-

bers. They too have feats to boast of.

The trip home is very quiet. We are all tired. But the farewell dinner is in the offing. Faltbooters tell of floating down European rivers, of pitching tents and building fires in the open, or of dressing in an old barn by the intermittent beam of a flashlight. The Southampton cyclists tell of meeting Wally and Edward and of Venetian fleas. We exchange pictures of the different places to fill in the gaps in last year's scrap book. We dock in New York, fresh and enthusiastic, planning already our next year's trip.

Biking, faltbooting, or motoring with SITA yielded unsuspected pleasures. The exercise was both invigorating and enjoyable. The natives welcomed our student group with open arms. The enthusiasm of our new members was a source of unfailing refreshment.



# Horace Mann French Classes: An Experiment

EVELYN VIRGINIA McALLISTER

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For several years the Horace Mann training school has been conducting French classes for the fifth and sixth grades under the supervision of the College foreign language department. In the fall of 1937 the course, announced as "French Games," attracted more than thirty students. At that time a new emphasis was put on oral work. The text which had previously been used was not adapted to this new method. A few typewritten fill-in exercises used in conjunction with the oral method proved so effective that the summer course was organized with an eye to cementing oral, written, and visual aids into a single simultaneous activity.

At the conclusion of each class, simple sentences, accompanied by diagrams and action-poses, were typed to illustrate the material actually presented in class. These study guides were then used not only as a review of that day's lesson, but as a link in the forward step to new and more complex material. Students and parents seemed enthusiastic with the results obtained.

During the first semester of 1937 the French class met for half an hour twice a week. At that time the period seemed ample in which to present French as a living language. Songs proved a convenient

starter, introducing the French sounds and giving practice in pronunciation. "Sur le pont d'Avignon," "Alouette," and "Frère Jacques" were used. Repeated over and over for greater facility and fluency, these songs were never twice presented in the same way.

A colored tin bird, or similar mechanical toy, enabled the teacher to illustrate the words necessary for an understanding of "Alouette" (beak, head, wings, etc.). Dramatization of the songs by the class followed. Since rhythm and rhyme seemed to promote learning, simple sentences were introduced to the tune of "London Bridge is Falling Down." These sentences included the setting to music of "We go on bicycles across France," "We see little French children along the way," "We say 'Good-day, gentlemen, how is France?'" "They reply 'Very well, and how are you?'"

The last mentioned sentence logically introduced a short game that became part of each day's activity. It consisted of an exchange of greetings between teacher and class, or pupil and pupil, an inquiry into each other's health, and a leave-taking. A signal-reaction was established between knocking boldly on the door and the train of French greetings which followed.

To correlate the spoken and the

written word, family albums were made in class. Simple catalogue pictures pasted on manila paper made up a "Famille française." Each member of a family was represented and described in French. To enlarge the book, children asked permission to bring pictures of pets. Before long wild animals were also represented. These animal pictures prepared the way for the presentation of simple action verbs. A French wooden mechanical toy, showing a dog chasing a man, suggested, "The dog chases the man." "The dog bites the man," etc.

Numerous contests were introduced to sustain interest. It was one of these contests which paved the way for the second semester's work. The children chose sides and, one after the other, gave orally every French word they could recall. One point was awarded for each word, ten points for each sentence. This contest suggested a division into two groups. During the entire second semester these two separate French classes were continued. A great deal of review work was given. Repetition was the rule. New material was slowly introduced.

"La famille française" was continued. Simple verbs and adjectives were added when the need arose. Words similar to the English in spelling or pronunciation were used whenever possible. To sustain interest, nursery rhymes were memorized. "This Little Pig Went to Market" increased vocabulary and enabled certain ones of the more elementary group to join the advanced group. This promotion was

decided by a contest in which one of the lower group challenged an advanced pupil and approximated the latter's vocabulary.

When interest in the picture album lagged, the class began decorating the room for Education Week. The songs they loved best were copied and illustrated. The five little pigs were depicted. Colored cut-outs introduced short sentences which repeated two important grammatical principles: the agreement of subject and verb and of adjective and noun.

The sentences were simple, such as: The school is large; The tulips are yellow; The cherries are red; The blackboard is black; The leaves are green; and The bird is blue. To test the retention of the group, mimeographed fill-in exercises were prepared. These were later used as a basis for setting up vocabulary and grammar goals for the summer.

Second in importance in its effect upon the summer course was the use of a portion of each period as a "No English—all French conversation" project. This was a development from an earlier five minute "Silence" period, during which material that had been first presented orally was written on the blackboard for pupils to copy. Ten, then fifteen minutes, were given over daily to this work.

The conversation period, on the other hand, often utilized thirty minutes.

It was during this latter project that the relative workability of different approaches in the presen-

tation of new, related material became apparent: first, complete sentences are taught as easily as isolated words; second, dramatization makes it possible to convey the meaning of new words without using English as an intermediary; and third, the logical presentation of short units of gradually increasing complexity is preferable to rote learning of difficult and incompletely understood songs or poems.

In the summer session the classroom was a virtual laboratory. One hour, four times a week, offered opportunity for consecutive development of a single idea. Notes on the daily lesson, written up by the two student teachers, were compared and rewritten as one. These were typed and illustrated. A copy in the hands of each child became the basis of a review.

Songs were used as the basis for the activity program. "Do you know how to plant cabbages the way we do," one French child sings to the other. "Oh," comes the reply, "we plant them with our head, hands, feet, knees, chin, and elbow." Sung and acted out, the song paved the way for a practical application of new vocabulary—to wit:

Do you know how to . . . ?

"Do you know how to sing?"

"Yes, Miss, do *you* know how to sing?"

"Do you know how to dance?"

"Yes, Miss, do *you* know how to dance?"

Other verbs suggested by this game were *to speak*, *to swim*, and *to eat*.

The next step was the addition of the words, "Show me," accompanied by a demonstration (of eating, speaking, dancing) on the part of the student.

Since the teaching of sentences was a primary goal, the next step was,

"Do you know how to sing?"

"Yes, I sing 'Frère Jacques.'"

"Show me, 'Frère Jacques, Frère Jacques' . . ."

