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THE EDUCATIONAL LEADER

ART, HEALTH AND PHYSICAL EDUCATION,
AND MUSIC NUMBER

Published by the Faculty of the
KANSAS STATE TEACHERS COLLEGE
Pittsburg, Kansas



BRANDENBURG STADIUM, located across the street east of the College Auditorium, surrounds the football playing field and one-fourth-mile running track, and seats 8,000.

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Vol. 10

MARCH, 1947

No. 2

The Educational Leader

WILLIAM T. BAWDEN, Editor

VOL. 10

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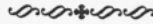
NO. 2

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Published twice a year, in November and March, by the Kansas State Teachers College of Pittsburg, Kansas.

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Art and Beauty in the Smokies

HAZEL ANGWIN CHUTE

One of the least publicized and most entrancing regions in our broad land is the area that is dominated by the Great Smoky Mountains. They make up almost the entire western part of North Carolina and eastern Tennessee and seem to be just what their descriptive name says—smoky. This delightful appearing blue-white haze, which of course has some sort of scientific explanation, seems to float lazily about in huge horizontal masses, sometimes descending to envelop the whole range, at other times ascending, thinning, and dividing to disclose a blue, blue sky and sparkling sunshine. Most often, however, it is enchantingly seen as curling mists rising like wreaths of smoke from immense green caldrons.

Someone once remarked that to drive through this region is just like seeing poetry visualized. And it is. Approaching the mountains from east or west, the highways begin to curve through thick forests of southern pines, spruce, and hemlock, generously populated with beautiful deciduous trees so that in summer there is every imaginable shade of green. The air begins to feel cool, soft, and sweet, and at the same time invigorating. The Little Pigeon River, which is really a picture-calendar mountain

stream, runs alongside the highway in a now-you-see-it now-you-don't manner. It is shallow here at the base of the mountains and is true blue-green with white smooth-washed boulders sticking out of it like giant mushrooms.

The Little Pigeon is a dream stream. It has white riffles, it has the inimitable sound of clear bright water rushing over rocks, quiet little pools along the banks, luxuriant growths of fiery azaleas and rhododendrons on its banks, and it has trout. Farther up in the mountains it becomes a deeper roaring river that hurls itself over large boulders. But it is never formidable. In fact, nothing about the Smokies is formidable. These are mountains that can be crossed from east to west by motor car in a few hours, and if the visitor starts up and decides that he does not like it he can quickly get back down, but he will be sorry. The highest points that may be reached by means of highways are about 5,000 feet. Enterprising hikers can climb to a height of 6,500 feet.

The region of the Smokies is sparsely populated, and the most beautiful and mountainous part has very wisely been made into the Great Smoky Mountains National Park.

Here, absolutely unsullied by marauding civilization, is true beauty. Glossy leaved rhododendrons bloom in wild profusion as do flame azaleas, mountain laurel, and many unfamiliar varieties of blooming shrubs. At any rate, they were unfamiliar to a native of the Kansas plains. In the spring the sides of the mountains are masses of color with countless redbud accented by dogwood blossoms. The dense undergrowth is of almost tropical luxuriance and variety. On the ground beside the highways, and deep in the woods, are huge clumps of wild violets, yellow, white, and purple, whose blossoms are so large they seem to be cultivated. There are trillium, jack-in-the-pulpit, May apples, trailing arbutus, yellow lady's slipper, and all the little homey flowers that grow in woods. The Smokies have an old-fashioned beauty about them when seen at close range that is unsuspected when their mysterious magnificence is first seen from afar.

Looking off from Newfound Gap, the highest point on the one highway which crosses through the Great Smoky Mountain Park, it seems as though a giant hand had scooped up hundreds of dippers of green ice cream and set them down at irregular intervals for such is the shape and formation of the individual peaks. And always the smoky haze hovering, always the green masses of trees below, smooth surfaced to the eye because of the endless verdure.

The Indians who inhabited this region, and indeed, still do, have left enchanting names. There is the musical Lake Cheoah, a village called Cataloochee, the Tuckasegee River,

Laurel Falls, Ekaneetlee Gap, Nantahala Gorge, and the Big and Little Pigeon Rivers. Without doubt a government surveyor named the peak called Charlie's Bunion.

At the entrance to the park and at the foot of the mountains on the Tennessee side nestles the little resort town of Gatlinburg. Gatlinburg has wonderful accommodations for the traveler who dines with a promising view of the mountains, strolls down the one main thoroughfare to lean on the rail of a bridge that goes across some offspring of the Little Pigeon which rattles softly on its way. In a very short time the visitor is permeated with the spirit of hushed expectancy which seems to prevail. And Gatlinburg draws its handwoven curtains and turns down its handwoven bedspread and goes to bed at ten o'clock for no lovely daylight hours should be wasted in late sleeping.

It is not surprising then, that from a region with so much beauty, artistic things should come. Naturally, this is a photographer's seventh heaven and in the shops are beautiful pictures of wild life, dozens of varieties of flowers, waterfalls, the mountains with their effervescent haze. But the most charming products are those made by the weavers. With soft woollens and cottons, which are woven on hand looms, the weavers produce beautiful luncheon cloths, napkins, towels, fabric for curtains and bedspreads. Using a very coarse cotton yarn they make place mats and pocketbooks that are marvelous for their durability. The designs of all articles are always simple and ex-

cellently executed. Dyes are not extensively used and the beauty of the finished article is not due to color as much as to the pattern of the weaving. Lovely soft woolen scarves, ties, and linens from the Smoky Mountain region now command well-deserved high prices in exclusive shops throughout the country.

Taking the native dogwood, azaleas, rhododendron, pine needles and cones for their theme, craftsmen have made designs for stationery, pottery, leather tooling, wood carving. In the shops of Gatlinburg are charming etchings done by artists attracted to the area by the variety of subject matter to be found roundabout.

It is truly a wonderful experience to visit, even for a short time, a mysteriously quiet and beautiful region that seemingly grows enough wild blackberries to fill the fruit baskets of the whole world, to see incomparable silver-tipped and red fox furs hanging by the dozens on the front porch of a mountaineer's cabin—for sale to any passerby. It is amazing that within a comparatively few square miles, the tourist may have luxurious hotel accommodations, purchase products that are artistic perfection, and in no time at all find himself high in the mountains as remote from civilization as though it had never existed.

Voice Building

CLAUDE RADNOR NEWCOMB

The young student ambitious to become a singer, and anxious to be properly guided in his pursuit of a musical education, finds that he must take a great deal by faith. Being a novice, he is unable to distinguish between right and wrong methods of voice production until he begins to experience improvement in his singing or recognizes that difficulties are appearing which are detrimental to his progress. In singing, as in other arts, professions, and trades, there are certain techniques that one must comprehend and put into practice before any degree of real satisfaction can be derived from this method of expression. These techniques are, of course, a means to an end and are seldom observed in the finished artist.

Since the breath plays such an important part in the production of good tone, it may be well to make a few observations relative to the breathing muscles which are responsible for the breath flow necessary in good tone production. Within the first three minutes after arriving upon this mundane sphere, those in attendance see to it that our lungs become inflated and respiration becomes a reality. From that moment on "until death do us part" breathing becomes the most important bodily function. The more vitally we breathe, the more vitally we live; and the more vitally we live, the more vitally we sing.

The lungs eliminate poison in the form of carbonic acid, and purify the blood by supplying oxygen. A third function supplies air for the voice, and here our interest lies. Two elastic bags containing millions of air cells and tubes comprise the lungs. If these lung cells were spread out over an unbroken surface they would cover a space of some 14,000 square feet. The lungs serve as reservoirs of air, like the bellows of an organ, and are motivated by certain sets of muscles which the singer must know and learn to operate so that an even, steady flow of breath is made possible in the production of tone. Each lung cell is lined with a very elastic tissue, which is greatly stretched when the lungs are full.

LEARNING TO CONTROL THE MUSCLES

Let us regard the thorax as a completely closed box, the small end up. A muscular partition called the diaphragm closes the bottom of this box and separates the chest-box from the abdominal cavity. The important task is to learn through what muscle action we can fill the lungs with air in the most satisfactory way in the act of inhaling, and how these muscles must be worked in order to convert the air into the singing voice during exhalation. The abdominal and lower chest muscles draw the air into the lungs in much the same way that the piston of a pump draws air into

the pump cylinder. The lungs have no power of motion in themselves, and are wholly dependent upon the breathing muscles whose function is to expand a part of or the whole thorax in order to create an airless space in the lungs and force the air into the lung cells.

The system of breathing which enables one to inhale the largest volume of air into the lungs with the least effort would naturally be considered the best. Authorities on voice building have since very early times advocated four methods of breath taking, viz: clavicular or high chest breathing; costal or rib breathing; diaphragm breathing; and full diaphragm breathing with the combined breathing muscles. The latter is the most widely accepted method now in use.

