



10-1925

## **Bulletin, series 21, number 3, October (1925)**

Moorhead State Teachers College

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### **Recommended Citation**

Moorhead State Teachers College, "Bulletin, series 21, number 3, October (1925)" (1925). *The Bulletin (Newsletter/Journal)*. 28.

<https://red.mnstate.edu/thebulletin/28>

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**BULLETIN**  
of the  
**Moorhead State Teachers College**

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**EXPERIMENTS IN THE ENRICHMENT**  
of the  
**ELEMENTARY CURRICULUM**

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Published Quarterly

Series 21

Moorhead, Minnesota, October, 1925

No. 3

Entered at the Postoffice at Moorhead, Minnesota,  
as Second Class Matter

## FACULTY

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## INTRODUCTION

The faculty of the Training School entered upon the studies which are reported in the Bulletin in the autumn of 1924 with several definite purposes in view: to bring freshness and reality to the curriculum activities of the various grades; to further illustrate and clarify the concept of project instruction for student teachers and students of education in the college; to utilize the motive of Industrial Arts as defined by Bonser and Mossman in the text entitled Industrial Arts in the Elementary School as a unifying process in extending the intensifying units of experience; to assemble the various grade activities of the fall term in the form of an attractive demonstration to be presented to the parents, college faculty and students, and visitors during Children's Book Week and National Education Week in November.

This material is submitted with the hope that it may be representative and suggestive of activities that in a measure approximate the best principles of curriculum construction. We believe these projects reveal elements of interest and reality, and more natural bases for organization of learning activities.

GEORGINA LOMMEN,  
Director of Training School.

## SOCIALIZING PRIMARY ACTIVITIES

### A Project Developed in Grades 1, 2 and 3.

Mary C. Rainey, Principal, Primary Department.

Dr. Kilpatrick defines a project as a "whole-hearted purposeful activity proceeding in a social environment." The dominating purpose, in such an activity, "fixes the aim of the action, guides its process, furnishes the drive, and the inner motivation." In such a unit of conduct Dr. Kilpatrick sees "a sample of life, a fair sample of the worthy life and consequently of education."

One question which is sure to arise is this: "Does the working out of a big group project mean that the teaching of the so-called fundamentals is abandoned, or seriously interfered with?"

The following is a summary of an attempt to enrich the curriculum and socialize the activities of the first three grades through the working out of a broad topic by the project method. The topic was Dutch life, customs and environment, and the projected outcome was a "program" for parents and friends in which the children, costumed for their parts, should demonstrate the salient characteristics of the type of life they had studied.

The point of contact was different in each of the three grades. In the first grade, bulb planting in the Nature Study class led to the question, "Where do we get our bulbs?" In the second grade, a supplementary reader, The Dutch Twins Primer, opened up the subject of Holland and its people, and in the third grade, the geography class offered the point of contact. The main problems, through the two months of work, were Industrial Arts problems, but the project permeated every phase of their school life, and reached out into their life outside of school.

The activities involved in the development of the project may be summarized as follows:

#### I. Literature.

1. Poetry—Dutch Lullaby, Wynken, Blynken and Nod.
2. Stories:  
The Hero of Haarlem.  
Selections from Katinka and Jan in Holland.
3. Children's reading:  
The Dutch Twins Primer.  
The Dutch Twins.  
Ned and Nan in Holland.  
The Sunbonnet Babies in Holland.  
Selections from other readers.

## II. Language.

1. Oral talks, given at program:  
Holland, the land of windmills.  
How I made my Dutch boat.  
Dutch houses.  
How the girls and women dress.  
How the boys and men dress.  
Our Holland booklets.
2. Written descriptions of Dutch houses, windmills, costumes, etc., for booklets.
3. Original poetry:

The old Dutch mill  
Turned round and round;  
As the wind grew still  
It made no sound.

Click-clack shoes,  
Flip-flap caps,  
The wind is loose,  
So wear your wraps.

The barge is big and strong,  
Its sails are flat and white,  
It carries loads of sand and stone  
To make the dikes real tight.

Funny little houses  
Stand on Holland street,  
Peaked little roof tops,  
Gay colored, very neat.