Each verb suggested a simple completion word; for instance, *I dance a waltz*, *I speak French*, *I count to ten*, *I eat the banana*, *I swim in the ocean*. In turn, each sentence suggested other departures. "Manger" introduced simple fruits. "Compter" made it worth while to teach the numerals to ten. Then they could count the fruits. Fruit and vegetables afforded the opportunity to teach colors. Thus each idea logically led to a second. Every new word was introduced in an old sentence. Every old word became part of a new game. Every new game was modified in a great number of ways and played until the sentences were firmly implanted. The following formula was used to introduce new words one day:

Rise!

Do you see the table?

Yes, Mademoiselle.

Touch the table. Come!

I touch the table.

Very good, sit down.

In this way the student said,

"I touch the phonograph."

"I touch the piano."

"I touch the violin."

"I touch the dress."

"I touch the shirt."

"I touch the blouse, etc."

With the introduction of the last three words the sentences were lengthened to include color: "I touch the blue shirt."

Sentence work did not consume the entire hour. Children tire of such a steady diet. They sang, they danced folk dances, they had spelling bees, they tested each other.

"Frère Jacques" was sung as a round, but the enjoyment was doubled when *sister* called to a sleeping *brother*, "Are you sleeping?" and warned, "Morning bells are ringing." At this a solemn sacristan tapped three girls on the head. One after the other of these *bells* cried "Din, Dan, Din."

Lest the daily exchange of greeting become monotonous, to the query "How are you?" some replied, "Very well, thank you;" other said "Pretty well," and some preferred to reply "Not very well," with illustrative grimaces and gestures of discouragement.

Informal recitation was the rule. For example, one day a child could visit another pupil within the class and converse in French.

Students gained confidence by participating in still another game. One child left the room, knocked at the door, and was asked to enter (in French). Greetings were exchanged. "What do you do?" was asked. The child acted out some simple sentence and called on some member of the class to explain the action in French. Then he led the class in repeating the sentence and the action.

After a month, five new verbs were presented. The teacher demonstrated with exaggerated gestures; then the students repeated gestures and words: "Look at me, look at me! Look at the fruit."

"Yes, Miss, I look at the fruit."

"Count the fruit."

"I count the fruit."

"Do you want the fruit?"

"I want the fruit."

The order, eat the fruit, hide the fruit, hunt for the fruit continued the game with the addition of more complex material. The final step was a class project. One student hid colored cut-outs after the class had left the room. He explained each action to the teacher; then he called "Enter, class, hunt for the fruit." The pupils hunted, explaining what they did. This approached bedlam but was effective. The lucky one cried, "I find the yellow pear" (or yellow peach or red apple). "Bravo", cried the rest of the class, clapping their hands.

A game to teach the correct spelling of French was suggested after the French alphabet had been taught. "Rise, Miss, choose a word."

"Miss, spell the word *cat*, please."

"Help me, class (said with a plaintive tone)"

"C-A-T."

"Thank you, class."

"Not at all!"

Thus pupils were able to write complete sentences on the board, correct them, spell them aloud, and sum up: "I spell *la tomate*, elle-ah-tay-o-emme-ah-tay-œ."

Thus songs, sentences, games, drills, and simple grammar com-

prised the course. Student teachers not only taught but offered original ideas. Parents commented favorably. Visitors were impressed with the joy derived from this play method.

One parent remarked that her child could speak French for ten uninterrupted minutes. Although further experimentation will be profitable, the results so far obtained are gratifying.

# Fundamentals for Young Singers

CLAUDE R. NEWCOMB

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It is a commendable ambition for a young student of singing to become a great star, but it is a grave error to attempt the realization of such an ambition in too short a time. To sing well is one thing; to teach others the proper use of the vocal mechanism is another. One who assumes such responsibility should be most careful in his preparation for the task. Voice teachers are often confronted with this statement, "I want to take a few lessons in voice, so I can teach it."

What a fine compliment to our voice teaching profession and what an imposition upon misguided youngsters who, unfortunately, receive training under such quacks as these! No wonder that so many voices are ruined all too soon.

With the widespread interest in music manifested in the public schools generally, there is a wonderful field for the conscientious teacher who strives for purity and balance of tone, less vocal noise, and more beautiful expressive singing. One marvels at the results obtained by some music supervisors and teachers and shudders upon hearing what others produce.

Every aspiring young singer should be encouraged to devote much time to the development of good musicianship. He should be taught the importance of being

able to play more than one instrument and when possible be encouraged to play in an orchestra where he rapidly broadens and deepens his musical understanding and appreciation. The better the orchestra or band the better the opportunity to develop a keen sense of tone values and color. Too often this phase of training is ignored by voice students, much to their discredit.

During this period of preparation the fine art of breathing could be developed; how to inhale quickly and easily and, in exhaling, how to control the breath flow from the diaphragm instead of from the throat. One should acquire the usage of pure vowel sounds and thus improve the tone quality; he should build up the vocal cord resistance and thus strengthen the sound waves which become vocal tone through the resonators of the head. All this can be taught in the schools by teachers adequately prepared for this particular kind of voice training.

Persons in care of young voices should have keen ears for vocal sounds in order to distinguish tonal values, good or bad, and be able to suggest remedies for the correction of errors. To be able to give examples of fine tone is an asset for any teacher, but more essential is the ability to hear well.

One who performs well enjoys performing and is willing and eager to spend a great deal of time and energy in preparation, which naturally pays dividends in a big way. Jose Iturbi, the great Spanish pianist and conductor, once remarked, "No one should attempt to perform the works of Beethoven until he is thirty years old," meaning to convey the idea that to re-create a composition adequately, one must be well matured physically and mentally, which takes years of thought and much endeavor in any line, whether it be singing, playing, painting, or walking a tight wire.

# A Poet-Laureate's Concept of Nature

J. GORDON EAKER

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Nature is the common concern of the scientist, philosopher, and poet. The scientist studies it to control it, the philosopher to understand it, and the poet to enjoy it. It is unusual to have these three points of view brought together by a philosophical poet who had formerly been a practicing physician. Yet that is what we have in Robert Bridges' *Testament of Beauty*, probably the greatest poem of our century and the most complete and illuminating revelation of the poetic mind since Wordsworth's *Prelude*.

