

# The NORMAL REVIEW

VOL. XXII.

CALIFORNIA, PA., MAY, 1912

No. 7

## PUBLIC SCHOOL MUSIC.

The object of teaching music in the public schools may be summed up as follows:

To give the pupils a practical knowledge of the principles of notation and of musical terms.

To promote proper breathing and the proper use of the voice.

To develop the aesthetic sense through good tone production, correct form and beauty in melody and rhythm.

To cultivate the love of good music by the use of songs by the best masters.

Concerning this last aim Mr. Frank Damrosch of New York said, "In the march of progress which has carried American civilization to its present position of equality among the nations of the earth, there is no factor more interesting, more valuable or significant than the advance in the general culture of music through the medium of the public schools."

The first teaching of music in the public schools was begun through the efforts of Lowell Mason and the Boston Academy of Music about 1837. It was introduced as an experiment at this time in one of the schools in South Boston. The Musical Magazine of July, 1839, expresses its appreciation of the experiment thus: "The introduction of vocal music in the public schools when well conducted, exerts a powerful influence towards rendering the taste for and the knowledge of music more general and more popular. It will teach people that it is not absolutely necessary to have a fine voice in order to be able to take part in a chorus or other concerted vocal piece. They will learn that almost everyone by being properly taught in early life can acquire enough of skill and flexibility to enable him, not only to derive pleasure himself from engaging in a musical performance, but to give pleasure to others."

This prophecy of nearly seventy five years ago, we find, has now become a reality; an experiment then, but the requirement today. Nevertheless there are yet people who do not recognize the educational value of music. This attitude comes, I believe, from an inadequate knowledge of modern methods. We do not aim to produce soloists any more than the English teacher aims to produce orators. The fact is, however, that knowledge of the same fundamental principles is required alike for the singing of the folk song and the oratorio, the same emotions are called for in both. The ear may be trained as well as the eye, and this ability, like the pronunciation of a foreign language, is more easily acquired during the years of primary school life. Vocal music should be treated as one of the

regular branches of instruction. Pupils of special ability will be found in about the same proportion as in any of the other studies. The power to understand and appreciate music may be acquired, though the individual may never excel. Music is as exact a science as mathematics and should be on a pedagogical basis.

As in all other subjects, the individual, not the class as a whole, should be the teacher's chief care. Class reading of music as a continual school routine gradually takes away the independence of the individual, finally leaving him helpless and the work in confusion. New principles should not be introduced until seventy-five per cent. of the class can do the work in hand individually.

What is meant by individual work and how is it possible to get individual work done when the class numbers forty-five or fifty pupils and has only fifteen or twenty minutes a day allowed for the music period? In the first place this depends on the course of study, which must be so arranged that the work required for each grade is within the ability of the average pupil of that grade. Then the principles must be presented in such a way that they can be understood and applied by the pupil without assistance, except for the correction of mistakes, from the teacher. We develop the ability to do things by practice. Hence, in the matter of reading music intelligently, not what we can do in concert (though chorus work is necessary) but what we can do individually, determines our ability.

In practice, how shall we use this individual method?

Every new principle is taught first to the class as a whole, and later is developed individually by means of exercises arranged in eight series of ninety each. These are graded from the very simplest melody to the point where all the ordinary combinations of time and tune are used; they are printed on separate slips of paper and each is numbered. A duplicate of all the exercises is printed on a large sheet for the use of the teacher.

At the beginning of the period these slips are passed to the members of the class. In turn each pupil stands, gives the number of his exercise, and begins to sing. The teacher can then correct any mistakes by following the duplicate exercise on the large sheet. When the slips are passed, a written lesson also is assigned, so that every one is busy all of the time. These written lessons usually are tests on the subject matter already taught, but may be tests in spelling, in arithmetic, or may be some other work which can be given in written form. Aside from this, a record of each pupil is kept on a special record sheet. These slips are used twice a week, leaving the other three periods for chorus reading, songs, etc. You can readily see the possibility of development in eight years of this kind of work.

This method is criticised as taking too much time. To this let me say that the increased efficiency obtained in this way more than off-sets the time taken and that more and better song work can be done. This method of teaching music may be new to some of you, but let me leave two or three things for your consideration. What results would be obtained for

the individual by exclusive class work in any other subject? Only the proficiency of the individual shows the efficiency of your teaching. Are you satisfied with having only fifty per cent. of the class know any other subject? Unless seventy-five per cent. of the class have a working knowledge of the subject, your teaching needs looking after. This is just as true in music as in any other subject. Which is preferable, artistic interpretation by imitation alone, or artistic interpretation plus a good knowledge of fundamentals? These can be obtained, I believe, only by individual work.

The study of music develops the pupil mentally, morally, and physically, as no other factor of education does. Where do we find a more refining influence than in the study of a beautiful song? In what subject more concentration than in the individual reading of music? More inspiration than in singing with others? Aside from this, music, as the universal language, will be of inestimable value in the assimilation of our foreign population. In the light of seventy-five years of progress will it not prove an important factor in the development of the America of tomorrow?

E. R. Hawley.

---

### THE AIM IN ART TEACHING.

---

Before we take up the discussion of the aim in art teaching, let us decide what is meant by the word art as we shall use it. Tolstoy, in his book, "What is Art," gives this definition: "Art is a human activity, consisting in this, that one man, consciously, by means of external signs, hands on to others feelings he has lived through, and that other people are infected by those feelings and also experience them. Thus, art is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well being of individuals and of humanity." "If," he adds, "people lacked the capacity to receive the thoughts of others, and to pass on to others their own thoughts, they would be like wild beasts. And if men lacked this other capacity of being infected by art, they might be more savage still and above all more separated from and more hostile to one another. We are accustomed to understand art to be only what we hear and see in theatres, concerts, and exhibitions, together with buildings, statues, poems, and novels. All this is but the smallest part of the art by which we communicate with each other in life. All human life is filled with works of art of every kind—from cradle song, jest, mimicry, the ornamentation of houses, dress, and utensils, up to church services, buildings, monuments, and triumphal processions. It is all artistic activity."

This last statement of Tolstoy's might lead us to think of the divisions we usually find under the head of Art. In discussing the aim in teaching art, I have limited myself to the teaching of Drawing and Painting, and, of course, work in schools other than professional art schools.

The thing that is assumed to be the chief aim in the teaching of art is to teach the pupils to draw and paint truthfully from nature. Objects of all kinds are placed before the pupils, and are studied with utmost care as to form, size, color, light and shade, values, etc; and reproductions often are made so true to the models that they cause surprise. Where the teacher is working with little children, groups of leaves, perhaps those used in the Nature lesson, will be drawn or painted very exactly after the children have counted the veins and noted every notch of edge, every change of color on the surface of the leaf. Excursions are made to study forms in their native environment, and a thorough observation lesson will be made, after which results in the drawing and painting will be yet more accurate. But, after all this is done, after wonderful results are obtained in observation and representation, where is the pupil's work of art? What about his work is other than a scientific representation? We know that securing such cleverness in imitation and reproduction is often the chief aim in so-called art teaching. I believe such clever imitation is not art, and, as an end, must not be the aim in art teaching; but I do believe the securing truthful and exact reproductions by means of drawing and painting should be sought as a means to an end. Such work is necessary to give the pupil the art language. Not until he becomes a master of the language, in some degree at least, will he be able to express himself; and in expressing himself beautifully—there is art. The end of art is expression, not of the thoughts alone, but of the feelings, and to lead to this artistic expression is one of the great aims of the art teacher.