ECONOMY OF EFFORT

Of the four, clavicular breathing furnishes the least amount of air with the greatest effort. A smart business man would soon reject any arrangement whereby he would realize the least gain with the greatest outlay of labor. In like manner, we reject the first three methods because of their inadequacy, and adopt the fourth method; for a thinking mind soon establishes the fact that in not one of these first three methods are the lungs fully inflated, but only partly.

Any breathing method that causes the shoulders to rise and to be drawn forward is sure to produce stiffness and cause strain upon the vocal organs. In taking the full breath the whole abdomen is first expanded, and just as the first rib pushes the collar

bone up a little, the lower part of the abdominal wall is slightly drawn in, while the rest of the abdomen is still expanded. The result of this action is a very satisfying breath which is wholly comfortable at all times and very easily managed in the production of a fine singing tone.

Many young singers get the impression that breath control means retention of the air by force, which is erroneous; for such a method is sure to produce stiffness, caused by reflex action of extraneous muscles which have nothing to do with the vocal mechanism except to interfere with its free action. It is amazing to note how many young singers are seemingly powerless to move the abdominal muscles at will, and two or three months of diligent and painstaking practice are required before any co-ordinated action can be established in the breathing muscles. Dizziness affects the student during the first stages of development because of the extra amount of oxygen introduced into the blood stream; soreness of the back and abdominal muscles marks the weak spots in the breath mechanism. As soon as the breathing muscles begin to respond and the student is able to control their action, he realizes the importance of an adequate supply and flow of breath, and is willing to invest the necessary time required for breathing gymnastics.

It is real fun to work with the breath, and it is not necessary for one to shut himself up in a practice room to indulge in what should be a favorite pastime to singers. There is no better place than in the open, where the air is always fresh, to practice

breathing. Under the instructor's guidance, exercises for the development of the vocal cord muscles can be used in connection with the breath to strengthen the voice and increase the resonance.

IMPORTANCE OF DEEP BREATHING

Apart from singing, and if for no other reason than health's sake, a complete understanding and use of deep breathing is a good investment for anyone. Enthusiastic deep breathers enjoy better health, have more vitality and endurance, and are less susceptible to colds and pulmonary disorders than the average person. The lung-power if sensibly managed is the best means of keeping the entire digestive system in good working order, and this may account for the fact that most of our great singers are large people, and, next to singing, enjoy good food and plenty of it more than most anything else.

When the novice has acquired a good understanding of the breath, and is able to make the breath function according to his will, he is ready to undertake the production of good tones, clear up and purify his vowels, and properly articulate the consonants so that his diction is beyond reproach, for no one cares for a singer whose words are indistinct. Singing has been defined as glorified speech, and unless the message is wholly understandable and the interpretation is highly commendable, the song may as well go unsung.

The musician re-creates the works of the composer and this he must do as faithfully and as conscientiously as possible. Singers must always re-

member that the text is the inspiration for the music. In order to establish good diction in singing the singer must first be able to vocalize his vowels perfectly and know their correct sounds. We all recognize the fact that the vocal cords are in the throat, and that the first impulse of the vowel sound comes with the approximation of the vocal cords, as the breath causes them to vibrate. That first impulse is vastly important, for it must be free of any interference in order that the tone vibrations may travel upward to the proper resonators, unmolested, to produce a beautiful, opulent singing tone. If students could but realize that we sing through the throat and not with it, the so-called "throaty tones" would be negligible. With the depressed chin and retracted tongue, neck muscles at the sides almost rigid, or tense, and a stiff jaw, how could a tone be otherwise than "throaty?" All that is necessary is sensibly to analyze the sounds we produce, determine what extraneous muscles are in interference and effect their release by means of proper vocal gymnastics in order to produce a free easy tone.

PRACTICE WITH VOWELS

Generally speaking, the vowel *a*, as in "father," is a good beginner's vowel. Without doubt it is the easiest vowel to produce, as the first lingual utterings of an infant are upon this vowel sound. However, the teacher must determine what vowel is the best for each individual pupil, since all voices do not respond equally well to the same vowel. Those teachers who have but one rule for all cases of

voice-building will, invariably, do more harm than good, and will ruin more voices than they cultivate. Circumstances alter cases, and much depends upon whether or not the voice is naturally light or dark, nasal, throaty, or shrill, weak or strong.

A blind hen that accidentally ran across a grain of corn would starve to death if she depended upon that same spot for her future supply of food. A teacher who came across a principle that answered very well in one instance would only show his onesidedness and inexperience if he thought that this one grain of wisdom would supply all individuals. Some voice builders swear by the vowel sound, *oo* for beginners; but this vowel is objectionable, for with it a pure, clear tone is next to impossible, because of the unfavorable position of the mouth cavity.

Regardless of the vowel used, the freedom of the vocal mechanism employed in its production is of first importance, and the big job is to release the tone from the influence of all muscles except those directly responsible for the production of good tone. Most students shy at the vowel sound, *ee*, and especially on the higher tones, because they think it is hard to produce. It is one of the small vowels and cannot be sung openly like some of the rounder vowels. This vowel when properly sounded lends brilliancy to the voice and adds sparkle to the singing when uninterfered with. If all the vowel sounds were pure, about 90 percent of all vocal difficulty would automatically vanish, hence the importance of this phase of voice-building.

With the elimination of vowel difficulties the proper articulation of the consonants follows quite naturally.

Until within comparatively recent years most American singers seeking careers in concert or the opera went to Europe for training and experience, and it was quite the thing to study under some of the great masters in Italy. These foreign teachers decried the English language as the most unfit for singing, than which a greater calumny has never been uttered. At present we find the greatest voice builders in the world are within our own borders and they are not all of foreign birth either. Because it contains the greatest variety of vocal and aspirate elements, affording the artistic singer the strongest, most natural, and expressive means of dramatic feeling, English is the very best language for singing.

EMPHASIS ON ENGLISH

The Italian language is considered by some teachers to be the easiest language in which to sing, because of the vowels; but in addition to the pure vowels and vocal consonants of the Italian, our own language is full of rich elements, mixed vowels, diphthongs, and an array of vigorous aspirates. This fact makes the English much harder to master, but the difficulties thus forced upon the singer compel him to study deeply and perseveringly, and the results amply reward his extra effort. Witness the number of operas sung in English, also master works from Russia and Germany, and all will agree that our American voice builders are stressing more and more the use of our own

beautiful language in singing.

Upon hearing the wonderful Wagnerian operas at the Metropolitan Opera in New York, one is very easily convinced that the artists who sing the great roles are models in the artistic use of their languages. The English and German are very similar in many respects and are said to be first cousins, and the rich combinations of sounds which they provide offer the singer a wider variety of full, rich, and colorful expression. Richard Wagner originated the idea that a singer should first be trained as an elocutionist so that he would be in complete mastery of the language and thus be able to express dramatic feeling with a greater degree of intensity. We point with pride to such contemporary singers as Lawrence Tibbett and Nelson Eddy, whose entire vocal training was received in America, and for perfect diction both artists are outstanding. They express themselves equally well in whatever language they choose to sing.

We live in a period when everything must be accomplished in the shortest possible time and we hear a great deal about "mass production." Unfortunately this mania for speed gets into the blood of aspiring young musicians and they paint for themselves glowing pictures of fame and fortune in no time at all, but fortunately nature does not change very fast and we come face to face with the grim reality that physical growth and development take just about so long to accomplish. Force feeding will fatten a goose in a short time but ideas and theories are not so easily assimilated; and the young singer, though he

works diligently, must wait for results that are lasting. He must realize that it is all a matter of growth.

METHOD IN PRACTICE

Singers of the old school, trained in *bel canto*, were often obliged to spend four or five years in technical training alone before they were allowed to attempt any of the great song literature. Nowadays, about the third lesson most pupils come out with, "How soon do I get a song to sing?" This brings us to the question of how long should a pupil practice. Aside from the practice of breathing-gymnastics which may be generously indulged in to advantage, the beginner should not practice more than 15 or 20 minutes at a time, and about three times a day every day (not a stingy 15 minutes just before taking a lesson.)

Never practice very soon after eating, as the blood is busy in the region of the stomach, and too, there is not sufficient room for free action of the breath muscles. The first few months only soft tones should be indulged in, but always on timbre. Practice periods may be lengthened gradually until at the end of a year a pupil may practice 45 minutes, three times daily. Short tones with accent from the diaphragm develop the cord muscles and increase the cord resistance to the breath stream, while long tones, or tones sustained as long as an easy flowing breath will permit, develop the breath and enhance the singing quality of the voice.