Beauty may seem a frail theme for a great poem, and moral philosophy, to be sure, has often exhibited a certain hostility to beauty, which it suspects because of its companionship with pleasure. But the claims of pleasure will not down. Shut it out one door and it comes in another, as it is doing today through the concern of educators with 'interest.' There are, of course, pleasures good and bad, but pleasure is inseparable from a love of life and was undoubtedly meant by Nature to lead man upward through the selective process. Pleasure is but the fruition of health or might, what survived the struggle and came to be approved by reason as the best.

Consequently the philosopher, in

evolving a philosophy of the beautiful or a theory of aesthetics, has given pleasure the honored position of mediator between the senses and the reason, between man's knowledge and his freedom to act. In judging an object to be beautiful, therefore, we are not abandoning ourselves to sensuous delights, nor are we becoming coldly intellectual and ruling out our emotions. Rather, we are drawing on our deeper, unconscious desires in which such contradictions are reconciled, and we are reacting as a whole personality to the truth that we feel. Since the reason has its part in this process the philosopher tells us that we are finding nature to be in harmony with our own moral purpose and with the Divine Purpose in the universe which our reason assumes. This brings about, in the truest sense of the phrase, perfect adjustment with our environment and faith in its good purpose, all based on the *a priori* feeling of pleasure.

This was the general attitude of poets toward nature until the time of Thomas Hardy. Since then, some poets have begun to doubt the benevolence of nature, with disastrous results. As G. K. Chesterton wrote, in his *Autobiography*:

When first it was even hinted that the universe may not be a great design, but only a blind and indifferent



growth, it ought to have been perceived instantly that this must forever forbid any poet to retire to the green fields as to his home, or to look at the blue sky for his inspiration . . . Even the nature-worship which Pagans have felt, even the nature-love which Pantheists have felt, ultimately depends as much on some implied purpose and positive good in things, as does the direct thanksgiving which Christians have felt . . . Poets, even Pagans, can only directly believe in Nature if they indirectly believe in God; if the second idea should really fade, the first is bound to follow sooner or later; and, merely out of a sad respect for human logic, I wish it had been sooner.

Clearly, the great poets like Wordsworth or the great pagans of earlier times meant something very similar when they spoke of the mysteries of Nature or the inspiration of the elemental powers. Some modern poets, however, make Nature herself seem unnatural, as if all flowers were weeds. Seeing no design in Nature, they are deserting her to write about machinery, touching which nobody has yet disputed the Argument from Design.

The argument from design is that only as we construe nature according to the needs of our reason does it appear beautiful and give disinterested pleasure. That is, man's existence as a moral being necessitates the formulation of the highest purpose to which he can subject the whole of nature. Thinking of God as knowing all moral worth, we think that he is able to make all of nature accord with this highest purpose. Then, in acting in accordance with our moral desires, we feel that we are acting in har-

mony with nature. This view of nature was presented in seventeenth-century language by George Herbert in his poem, "Man":

For us the windes do blow,  
The earth doth rest, heav'n move,  
and fountains flow.  
Nothing we see but means our good,  
As our *delight*, or as our treasure;  
The whole is either our cupboard of  
food  
Or cabinet of *pleasure*.  
The starres have us to bed;  
Night draws the curtain, which the  
sunne withdraws;  
Musick and light attend our head.  
All things unto our *flesh* are kinde  
In their *descent* and *being*; to our  
minde  
In their *ascent* and *cause*.

This concept of nature heals the apparent disparity between the natural and moral orders, making the beautiful a symbol of the morally good. For example, we bridge the gap between nature and reason, when, in common speech, we describe beautiful objects by names that seem to put a moral appreciation at their base, calling colors "modest" or a building "magnificent."

The importance of the teleological view of nature is that by arresting our reason, it makes us more susceptible to moral influences, leading us to ascribe to God as revealed in nature a final purpose and wisdom. If man can identify himself with nature, he can feel behind him the mighty power of universal law. Then he feels that he is not alone, but, sharing in the glory of God, he can look to nature for an interpretation of his own faculties

and behavior, for guidance and discipline.

Darwin's evolutionary hypothesis does not necessitate doubting this argument, for we find it indispensable to apply the concept of design to nature if we wish to investigate it. We only get into trouble when we try to separate nature from the constitution of our own minds. If science has emphasized the independence and objectivity of nature, it has only done what it has been forced to do in order to perform its unique function. But that gives us no warrant for employing exclusively scientific concepts in dealing with the creative spirit and with moral problems. While giving the fullest recognition to science, we can still find the marvel of all in man's mind that directs scientific investigation, in

. . . the reflective effort of mind  
that, conscious of itself,  
Fares forth exploring nature for principle and cause.

This is the method of Robert Bridges, and *The Testament of Beauty* has probably gone as far as any poem has in reconciling the evolutionary view of life with philosophical idealism.

To begin with, Bridges conceives of the world as the emanation of Universal Mind:

From Universal Mind the first-born  
atoms draw  
Their function, whose rich chemistry  
the plants transmute  
To make organic life, whereon animals  
feed  
To fashion sight and sense and give  
service to man,

Who sprung from them is conscient in  
his last degree  
Of ministry unto God, the Universal  
Mind,  
Whither all effect returneth whence  
it first began.

Man is a link in the great chain of being, distinguished from the animals by his self-conscient mind. Bridges then probes the deep question of how far we can trust our reason, which has undoubtedly evolved slowly in the processes of Nature:

But still my thought went harking back  
On its old trail, whence Reason learn'd  
its troublous task  
To comprehend aright and wisely  
harmonize  
The speechless intuitions of the incon-  
scient mind.

For if Nature or Universal Mind is the source of all our ideas, which come to us through our senses, ideas are eternal essences or influences that cause our thought. Man, then, consists of the co-ordination of such ideas as he is able to receive and absorb, to make up his personality. The function of the reason is merely to co-ordinate these ideas. This co-ordination implies a measure of freedom, but the human mind is only an infinitesimal part of the Universal Mind, most of which lies below consciousness. And so, although by reason alone does man become conscious of his spiritual destiny, Bridges believed that the reason should not be allowed to pervert the instincts, through which Nature has designed man's spiritual ascent.

The chief instinctive idea in its spiritual potency is the idea of

Beauty, which is to Bridges "one of the great primaries, and more deeply implanted in us than our intellectual insight."