4. Friendly letters:  
Letter to the president telling him about the Dutch scene in the sand table.  
Letter to absent pupil telling him about program.
5. Formal notes:  
To parents to invite them to program.

## III. Arithmetic.

1. Measurements necessary for drafting patterns and estimating amount of cloth needed.
2. Problem content.
  - a. Cost of bulbs and flower pots.
  - b. Amount of cloth needed.
  - c. Cost of cloth.

## IV. Music.

Songs: Little Maids of Holland.  
Windmill Song.  
Dutch Gardens.  
Windmills of Holland.

## V. Physical Education.

Playing windmill, etc.  
Dutch dance.

Posters, Flower Pots, Costumes—Industrial Arts Products.



## VI. Art.

1. Posters—designs cut, arranged, pasted.
2. Designs cut for flower box decoration.
3. Designs cut for decorating flower pots.
4. Covers for booklets.
5. Drawings to illustrate booklets.
6. Picture studies.
  - Avenue of Trees, Hobbema.
  - The Mill, Von Ruysdael.
  - Girl with Cat, Hoecker.
  - Dutch Interior, Hoecker.
  - A Holland Morning, Hitchcock.
  - The Song of the Kettle, Hoecker.

## VII. Nature Study and Geography.

1. Bulb planting and growth.
2. Geography of Holland.
  - a. Location in relation to U. S.—to Minnesota.
  - b. Size in comparison with Minnesota.
  - c. Physical features.
    1. Man's efforts to overcome physical deficiencies.
  - d. Climate, soil, rainfall.
  - e. Food:
    - (1) Industries in connection with food.
    - (2) Relation of land to industries.
  - f. Shelter.
  - g. Clothing.
3. Sand table scene to represent home and garden scene in Holland.

## VIII. Industrial Arts.

1. Preparing flower pots for bulbs.
  - a. Painting.
  - b. Applying designs for decoration.
  - c. Shellacing.
2. Decorating flower box.
3. Dressing dolls in Dutch costumes.
  - a. Drafting patterns.
  - b. Cutting, fitting, sewing garments.
4. Making paper caps for first and second grades.
5. Making complete costumes for third grade.
  - a. Selecting and adapting garments on hand.
  - b. Drafting patterns for boys' caps and girls' caps, cutting and sewing.
  - c. Making kerchiefs and aprons.
  - d. Preparing individual costume boxes.
6. Making objects for Holland sand table scene.
  - a. Canal and dykes.
  - b. Wooden house, windmill, boats.
  - c. Painting the above.
  - d. Bridge, made of cornstalks.
  - e. Paper flowers and vegetables.

This project proved to be a socializing experience in that:

1. It led to a sympathetic knowledge and understanding of the people of another country.
2. It called for much co-operative planning and effort.
3. It led to a social outcome—the "program," put on for parents and friends.

As regards the effect of the project upon the regular work of the school:

1. All regular class work was kept up.
2. Nearly all subject matter was motivated by the project.
3. The project led to the correlation of the various subjects in the curriculum.
4. More than usual opportunity was afforded for pupil initiative.

Some of the desirable outcomes noted:

  1. Pupils' interest in the topic showed itself in their looking in the library for books about the Dutch and asking for such books.
  2. Some children brought books from home in which were pictures and descriptions of Holland and the Dutch, asked to have them read, and put them on the reading table for others to see.
  3. One group adopted a language game, and played, "I went to Holland and I saw—"
  4. Children brought their own dolls to be dressed, and contributed material for the costumes.
  5. Colored pictures were studied closely and repeatedly, for costume suggestions.
  6. Knowledge and skill, in the use of certain units of design were developed: storks, geese, windmills, tulips, etc.
  7. Individual projects were undertaken spontaneously, notably the making of house, windmill and boats for the sand table.
  8. Bulbs planted in decorated flower pots were given to the mothers at Christmas time, and the growth and flowering of the plants were watched eagerly and reported on from time to time.
  9. Department participation in Open House and again at Chapel Assembly.

## A HISTORY PROJECT

Blanche Loudon, Principal, Intermediate Department.

In the fifth grade history while studying about Franklin, the pupils became interested in the activities which took place in Franklin's home. Out of this situation arose the industrial arts problem which took three months to solve, "How did the Colonists live?"