A good long mirror is a friend to the young vocalist especially during his first stages of development. In it

are reflected his faults such as movement of the lips, tongue, chin, and the like. These parts often persist in doing the opposite of what one expects them to do. Stiffness, to which one becomes accustomed, can be observed in a mirror and corrective exercises can be used to eliminate the same. Body posture, head position, facial grimaces, and many other bad habits, so easily contracted and so hard to get rid of, may be done away with more easily.

Ease in singing is a most commendable trait. Avoid any distorting of the face by unnatural twists of the lips, nostrils, eyelids, or other muscles.

Facial expression should be influenced by what goes on inside of one in respect to emotion, and not by mannerisms. The goal should be perfection or something as near that as possible. There is no greater gift to a musician than the ability to sing, and sing well, and perhaps no other means of musical expression gives so much enjoyment to so great a number of people. For this reason alone, too much attention to detail in building the voice is impossible, for any job worth doing is worth doing well. Build slowly and carefully, and, like the house "builded upon the rock," the structure will endure.

The Effect of Physical Training in High School on Physical Conditioning of Navy V-12 Trainees

CHARLES HARRISON MORGAN

When the United States entered World War II, our armed forces were suddenly increased to several million men. This increase called for an increase in number of officers to command these new men. In order to meet this need in the United States Navy the Navy V-12 program was established. Many young men who were ambitious to become officers in the Navy applied for admission to this program. Many of these who could pass the required medical examination were accepted as prospective officer material. These young men were assigned to colleges in the United States for educational training and physical conditioning. A unit of approximately 250 men was assigned to the Kansas State Teachers College of Pittsburg. The first contingent arrived in July, 1943, and new men were assigned each semester as others completed their training. These men came from high schools and colleges scattered throughout the United States.

PHYSICAL DIFFERENCES NOTED

In working with these men in their physical conditioning program, I discovered great differences among them with respect to physical condition

and physical abilities. These differences were further emphasized by the scores made by the men in the Navy Standard Physical Efficiency Test, used by the United States Navy, which every man was required to take when he first entered the Navy V-12 Unit. The scores ranged from 23 points to 72 points out of a possible 100 points.

DIFFERENCES REMAIN AFTER TRAINING

The Physical Efficiency Tests were administered at entrance into the Unit and repeated after 14 weeks of training, then again at eight-week intervals as long as the men remained in the Unit. Scores in these later tests showed that there still was a wide range of difference in individual scores even though the men had received the same training and all had the same opportunity for improvement.

PREVIOUS PHYSICAL TRAINING DIFFERENCES

By questioning the men it was discovered that great differences existed in the amount and kind of physical training the men had received before entering the Unit. Some of them had

had no organized program of physical training whatever, others had had varying kinds and amounts ranging from a school gymnasium class to physical fitness work and athletic sports, others had had all kinds, the gymnasium class, physical fitness, and athletic sports.

THE PROBLEM

The information referred to in the preceding paragraph gave rise to the following questions which this paper will strive to answer:

1. How did the physical fitness scores of those men who had had no previous physical training in their high school days compare with the scores made by men who had received some training?

2. Did the lack of previous training have any effect on the later development of these men as compared with the development of men with previous training as shown by the Navy Physical Fitness Tests?

3. Would the same training regime finally bring all the trainees to an approximate equality in their physical condition as shown by the Navy Physical Fitness Tests?

It is hoped that this study and the answers to the above questions may be of assistance to school authorities in deciding the place of physical training in our school curricula. World War II has shown that both physical and mental qualifications are important factors to be considered in time of war. They should be equally important in time of peace.

PROCEDURE IN SELECTING THE MEN FOR STUDY

Since all the men assigned to the Unit were high school graduates or more, it was decided to use only those for study who had come to the Unit directly from high school. This would eliminate any who had been in college and those who had come from the Fleet. Most college men had been given some physical training and the men who came from the Fleet had been through "Boot" training, all of which might have some influence on their scores. Then, too, the men just out of high school would be nearer the same age which might also effect their scores.

GROUPING THE MEN

In a personal interview, each man was asked the following questions:

1. Did you come to this Unit directly from high school before attending any college or having had any Navy training? (Men who had been in college or in the Navy before joining the Unit here were eliminated from this study.)

2. Were you a member of a physical training or a physical fitness class during your high school attendance: If so, which; and how often did the class meet?

3. Were you a squad or team member in an athletic sport during your high school attendance? Did you earn a school letter in the sport?

After these questions had been answered the men were arranged in four groups of 40 men each, as follows:

Group I. Men who had had no organized work in physical training and

had not been squad or team members in an athletic sport during their high school attendance.

Group II. Men who had had some organized work in physical training but had not been squad or team members in an athletic sport during their high school attendance. These men were in classes that met from two to five days per week and over a period of at least one school year.

Group III. Men who had been squad or team members in one or more athletic sports but had had no other form of organized physical training during their high school attendance. Many of these men were only squad men and many of them did not earn an athletic letter.

Group IV. Men who had had work in organized physical training and also had been squad or team members in one or more athletic sports during their high school attendance.

CONDITIONING PROGRAM FOLLOWED BY THE MEN

After the first Navy Physical Fitness Test, which was given when the men first entered the V-12 Unit, all the men were given the same training program as outlined by the Navy Department, as follows:

1. Early morning exercises, 15 minutes, six days per week.
2. Marching tactics, one hour per week.
3. Intramural sports, one hour per week.

One of the following activities for one 60-minute period, five days per week:

1. Ranger activities and obstacle course.

2. Swimming.
3. Boxing and wrestling.
4. Games of an intramural type.
5. Track and field stunts.

All activities listed above were under the supervision of a Navy Chief Specialist or a Member of the Men's Physical Education Staff of the Kansas State Teachers College or both. The physical training program as given above is designed for the purpose of developing muscular strength, body control, and physical endurance. Each man had the same opportunity to accomplish these objectives.

THE TEST EXPLAINED

The bibliography at the close of this article refers the reader to the sources of the scoring tables used by the Navy in the testing programs. For the information of those not familiar with the tests, a brief explanation seems advisable. There were five activities, all of which had to be carried on under instructional observation, and with not more than a five-minute interval between stunts. A perfect score would be 100. The events were:

1. The number of squat thrusts the trainee could do in one minute.
2. The number of sit-ups with no time limitation.
3. The number of push-ups.
4. The number of squat jumps.
5. The number of pull-ups.

The above order of events was always followed, as were the minute details regarding administration.

In squat thrusts the trainee stands erect until the start signal then places hands in front of feet, then extends

legs backward to limit then returns to squat position by bringing feet back to hands and rising to erect stance. The test is to see how many of these can be done in a one-minute interval and requires speed and endurance.

In the sit-ups another trainee holds the feet of the one to be tested as he lies flat on his back with his hands clasped behind his head. The body is raised by flexing at waist and bent forward over the legs so as to touch the right elbow to the left knee then reverse the act, returning the body to the floor, keeping the count on the times this can be done allowing no time to elapse between successive trials.

In the push-up the one tested lies face down on the floor with legs extended, toes on floor. The hands are placed at the shoulders and the body while straightened is raised by the hands and toes only touching floor. Return to floor so chest only touches and continue this alternation as long as possible keeping count of the times completed.

In the squat jumps from a standing erect position the one being tested places his hands palm down on top of his head and keeps them there during the activity. Shift the feet so the toe of one comes to the heel of the other. From this position drop to the heel of the other. From this position drop the hips so he touches the back heel then jump upward reversing the position of the feet and returning to the squat position and repeat as long as possible.

The pull-up is simply chinning a bar using either a forward or backward grip. Be sure the arms are com-

pletely extended on each hang down and that the chin extends over the bar at each pull-up. The one testing should see that no swinging of the body is allowed during the act.

Six tests were given these groups studied. Only the first, second, fourth, and sixth are tabulated in this report. The third and fifth tests are available but are not included as they were given at mid-semester period when interest was not so high because no men were being transferred at those periods. The records of each man follow him to his new assignment of college or training. Tests three and five present no appreciable differences from those reported, however.

This study covers the physical conditioning program for a period of three semesters or about 48 weeks. It could not be carried further because most of the men were transferred to other assignments after three semesters.

Space does not permit the printing of all individual scores, but the average score of each group in each test, and improvement shown over previous tests, are shown in the following table.