Beauty is the highest of all these occult influences,

The quality of appearances that thru' the sense

Wakeneth spiritual emotion in the mind of man.

The highest function of reason, then, is to interpret in the light of spiritual intuition the ideas which come to it through the senses. Here Bridges differs from Aristotle, who made absolute intellect man's guiding principle. The "arch-thinker's heaven" could not move Bridges as the beauty which affects the whole personality and causes man to fall straightway in love with it. As Wordsworth suggested, something in the soul at birth seems to enable us to recognize beauty, and recognizing it, desire it. Flowers, for example, lily or iris, seem eternal, perfect, absolute in themselves, patterning heavenly beauty, and suggest that through the right loving of terrestrial things we can rise to the contemplation of that Absolute Beauty which is the ultimate principle that man should live by. Bridges' creed is well summed up in lyrics like "I love all beauteous things" and "My eyes for beauty pine."

This Platonic belief in the uplifting power of beauty is not an idle fancy with Bridges but a conviction which he accounts for genetically and historically. Considering the slow conquest of brain through "many thousand thousand years,"

he finds it no wonder that in the days when Herakles strangled snakes in his cradle, anything in Nature that opposed man was thought evil. But something in man, "as an artist born," impelled him to devise a religion of hope to offset that evil:

This quarrel of reason with what displeas'd his affections

Was not amiss. The desire and love of beauty possess man:

Art is of all that beauty the best outwardly presented;

Truth to the soul is merely the best that mind can imagine.

Although some might disparage the emotional element in this statement,—the presenting of the world in that view which is most desirable to the mind,—Bridges is here close to Kant, who declared that the reason compels us thus to assume as true the highest possibilities, to choose the nobler hypothesis. Man's emotions and instincts have a rightful place. Hence

... the wise will live by faith,  
Faith in the order of Nature and  
that her order is good.

However, we do not yet say unreservedly, "Beautiful is Nature." Rather, she is "various, endless, and her efforts fertile in error tho' grand in attainment." So while we praise her order, we are compelled to select, and our choice condemns the remainder. Obviously, Nature alone does not change wildernesses into gardens or compose the symphonies of Beethoven. As Bridges put it, Nature scarcely observes "the spirit's differentia." Some transcendental supreme interpreting of sense, alone, can explain the

ecstasies, raptures, and harmonies of music. Hence, although all of man was made by Nature, it is this selective principle that Bridges means by Beauty.

Just how the selective principle operates, how the reason learned to choose the best, is the subject of *The Testament of Beauty*. Bridges posits behind all things a Life-force or Will that seeks to realize itself. The chief expression of this primal energy in man is through the instincts, the two principals of which he calls Selfhood and Breed. Bridges pictures them, after the manner of Plato's *Phaedrus*, as the two horses of the chariot man, in which the driver or guide is Reason. Selfhood is primarily a remorseless struggle for existence, yet in some manner a social interest has come from it. Even the wolves that hunt in packs and the cattle that herd together for protection, show a germ of this higher principle; and the instinct of motherhood, which is ready to jeopardize its own life to ensure the safety of its offspring, becoming conscious in the human mind, has formed the model for our noblest altruism. War, it is true, may be Nature's law, but motherhood is of all things the most inimical to war and is the type of all noble friendship. Social co-operation, motherhood, and friendship are all forms of Beauty which have developed out of the necessity of Nature as Reason learned to choose them as the best.

In the same manner, Breed, originally Nature's provision for the

continuance of the species, can be purged by the reason of its disturbing factors and develop into as high a conception of Beauty as Dante's love of Beatrice. For sensuous beauty is the mother of Heavenly Love. In retelling from Apuleius the story of Eros and Psyche, Bridges tells how Psyche's loveliness drove earthliness out of passion and that men who mocked at God returned to praise the Best when they saw her. Literary history also gives some evidence of how poetry has refined love, freeing it from the severe asceticism of the Essenes. The first outburst of beauty, Bridges explains, came in the pagan epics and romances, grudgingly admitted by the Church, which "christen'd and crown'd British Artur and all his knights." The second outburst came in the music of the Troubadours, to whom

... some far glimpse of the heav'nly  
Muse  
Had reach'd and drawn the soul by  
the irresistible  
Magnet of love.

An Ideal of womanhood thus strove into outline as the chivalry of the singers blended with the worship of Mary to consecrate marriage, taming even the ancient Manichees. The desire of beauty has thus been the mover and spring of the soul;

Whence, in whatever his spirit is  
most moved, a man  
Will most be engaged with beauty;  
and thus in his "first love"  
Physical beauty and spiritual are both  
present  
Mingled inseparably in his lure;  
then he is seen

In the ecstasy of earthly passion and  
of heavenly vision  
To fall to idolatry of some specious  
appearance  
As if 'twere very incarnation of his  
heart's desire.

And since man cannot separate  
brutal from spiritual, there is no  
hope for him but to "attune na-  
ture's diversity to a human har-  
mony," and,

Realizing his will at one with all  
nature  
Devise a spiritual ethic for conduct  
in life.

Beauty is thus the key word in  
Bridges' philosophy of life. By  
showing how our ideas of beauty  
evolved out of natural selection  
and necessity, he bases beauty on  
observable pleasure and pain, mak-  
ing its principle capable of being  
carried over into social life and  
morality, into education and eco-  
nomics. Freedom of the reason to  
choose beauty, involves, of course,  
freedom to choose the opposite. But  
if the reason, the controlling force  
of the animal instincts, is possessed  
of the true idea of beauty, man's  
spiritual destiny is achieved. Only  
when the reason is blind to its true  
purpose are those instincts per-  
verted. In one of his educational  
lectures, Bridges said:

If a man proceed onwards from  
earthly things by the way of wrong-  
loving, he may descend as it were by  
steps or degrees from ugly forms to  
ugly conduct, and from ugly conduct  
to ugly principles, until he finally  
arrives at the ultimate principle of  
all and learns what absolute ugliness  
is, and that is VULGARITY.

In his poem "To Robert Burns"  
he writes that it would be easy to

follow pleasure into sensual passion  
but that Eternal Mind meant plea-  
sure for a higher purpose, an "in-  
itself absolute good."