To illustrate what I mean when I speak of turning the truthful drawing into an artistic expression, let us take the example cited a while ago. A group of leaves may be carefully drawn on a sheet of paper, isolated from any thought except that the drawing represents faithfully the group of leaves. This could scarcely be artistic. But let the idea of arrangements come in, original plans as to how and where on the paper the group will be placed, how much of the group will be selected to make an arrangement of beautiful proportions, good balance, pleasing colors, darks and lights; then, the work of the pupil is becoming a work of art, an expression of his individual feeling with regard to his subject. To cause students to appreciate the difference between good and poor arrangement, to distinguish between a mere imitation of nature and an artistic presentation, is, I believe, the foundation for all art study, and should be one of the chief aims of the art teacher.

However, in leading to this appreciation of the artistic, care must be taken not to strain the point, lest the pupil may merely imitate what he hears others call beautiful. This can be done more easily with the

child than with the older pupils, for while the former is an imitator, yet he is naturally so frank in his expression that, in the right atmosphere, he is apt to do the original thing. As an example of the artificially trained child, I recall reading a picture description by a boy of eight years in the third grade. Writing about a picture called "The Music Lesson," he says, "The boy teacher is placed a little to the left of the centre, and the children to the right of the centre. This makes things balance well. The rain barrel is smaller than the boy, but I think they balance well. The strongest vertical lines are the boy and the trees, and the lines of the window and steps repeat this line." Do you suppose that boy said those things because he understood them? I fear he was too young to understand the principles of balance and repetition sufficiently well to be ready to give such opinions on the work of another unless he had previously heard those opinions expressed. But I believe children in their own work can be led to use these principles of balance, proportion, graceful lines, and placement. The fault comes in dictating rules in such a way that clever children may repeat the teacher's words rather than express their own ideas.

Perfectly free and unhampered expression of pupils will not lead to artistic results. Neither will following direction implicitly and without freedom lead to artistic expression. But the child who is anxious to express himself and who has his efforts rightly directed, will be certain to express himself beautifully in some degree.

I said awhile ago that exact reproduction is not the end to be attained by the art student, that there must be thoughtful selection and arrangement, for "art is selection." I remember hearing Edward Howard Griggs in one of his lectures at the Art Institute say that art is not imitation, but an interpretation, of the life of man. How well this agrees with Tolstoy's definition that art is the human activity by which one man, consciously, by external signs, passes on to others feelings he has lived through and causes others to have the same feelings,—for who can interpret other than he who has felt, and is able by some means to cause others to feel the same things?

Mr. Beatty, the director of Fine Arts of the Carnegie Institute, said he had heard a friend of his at a club meeting, make the statement that art is not mere imitation of nature, and that unless something more than nature is in a picture it is not artistic. Mr. Beatty said that this is a false statement, but one we hear often. He said that the greatest artists he has known (and he has known many) have told him that they keep to nature as closely as they can, but that they make their work artistic in their selection. The secret of art lies, not in getting something beyond nature, but in selecting the things that are not commonplace, the beautiful in nature, the glorious things of creation, and in interpreting their very soul to man.

Yes, the art teacher must lead the pupils to become disciples of nature, but not from the scientific standpoint. That must be left to the

teacher of science. An artist (and an art teacher, to some extent, must be an artist) is one who sees, and has the gift of making others see with him. One great opportunity of the art teacher, though a difficult task indeed, is to open the eyes of those who are blind to nature, especially those who, being blind, yet think they see because they have great knowledge, who yet miss the spirit of changing days, nor feel the mood of fading sunset, who never "gazed and gazed at the golden daffodils." If we could lead our pupils to know, to understand, to appreciate, to feel nature, what pictures they would have treasured up to call before

"that inward eye

Which is the bliss of solitude."

I know from experience that while learning to draw and paint, one learns to see and love nature. Ruskin says, "I would rather teach drawing that my pupils may learn to love nature, than teach the looking at nature, that they may learn to draw."

How to influence the practical mind is one of the great problems of the artist. This is a thoroughly practical age and the art teacher has to do with pupils who are true children of the age. The practical person will ask, "Why need I think whether my chair is beautiful if it is comfortable and gives me rest? Why need I spend time learning what would decorate my home artistically, if it is clean, comfortable, and convenient, especially if it pleases my taste?" Mrs. Burbank of St. Paul, Minnesota, in a series of "Talks on Art," says, "One reason for this deadness of feeling with regard to art is that we have never considered it in any way a necessity of life, but have regarded it only in the light of an ornament, a brooch at our breast, a frill on our gown, or a dessert at the great feast of life which we do not need to feed us, but only to leave a good taste in our mouths. What we demand and will have in all matters of daily life are ease, comfort, and convenience; consequently the world's one great thought and study has been and is, how to make things cheap, easy, comfortable, and convenient. We have no other gospel of art. We surround ourselves with greatly improved products of greatly improved machinery, and we do not even know that they are not beautiful. Never for a single moment do we feel in them the absence of man's hand, the utter lack of human heart and brain. So dead are we to the love of beauty, that when a railroad tears its murky way through some bright fairy land or ploughs a hideous wound along a glorious mountain side, we complacently call it progress. We cheerfully lend the use of every boldly projecting cliff or riven rock to the advertisement of somebody's prize soap, chewing gum, or tobacco. We look without protest or disgust while our last forests are being sacrificed to the lumber man and the Palisades of the Hudson pounded into paving stones." If we could but get our pupils to a knowledge and love of nature that would lead them to see in wood and stream and hill something more than a chance to coin them into gold! If we had all these turned into Midas' gold, not all the gold of Midas could buy it back again.

We go into few school rooms or homes now-a-days where the walls

are bare of print or picture. Too often we find gaudy posters, advertising pictures of no merit, or cheap prints of things not at all artistic. We say this is the awakening. Would it not be better to sleep, sometimes, than waken into such gaudy confusion? Here is another opportunity to train in power of selection for school and home decoration. It is my belief that such training as will cause a student to know the beautiful and take it into his life wherever possible, is the training we need most of all. It is thought by some that any kind of good illustrations, that photographs from nature or pictures used in geography, history, or other work for gaining knowledge, will have an artistic influence. Artistic pictures may be used in to give information, but many pictures needed to give information are not artistic. Care must be taken to distinguish between pictures that give information only, and pictures with genuine artistic qualities.

We have heard over and over again, that the study of pictures by the masters is one means of acquiring a correct taste in art. John C. Van Dyke, the art critic, says, "You must look at pictures studiously, earnestly, honestly. It will take years before you come to a full appreciation of art; but when at last you have it, you will be possessed of one of the purest, loftiest, and most ennobling pleasures that the civilized world can offer you." Ruskin says—"It is surely a more important thing for our young people, and unprofessional students to know how to appreciate the art of others, than to gain much power in art themselves." Froebel says, "Whatever the child feels in his heart, whatever lives in his soul, whatever he cannot express in his own words, he would fain have others express." We need but lead the child, or the man (the child grown older), to the right thing at the right time, and that bit of painting, music, or poetry which then becomes expression for him, will be loved by him always. Thus begins the formation of ideals, the acquiring of good taste.

It has been my purpose in the statements I have made in this paper, and in the quotations, to present what I believe should be the chief aims in the teaching of art, not the definite plans of the art teacher for adaption or presentation of the work to any particular class or grade of pupils. I believe the teacher who aims to have the pupils seek the truth and make truthful representations of the truth, with artistic selection and arrangement, who leads the pupils to an appreciation of the beautiful in nature and in art, and to some power of selection of the beautiful in those things with which they surround themselves in life, will accomplish much in the cause of art.

E. L. R.

---

## PRACTICAL HELPS IN TEACHING DRAWING.

---

Following is a syllabus of the course in Drawing as planned for the grades in our training school. This work has been carried out according to the plan with the exception of the special handicrafts found in the sixth, seventh and eighth grades, viz., clay modeling, stenciling, block printing and book binding. These subjects, to be studied seriously and not taken up as a fad, need special preparation of the pupils. That preparation has been accomplished now, and the children will be ready for the work next year.