RESULTS OF THE TESTS

A study of these figures shows that on Test 1 those with no previous training in either gym or athletics average 8.6 points below those who had gym but no athletics; 11.8 points below those who played athletics and had no gymnastic training; and 13.6 points below those who had previous training in both gymnastics and on athletic teams. This test was given before the men had been given any

<u>Item</u>	<u>Group I</u> <u>No Gym or</u> <u>Athletics</u>	<u>Group II</u> <u>Gym but no</u> <u>Athletics</u>	<u>Group III</u> <u>Athletics</u> <u>but no Gym</u>	<u>Group IV</u> <u>Both Gym and</u> <u>Athletics</u>
Average, Test 1	40.8	48.6	51.8	53.6
Average, Test 2	54.8	59.4	64.9	66.4
Average improvement	14.8	10.8	13.1	12.8
Average, Test 4	61.3	66.2	71.2	72.7
Improvement over Test 2	7.0	6.8	6.3	6.3
Improvement over Test 1	21.3	17.6	19.4	19.1
Average, Test 6	65.5	69.0	75.8	77.2
Improvement over Test 4	3.7	2.8	4.6	3.5
Improvement over Test 1	25.5	20.4	24.0	23.6
<i>Group Differences</i>				
Group 1 below Group 2	8.6	4.6	4.4	3.5
Group 1 below Group 3	11.8	10.1	9.9	10.3
Group 1 below Group 4	13.6	11.6	11.4	11.7

of the Navy physical conditioning program. The second test was given after 14 weeks of the training program. The group that had had no previous physical education improved more than any other group—14.8 points—but were below the other groups who had had gymnasium or athletic training, prior to Navy induction.

The fourth test was given at the end of two college semesters training, or a period of about 32 weeks. The gains in this test were smaller, but relatively equal for all groups. The group with no previous training in a gym or athletic program remained lower than the other groups which had varied experiences in physical training in about the same ratio as on the other tests.

The last test was taken after a period of 48 weeks in Navy V-12 training. It shows that the group having no pre-V-12 physical training improved the most—an average of 25.5 points—however, they remained the lowest in average scores when

compared with the other groups which had had previous experiences in physical activities in high school.

A glance at the last part of the table shows that this group with no previous training in high school gradually reduced the margin by which the other groups surpassed them, but were never able to catch up with any of them.

CONCLUSIONS

1. The men who had had no previous physical training in high school were in poorer physical condition than any other group at the start of the Navy V-12 program.

2. This lack of previous training was a handicap that they were not able to overcome.

3. After a long training period those who had no previous physical training were unable to reach as high a degree of physical fitness as men who had had physical training during their high school attendance.

4. Those who had both physical training and athletic sports during

high school attendance were at the top in the tests all the way through, which is an important factor to be considered in the school physical education program.

5. Men who had had only the physical training program in high school were only slightly superior to those who had no physical training or athletic sports. This seems to indicate that the ordinary high school gymnasium class is not enough for a good physical fitness program for high school boys.

6. A good physical education program should include both physical training activities and athletic sports. This means year-round training.

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“Here Comes the Band”

CHARLES OSCAR STOVER

No matter whether it be in Paris or Podunk, spoken in almost any language, this seemingly magic phrase will cause the pulse to quicken and a crowd to gather on the nearest curb in excited anticipation. What makes it so? What association is behind such a psychological reaction? Is it purely for the love of the band itself, or is there another urging force?

These questions and many others might prove interesting and enlightening if a few minutes were spent in looking backward and then turning to the future to try to predict a “passing parade” in view of certain trends noticeable in the last few years and months.

PLACE OF THE BAND IN NATIONAL GROWTH

The “Spirit of ’76” to most people is a picture of battered patriots with fife, drum, and flag, overstepping all obstacles to achieve their goal. Unimportant as this fife and drum may be in reality, don’t underestimate its value to Mr. Citizen of today. That’s the way his patriotism has been pictured to him, and that’s the way he wants it—with music. The finest string quartet in the world playing Haydn, Mozart, or Beethoven wouldn’t have caused enough enthusiasm among its hearers to have enlisted an infantry rifle company in Uncle Sam’s Army—except as a possible means of escaping the string

quartet. Still, many musical authorities say that the string quartet is the highest form of musical expression. Perhaps that’s the trouble. It is too high to appeal to the listener’s casual reactions. The band causes this spirit of patriotism to assert itself into action to such an extent as to be a part of every big recruiting drive.

A more practical opinion is that the band’s faculty of being a musical organization that is mobile, even to the extent of performing as it moves, has made it valuable to armies of the world. Or it might be that there is another “which came first, the chicken or the egg?” question involved. Was the band invented for use by armies, or did they merely adopt it because its maneuverability made it a practical means of inspiring tired troops to take just a few more steps before collapsing? Either solution gives the same answer to the Mr. Citizen under discussion. The band of today has as its prototype the fife-and-drum corps that inspired our forefathers when they first sought their freedom, and as such its music continues to inspire us.

So bands and band music have grown closely associated with any national spirit of patriotism. Political office-seekers realize its possibilities as they try to incorporate it into their campaigns, sometimes to the detriment of the voters’ better judgment.

THE GROWTH OF THE BAND

If the band has made a contribution to the patriotism of the citizens of this country, it was certainly an arrangement with retroactive benefits to the band itself. The listeners soon realized that perhaps this music that appealed to them so much in connection with parades and other military functions might have a similarly pleasant reaction if it were to be heard by itself. The musicians, always eager to display their artistry, jumped at all chances, and soon were giving concerts in every conceivable time and place. Here again, the band was far more versatile than the orchestra could possibly be because of its maneuverability and the nature of the instruments concerned.

Here is where the popularity of the band began to contribute to its growth. Concerts became more elaborate. Orchestral repertoire was transcribed, and new compositions made their appearance specifically for band. Instrumentation was augmented and instruments not suitable for marching were adopted for concerts. The larger schools, seeing possibilities for their own organizations, had rehearsals before or after school hours and later began to supply instruments, music, and uniforms.

Several individually sponsored organizations contributed their share toward the progress of the band with military groups still setting the pace. Names of great band leaders assumed places of prominence and prestige; such as Sousa, Sorentino, Gilmore, Innes, Pryor, and many others. All of this was happening as late as the

1890's and early 1900's; it was really the golden era for the band.

OTHER USES OF THE BAND

All this popularity gave rise to bands of all sizes, qualities, and purposes. Large industrial firms organized semiprofessional and professional groups, some of which grew into remarkable means of advertising while playing, at all sorts of celebrations, parades, concerts, picnics, conventions, street dances, and parties.

It would be interesting to know just how soon the first circus adopted the band into its performances, for certainly they now share in popularity with its most star-spangled performers. The circus band has most definitely made lasting contributions to the repertoire of all band music.

The minstrel band with its predominance of slide trombones, the agility of its drummers, and its strange and unorthodox uniforms of long-tailed coats, oversize buttons, striped pants, and high silk hats, were never-to-be-forgotten experiences.

As soon as schools began to vie with one another for the largest and most elaborately uniformed bands along with their football, basketball, and track competition, the size and shape of the band underwent a drastic change. Instead of being a strictly musical organization with the ability to march down the street to the rhythm of its own playing, it became a means of attracting large crowds to the football field with its prowess as a "super-duper" drill team, forming all sorts of letters, pictures, symbols, and the music became only incidental. Instead of one drum-major, a whole

corps of majorettes doing fancy twirls and nip-ups became the order of the day. It was remarked by a rooter of one of the famous California teams that one could always tell the quality of the football team by the length of the costumes of the majorettes—the worse the team, the shorter the skirts, and vice versa.

Most important in this wild and woolly development is the small cog in the wheel most generally overlooked, the town band concert once a week. The director of one of these organizations might be anyone from the number-one citizen to the town roustabout, but for this one night, whether it be in an improvised hay-rack moved into the city square or a fine band shell erected by subscription from its leading citizens, this leader was king. No matter what stations in life were held at other times during the week, the members of the band were on common ground during the rehearsal (notice the intentional use of the singular) and concert of this great equalizer. You have seen as well as I the rapt expression and open-mouthed admiration of the young listener as he occupied his well-fought-for place as near to this admired personage as he could safely get. The antics of this director were to be closely observed and copied all during the coming week by the pigtail-and-freckles set at their play.

The word "antics" is used unreservedly in this instance. He jumped clear off the ground on occasions; he "reached great heights" of musical interpretation by seeming to whip his charges with an invisible weapon. He sometimes was most versatile, and

played as well as directed. Most admired of all the species among the adolescent boys in one community was a director (a baker by trade) who could play his clarinet, (an antique Albert system), direct the band with the bell of the horn, and control a sizable "chaw" of tobacco at the same time. The business men realized the possibility of such devotion to their band by the citizenry and contributed to its existence with only the stipulation that the concerts be held at a time when the stores could be kept open and at a place as near the shopping center as possible.

The influence of these seemingly comic organizations is not to be underestimated. Possibly the biggest hindrance to their potentialities for progress was that the personnel was chosen not on a basis of the musical ability of the performers but on their ability to get in with the group or clique in control. Their attempts to bring music of a difficult character was limited only by the inadequacy of their library, the lack of schooling and experience of the conductor, or as a substitute for this lack of knowledge, the degree of his ability to bluff.