Having once caught this vision,  
Bridges conceived of the search for  
joy as a duty.

I will be what God made me, nor  
protest  
Against the bent of genius in my time,  
That science of my friends robs all  
the best,  
While I love beauty and was born  
to rhyme.

The fairest work for poetry, he  
thought, is to win release from  
woes:

For beauty being the best of all we  
know  
Sums up the unsearchable and secret  
aims  
Of nature, and on joys whose earthly  
names  
Were never told can form and sense  
bestow.

In "Voltaire" he paraphrases a  
passage from Dante's "Hell" show-  
ing the punishment given to those  
who were unkind to Mirth and un-  
responsive to beauty. In replying  
to a socialist's objections to luxury,  
he wrote, "Twas for heav'nly  
Pleasure that God did first fashion  
all things" and added that even holy  
Religion attracts us with no other  
benefit in its picturing of Paradise.  
Again he says,

For howso'er man hug his care  
The best of his art is gay.

The theme of *Prometheus* is  
man's need of courage to accept  
the gifts of God and to use his  
reason to realize his hopes. The  
beasts, he says, refute our fear,  
going straight to their desire.

Reason was given in vain if man  
uses it

... to cry down  
The unschooled promptings of his  
best desire.

And though Nature is often un-  
kind, the evils that we see may mis-  
lead us. Hence we should use the  
love that has come from heaven to  
cope with evil, not accepting evil  
as God's will.

Stand firm! Stand firm!  
Of such as choose despondency for  
guide  
Hast thou not heard what bitterest  
fate is sung?

No longer will man, as in the  
doctrine of the Fall, humbly take  
upon himself the burden of all  
misery, judging himself the cause.  
Soon he will replace his "logical  
idols"—the "stony goddess" of his  
first-born fancy—by sweet Hope,

Dreaming a day when fully without  
curse or horrible cross  
Thou wilt deign to reveal her vision  
of happiness.

Such poems reveal the courage and  
forward-looking aspect of Bridges'  
optimism.

Though an optimist, Bridges  
never blinks dishonestly the tribu-  
lation of man but seeks such solace  
as "brave distraction of thought  
may bring in further keen pursuit  
of knowledge." The poem "Come

se Quando" is a dream of the search  
for the Final Cause, through all  
evil. His reason cannot understand  
storms that kill birds, earthquakes  
that kill men, nature's strife, the  
use of science for destructive war,  
the tears of all men from Adam to  
Christ. He almost concludes that  
Confusion is man's Final Cause  
when he sees one like St. Paul say-  
ing, "If there be any virtue, if  
there be any praise" but the people  
cannot bear the mention of holiness.  
Similarly, the Dirge in his "Ode to  
Music" asks why man salutes the  
sun, stars, and flowers, and calls  
them fair only to hide his face  
and pass away. Man strives to un-  
ravel the mystery of the universe,  
loves his kind, creates beauty, de-  
crees that no evil shall be, and then  
he hideth his face and passeth away!  
Yet the poet's final conviction is  
that the dead live, that they have  
conquered Hell each by the special  
grace of his delight, and that they  
live in all who come after them,  
excelling by might of Heavenly  
Love. Religion, he feels, has been  
evolved by wisdom with kind pur-  
pose, beautifying our home in Na-  
ture. Hence he is always confident  
that the Reason, through Beauty,  
can heal the wound that she gives.  
This is the ultimate faith of *The  
Testament of Beauty*.

# "Kansas Youth with a Song"

GABRIELLA CAMPBELL

"O beautiful for patriot's dream  
That sees beyond the years  
Thine alabaster cities gleam  
Untouched by human tears.  
America! America!  
God shed his grace on Thee  
And crown thy good with brotherhood  
From sea to shining sea."

For the past five or six years, these words have echoed and re-echoed through many halls, sung by many groups of children's voices—voices, belonging not to the town and city-bred children whose lives are filled with many opportunities but belonging to the village and rural children of the state—voices telling the story of the "Cycle of Seasons," "The Signing of the Constitution," and of "America's Musical Heritage" in song.

To me, it has been a pleasure to prepare and to sponsor such programs and to be able to conduct the boys and girls in their final concert. Kansas youth of Bourbon, Crawford, Cherokee, Chautauqua, Elk, Greenwood, Harper, Hodgeman, Miama, Montgomery, Wilson, and Woodson counties have taken part in these programs. The number of children participating has ranged from 250 to 1500.

From a beginning of miscellaneous songs, taken from current music readers, they have advanced to a well-prepared program centered around a theme; they have

advanced from singing just to be singing, to singing with understanding—understanding not only of good tone quality, but understanding of the value of each song chosen, its history and its connection with historical facts such as may be seen in the program listed below.

## "AMERICAN HISTORY REVEALED IN SONG"

Prologue; "America, the beautiful"	Ward
Discovery of America	1492
Columbus	Garnett
Song of Columbus	
German Folk Song	
Wanagi-Wacipi Olawan	
Dakota Tribe	
Papoose	Navajo Indian Melody
Ten Little Indians	
American Folk Tune	
Old Pioneers	1620
Old Hundred (Doxology)	
Bourgeois	
American Revolution	1775-1782
Yankee Doodle	Unknown
Formation of the Constitution	1787
Columbia, the Gem of the Ocean	
Uncertain Origin	
Hail Columbia	Phile
(George Washington's Inauguration Tune)	
The Star Spangled Banner	Key

Such programs contain both educational and emotional value for the child. As Edgar Allan Poe said: "It is hard to discover a better method of education than that which experience of so many ages has enslaved; and this may be summed up as consisting in gym-

nastics for the body and music for the soul." Music is the natural medium of emotional expression.

I wish it were in our power to turn off the supply of music for approximately one month. If this could be done, I am sure that the public would become conscious of how large a portion of its enjoyment in life has been brought about by this one art. I believe that a plea would arise for its resumption.

Is it possible to realize that only in a few counties is there a music supervisor in the rural schools? Occasionally in counties not having supervisors, one or two teachers who like the subject have tried to encourage music. But these county programs, of which the one printed above is a sample, aiming as they do toward a central music festival, have interested more and more rural teachers, who are now willing to learn the songs themselves and then teach them to their boys and girls, thus giving the pupils a chance to participate in a county-wide program. It is only through participation that one learns appreciation.