### Drawing in the Grades.

#### Grades I and II:

Drawing in these grades is all done as an expression of the other subjects.

Realistic.—Illustrating nature study, reading, literature, etc.

Decorative.—Decorating school work and home gifts.

#### Grade III.

Memory sketching of large leaves and flowers, by showing object for a moment,—removing it,—drawing.

Memory sketches of cups, pitchers, Japanese lanterns and umbrellas, bowls, etc.

Toy drawing—colored crayon.

Flowers—colored crayon.

Fruits, vegetables, toys—brush and ink.

Animal drawing—charcoal, chalk.

Figure sketching from children in action. Mass drawing in charcoal. Also brush and ink work.

Free expression of home experience, school life, play, work, etc.

Trees and simple landscape—charcoal, colored crayon.

Design.—Repetition of lines and masses in simple borders. Leaf, flower, and animal shapes used in borders. Decorating school work and home gifts.

#### Grade IV.

Memory sketching.

Toy drawing—colored crayon, brush and ink.

Flowers, grasses, fruits, vegetables—colored crayon, water color.

Large fruits and vegetables—brush and ink.

Animal drawing—brush and ink.

Figure drawing—in mass, using very soft sketching pencils—charcoal, brush and ink.



Trees and landscape.

Autumn—colored crayon.

Winter—charcoal and white chalk on gray paper.

Spring—colored crayon.

Design.—Border and surface patterns. Study Indian design. Decorate school booklets and portfolios. Decorate home gifts.

Grade V.

Flowers, fruits, vegetables—colored crayon.

Flowers, grasses, weeds, leaf sprays, fruits, vegetables—water color.

Toys, Japanese lanterns.—Attention to positions—high, low, front views, side views, etc.

Animal drawing—continued.

Figure drawing—continued.

Trees.—Outdoor sketches in charcoal and colored crayon. Indoor memory work.

Landscape.—Outdoor sketches from places carefully selected for simple treatment. Indoor composition and memory work. In winter, window sketches.

Design.—Border and surface patterns. Study Egyptian design. Decorate booklets, portfolios, blotters, calendars, etc.

Grade VI.

Flowers, weeds, seed pods, leaf sprays, and twigs of berries—in color. A greater part of the work in water color. Some colored crayon studies. Special attention to arrangement.

Brush drawing with ink continued. Work for finer control in drawing of grasses and sedges.

Trees and landscape.—Outdoor and window sketching. Time of day. Original composition.

Perspective.—Appearance of objects near and far; above, below, and on eye level. Direct and foreshortened views.

Backgrounds.—Special attention to painting beautiful backgrounds in flat and graded washes for flower studies and Japanese lantern panels.

Figure drawing.—Quick memory sketches from figures seen in action. Brush drawings from posed figure.

Animal sketching.

Clay modeling.—Tea tiles, ink wells, candle sticks.

Design.—Special study of evolution of units of design. Charts made from papers and textiles. Color schemes. Decorating objects for school and home use.

Grade VII.

Flowers, vines, berry and leaf sprays, etc., in water color. Realistic and decorative renderings. With and without background.

Fruits and vegetables—Charcoal and water color.

Perspective—Special study of cylindrical and cubical objects,

Animal sketching.

- Figure drawing—Brush drawings from posed figure.
- Landscape—Use of sketch books for outdoor studies, making pictures from studies. Buildings, fences, boats, etc. introduced into outdoor work with special study of perspective. Moods of Nature. Use charcoal, pencil, water color, colored crayon.
- Stenciling and wood block printing.
- (a.) Use designs and colors as directed.
- (b.) Use original designs and color schemes.
- Design—Much original work in deriving units of design. Nicety of spacing. Effect of dark and light spotting. Color schemes. Study of good prints and textiles. Designs for stenciling and block printing.

## Grade VIII.

- Flowers, fruits, vegetables, still life groups—in water color, charcoal, pencil.
- Landscape.—Largely in water color. Much outdoor and window sketching.
- Perspective.—Seventh grade work continued.
- Mechanical drawing.—Sectional and working drawings.
- Clay modeling.—Animals from cast. Memory sketches in clay of animals and children. Original compositions in clay. Modeling a plaque in low relief to be cast in plaster. Making of cast.
- Lettering.—Standard Roman Text.
- Book binding.—Make a book to hold drawings or prints. Sew. Decorate end papers. Bind in board covers with linen cloth decorated by stenciling or wood block printing.
- Design.—Continuation of seventh grade work. Decoration for book binding. Decoration of mottoes, cards, programs, posters.

It is not probable that this course could be followed completely in other schools, as it has been planned to meet the needs and conditions of our own school. However, it contains topics for study arranged to suit the age of certain grades, with mediums or materials suggested which can be handled by pupils in different stages of development, and, with judgment, ought to be adaptable to almost any school.

The rural school offers one of the greatest opportunities possible for carrying on public school drawing, and yet we find less done here than elsewhere. The explanation usually given is that material will not be furnished by school boards. The real reason is that teachers do not realize that nature, coming right to the door of the school-house, almost pours her material at the children's feet, free of cost, needing only the teacher herself to lead to its interpretation. For the flowers, weeds, grasses, seeds, fruits, trees, fields, hills, and woods,—these are the important materials, the things city schools only with difficulty acquire or reach. The paper, charcoal, crayon, and colors, cost only a trifle, and directors usually are only too glad to secure them for the teacher who is anxious to use them. Let me give the cost of a few of the most import-

ant materials. The manila paper mentioned is a cheap paper of a soft cream color, as satisfactory for most drawing as the more costly white generally used. For many kinds of work, it is even preferable to the white.

Manila paper, size 6x9 inches, 100 sheets,.....	\$ .05
Bogus paper, size 6x9 inches, (gray), 100 sheets,.....	.05
Charcoal, 50 sticks, .....	.20
Soft pencils, apiece, .....	.05
Brushes for ink work, apiece, .....	.05
Colored crayons, eight colors in a box, per box,.....	.10
Water colors, three color box preferable, per box,.....	.25

Not all these mediums are necessary in any one schoolroom. Select a black and white medium, such as charcoal or brush and ink, and a colored medium. Then develop these in every possible way. Notice in the syllabus that water color is introduced in the fourth grade; brush drawing with ink in the third; in the lower grades, crayon is the color medium, while charcoal is a big, bold, freely handled medium for black and white drawing. From the fourth grade up, any medium may be used.

Since teachers who have not had much training in drawing are at a loss to know how to handle charcoal, crayon, water colors, etc., correctly, I shall give below some technical hints regarding the use of the various materials or "mediums," as they are called.

**Charcoal.**—In the lower grades, use no outline, but draw in mass. (Charcoal painting.) Use a cross stroke or a vertical stroke, but keep the same stroke throughout a mass. In tree drawing, use the cross stroke for the foliage, the vertical stroke for the trunk. In the higher grades, continue mass drawing, but difficult studies may be blocked in with light lines. Rubbed tones may be introduced, made by covering a surface with a mass, and rubbing it with the fingers until it becomes smooth. Different values (darks and lights) may be made by keeping this rubbed tone a half tone; clean out the light parts with the eraser; put in the darks with more charcoal. Short cross strokes or slant strokes are preferable for mass drawing of foliage in the higher grades.

**Charcoal and White Chalk on Gray Paper.**—These are the best materials for winter landscape. Plan the horizon with light chalk lines. Then draw the trees with charcoal, reserving the making of the snowy ground until last, that the tree trunks may not become smeared. The gray paper gives the true value of the sky on a gray snowy day. (Bogus paper, or gray construction paper.) For free expression work in low grades, pictures of winter sports, etc., begin by drawing a light plan for field, hill, etc. Then draw the figures, fences, trees, etc., making the snow last.