THE ARMY BANDS OF WORLD WAR II

Far more up-to-date, and possibly having a wider scope of influence than would at first be imagined, is the effect that the Army and other service groups have had upon the musicians and the listeners of its many bands. Because it is comparatively common to read of the duties and many outstanding performances of a few service organizations, the opin-

ion of those who know only what they read is likely to be that all service bands were treated in the same manner. It is assumed that Army musicians lived a life of comparative ease not unlike that they are imagined to live in the civilian occupation of musician. For those who participated in the average Army band this discussion could quickly lead to a first-class gripe session, and possibly to outright bloodshed. For the purpose of this article, I merely mention the fact that musicians were as willing or as unwilling as any other persons to take their chances of life and death in battle while they handled instruments of war which were far more unfamiliar to them than their instruments of music. Needless to say, complete bands were wiped out because they were forced in combat to perform duties which oftentimes in their training had been neglected because of their positions or duties as bandsmen.

Some officers, however, were more conscious of their duties as training officers, but were more reluctant to give up the benefits of having a band under their command. These organizations were much abused in their privileges as enlisted men by being forced to do double duty as a penalty for being useful as musicians. To demonstrate the absurdity of some of these actions and the ignorance of some of the planning done for them, three instances will suffice.

On a certain occasion, a Bandmaster (Chief Warrant Officer) received orders from a Colonel that the band would make a nine-mile march

with the rest of the troops under full pack. Later, the Colonel decided that the troops would tire less if they had music as they made the trek; so he sent orders to the band that they would play as well as march. This was a pleasant change for the band, for they would much rather play than carry 40 or 50 pounds of pack. The Colonel, fearing that his instructions would be so misinterpreted, clarified his confusing orders by sending a third, to the effect that there was nothing in his second order which would rescind the first order, and that the band would make the march, playing, under full pack. Finally, one concession was made. It was found that with some of the instruments there was no shoulder left on which to sling a weapon. These men were allowed to leave the weapon behind in preference to the instrument.

Again, shortly after VE day in France, a division band was informed that its duties on a certain day of national celebration in that country had been scheduled by the special services office. This particular division was stationed in four small towns and covered an area of some 60 square miles. The band was composed of 56 members, and two warrant officers, which was extremely fortunate on this particular day. The towns will be called 1, 2, 3, and 4 for the purposes of this narration. Here is the schedule:

8:00 a. m. Inspection in ranks with weapons, Town 2.

9:30 a. m. Parade, Town 1.

10:30 a. m. Parade, Town 3.

11:00 a. m. Parade, Town 2.

1:00 p. m. Regimental Review,

Town 2 (56 men)

4:00 p. m. Concert, Town 3 (56 men)

The General and his staff, and the Prefect of the Province and his staff will be honored guests.

7:00 p. m. Show (as rehearsed)
Town 1.

9:00 p. m. Show (as rehearsed)
Town 2.

9:00 p. m. Enlisted Men's dance at Town 3 (15 men)

9:00 p. m. Enlisted Men's dance at Town 4 (7 men)

Notice that no mention was made of where meals were to be eaten, or even that provisions had been made for them. Transportation? Oh yes! Four 2½ ton trucks!

To show the difference between these arrangements and the manner in which the highly publicized service bands are treated, let's take a look at the Victory Parade in New York City on January 12, 1946. Four bands participated: The Army Band from Washington, the 82nd Airborne Band just back from overseas, an Infantry Band, and another Airborne Band. The last two bands came all the way from North Carolina by truck, (a three-day ride), the 82nd Band was just out of New York at Camp Shanks, and the Army Band came up from Washington *by train*. The day of the parade all four bands left out of Camp Shanks. Three bands traveled in trucks. The Army Band traveled in busses, with enclosed trucks for their instruments—better vehicles for instruments than the other bands had for their personnel! At the first reviewing stand the Army Band fell out, and sat in chairs, while

the other three made the full 92 blocks of the parade. Moral—get in *the* Army Band.

A LOOK INTO THE FUTURE

Any person who predicts that this or that is going to happen is risking his reputation unnecessarily; so it is not the purpose of this article to make any such rash predictions. However, since certain trends are so obvious it seems safe to point them out and discuss them very briefly.

In view of the treatment received by some men in their army careers as bandsmen, quite a number of them solemnly swore that they would never play in another band again. Some very good professional musicians were lost to the entertainment world in this manner. More of them swore that, even though they played in a band, the 4th of July parade, the Labor-day parade, and all other parades would definitely be out. In a recent newspaper article it was stated that the band at one of the larger universities had a prewar crack marching band of 100 ROTC members. At last count this band had 32 members—30 of whom were freshmen! What is this going to do to the marching spectacle at our big games? The service men are really slightly prejudiced against that form of exercise, and while they will dearly love to sit on the sidelines and tell the younger and more eager bandsmen what rotten marchers they are, it seems unlikely that they are going to spend much time in encouraging band work by active participation.

For a long time bands seemed to be content to play the same old reper-

toire year in and year out. Now the opposite is true. There is so much new literature on the market that a director is hard put to decide what is worth-while and what is not. One arranger alone has enough numbers with his name on them to supply a complete band library. Some directors have a standing order for every new piece that is published under this arranger's name. The Class B and Class C bands are becoming almost standardized by his compositions, and transcriptions, which he has chosen to call "Bandstrations." Other composers and arrangers are giving the band repertoire some really original works, but the mistake most directors will soon discover is that they have gone completely overboard on new things and are missing some very valuable compositions already proven by time and use.

The danger of playing too much transcribed orchestra music, is just as great as is the danger of not playing enough. Some students never get the experience of playing in an orchestra, and, since the instrumentation is so different in its requirements, they should be familiar with its repertoire at first hand. There is a happy medium to be decided by the director in the selection of his music.

The increase in popularity of the band over the orchestra is really quite serious. Schools where 60- to 80-piece orchestras used to be the

rule rather than the exception, now find that because of lack of interest and adequate instruction in strings, they are fortunate to have a 30-piece organization.

Many directors are overestimating the possibilities of the band, even in its modern symphonic character, as compared with the already proven possibilities of the orchestra. There is very little music written for the band in the way of concert material that can't be played even better by an orchestra with its extra family of instruments. So, why try to make a symphony orchestra of the band? The band is complete within itself if only its possibilities are realized. It is now and always has been loved because of its ability to stir the pulse and start the feet to tapping on its own particular brand of music. Its tonal colors are quite complete, but, of course, never above improvement. Why not, then, let the band be a band?; but let's make it the best band that it is possible for it to be in all respects: appearance, tone quality, intonation, interpretation, spirit, and all the rest. If the bands of the future are to be anything but an improved model of the husky, rhythmic, exciting, musical organization of the past, many very competent directors will chose to withdraw into seclusion where they can remember when people said, "Here comes the band," and a miracle was about to happen.

Teacher Training in Physical Education

PRENTICE EVERETT GUDGEN

The improvement and advancement of teacher training in the field of physical education can be effected by the interpretation of temporary philosophies, the recruitment and selection of candidates, and the establishment of a desirable curriculum.

INTERPRETATION OF PHYSICAL EDUCATION

The ideals of the civilization determine the purpose, nature, and methods of education of the people, and these purposes of education accepted by the people determine the purpose, nature, and methods of physical education. The way in which the world moves is made understandable when studied in the light of what has gone on before. The struggle of physical education for its place as an integral part of total education is reflected in its historical background.

HISTORICAL REVIEW OF INTERPRETATIONS OF PHYSICAL EDUCATION

During the primitive period, survival activities which satisfied the immediate needs of the people prevailed. Play imitations were an important part of the education of youth and adults. In the transition period there was a differentiation of labor groups into castes, with little importance attached to the individual. Physical education was prominent only for warrior training and for the

amusement of the wealthy. The advent of Greek civilization saw an emphasis on individuality. Romans and Spartans emphasized the military aspect, whereas the Athenians placed more stress on individual development and training for self-control and beauty of the body. The Romans introduced recreational activity, particularly in the form of the bath. Throughout the Dark Ages individual prowess was stressed. During the Renaissance the complete development of the individual, mentally, physically, and morally was stressed to prepare for a life of chivalry. Physical education was gradually accepted as part of education on the basis of its practical application to everyday living.

At the beginning of the nineteenth century physical education consisted of athletic drills, marching, calisthenics, and apparatus. This period was characterized by formality and regimentation. Later, varsity athletics took the place of the gymnastic interest, and a program of games and sports devoted to high-powered competition was emphasized. Following this period the trend was toward play and recreation and the development of intramural and extracurricular activities for wise use of leisure time. Later, activities and skills were minimized and health education was stressed. Going into the present-day philosophy the change was toward a total education. Physical education

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early arrest of remediable physical defects and a program of physical conditioning directed toward the proper growth and development of school children is a recognized trend of the future. Physical examinations should be a "must" for every school child, and should be followed by a corrective program where needed, and a developmental program for all, with the emphasis on physical fitness. The program should be adjusted to the individual with respect to age, sex, heredity, and environmental handicaps. There should be three to four hours of total bodily exercise a day in the elementary grades, two hours on the secondary level, and approximately one hour after the age of 20. The inclusion of camping and workshop experiences as an integral part of the education program appears to be a growing trend.