When a county has had a worthwhile educational music festival, the boys and girls, as well as the teachers and superintendents, become more and more interested in "fundamentals," and questions concerning certain aspects of each song. When this happens, there comes the need for music instruction so that the child may learn the "language of music," a language just as necessary for human living as the language of reading. Through know-

ing the music language, the child will be able to participate more fully, and through participation, he quickens his imagination and refines his nature.

There is a pressing need now: first, for the employment of a regular music supervisor in the rural and village schools; and second, for the rural and village teacher to acquaint himself through study with the essentials or fundamentals of music. Some are doing this. Probably they are doing this for two reasons: first, for the interest they have in music; and second, because in a few counties the county superintendent will not hire teachers who do not know something about music.

When teachers and pupils become so vitally interested in music, either as participants in a festival or as students of the music language, something happens. That something makes one say with F.L. Pinet, the Secretary of the Kansas State Teachers Association for twenty-two years, whose many writings have influenced the great spirit of music among the layman as well as the educator:

"To hear music in the soft sobbing of the rain and in the weird wailing of the wind; to find beauty in the uncertain strains from the battered fiddle of the blind troubadour on the street corner as well as in the rapturous melody from the priceless violin of the master; to know, even though one does not believe in fairies, that there are strange and beautiful fairy songs for those whose ears are rightly at-



tuned; to be unafraid but glad when the Master Musician plays his great harmonies on the mighty harp of the storm; to be conscious of the soundless symphonies that flow from a landscape by Corot or from the magic tapestry of Autumn's painted woods or from the seamed face of the immigrant mother slaving in the slum; to be akin in rhythm to the ceaseless pulse of Humanity as it throbs and beats beside the loom of industry or in the mart of commerce, or in the lonely fields of toil; to be able to play upon the fragile lyre of Friendship, yet never strike a false note nor loose a single string; to touch the chords of Love with tenderness, with gentleness, and with unfailing constancy—this is to be the true Musician."

# CAMPUS ACTIVITIES

Dr. Francis attended the annual meeting of the American Home Economics Association in Pittsburgh, Penn., June 28 to July 1.

June Stewart, a senior in the Home Economics department, attended the biennial conclave of Phi Upsilon Omicron, national honorary home economics sorority, in Washington, D. C., June 23-25.

Miss Hazel Thompson, state supervisor of vocational homemaking education, visited the campus on July 7. She spoke at a general assembly of home economics students and to students enrolled for vocational home economics education.

Phi Upsilon Omicron, national home economics honor sorority, held its annual summer reunion on July 7, at the home of Pearl Garrison in Pittsburgh. Thirty alumni and active members attended. June Stewart reported on the Conclave which she had attended in June.

Miss Lucille Hatlestad, on leave from the Department of Physical Education for Women, during the coming year will continue her work toward her doctorate at the University of Iowa.

Betty Todd, of Coffeyville, Virginia Crawford of Madison, and Charles Philips of Pittsburgh, were initiated into Sigma Phi Mu, local psychology fraternity, last spring.

A new course in Safety and Driver Education, taught by Miss Irma Gene Nevins, Director of Womens Physical Education, attracted a great deal of interest among the students during the summer session. In May, Miss Nevins attended a Driver Education and Training School conducted by the American Automobile Association at the University of Kentucky.

Word was received recently of the promotion of Garrett Morrison, who graduated in 1937 with a major in psychology, to the position of assistant to Dr. K. E. Zener, prominent psychologist at Duke University. Garrett received a scholarship at Duke University at the time of his graduation from the College and has been working on his master's degree in psychology there during the past year. In his new position he will aid Dr. Zener in carrying on research work. The promotion carries with it a substantial increase in stipend.

Many former students of the home economics department were enrolled in the college for the summer session.

Five students were enrolled for graduate work: Margaret Mangrum, '35, who finished her work for her M. S. degree; Dorothy LaVon Ludlow, of Pittsburg; Dimple Kathryn McKee, Kansas City, Kansas; Ethel Marchbanks, Copan, Oklahoma; and Helen Yenzer, Safordville, Kansas.

Five other students who have graduated were taking special courses to meet certain requirements of certification. These were Virginia Dickinson, Ruby Emmitt, Lora Alice Frogue, Gertrude L. Hunt, and Edith Julia Kurent, all of Pittsburg.

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A recent survey of the work of the Psychological Clinic at the College for the past two years has revealed that during that period of time 23 cases received complete diagnostic service with more or less extensive training and psychotherapeutic work, 113 received partial diagnostic service, and 653 cases received group educational diagnoses, mainly through the medium of group intelligence tests. Typical cases handled in the clinic involved speech defects, delinquency, behavior problems, mental deficiency, vocational guidance, and special disabilities in various school subjects. The services of the clinic are available at a minimum charge to school systems, social agencies, parents, or others interested in the problem of child adjustment.

Garth Thomas of Pittsburg, who graduated from the College last spring with a major in psychology, recently received word of his appointment as assistant to Dr. R. H. Wheeler, head of the psychology department at Kansas University, for next year. While serving in this capacity, he will work on his master's degree in psychology.

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Harry Shute, advanced printing major, from Akron, Ohio, has been appointed Assistant in Printing in the Industrial and Vocational Education Department, to fill the vacancy created by the resignation of Robert D. Thompson, pressman. Mr. Shute has had several years experience in the commercial field, and has been working in the printing industry during the summer months in Akron while attending the College. Mr. Thompson moved to Topeka where he will be employed in commercial work.

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Verne L. Pickens, director of industrial arts in the Kansas City, Missouri, public schools was guest of the Department of Industrial and Vocational Education during the week of July 25-29 to conduct a series of special conferences. These conferences were designed especially for teachers of industrial arts and were particularly significant because they presented the thoughts and experiences of a supervisor who is on the actual "firing line" with a staff of 75 teachers and 140 shops under his supervision.

A crowded calendar of activities was presented to the students of the summer session from June 6 to August 5. The lectures and entertainers and the dates they appeared during the summer were: June 9, Supt. F. H. Schlagle, Kansas City, Kans.; June 16, Supt. H. W. Gowans, Tulsa; June 16 (evening), Eugene Laurant, magician.