**Brush and Ink.**—Should be used in mass. Begin by having pupils copy large simple drawings made by teachers before class. When pupils have learned how to use the new material, let them paint from objects. This is a splendid medium for free expression work, and for drawing from

the figure. It is also a medium that can be furnished even the most poorly equipped school.

**Pencil.**—May be used in mass or outline drawing. Studies in outline should be reserved for the highest grades. Such drawings should be planned or “blocked in” with very light lines, then drawn in with broad gray lines, and finally accented. Mass drawings with pencil should keep strokes running in the same direction throughout a mass, or on one surface. Pencil tones should not hide the effect of the pencil line, but should show the quality of the line. Never rub or smooth over pencil tone. Never go over a tone to make it darker, but make as dark or light as required when first putting it on.

**Colored Crayon.**—Should be used in mass, strokes running in same direction, while variety in color should be one of the chief aims. For example, in drawing the purple aster, do not outline the petals, but draw a mass shaped like the petals; use red and blue, with probably a little purple, massed together for the color, rather than purple only. In the greens, use yellow, blue, red, green, brown,—in fact, all the colors to help in getting the wonderful variety found in nature. The effect produced by letting the color of the paper show through the crayon work must always be taken into consideration, especially when using gray, brown, and bogus paper. White chalk as a foundation, with crayon worked over it, gives excellent effects in drawing white or delicate colored flowers on gray and brown paper. Evening landscape effects may be produced by using brown and black crayon on gray or brown paper, and using yellow and orange for the brilliant sky. (Keep all landscape compositions simple. Even the great masters do that.)

**Water Color.**—This is the best color medium for higher grades, though the most poorly handled. Its technique **must** be understood. The principles, however, are simple. It is truly “water” color, and upon the amount of water used with the paint depends the whole effect produced. If one wants blended colors, use enough water to let the colors run into each other; if one wants sharp outlines, use little water on dry paper. Big spaces of even color should be painted with a flat wash mixed all at once. Decorative work should be done with flat washes. Flowers, weeds, grasses, etc., should be painted directly from the box, mixing the colors in the brush or on the paper; for example, paint violets by dipping the brush into red and blue, letting the colors mix as they touch the paper. This may produce streaking, etc., at first, but skill will soon be acquired in controlling color mixtures. It is the only way to avoid dead color. Some work will necessarily be a combination of the wash and direct methods. The best landscape effects are produced by moistening the paper first with water. The colors then blend softly as the paint is applied.

Following are some suggestions for teaching Design in the public school. Good design is abstract or conventionalized, yet it is all evolved from nature. Work in design in the lower grades must be largely

imitative, and carried out by dictation. The relation, however, of abstract design to nature may be understood by the pupils. For example,—after the pictorial drawing of the purple aster, the little folks could decorate the cover of a booklet for school use with a conventionalized aster border. On squared gray paper, with purple and yellow crayons, they could make a row of designs exactly alike, similar to the aster flower head. So the motifs used in decorative work may be forms derived by the teacher from the pictorial drawings of the pupils, in which the children can see the relation of the design to nature. Gradually, pupils will begin to make original designs, and in the intermediate grades this should be taken up. High grade work should be almost altogether original, but must be carefully directed.

Since drawing and painting should be primarily an interpretation of nature, let the seasons be the chief guide as to the time certain subjects should be studied. This should be true throughout the grades, and one need fear no monotony because all the children from the lower to the higher grades are making a special study of trees, flowers, or landscape, at the same time. Of course third grade children should study simpler forms and use different materials, from pupils in the eighth grade, but why should not each study flowers when blossoms abound? Why should not the younger as well as the older children study trees in October, when we can first have the beautiful green foliage followed by the glory of the autumn coloring? Why not let any grade work out a winter landscape the first snowy day?

A suggestive outline of the topics that might suitably characterize the work of the different months follows:

September—Flowers, weeds, seed pods, grasses, trees and landscape.

October—Fruits.

November—Design, evolved from September and October work.

December—Christmas gift making, using November designs for decoration.

January—For lower grades.—Drawing of Christmas toys, winter landscape, winter sports. For higher grades.—Still life, perspective, winter landscape.

February—Design. Holiday decoration. The flag.

March—Animal and figure drawing.

April—Signs of spring. Buds, birds, blossoms.

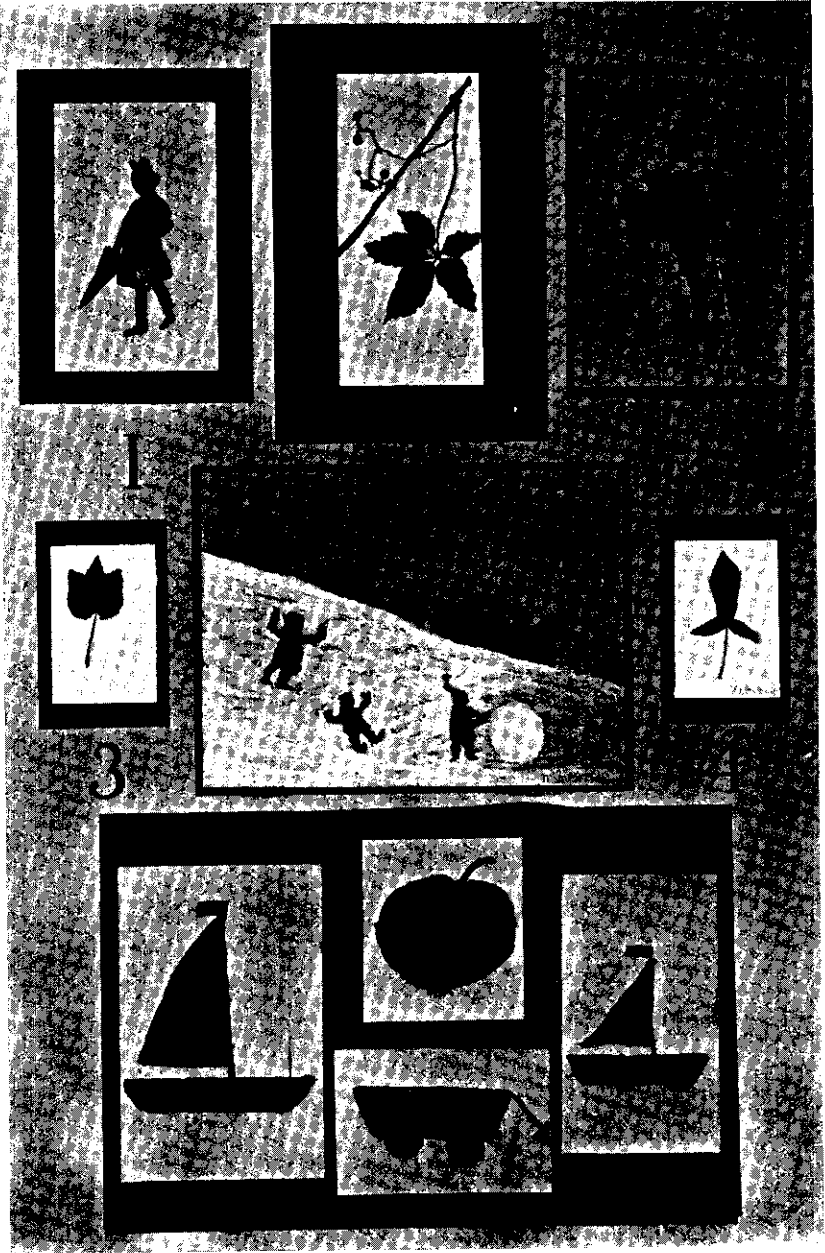
May—Spring flowers and landscape.