The intramural program should be conceived, and should embrace many different kinds of competitive and non-competitive activities. The interscholastic program for boys should be wisely extended, with many classified teams in each sports area. The keynote should be extensive participation for the greatest number.

Physical education should embrace the complete unity of physical, emotional, social, and intellectual aspects. The program should be a total community responsibility beginning with being well-born and ending with the problem of old-age security. Many local, state, and national agencies must assume the responsibility for such a program. There is need for a national agency to set up an overall plan and to disseminate in-

formation to all parts of the country.

RECRUITMENT AND SELECTION OF PROSPECTIVE PHYSICAL EDU- CATION MAJORS

Criteria.—Poor indeed is the society whose best brains feed and clothe it, but whose poorest minds teach it. If physical education is to attain its rightful place of leadership, we must recruit, select, and direct individuals into our field who possess high potential levels of teaching skill. We should check carefully for the qualities of sound scholarship, good motor ability, keen professional interest, and sound character. *Sound scholarship* is essential, for a teacher of physical education must have a well-rounded foundation to enable him to deal with the large variety of intellectual problems which arise in the classroom and gymnasium. The physical educator possessed with a high degree of *motor ability* has an excellent opportunity to supplement his teaching with personal demonstrations. This also aids greatly in the gaining of pupil respect. There is no substitute for *keen professional interest* in those candidates selected to teach in the field of physical education. *Sound character* is most important for the teacher is not rated according to what he says, but rather by his effective, creative living.

Methods.—Most important to the success of this program will be the establishment of methods of recruitment used in finding prospective physical education majors in the secondary schools. If we employ vocational guidance programs, and contacts with in-service teachers,

desirable physical education teacher candidates may be attracted to our profession. The following screening system should aid in further appraisal of individuals:

- Health and physical examination
- Personal interview
- Motor ability test
- Personality test
- Psychological test
- Speech test

RECOMMENDATIONS

1. The National Education Association should adopt and advocate the use of a uniform policy for the recruitment and selection of teachers.

2. The teaching profession should assume the responsibility for making society aware of the need for better teachers.

3. The individual teacher should be on the lookout for students who show promise or talent for being outstanding teacher material.

4. The teacher training institutions should be more concerned with methods of selection, of guidance and advisement services that will be available to students during their entire period of study, of well-developed placement services and follow-up of graduates after placement.

A CURRICULUM IN PHYSICAL EDUCATION

There are many significant educational trends influencing a well integrated curriculum for a five-year program in physical education, with minors in health and recreation.

1. Greater financial support of education will aid the extension of educational opportunity. With the

money to back a five-year program leading to a master's degree, one problem will be eliminated. In one form or another, federal aid may and probably will apply to higher education.

2. If America is to take education more seriously than ever in the past, and indications seem to be in that direction, we should attempt all means possible for producing more competent teachers. The five-year plan is one answer to the preparation of more competent teachers.

3. Teachers colleges have made rapid advances during the past 20 years with several now conferring master's degrees. This too is in keeping with the development of the five-year plan since so many colleges already have the facilities, personnel, and curriculum for five years of training.

4. For a number of years there has been evidenced a recognition of the inadequacy of the pattern of required subject fields. The five-year plan may go a long way to eliminate this inadequacy.

The plan is made on a five-year basis because the trend is toward a five-year pre-service training for secondary school teachers. As the character-building and socializing responsibilities of the physical education teacher are as great as his physical education teaching, it is to be hoped that the colleges will provide maximum opportunity for the growth of the prospective teachers of these areas. Encouragement and opportunity for participation in school and community activities is paramount in a democratic concept of education.

Radio Speaking

JOHN R. PELSMA

You may not be a great speaker. You may have no ambition to address an "invisible audience." But if you are a successful man, no matter in what line, you will be called upon to appear before the microphone, just as surely as you have already been called upon to make a speech before some visible audience. Speaking in public is something we cannot escape with grace. The question remains, not are we *going* to speak, but how *well* are we going to speak?

Up to the 17th century mass communication was practically all oral; books and newspapers then appeared in profusion. For the next few centuries the written word exercised great influence on whole continents of people. When the mob would not listen to Beecher at Liverpool, he turned to the reporters on the platform and addressing them said, "I speak to millions here." Yet even during this period the spoken word made itself manifest in halls of congress and in houses of parliament, but did not again come into its own until the beginning of World War I when newspapers failed to arouse a nation to sufficient fervor. "Four minute men" were organized in every city and hamlet on both continents to unite the people in a common cause. A few years later the radio appeared, and in a few more years sound pictures were heard in the theaters of the land. So that now we may proclaim without fear of contradiction:

Great is the influence of the Press, but greater is the power of Speech.

Today we have in the United States approximately 600 broadcasting stations, 2500 announcers, 5000 radio speeches daily, 20,000,000 receiving sets, contacting 60,000,000 people. Who can measure the influence of the spoken word!

First of all disabuse your mind of the all too common conception that a radio talk differs materially from any other speech. If you are a good speaker before the visible audience, you will very likely be a good speaker before the invisible audience.

All that has been said relative to good reading and speaking elsewhere should be observed in a radio talk, and there appears no need of repeating elaborate exercises, rules, and principles that have been suggested for the effective speaker. However, there is a slight change of emphasis on certain tone modulations, and a few general recommendations that may be of value to the novice.

We have been told that there is no audience response over the radio, that one must speak at all times as though he were speaking to a few individuals, or at most to a family group, and that the psychology of what may be called "crowd mind" is not operative. Let us analyze this a little further.

There are two types of audience for the radio speaker. First, and this type is common in political campaign years, the speaker addresses two audi-

ences at the same time—the visible and the invisible. Many sermons are preached to the regular congregation in the church and at the same time the services are broadcast. Second, the speaker finds himself in a small sound-proof studio speaking to the individual or family group whom he cannot see. When a speaker addresses a large audience he will not change his manner of speaking, even though the speech is broadcast, and he need not, because it is also a good radio type. One or a dozen individuals sitting in a parlor thousands of miles away are prone to identify themselves with the assembled crowd and imagine themselves sitting in the audience, or, as the case may be, sitting in the bleachers at a football or baseball game, or at the ringside of a prize fight, and follow the event with interest little less than were they actually present. They are likely to cheer when the crowd cheers, and laugh when the crowd laughs, and in other ways identify themselves with the assembled group.

But when one knows that it is a studio address he sits alone in his room and imagines the speaker addressing him personally, just as in a one-sided telephone conversation.

Again, audiences may be classified as general and selective. (1) The general audience is composed of all types of persons whom the speaker may wish to influence, as through a sermon or a political speech. (2) The selective audience is composed of a distinctive group interested in a particular field of knowledge, as the musician, the painter, or the banker.

The former group may be said to

have an intellectual rating of the average eighth-grade graduate. The latter is possessed of specific information peculiar to the group addressed.

All this must be considered in the

COMPOSITION OF THE SPEECH

1. *As to Matter.* It is common knowledge that practically all speeches are read over the radio. Stations desire to check up on the content as well as gross errors in diction and grammar.

Unless the speaker is very popular the address should not exceed 14 minutes in length. Four-and-one-half-minute speeches are growing in favor. Much can be said in this length of time if properly organized. The speaker should confine himself to *facts, more facts, new facts*. He will not be listened to unless he has something original and interesting to offer. Develop one idea; have a singleness of aim, and you are more likely to hit the mark. Do not have numerous points and many subdivisions. Develop your theme logically, step by step, using fact and examples to make a united whole. Use many general illustrations and specific instances.

The ordinary audience will remain seated through courtesy until the end of the program; and a speaker who allows himself to lapse in interest may have an opportunity to redeem himself later; not so the radio speaker; as soon as he grows dull he is tuned out! It therefore behooves the speaker to make every sentence bristle with meaning. Stations do not encourage controversial matter, nor anything

that might give offense to a sensitive listener.

2. *Style.* The content governs the style. "Writing," said Bacon, "makes an exact man." Since the speech is written, more material can be crowded into the allotted time, then if spoken extempore. Sentences, in the main, should be short, simple, and above all, clear. The ordinary speaker can often clarify a word or phrase with a gesture, or a glance of the eye; but as the radio audience sees nothing, the speaker must use words and sentences that will be understood without physical expression.