In planning the enrichment of work the pupils named the points which interested them most.

1. How were the Colonial houses made?
2. How were they lighted?
3. How were they heated?
4. How were they ventilated?
5. How were they cleaned?
6. How were they decorated?
7. What furniture was used?
8. What utensils were used?
9. What food was eaten?

Each one of the above questions presented many sub questions which were suggested by the pupils. For instance, in studying how the Colonists lighted their homes, some of the questions asked by the pupils which led us on in our activity and caused richer learning spread were:

1. How many kinds of candles did Colonists use?
2. How did they make each?
3. How did they get good shape in dipping?

4. How did they keep wicks in center of the molds?
5. How do you color candles?
6. Which will burn longer, mutton or beef candles?
7. Which costs more, our lights or candle lights?
8. How can you release candles from molds?
9. Where are bayberries grown?
10. Do they grow today?
11. What do they look like?
12. How are candles made today?
13. How were whale oil lamps made?
14. How did Colonists secure the whale oil?

Activities which motivated and enriched the solution of the problem were as follows:

**I. Language:**

1. Exposition.

How we made soap.  
 How we wove our rag rugs.  
 How to dye with diamond dyes.  
 How we made dyes for our rag rugs.  
 How the colonists made brooms.  
 How to assemble concrete materials to secure most artistic results for exhibiting activities:

- a. How to mount pictures.
- b. How to arrange mantle.

2. Friendly letters:

To the president telling how we made candles.  
 To a boy on Long Island asking for co-operation in securing bayberries.  
 To the director explaining how we made whale oil lamps.  
 To the boy on Long Island thanking him for the bayberries.

3. Informal notes:

To the director a note of thanks for her bayberry candle and the use of a very old beautiful brass candlestick.  
 To the fourth grade inviting them to a program in which they explained and illustrated the activities which they had been carrying on in solving their problem.

4. Formal notes:

To parents to invite them to the play which the children had written.

5. Business letters:

To a broom factory asking for broom corn.  
 To Colgate and Company asking for materials for soap making.  
 To Armour Bureau of Research for story entitled "The Soap Bubble."

Time was, back in the sixties  
 When soap, both soft and hard,  
 Was each recurring springtime  
 Made, out in grandma's yard.  
 Then if the moon was waning  
 And the sun had come up red,  
 The batch was sure to turn out good  
 My old grandmother said.

—Flora Mae Shepard.

To Springfield, Mass., ordering a pair of hand dipped bayberry candles.

6. Original poetry:

After studying and enjoying poetry in which reference was made to candles, pupils wrote original verse.

EIGHT TALLOW CANDLES

We made eight candles in our class,  
 Out of tallow white,  
 We had to handle them like glass  
 For fear they might take flight.

—Solveig Sattre.

THE COLONISTS' LIGHT

Put some tallow in a mold,  
 Let it stand till hard and cold.  
 If it comes out long and white  
 You will have a standard light.

—Frank Witherow.

7. Organizing and outlining:

Big units as lighting, cleansing materials, stories before writing and talking.

8. Oral talks:

For a program for the County Institute in which pupils displayed their exhibit of materials collected and made explanations of how the articles were made and used.

9. Writing a play for twenty-four characters:

Depicting life in a Colonial home.  
 Pupils named it "A Day in the Prescott Home."  
 Act I. Morning in the Prescott Home.

The Prescotts are busy dipping candles, spinning, husking corn, pounding corn meal, making dyes and rag rugs when a neighbor rushes in to tell that a boat is to be seen in the distance. Mrs. Winthrop is expected on this boat.

Act II. Preparing for the newcomer.

Mrs. Prescott plans to give supper to the Governor and Mrs. Winthrop and some of the newcomers. The Colonial menu is planned and dinner is prepared.

Act III. Arrival of the guests.

Governor and Mrs. Winthrop enter with others to enjoy the Prescott hospitality. Children play old Colonial games while the elders eat and hear news of England. The scene closes with lighting a bayberry candle and singing the One Hundredth Psalm.