Elizabeth L. Rothwell.

“For winds that blow and birds that sing  
And flowers nodding gay  
A message have for you and me—  
I wonder what they say!”

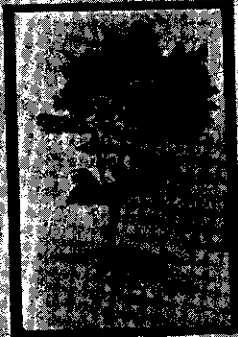
## Index to Drawing.

- No. 1.—Brush and ink drawing from posed model, by Wilbur Llewellyn, Grade Seven, 1912.
- No. 2.—Brush and ink drawing from posed model, by Clara Killius, Grade Seven, 1912.
- No. 3.—Brush and ink drawing from leaf of sheep correl, by Edith Duff, Grade Five, 1911.
- No. 4.—Brush and ink drawing from Boston ivy leaf, by Robert Rothwell, Grade Five, 1911.
- Middle drawing at top of page 159, done with brush and ink from five-fingered ivy, by Orrel Frye, Grade Seven, 1911.
- Center of page.—Free expression drawing of "Winter Sports," done with charcoal and white chalk on gray paper, by Mary Geho, Grade Five, winter 1912.
- Bottom of page.—First drawings with brush and ink, Grade Three. Big ship by, Saul Ovner; little ship, by Helen Lamb; apple, by Izola Dunfee; cart, by Tillie Doptis.
- No. 5, 6, 7.—Outdoors sketches of trees by pupils of Grade Seven, fall of 1911. No. 5 in charcoal, by Pauline Piper. No. 6 in charcoal, by Anna Humphries. No. 7 in colored crayon, by Doris Fowler.
- No. 8.—Apple blossoms, with white chalk and colored crayon on gray paper, by Edith Duff, Grade Four, spring of 1911.
- No. 9.—Swamp grass, drawn with colored crayon, by Alex. Wysocki, Grade Four.
- No. 10.—Blue larkspur, in water color, by Marion Ward, Grade Six, 1911.
- No. 11.—Scarlet sage, in water color, by Irene Davis, Grade Seven, fall of 1911.
- No. 12.—Ship (Christmas toy drawing), done with white chalk and colored crayon on gray paper, by William Gallagher, Grade Three, 1911.
- No. 13.—Iron weed, drawn with colored crayon by Howard Hill, Grade Five, 1911.
- Page 161.—Landscape, colored crayon, by Marjorie Carson, Grade Eight.
- Dogwood blossoms, colored crayon and white chalk, by Ina Crawford, Grade Seven.
-





5



6



7



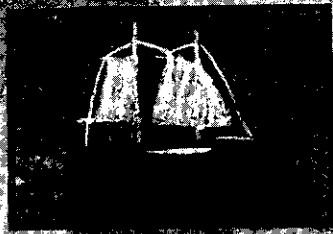
8



9



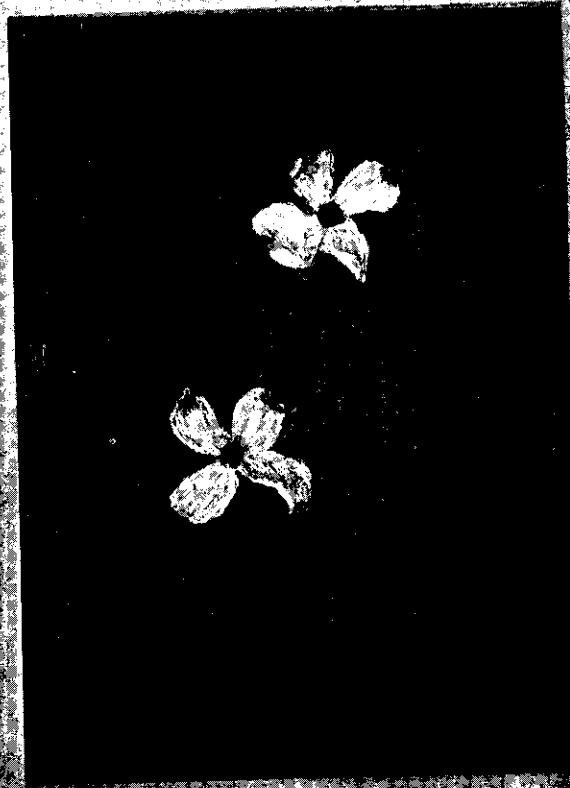
10



13







---

## *The Normal Review*

Published each month of the school year, except September and January, by the Southwestern State Normal School, California, Pa. Subscription, fifty cents a year; single copies, ten cents. Address all communications to THE NORMAL REVIEW, Lock Box 202.

Entered at the California, Pa., Post Office as second-class mail matter.

Editor

ISABEL GRAVES

Associate Editors.

BESS V. MINERD, '12

MARY PIERSOL, '12

OSCAR J. RECKARD, '12

EDWIN W. SNYDER, '12

EDITH EMELINE ULERY, '12

MARTHA A. WOOD, '12

MARGARET R. DECKER, '13

GERTRUDE WILKINSON '13

HELEN WILSON, '13

WAYLAND ZWAYER, '13

"Many young teachers are too ambitious"—is this true? If being ambitious means merely being self-centered and self-seeking, then to be ambitious is to deserve censure. If it is because teachers have professional enthusiasm and esprit de corps, that they are described as ambitious, let us have more of this sort. If they seek to bring a community to a lively sense of what teachers might give and should be enabled to give to a community, let us wish them well.

Long centuries ago, someone described the majority of his countrymen in the words, "Having eyes, they see not." In our day we, likewise, lose much because we do not know how to see. This failure to see is a hindrance in what we have to do with people actually about us and, also, in our attempts to understand people of other countries and other times. Mr. Caffin, in the following passage, tries to help us to open the eyes of our minds to what great artists have expressed for us in pictures. The same attitude of mind in which we should look at a great picture is needed when we listen to great music or give ourselves up to the best in literature. This mood enables us to respond to the things which are honorable and lovely in the lives of great men and not alone in pictures but in every form of art.

The first necessity for the proper seeing of a picture is to try to see it through the eyes of the artist who painted it. This is not a usual method. Generally people look only through their own eyes, and like or dislike a picture according as it does or does not suit their particular fancy. These people will tell you: "Oh! I don't know anything about painting, but I know what I like;" which is their way of saying: "If I don't like it right off, I don't care to be bothered to like it at all."

Such an attitude of mind cuts one off from growth and development, for it is as much as to say: "I am very well satisfied with myself, and quite indifferent to the experiences and feeling of other men." Yet it is just this experience and feeling of another man which a picture gives us. If you consider a moment you will understand why. The world itself is a vast panorama, and from it the painter selects his subject; not to copy it exactly, since it would be impossible for him to do this, even if he tried. How could he represent, for example, each blade of grass, each leaf upon a tree? So what he does is to represent the subject as he sees it, as it appeals to his sympathy and interest; and if twelve artists painted the same landscape, the result would be twelve different pictures, differing according to the way in which each man had been impressed by the scene; in fact, according to his separate point of view or separate way of seeing it, influenced by his individual experience and feeling. Therefore, since none of us can include in ourselves the whole range of experience and feeling, it is through the experience and feeling of others that we deepen and refine our own. It is this that we should look to pictures to accomplish, which, as you will acknowledge, is a very different thing from off-hand like or dislike. For example, we may not be attracted at first, but we reason with ourselves, "No doubt this picture meant a good deal to the man who painted it; it embodies his experience of the world and his feeling toward the subject. It represents, in fact, a revelation of the man himself; and, if it is true that 'the noblest study of mankind is man,' then possibly in the study of this man, as revealed in his work, there may be interest for me."

Charles H. Caffin.