Avoid humor. Humor is an emotional quality. Emotions are not easily aroused by an unseen speaker. Men are informed, not moved to action over the radio. Not many have "hit the saw-dust trail" as the result of a radio sermon. Your attempt at wit, unless you are a professional humorist, is likely to sound just plain silly. Better not try to be funny if you have a real message to give to the public. You may be misunderstood and you have no opportunity to explain.

3. *Organization.* The introduction to your speech should be very brief. Ordinarily it should be about one-tenth of your entire speech, but in a radio talk it should be much less. We recommend two types—Illustration, and Stating Purpose. The conclusion should be no longer than the introduction. A summary, an appropriate story, or a brief exhortation is best. Unless you are an experienced performer, you may read more rapidly than you planned, hence it might be well to have an extra story that could

be added in case all your time is not consumed.

4. *Delivery.* The style of delivery depends on your audience. If you are speaking to a large group, you should have an "enlarged conversational" style, or it may verge on the dramatic. There are those who advocate the conversational without reservation. This style is preferred in a studio broadcast and for announcers, where your listeners are of the "parlor" variety; but do not be reluctant to put some "pep" into your delivery regardless of audience type. We prefer listening to some one, on or off the radio, who is enthusiastic about his message.

Speak at an average rate. Experiments so far indicate that the best average rate for broadcasting is 160 words per minute. This is ten words more than the average rate in normal speech-making. Ordinarily one can have longer pauses, as some physical expression may mark the intermission between phrases and sentences and observed by the audience, but which are lost on the radio audience. Hence in reducing the length and frequency of pauses an extra ten words per minute appears desirable.

A matter of prime importance in delivery is distinct enunciation. Watch carefully final consonant sounds. Form all sounds with care. Speaking with lips practically closed results in mumbling of words and great indistinctness. Avoid, however, exaggerating the sibilant sounds as the radio intensifies them and makes them very disagreeable.

Go over your paper carefully and when in doubt about the proper pronunciation of a word, consult some

dictionary. Although it seems to be the vogue at present to respect what is called "regional" pronunciation, remember that national broadcasting knows no regional limits. Cultivate a sane, inter-sectional, pronunciation. The radio is doing much to eliminate the regional idea. The British Broadcasting Company was wise when a committee was appointed to standardize the pronunciation of her announcers. Unfortunately we cannot use its results, since we do not speak English but American. This gives us some latitude but no license. Much of the pronunciation heard over the radio is disgraceful, to say the least. Let us hope that the near future will see a decided improvement.

Since most radio speeches are didactic, a great range in pitch is not indicated. But avoid a monotone.

Do not have sudden changes in loudness. This results in a clanging sound and is unpleasant. Use a tone of ordinary loudness and volume. The mechanician will regulate the loudness, either tune you "up" or "down,"

but he cannot foresee a sudden change, and therefore is unable to make the proper adjustments. Stations are now being rapidly equipped with elaborate mechanisms that improve the ordinary voice greatly—remove many of its imperfections, raise or lower the pitch, and improve its quality, but do not depend on this too much. Bring to the studio a well prepared speech, rehearsed many times, a good strong voice rich in resonance, and above all, *purity*. We repeat a phrase frequently used, *there is no substitute for a pure tone!*

Certain noises are greatly magnified over the radio, such as coughing, clearing the throat, heavy breathing. Even shuffling the leaves of your manuscript may make a noise like the sound of a chair being pulled across a bare floor.

The best remedy for "mike-fever" is adequate preparation. Have confidence in yourself and a strong faith in your message, and millions will gladly listen to you.

CAMPUS ACTIVITIES

AERONAUTICS

During the past year the Industrial Education Department of the College has acquired two airplanes for use in classes in airplane mechanics. A Taylorcraft light plane was installed in the shop where it is available for study. It will be reconditioned in class, with the view to applying for a flight license from the Civil Aeronautics Administration. The second plane is a Fairchild PT-19, which was allotted to the College by the War Assets Administration. It is of the type used by the Army as a primary trainer, and is temporarily housed at Pittsburg Municipal Airport.

Other items of equipment recently acquired include two Allison engines, two Wright Cyclone engines, one Pratt and Whitney 14-cylinder radial engine, two Ranger 6-cylinder inverted engines, several smaller radial airplane engines, and several horizontal engines.

Beginning in the fall of 1945, aeronautics was placed under the direction of an interdepartmental committee representing the departments of Mathematics, Physical Science, and Industrial Education. The members of the committee are: Dr. Ronald G. Smith, Chairman and Coordinator, Mrs. Elsie M. Broome, Professor Frank C. German, Dr. Otto A. Han-

kammer, Professor Harry V. Hartman, and Professor William H. Matthews.

The Catalogue lists twelve courses, providing a maximum of 30 semester hours of credit in the field of aeronautics. A Link Trainer has recently been installed in the aircraft laboratory to be used in connection with the advanced flight training program.

FORESTRY SERVICE

On December 20, 1945, the U. S. Forestry Service of the Department of Agriculture opened a Field Office on the campus of Kansas State Teachers College to experiment with the planting of various types of trees on the stripped lands of the coal fields in Oklahoma, Kansas, and Missouri. The region to be studied is approximately 30 miles wide and runs from McAlester, Oklahoma, northeastward through Kansas and Missouri and into Iowa. In charge of the field office is N. F. Rogers, a graduate of the New York State College of Forestry, and he is assisted by John E. Krajicek, graduate of Iowa State College. The plan is to study the types of soil found on dumps of different ages, classify the stages of plant growth, learn the conditions and needs of the soils, and start forest tree plantations for observation through a period of years.

VETERANS' ADMINISTRATION

Beginning on November 1, 1945, the U. S. Veterans' Administration opened an office on the College campus in a suite of rooms on the first floor of the Administration Building. Dr. William W. Bass, formerly principal of the Senior High School and dean of the Junior College, Chanute, Kansas, was chief of the Veterans Administration Guidance Center until May 30, 1946. On that date he was transferred to the Regional Office, Wichita, Kansas, as chief of Advisement and Guidance.

Since June 1, 1946, the chief of the Veterans Administration Guidance Center at the College has been William S. Davison, formerly superintendent of city schools, Fort Scott, Kansas.

The chief training officer is Charles W. Popkins, formerly head of the industrial education department, High School East, Wichita, Kansas. Joe Pistotnik is a training officer.

James M. Crockett, Veterans Administration Contact Officer, is now assigned to the Pittsburg Guidance Center, part time, to provide information on insurance, disability claims, subsistence, and other problems of veterans.

Assisting also is Dr. Edward C. Roeber, associate professor of education and director of guidance and counseling, who supervises the testing program. Professor William H. Matthews, of the College faculty, is director of adult education and coordinator for veterans' training.

STUDENT REPRESENTATION

For several years past it has been

the custom to provide for the election or appointment of student representatives to membership on three important faculty Committees, namely, Student Publications, Entertainment, and Commencement. Beginning in the fall of 1945, this practice was extended to provide for the appointment, by the Student Council, of one or more members from the student body to serve on each of the following Standing Committees of the faculty: Activities Council, Athletic Council, Campus Landscaping, Commencement, Entertainment, Fraternities and Sororities, Health, Housing, Library, Personnel, and Publications. Also one or more student representatives serve on each of the following Special Committees: Contact and Alumni, Convocations, Dormitory Buildings, Inter-fraternity Council, Memorial, Pan-hellenic Council, Radio, Speakers' Bureau, and Memorial Student Union Building. The policy of extending student representation on important committees was adopted in an effort to enlist on the part of students more active participation in determining and carrying out school activities.

THE "GREAT BOOKS" LECTURES

At the suggestion of President Rees H. Hughes, the Department of Language and Literature planned a series of lectures on "Great Books," to begin in the fall of 1946. The lectures were held in the auditorium of Music Hall, and were open to students, members of the faculty, and the public. The purposes in view were to promote acquaintance with the great literary works of our cultural tradi-

tion, and to stimulate a more general reading of many literary masterpieces.

The first lecture in the series, on Monday evening, October 14, dealt with the "Iliad" and the "Odyssey" of Homer, and the speaker was Andre Michalopolus, former member of the Greek war cabinet in London, and more recently Greek minister plenipotentiary in charge of information for his country in America.

The second lecture, on the "Divine Comedy" of Dante, was given by Dr. Walter Pennington, professor of language and literature, on Thursday evening, November 21. The third lecture, on "Five Plays of Shakespeare," was given by Dr. Robertson I. Strawn, head of the Department of Language and Literature, on Thursday evening, March 3.

The final lecture in the series for 1946-1947 will be an interpretation of "War and Peace," by Count Leo Tolstoy. This address is scheduled for Thursday evening, March 20, and will be given by Rabbi Samuel Mayerberg, of Kansas City, Mo.

The interest in this series of lectures has exceeded expectations, and consideration is being given to the possibility of offering college credit under the honor system to those who complete certain additional assigned work. Plans are already under way for a new series of lectures for 1947-1948.