June 23, W. T. Markham, State Superintendent; June 23 (evening) Tatterman Marionettes; June 24, All-School party; June 27, Coffermiller players in "The King's Dilemma"; June 30, Supt. George Melcher, Kansas City, Mo.; July 1, Dr. Norman Frost, George Peabody College, Nashville, Tenn.; July 1, Ann Laughlin, state director of NYA work.

July 8, All-School party; July 14, Supt. L. W. Mayberry, Wichita; July 20, Hon. Walter A. Huxman, Governor's Day; July 22, Arden Players, Athletic Pow Wow, All-School party; July 25-29, V. L. Pickens, supervisor of industrial arts, Kansas City, Mo.; July 28, Dr. George Selke, president of the State College, St. Cloud, Minn.; picture shows every Saturday evening.

Late in April, students in the Department of Industrial and Vocational Education met to discuss tentative plans for an Industrial Education Club, to be open to majors and minors in the Department. At a later meeting a constitution was adopted, and Sam Allen was elected president for the 1938-1939 term. The only activity attempted by the new club in the closing

days of school was a picnic which was held at Lincoln Park, May 26.

At the spring commencement 278 degrees were awarded. Of this number 266 received the bachelor's degree and 12 the master's. Life certificates were awarded to 104 candidates. Rev. Harold Case, pastor of the First M. E. Church, Topeka, gave the baccalaureate sermon. Dr. O. R. Latham, president of the Iowa State Teachers College, Cedar Falls, Iowa, delivered the commencement address.

At the summer convocation 66 Master's degrees were awarded. President Brandenburg gave the message to the graduating class.

Seven fellowships have been announced by the graduate office for the 1938-39 term. The departments in which these fellows will serve are: Biology, Chemistry, Education, English (two), History, and Mathematics.

Enrollment figures for the summer session showed a total of 1,885 students. Regular college enrollment was 1,455; College High School, 235; Horace Mann Training School, 195. The graduate division had an enrollment of 234, the largest since it was founded nine years ago.

On July 20, Hon. Walter A. Huxman came to the campus his second consecutive year as honor guest for the annual Governor's Day program. At a special assembly the Governor addressed a large

crowd on the theme of "Just Government." Governor Huxman was initiated into Kappa Delta Pi as an honorary member of the fraternity along with thirteen students. The initiation was followed by a fraternity luncheon in the cafeteria. President Brandenburg reported that this was the fifteenth summer that a Kansas Governor has come to the campus to be the guest of the College for the day.

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The College Y.M.C.A. has purchased the building at 306 E. Lindberg (opposite Mechanic Arts hall and now occupied by the Rendezvous Cafe), and will take possession of the building next August. It is planned to remodel the interior for recreation rooms, meeting rooms, and office suitable for the cabinet.

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Senator Robert S. Lemon of Pittsburg was made honorary member of Kappa Delta Pi fraternity at its spring initiation service. Twenty-four students were initiated at the same time.

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Walter L. Friley, director of industrial education in the Independence schools, was selected as the guest professor for the 1938 summer term in the Industrial and Vocational Education Department. Professor Friley is one of the earlier alumni of the College. He first entered school here in 1906. By continuing his studies during the summer terms, he was granted the B. S. degree in 1919. His work here this summer supplemented that of the

resident staff in the undergraduate field, particularly in the supervised teaching classes. Thus it was made possible for the regular staff members to devote their time to a strengthened graduate program. For the past few summers guest professors have carried on part of the graduate work; this year the entire program was in charge of regular staff members.

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Marshall Sage, junior, Galena, is editor of the Collegio for the first semester with Dorothy Jenkins, junior, Pittsburg, as his assistant. Tom Daniels, junior, Deerfield, is the business manager. During the summer session John Lagneau of Girard assisted by Merida Howe headed the editorial staff, and Gabriel Naccarato of Cherokee served as the business manager.

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For the sixth consecutive summer the department of Industrial and Vocational Education again conducted its series of Tuesday evening dinner conferences in the College cafeteria as a part of the graduate program. The series of eight conferences this past summer had an average weekly attendance of more than 60 students and faculty members. At each of the meetings a chairman presented two speakers who brought to the group brief talks on some vital problem in industrial arts. The meetings were thrown open to general discussion after which the main points brought out were summarized. A brief session in parliamentary procedure was conducted to be climaxed by a criticism of the

entire meeting. At the last conference on August 2, at which the wives of the students and faculty members were invited, many favorable comments on the value of the conferences were expressed by visiting educators in the industrial arts field.

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Two Colorado students in the department of printing solved the summer housing-problem by bringing their house-trailer with them and parking it on a lot adjacent to the campus at a total cost of \$3 for the summer. This charge included the water and electricity consumed. The trailer was the usual compact type, complete with fan, radio, electric grill, ice box, bed, sink, and ample storage space.

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The staffs of Porter Library and Horace Mann Training school kept abreast of the times during the summer months by using Snow White and her Dwarfs on posters offering sound advice concerning the books and periodicals.

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Fifty-four graduate students and faculty members of the department of Industrial and Vocational Education participated in the sixth annual industrial tour to Kansas City, Kansas, as a part of the summer graduate program. A caravan of 16 cars under the direction of Dr. W.T. Bawden left Pittsburg on June 23 and returned June 25. The itinerary included The Paxton

Lumber Co., Municipal Airport, Proctor and Gamble Soap Co., Kansas City Structural Steel Co., Simmons Bed Co., Fruehauf Trailer Co., Sealright Co., and the Wyandotte high school.

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A total of 95 students was listed on the honor roll for the spring semester. There were 28 freshmen, 26 sophomores, 17 juniors, and 24 seniors. Sixteen of the number made perfect "A" records.

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Virginia Sappington, freshman in the summer session, was awarded a medal and a life membership in the National Education Association in recognition of her services in the Columbus tornado last spring. Miss Sappington led her 21 students to safety out of her one-room school house near Chetopa as the tornado was approaching.

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For the fifth summer, graduate students in the department of Industrial and Vocational Education conducted the College's regular radio program over KGGF, Coffeyville, on Wednesday, August 3. The topic for general discussion was "Aims of Industrial Arts in the Secondary Schools." Dr. W.T. Bawden, head of the department, opened the discussion and introduced each of the twelve students who talked briefly on one specific aim. Selection of the speakers was made by competitive tryouts.