---

## THE BOOK SHELF.

Dr. Frank Pierrepont Graves, of the Ohio State University, offers students of the history of education valuable aid in his new book, "Great Educators of Three Centuries." \* The author has selected fourteen noted names in education, beginning with Lord Bacon and coming down to Herbert Spencer. The aim is to give enough historical background so that the need of the reform attempted by each educator shall be clearly apparent. Then the kind of work done in each case is briefly but forcibly presented. One could wish that more space might have been given to this part of the work. Finally, an estimate of the value and permanence of each reformer's work is made. Dr. Graves exercises admirable restraint in selecting only such biographical matter as will throw light upon the progress of education, without regard to whether other details might not have been more interesting.

This book will prove interesting to the general reader, and very helpful to elementary classes in the history of education. Some teachers probably would like the book better if the number of educators chosen had been smaller and the treatment of each fuller. Excellent marginal notes and a good list of additional reading at the end of each chapter add to the usefulness of the book.

Anna Buckbee.

In this very readable discussion \* of the development of our tariff system during the last fifty years, the author starts with the tariff as a war tax and then considers in order the Mongrel Bill of 1883, the Mills and Allison Bill of 1890, the Wilson Bill of 1893, the Dingley Bill of 1895, and finally the Payne-Aldrich Bill of 1909.

It is shown that, while in 1857, the average tax on dutiable goods imported into the United States was twenty per cent., today it is nearer fifty per cent., and this in spite of the fact that the theory of protection for "infant industries" has become antiquated. An important point to remember, says the author, is that it was understood that the duty was never to be prohibitive; it was to be one that would permit us to compete with foreigners, no more. She then aims to show that it has not worked out that way. Instead, the people have been taxed that the trusts, which sprang up in consequence of this tariff measure might live; the conditions of labor and the quality of the products are getting worse and worse, and the problems of the operatives are complicated by the soaring cost of living. On the other hand, the average employers are rich, self-satisfied and indifferent to social obligations; a deterioration of intellectual and moral integrity has resulted, by which dishonest and harmful tariff laws have been built; and politicians of the Aldrich type stand ready to nullify any attempt at tariff revision.

\* "Great Educators of Three Centuries," by Frank Pierrepont Graves, Ph. D. The Macmillan Company, New York. Pp. 289. \$1.00.

\* The Tariff in Our Times, by Ida M. Tarbell. The Macmillan Company. 1911.

The historical part of the book is a trifle too extended, perhaps, but the author's style is free, for the most part, from technicalities that bother the average reader, and her conclusions are worthy of careful consideration.

C. E. R.

Those who are at all familiar with the mind and the literary work of Matthew Arnold and who have included in their reading of him his writings on education and, in particular, those embodied in his reports on the various schools of France, Germany, Holland, and Switzerland, will expect much of this volume,\* and they will not be disappointed. They may be even surprised at the extent and wealth of matter that the editor has selected and gathered together in this volume. Many even who have read his poetry, his essays in criticism, and his lectures at Oxford, have hardly been aware of the amount and intrinsic value of his contributions to the work of education.

Appointed Inspector of Schools by the English government, he gave thirty-five years of his active life to the duties of that office. These duties occupies him so largely that his literary work had to be done in the intervals of leisure that he could find, between times, in his official occupation. So valuable was his work in this field that the government enlarged the scope of his appointment and sent him three times to make special inquiries into the state of education in foreign countries. This gave him opportunity to express his ideas on the whole subject of education, whereby he greatly enriched his work and made the whole profession his debtors.

Trained in his father's celebrated school at Rugby, inheritor of noble ideals, of extraordinary talent, warmed into energy by the best culture to be enjoyed in England, he was equipped to an uncommon degree for the work to which he was appointed. Some prejudices of his, also a certain fastidiousness and often expressed disgust at the Philistinism that obtained in some parts of the English social structure, have prevented many in his own country and some in this from recognizing in him the robust, broad-minded, earnest, sympathetic worker for his fellow men that he really was. The editor of this volume says in his preface that Matthew Arnold "long regarded himself as one crying in the wilderness." It may be that he was too much intent on "culture," and on methods that did not secure adoption, nevertheless, his "crying in the wilderness" reached and stirred the minds of thoughtful people to realize how far from being at hand the kingdom of education yet was. He made it felt that education is not a thing of mechanical routine or limited within certain social bounds or of this material life, but a thing of the spirit, and in the interest of all the people.

The editor well says that this volume does not profess to exhaust the educational stores in the Matthew Arnold's writings, but he who possesses himself of the ideas of this book and catches its spirit will have

\* Thoughts on Education, chosen from the writings of Matthew Arnold, edited by Leonard Huxley. The Macmillan Company, New York, 1912.

enriched himself very greatly in thought and equipment for his work as a teacher. He will find, too, that the editor has not confined himself to extracts from Arnold's reports but has made choice selections from his letters and his studies in criticism. To the teacher who longs to get out of the limitations of the mere pedagogue and to rise into the atmosphere of the best literature this book will be a fertile source of inspiration.

C. L. Ehrenfeld.

---

### FROM CLASSROOMS.

---

During the latter part of April Dr. Davis has been lecturing to his classes in Pedagogy on Dr. Maria Montessori's method of teaching. The very recent publication of her book has aroused much interest among those who are seeking the best interests of education. Through these lectures the Senior class is getting the newest and most up-to-date material in Pedagogy and that which will help them in their teaching career.

L. S.

The "A" division of German I. recently invited division "B" to a celebration of "Sedanstag" as it is usually observed in the German schools. This festival is the anniversary of the great victory at Sedan in the Franco-Prussian war, 1870. The class-room was decorated with German flags, portraits of Emperor William I., Bismarck, and Moltke, and busts of Schiller, Goethe, and Beethoven. The teacher, Herr Direktor Professor Doktor Meyer (Mr. E. R. Boucher), delivered an address in praise of the heroes of the war, after which the pupils joined in a musical cheer to Emperor William I. Three pupils (Miss Anna Griffiths, Miss Sara Charlesworth and Mr. J. C. Goshorn) made patriotic speeches on the subjects, "The Battle of Sedan," "Why is the Rhine a German Stream?" "The Founding of the German Empire at Versailles." Then parents, friends, and pupils, represented by sections of the class, joined in singing the national hymns, "Heil der im Siegerkranz," "Deutschland," "Deutschland ueber Alles," and "Die Wacht am Rhein."

N.

In connection with the study of electricity the physics class under the direction of Mr. Adams have found wireless telegraphy to be one of the most interesting of subjects. Each student has connected both sending and receiving stations and operated them successfully; from such experiments he has gained a clear knowledge of the principles underlying wireless telegraphy. Since such apparatus is inexpensive it is possible for every High School to do similar experimental work.

M. and S.

## THE NORMAL REVIEW.

In Senior and Middler English one period of each week is used in the different divisions for English clubs. A division is divided into committees of five or six students and each committee, directed by its chairman, makes out a plan for one session of a club. On some days the program consists of the retelling of stories from mythology, folk-lore, or modern biographical or imaginative material. At other times a committee presents a miniature teachers' institute program or reports on current events; questioning and discussion of these topics frequently follow. One committee is soon to present a simple dramatization, suitable for a primary grade, of "Pandora's Box;" and some others have similar plans.

---

## THE SUNDAY EVENING MUSICAL RECITALS.

The recitals which were given during the two previous terms by Miss Noss, have been continued during the spring much to the delight of those who have attended. By means of these recitals we are made acquainted with some of the great composers and their works. The programs of this term have been from Grieg's compositions. The first recital was given on Easter evening. The program consisted of piano solos by Miss Noss and vocal solos by Miss Harvey and Mr. Koop. The next one was given on April twenty-first. One number of the program was a violin solo by Miss Galloway. All numbers were compositions by Grieg. Gertha Nickels, '13.