SCHOOL FOR NURSES

A revised program for the training of nurses at Mt. Carmel Hospital, Pittsburg, was organized in January, which provides for cooperation with the College Departments of Biological

Science, Home Economics, and Physical Science. Class instruction in the basic sciences, including microbiology, chemistry, anatomy, introduction to medical science, and foods, is conducted on the College campus. Experience in psychiatric and pediatric nursing is provided by an affiliation with a hospital in St. Louis, Mo. The remainder of the theoretical training and clinical experience is given at Mt. Carmel Hospital.

TRENDS IN CURRICULUM STUDY

Dr. Russell Cooper, dean of the College of Literature, Science, and Arts, University of Minnesota, conducted a conference on recent trends in curriculum study on Saturday, January 26, 1946. Two sessions were held in Music Hall auditorium at 10:00 a. m., and at 1:30 p. m., also luncheon at the College cafeteria. In addition to members of the College faculty, there was a large attendance of deans and members of the faculties of junior colleges of surrounding towns in Kansas, Oklahoma, and Missouri. For the past year or more the Curriculum Council of Kansas State Teachers College, under the leadership of Dr. Ernest Mahan, dean of instruction, has been studying the problem of curriculum reorganization. The purpose of the conference was to make available the results of current developments in other institutions and to afford opportunity for discussion of the movement for more comprehensive and better integrated courses in the humanities, the social sciences, and the natural sciences. Dean Cooper, who is supervising a similar study at the University of

Minnesota, recently visited more than 40 colleges and universities in the search for first-hand data on current trends, and is recognized as a national leader in this movement.

MEMORIAL UNION BUILDING

More than 450 alumni of Kansas State Teachers College of Pittsburg, on November 2, 1945, voted unanimously to endorse the resolution submitted by the executive committee of the Alumni Association approving the erection of the proposed Memorial Student Union Building on the Campus at Pittsburg. The poll was taken at the Annual Alumni Reunion dinners held in connection with the

six district conventions of the Kansas State Teachers Association at Wichita, Topeka, Hays, Salina, Dodge City, and Parsons. The building will be financed by contributions of students, members of the faculty, alumni, and other friends of the College. Approximately \$50,000 has already accumulated in the fund. By the time building materials and labor become available again, it is believed that the accumulations will be sufficient to make the necessary down payment, while the remainder is financed through a loan. A joint committee of faculty, students, and alumni has been at work for some time on plans for the layout of the building.

Contributors to This Number

Hazel Angwin Chute (B. S., Kansas State Teachers College) was appointed teacher of art in Horace Mann Laboratory School in September, 1946. She is a native of Missouri and a product of the public schools of that state. She was a student at Kansas State Teachers College, Pittsburg, where she received the Life Certificate, and the degree B. S. in Education, in 1939. She is a member of Sigma Tau Delta, honorary fraternity for students majoring in English, and Delta Sigma Epsilon. She is also a member of the Friday Study Club. Her teaching experience includes three years as teacher of art in Miami, Oklahoma, and nine years as teacher of art at Lakeside School, Pittsburg. During World War II she was for two years employed as a draftsman in the engineering department of the Glenn L. Martin Nebraska Corporation, Omaha, engaged in the production of B-26 airplanes and B-29 bombers. Also for one year she was librarian at the School of Nursing, Duke University, Durham, North Carolina. She completed one six-week term at the Art Institute, Kansas City, Missouri, and is a member of the Kansas State Teachers Association, and the National Education Association.

Prentice Everett Gudgen (M. A., University of Iowa) came to Kansas

State Teachers College in September, 1938, as Instructor of Health and Physical Education and Assistant Coach of Athletics. He is a graduate of Kansas State Teachers College, with the degree B. S., 1928, and of the University of Iowa, Iowa City, with the degree M. A., 1938. He attended the Graduate Coaching School at Northwestern University, Evanston, Illinois, in the summers of 1930, 1931, and 1933, and was a student in the Graduate School, New York University. His teaching experience includes three years as high-school principal and coach of athletics, Commerce, Oklahoma, 1928-1931; instructor of physical education and coach of athletics, Roosevelt Junior High School and Senior High School, Pittsburg, Kansas, 1931-1938. From 1942 to 1946, he was absent on leave for service with the Armed Forces of the United States in World War II. On September 1, 1946, he returned to his duties at Kansas State Teachers College with promotion to the rank of assistant professor.

Charles Harrison Morgan (M. S., Kansas State Teachers College) was appointed instructor of physical education and athletic coach at Kansas State Teachers College, Pittsburg, in September, 1931. In 1945, he was promoted to the rank of assistant professor, and during the academic year,

1945-1946, he served as acting dean of men. He is a native of Kansas, and a graduate of Kansas State Teachers College, with degree of B. S., 1926, and M. S., 1945. He was a student in the Graduate School, University of Michigan, in the 1926 Summer Session, also in the Graduate Coaching School, Northwestern University, in the 1931 Summer Session. His teaching experience includes six years as coach of athletics in the Senior High School, Hiawatha, Kansas, and nine years as coach in the Senior High School, Pittsburg, Kansas. He is a member of the Kansas State Teachers Association and of the National Education Association.

Claude R. Newcomb (B. M., Knox College) came to Kansas State Teachers College as instructor of vocal music in September, 1935. Following graduation from Knox College, Galesburg, Illinois, he studied voice in Chicago, where he was a pupil of Thomas MacBurney, Edgar Nelson, and Anna Daze. Later, he studied in New York City with Oscar Seagle, John Doane, and Maurice Issaurel. In 1933-34, he coached and sang opera with Paul Eisler and Maurice Jacquet. From 1919 to 1926, he was teacher of voice at Coe College, Cedar Rapids, Iowa, and during this period was conductor of the Coe College Vesper Choir of 100 selected voices. From 1926 to 1929, he was Dean of the Department of Music, Phillips University, Enid, Oklahoma; and from 1930 to 1935, he was teacher of voice at the University of Missouri, and Stephens College, Columbia, Missouri. He also had two years of experience as a pri-

vate teacher of voice in New York City. He is a member of Beta Delta Chapter of Phi Mu Alpha Sinfonia, national honorary music fraternity, and is governor of the West-Central Province of the fraternity. He was a charter member of Pi Kappa Lambda, at Knox College, and is also a member of Phi Kappa Tau. He has sung leading roles in *La Traviata* and other operas in New York City, and in the operas and oratorios which have been produced by the Department of Music at Kansas State Teachers College. He is director of the Men's Choral Club, and is a member of the Kansas State Teachers Association, and the National Education Association.

John R. Pelsma (Ph. M., University of Chicago; M. D., American College of Medicine and Surgery) came to Kansas State Teachers College in 1920 as head of the department of speech and coach of forensics. On July 1, 1945, having reached the retiring age for heads of departments, he became professor of speech. On that date also the department of speech was merged with the departments of English and foreign languages, to become the new department of language and literature. Before coming to Kansas, he was for three years instructor of public speaking at the University of Texas, Austin. From 1916 to 1920, he was professor of public speaking at Oklahoma A. & M. College, Stillwater. In March, 1919, he organized Theta Alpha Phi, largest dramatic fraternity in the world. He has coached scores of champion debaters and orators in Texas, Okla-

homa, and Kansas. He was a student at the University of London in 1931; and in 1932, he made a tour of the world. He is author of two widely used textbooks, *Essentials of Speech* and *Essentials of Debate*. He has been in demand as a lecturer, and served one term as governor of the Kansas Province of Pi Kappa Delta.

Charles Oscar Stover (M. S., Kansas State Teachers College) is a product of the public schools of Coffeyville, Kansas, where he was instructor of music in the Junior High School for seven years, and for ten years solo cornetist in the Municipal Band. In September, 1942, he was appointed instructor of instrumental music and director of the band in the Department of Music at Kansas State Teachers College. In August, 1943, he was drafted by the U. S. Army, and served in the European theater of operations. At the time of his discharge, January, 1946, he was with

the 13th Airborne Division Band, in the capacity of instructor and bandmaster. Following his discharge, he returned to his post at the College. In 1933 he was second tenor in a Male Quartet, the other members of which were Warren Edmundson, first tenor; Robert W. Myers, baritone; and Clair Mills, bass. During the two years, 1933 and 1934, the Quartet gave numerous concerts before high-school assemblies, civic clubs, and other audiences. In the spring of 1946, he organized the Modern Quintet, consisting of pianist, soprano soloist, three trumpets, and marimba. During March, April, and May, the Quintet gave 36 performances, in 20 cities, in three states. He is a member of Beta Delta Chapter of Phi Mu Alpha Sinfonia, National Honorary Musical Fraternity; Kansas State Music Educators Association, Music Educators National Conference; also of the National Education Association, and the Kansas State Teachers Association.