# COMMENTS ON BOOKS

## *Integration, Its Meaning and Application*

By Hopkins, L. Thomas and Others.  
Appleton-Century Company.

1937

This timely explanation of the meaning of integration is an original contribution to educational thought by a committee of ten specialist in various fields of learning, working under the auspices of The Society for Curriculum Study. The work is the result of intensive study and scientific research by capable workers and is in no sense a mere summary of existing literature.

The first part of the book defines integration in terms of psychology, education, and sociology and shows the relation of integration to different types of behavior such as character and personality. Integration refers to continuous, intelligent, and successful adjustment to life situations.

"Since life is an ongoing process, and since education is concerned with the improvement of life and living, it would seem that education must be concerned with improving the ongoing, interacting, adjusting process." Disintegrations occur whenever the individual cannot meet successfully life problems.

The principal causes of disintegrativeness are: morphological, physiological, psycho-functional, technico-cultural, and socio-cultural.

In the second part of the book various curriculum practices throughout the country are surveyed and evaluated in terms of integration. The types of curriculum evaluated are the correlated curriculum, the broad-fields curriculum, the core curriculum, and the experience curriculum.

Of curricula considered, the experience curriculum offers the greatest possibilities for meeting the integrating needs of pupils and teachers. The reports indicate a decided growth toward this type in the last five years. Major problems of guidance and administration are still to be met before the experience curriculum will function at its best.

—Ernest M. Anderson

## *Weather*

By Gayle Pickwell

Published by the Junior Literary Guild, Los Angeles.

"Every year, every month, every day, every hour, the weather about us presents material of interest. The sun shines, clouds fly, winds blow, rains fall. One of the most facinat-

ing phases of all knowledge lies in answering for these the 'why,'" writes Gayle Pickwell in his recently published book *Weather*.

To the average reader the "why" brings up a picture of terms too technical to be intelligible, a subject too difficult to be mastered without special study. But contrary to what one might expect from the title of the book, the content is not written in technical language or designed for the consumption of experts in the field of meteorology. Instead one finds a fascinating pictorial representation of weather whims and moods with practical information on the tools and methods used by that much maligned human benefactor, the "weather man." The author points out that when one feels like saying, "Well, the weather man was wrong again," he should remember that the weather man was right nine times and wrong only one time out of ten.

The greatest agency in the world in the matter of weather is the United States Weather Bureau. Its work includes many activities. The weather forecast is available throughout the day to any who may call a weather station. Daily weather maps are widely mailed to subscribers. From many airports weather information is broadcast every hour. This work has become indispensable to the safety and success of air travel.

The entire book is written in an informal style and will undoubtedly interest all who read it.

—Etelka Holt

*The Structure and Administration of Education in American Democracy.*

By The Educational Policies Commission, American Association of School Administrators.

Published by The Commission, National Education Association, Washington, D. C.

Trends in structure and scope of the common school system, as well as certain relationships of local, state, and federal educational authorities, constitute the subject matter of this new volume. As in its other publications, the Educational Policies Commission outlines policies for the guidance of school administrators and other educational authorities.

There is a marked tendency today to look upon the common school system as extending from the nursery school through the junior college. Traditional school organization is being modified to include nursery school, kindergarten, and the first six grades as a first unit; a four-year program of continued general education as a second unit; and a final four-year program in which some differentiation according to vocational and other interest is begun. Units for administration and attendance should be large enough to ensure at least a desirable minimum of educational service at a reasonable unit cost.

Sound educational policy requires that all public educational opportunities be directed by local and state educational authorities.



In local communities proper control of educational policy can be exercised only where fiscal and administrative independence from the general municipal authority is enjoyed. The state discharges a proper function without interfering with local initiative and responsibility by indicating in broad outline a minimum program for the common schools and by encouraging communities to exceed this minimum wherever possible. The state is obligated to provide such financial support to local school systems as will tend to guarantee a reasonable minimum of educational opportunity.

The growing economic and socio-cultural unity of this nation calls for increasing participation of the federal government in the financial support of public education in the several states. Such support should tend to equalize educational opportunity without involving control by the federal government.

The public schools of America are traditionally secular schools, founded on the thesis that complete separation of church and state leaves all religious groups free to instruct children in beliefs which they hold sacred. Maintenance of the doctrine of separation of church and state is of surpassing importance in the determination of educational policy by local, state, and federal governments.

The book was prepared by the Educational Policies Commission in collaboration with Dr. George D. Strayer. Illustrations are by Ed-

ward Shenton. Attractively bound in cloth and boards, this volume is the second of a series on "Education in American Democracy," which began in February, 1937, with the publication of *The Unique Function of Education in American Democracy*.

—Ernest M. Anderson

#### *An Orientation in Science*

By Ten Members of the University of Rochester Faculty, Published by McGraw-Hill Book Company, Inc.

*An Orientation in Science*, written by ten members of the University of Rochester faculty, is an excellent book designed to introduce the first-year college student "to the broad field of science through a presentation of:

1. The scientific methods of thought and procedure;
2. The basic principles and problems underlying the various branches of science;
3. The relationships among the various fields of science.

It is in many respects similar to the famous book, *The Nature of the World and of Man*, written by sixteen members of the University of Chicago faculty, in 1926. Probably the most striking difference between the two texts is in the emphasis of subject matter. The Rochester text deals with a relatively few simple principles and constantly emphasizes how they were developed by the scientific method. The Chicago book, on the other hand, deals with a much larger group of principles and places less

emphasis on how these were developed. The former is more a story of the development of science, whereas the latter is more a story of the development of the physical and biological world.

After a careful explanation of the scientific method, the authors of *An Orientation in Science* discuss in logical order astronomy, geology, chemistry, and physics, fundamental chemistry and geology; they then proceed with biology, paleontology, physiology, bac-

teriology, psychology, and mathematics, closing with a chapter on the scientific method.

The viewpoint is dynamic throughout. That science is a living, constantly changing, progressive field of knowledge is thoroughly impressed upon the reader. Not only the select college freshman but also the intelligent layman and teacher will probably find this book interesting, highly instructive, and stimulating.

—Jacob Ulrich