---

## PHYSICAL TRAINING DEPARTMENT.

With the advancement of spring the activities of the department of physical training have been transferred to the athletic field and playground and have to do with baseball, volley-ball, track and field sports, tennis, play games of various kinds, folk dances, and the like. Just now the class work is almost wholly given over to preparation for the May Festival, which will be held in the latter part of the month. This year, as was the case with the gymnasium demonstration, each class in the normal school will have at least one number on the program. Special effort is being put forth to give all members of the senior class a thorough knowledge of a wide variety of games and dances so that they will be equipped to carry through a program for a May Day wherever they may teach. In this connection it is well to note that the progress of the educational propoganda in the interest of organized play in schools has been such as to force some very conservative school boards to make room for this type of work in the curriculum.

---



Few games in modern times have won such widespread popularity as has volley-ball. It is a game which the beginner can enjoy and yet it is so scientific that one can never reach perfection in accomplishment; it is a game the poor as well as the rich may enjoy since the comparatively inexpensive equipment is sufficient to permit from ten to thirty persons to play at one time, while hundreds may use it in a day. But its greatest value lies in the physical benefit, for, although it has all of the educational features of tennis and basket ball, there is comparatively little chance of strains or injuries. The fact that the ball must be played (volleyed) over a net seven feet six inches high demands that the chest be raised and the head thrown back, two very strong factors in the correction of bad posture and in the maintaining of good posture. Four courts have been added to our equipment so that now a large class, such as the Middler girls, can all play at one time. It is hoped that a volley-ball tournament can be carried through after May Day.

Playground Baseball is another form of athletic sport that is becoming increasingly popular with girls and boys; accordingly the teacher should be acquainted with the rules that govern the games. As soon as the weather will permit, opportunity will be given to play this game on the athletic field.

Tennis, the most popular of sports, is taken care of by the Tennis Association, a student organization with which Prof Adams is prominently identified.

---

### Baseball.

A committee consisting of Messrs. Hay, Stewart, Bradford, and Humphries, representing the Senior, Middler, Junior, and Academic classes respectively, met early in April to plan for the inter-class series of baseball games. It was decided that both the Junior and Academic classes were so weak in baseball material that interest would be added to the series by consolidating the two classes; this was done. Consequently a schedule was drawn up in which each of the three teams was to play each other team three games. Inclement weather disarranged the schedule, but by playing double-headers on Wednesday and Saturday afternoons that difficulty has been overcome. The senior and middler teams have proved to be very evenly matched. Their first league game resulted in a tie. In the attempt to play off the tie, the game was stopped at the end of the fourth inning because of lack of time. Finally the seniors won the game 6—3.

There has been brought out by these games considerable promising material, which with coaching could be developed into a representative school team. It is certain, however, that no home games can be played unless the student body will support them both by its presence and purse.

The record of games played thus far in the inter-class series follows:

## THE NORMAL REVIEW.

April 19, Seniors 6 Middlers 3.  
 April 20, Seniors 4 Juniors--Academic 3.  
 April 20, Middlers 7, Junior-Academic 4.  
 April 24, Seniors 5 Middlers 3.  
 April 24, Seniors 2 Junior-Academic 3.  
 April 27, Middlers 4 Junior-Academic 2.  
 April 27, Middlers 14 Seniors 6.  
 May 1, Seniors 11 Junior-Academic 4.

## Standing.

Team	Won	Lost	Per Cent.
Seniors .....	4	2	.666
Middlers .....	3	2	.600
Junior-Academic .....	1	4	.200

The following have represented their classes in the inter-class series thus far:

Seniors	Middlers
Hay, p, Capt.	Mankey, p, Capt.
McMurrough, ss.	Wycoff, 2b.
Martin, c.	Sturgis, ss.
Dannels, 2b.	Wm. Edwards, 3b.
Edwards, lf.	Wade, c.
Braden, p.	Lyon, c. and lf.
Howard, 3b.	Leake, p.
Cowell, 1b.	R. Keys, cf.
Colvin, cf.	Null, lf.
Snyder, rf.	Crago, 1b.
Robinson, lf.	Stewart, rf.
Juniors and Academics	
Bradford, c, Capt.	
Wilson, 2b.	
Glunt, ss.	
Long, lf.	
Humphries, 3b.	
Francis, 1b.	
Day, 1b.	
Beazell, p.	
McKenna, p.	
D. Fuller, cf.	
Geibble, 1b.	

## Boy Scout Movement.

On the 6th of April, Prof. Nethaway organized a Boy Scout Class

among the boys of the Normal school. Boy Scout manuals were distributed among the members. The time of the meetings was set for Friday evening of each week following the society meetings.

The things which have been discussed during the meetings are, the successful conducting of a Boy Scout movement, tying of knots, what to do in case of fainting, drowning, apoplexy, heat exhaustion, methods of artificial respiration, and first aid to the injured. In connection with the first aid work, arrangements have been made to have Mr. E. E. Bach, who is in charge of the community work for the Lackawanna Fuel Co., at Ellsworth, Pa., give a series of five demonstrations. Because of the value of these demonstrations they are being given to the whole student body. Two demonstrations given have shown the uses of the triangular bandage and first aid in case of fracture.

Since so much of the spring term is gone and it seems impossible to lay hands on a capable man located in town who would be willing to act as scout master during the long summer vacation, there will be little done toward patrolling the boys of the model school unless this is deemed advisable by Prof. Nethaway.

Because there is a need and desire among the boys to know how to start and fight fire, build a tent, cook a meal without household conveniences, row a boat, swim, fish, and the like, there will be several scouting trips made into the surrounding country during this spring term.

C. '13.

---

## CLASS OF 1912.

---

### Tree Day.

The first test of the sterling qualities of our Senior class was made before graduation when with patience and good faith we awaited a sunny day to plant our tree. The day set for the exercises was April 26, but on account of rainy weather they were postponed until the second of May. The real meaning of tree planting and the intimate connection between human being and tree, plant or flower, was brought out by Miss Florence Clister in "The Tree Day Oration." Miss Regina Conway in an impressive way presented the tree, a Norway maple, to the underclassmen, the faculty, and trustees of the school. In behalf of the trustees, Dr. G. G. Hertzog received it.

After each member of the class had contributed a portion of soil toward the planting of the tree, all over the campus could be heard the ringing notes of the "Tree Day Song," which was composed by Miss Rose Brown.

Bess V. Miner, '12

## THE NORMAL REVIEW.

## Tree Day Song.

Tune—Men of Harlech.

1. Seniors, now our time of parting,  
     Day by day is nearer drawing,  
 And with loyal hearts we're planting  
     Class Tree! 1912!  
 Sing, until the echoes sounding,  
     From our halls' remotest bounding  
 With glad shouts thy name resounding,  
     Class Tree! Hail to thee!  
 Seniors, Classmates, rally,  
     Round the tree we'll sally,  
 We will sing thy praise for aye,  
     E'en when we are parted far.  
 Seniors, plant our tree before us  
     On the campus raise the chorus,  
 Leave behind a mem'ry for us,  
     Class Tree! 1912!
  
  2. Seniors, long this mem'ry cherish,  
     Let the thoughts of it ne'er perish,  
 In our hearts forever cherish  
     Class Tree! 1912!  
 Gather round the tree all dancing,  
     While the merry eyes are glancing,  
 Flying footsteps we're advancing,  
     Class Tree! Hail to thee!  
 Banish care and sadness!  
     Pledge a toast in gladness  
 To our school, the C. N. S.!  
     Remember her forever.  
 Seniors, plant our tree before us,  
     On the campus raise the chorus,  
 Leave behind a mem'ry for us,  
     Class Tree! 1912!
-

### Y. M. C. A.

---

The Y. M. C. A. has had a successful course during the month of March, regardless of the bright spring mornings which act as a decoy to allure one into the open air. This success is largely due to the skillful presentation of the topics by the different leaders, the hearty co-operation of members of the faculty, the large attendance of the young men who have just entered school during the spring term, and to the sincere participation of all the members.

The following program has been arranged for June:

June 2—Honoring Our Profession. Rom. 12:17; Phil. 1:27; Eph. 4:1 2. Byrd Fox.

June 9—Our Relationship to One Another. Rom. 12:17; Phil. 2:2. I Cor. 1:10; 12:13,27. Lee Mankey.

June 16—Religious Training and Leadership. Acts 22:3; 7:22. Dr. Davis.

June 23—Testimonial Meeting. B. H. Crago.

---

### Y. W. C. A.

---

Easter was observed by a joint meeting of the Y. M. and the Y. W. C. A. The service was conducted by Mr. Ben Crago and Miss Edith Emelene Ulery, the presidents. Easter greetings were received from the Associations at Bloomsburg, Shippensburg, and Kutztown Normal Schools, and from Miss Marion Richardson of '11.

At our last April meeting we had the honor of having Miss Mary C. Baker, State Student Secretary, speak to us. Among other interesting things she gave us a very good idea of the Summer Conference to be held at Eagles Mere, Pa., and brought us the good news that special sessions will be held exclusively for Normal school delegates.

On the evening of April 20, the cabinet and other old members of the Y. W. C. A. held a very informal reception for the girls that have just come in this spring. Fortune-telling and appropriate games created a feeling of comradeship and all became better acquainted.

The Association was visited by a former member, Miss Mary Forquer, of '11.

Helen Proellochs,  
Inter-Collegiate Chairman.

---

## Clio.

The society is preparing to give a play sometime during the spring term and no effort is being spared to make it a success.

Our programs this term have been especially good, as the general sentiment of the society is for work of the highest literary type. Much interest has been shown in the debates, which have been of an interesting nature, as well as a source of much valuable information to all. Such questions as the following have been discussed:—The rural schools should be centralized; Labor organizations are more detrimental than beneficial to our country; Public libraries and art galleries should be open on Sunday.

Oscar J. Reckard.

With the opening of the new term Clio seemed to put forth her best efforts with renewed strength. Interesting meetings and good programs are being presented and reports from the faculty visitors have been very encouraging. All Clios are looking forward with the greatest interest to the contest in June. Among the especially praiseworthy numbers of the different programs this term have been these:

Salutatorian Address, .....Margaret Wycoff

Male Quartet .....April 12

Reading, .....Bertha Grice

The darky program for May 3, proved very successful. The subject for debate was the question concerning the negro voter and was in keeping with the rest of the program. Such a novel and entertaining meeting is enjoyed by all.

M. R. D.

---

 Philo.

The addition of many new members and the enthusiasm with which our entire society has entered into the work make a very promising outlook for our meetings this term.

Some valuable suggestions were recently submitted by the Literary Committee; they have been adapted by our society. Among other thing, the committee proposed that we spend a short time each week in singing school and college songs. We are confident that this will greatly enliven our programs. The interest with which Philos are joining in the debates is very gratifying. Mr. Zwayner's salutatory address, the periodicals given by Miss Miner and Mr. Boucher, and the Boy's Chorus led by Mr. Wilson, are among the best numbers that have been given this term.

The following were visitors to our society this month: Miss Mabel Calvin, Miss Jennie Palmer, Miss Harriet Bakehouse, Mr. Blackburn, Mr. Harris, and Mr. Chapman.

Edith Ulery.

## Exchanges.

In looking over our exchanges we find a number of articles in the **Normal College News**, of Ypsilanti, Michigan, on the Boy Scout Movement. We find these of special interest at this time, since we have laid plans for forming an organization here in connection with our Y. M. C. A., and have already made much progress in this line. The address by Dr. Scherzer, as recorded in the **Normal College News**, is very interesting, well written, and right to the point. He tells of the origin, aims, and accomplishments of the organization and overthrows the adverse argument that it leads to militarism. In two later numbers of the paper appear reports of an exhibition given by the Boy Scouts of Ypsilanti, under the direction of the Local President, W. H. Scherzer, Ph. D.

Wayland Zwyer, '13.

The April edition of the **Normal Vidette** is fittingly given over to the Charles Dickens' centenary. As far as the original essays and orations are concerned, the content is good. The three readings copied directly from Dickens should be credited to him instead of to the students whose names appear below them.

**Laureola**, the year book issued by the McClellandtown High School students, is full of school spirit. For a new paper, it is unusually good.

We are greatly pleased to welcome to our exchange table **The Kalamazoo Normal Record**. This paper is very attractive in appearance and all the departments of the school have a place in its columns. In the last number, the space for educational topics has been entirely devoted to the subject of play. Emphasis is laid on the importance of organized play as a means of developing the qualities that tend to make useful and agreeable citizens. One writer urges that teachers not only teach how to play, but learn how to play as well.

We have received the following exchanges: **The Athenacum**, **The Amulet**, **The Red and Black**, **The Normal Outlook**, **The Normal Vidette**, **The Kalamazoo Normal Record**, **The Lutheran Normal School Mirror**, **The Searchlight**, **The Bethany Collegian**, **The Grove City Collegian**, **The Normal School Herald**, **The Wilkesburg High School Review**, **The Duquesne Monthly**, **The Pharos**, **The Normal College News**, **Purple and Gold**, **The Birch Rod**, **The Beaver**, **The Northern Illinois**, and **The Recorder**.

---

**Alumni Banquet.**

The third annual banquet of the Allegheny County Alumni was a delightful occasion. In one of the ball-rooms of the Fort Pitt Hotel there were gathered about one hundred and sixty alumni and the fortunate guests who represented the faculty of the Normal. The pleasant interchange of greetings, reminiscences, news, and opinion that occupied the reception hour and accompanied due appreciation of the menu, led up to the election of the new officers and to a very enjoyable series of songs and addresses. The toastmaster, Mr. Frank C. Brown, not only was happy in his introduction of each speaker but skillfully achieved the completion of the program at the appointed minute.

The songs by Miss Carolina A. Neumont and by Mr. Guy C. Donaldson added variety and were in themselves most enjoyable. The committee had been equally fortunate in their selection of the speakers.

Opening Address, ..... Dr. H. B. Davis  
 The William Dean Howells Dinner, ..... Miss Anna Buckbee  
 The Alumnus, Past and Future, ..... Prof. W. S. Bryan, '81  
 Address, ..... W. L. McConegly, Esq., '86  
 A Toast from 1911, ..... Miss Jean Cameron, '11  
 The Serious Side of School Life, ..... Richard G. Miller, Esq., '94

**Alumni Notes.****1890.**

State Senator W. E. Crow, of Uniontown, is busy at Harrisburg at the State Convention.

State Senator A. W. Powell, formerly of California, Pa., now of Glassport, was nominated at the State Convention on the Roosevelt Ticket for State Auditor.

**1898.**

Mrs. Frank Oldfield and husband sailed for England and the continent on May 4th.

Mrs. George Yorty visited friends in California.

**1908.**

Mr. Harry Ewig, teacher in the North Belle Vernon school, expects to enter Grove City College soon.

**1910.**

Arthur D. Wilson has just closed a school term of eight months in Redstone Township, Fayette Co., and has returned to pursue special studies during the current session.

Mr. Wade Blackburn was a Normal visitor.

**1911.**

Miss Harriet Bakehouse was a Normal visitor.

Miss Mary Steene, teacher of first grade in Belle Vernon, has been ill with pneumonia.

G. M. W. '13.