10. Increased vocabulary.

Such as: render tallow from the fat  
 itinerant candlemakers  
 tedious to dip candles  
 brittle candles

11. Write in succinct form arithmetic problems suggested by statistics used in a talk on "Candlemaking in a Factory" by a representative of the Standard Oil Company.



## II. Literature:

### 1. Poetry:

referring to candles

#### CANDLE LIGHTING SONG

I have three candles in my room  
Slender and long and white,  
Their tips are buds of fire bloom  
That blossom every night.

And one I light for memory,  
All steady as a star;  
And one burns clear for days to be,  
And one for days that are.

—Arthur Ketchum.

#### SIXTEENTH CENTURY RHYME

Wife, make thine own candle  
Spare penny to handle.  
Provide for thy tallow ere frost cometh in,  
And make thine own candle ere winter begin.

—Thomas Tesser.

How far that little candle throws his beams!  
So shines a good deed in a naughty world.

—Shakespeare.

referring to making of soap.  
referring to corn:

Corn Song—Whittier.  
The Huskers—Whittier.

referring to the early Colonists:

Landing of the Pilgrims—Hemans.

### 2. Stories on:

Whales.  
Candles.  
Colonial Life.

## III. Art:

1. Using cutwork, pupils each made a Colonial fireplace, placing guns, powder horns, candlesticks, and ornaments artistically.
2. Studying Colonial rag rug designs and drawing with colored crayolas original designs in blue, black, and white.
3. Studying Colonial furniture and then designing a Colonial interior.
4. Made booklet covers using original designs and cut out letters for title "Colonial History." Pupils' written work was later bound between these covers.
5. Designed covers for programs for the play.
6. Designed and planned costumes for play.
7. Assembled materials for exhibits and arranged stage setting for three acts of the play.

## IV. History:

1. Life of Benjamin Franklin.
2. Early Colonial settlements.
3. Early Colonial Homes and Industries.

## V. Arithmetic:

1. Pupils solved the problems which they had written using the statistics given in a talk by a Standard Oil candle expert.
2. Pupils wrote and solved problems suggested by statistics given in a newspaper article entitled "Modern Lights Come Cheaper Than Old Dips."  
To illustrate this, one problem written by Harlo follows: "A Mazda lamp can burn 1000 candle power hours for \$.10. Candles cost \$5.00 per 1000 candle power hours. What is the difference in cost?"

## VI. Music:

1. Singing Psalms.

## VII. Playing Colonial Games:

Pop Goes the Weasel.  
The Needle's Eye.

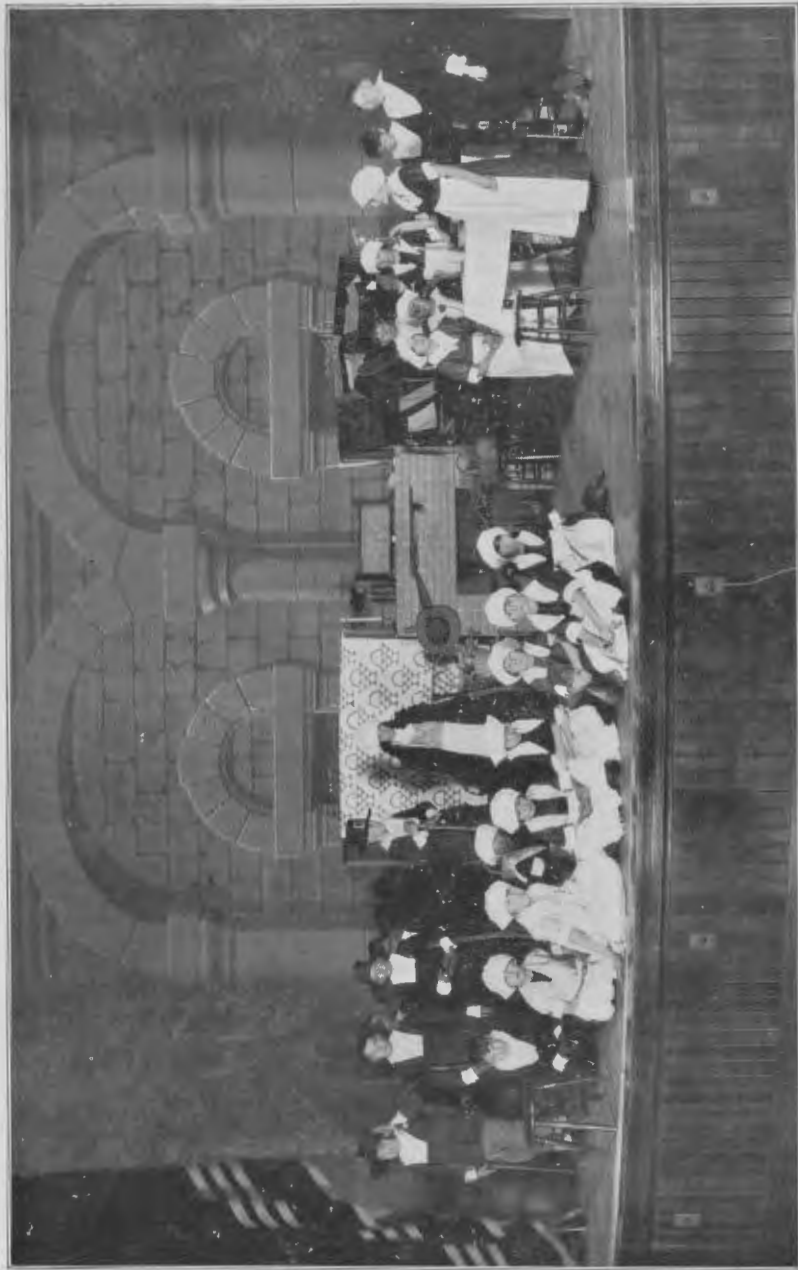
## VIII. Penmanship:

1. Writing invitations to the play.
2. Writing programs.
3. Writing letters.
4. Writing stories for booklet entitled "Colonial History."

## IX. Industrial Arts:

1. Making candles of beef tallow and of mutton tallow by dipping and molding.
2. Making soap.
3. Making dyes from sumach berries, red onion skins, beets.
4. Dyeing rags for rag rugs by using the above dyes and also diamond dyes.
5. Collecting pictures showing Colonial interiors, cleansing materials, and use of candles. Pupils learned to mount these artistically, selecting harmonious backgrounds and providing for proper balance.
6. Boys went to the woods to chop down saplings for a log house which they built.
7. Boys made a mortar and pestle of wood.
8. Boys made wooden dishes.
9. Made brooms of branches and of broom corn.
10. Molded whale oil lamps of clay.
11. Cooked cornmeal mush.
12. Made Johnny Cake.
13. Girls braided rag rugs according to designs drawn in art class.





Costumes and Stage Settings of A Day in the Prescott Home.

Of what educational worth was this project?

## I. APPLICATION OF EDUCATIONAL PRINCIPLES

1. Does it approach Dewey's concept of studying history? "To study history is not to amass information but to use information in constructing a vivid picture of how and why men did thus and so."

2. It provided purposeful activity in several subjects for three months and an abiding interest and appreciation of early Colonial life.

3. It gave the pupils the unified and continuous experience of (1) obtaining the raw product as gathering the sumach berries, getting the beef fat and the broom corn, (2) of actually using the processes used in making a needed product as boiling down the juice of berries, of making the soap, the candles, the dyed materials, the broom, the rugs for the house.

## II. CONCOMITANT VALUES

1. It enriched sympathy with the worker who makes a living with his hands.

2. It enriched appreciation of the conveniences of home life today.

3. It enriched appreciation of the manufactured product so that the pupil will be a more intelligent buyer and user of dyed materials.

4. Appreciation and admiration of the outstanding characteristics of the Colonists were widened; such as thrift in saving fat scraps, versatility in carrying on many industries in the home, beauty of simple living, strength of character in conquering hardships and dangers of early life, and devotion to religious ideals.

5. Its socializing possibilities were numerous; pupils brought in Colonial heirlooms for all to see, such as a pair of snuffers, pewter plates and samplers. Others brought in needed materials for the play such as quilts, rugs, aprons, buckles, wooden dishes. All shared results of their work and enjoyed results together, as eating lunch of cornmeal mush and Johnny cake. They collected for an exhibit pictures of Colonial life, cleansing materials, and pictures showing uses of the candle. They wrote and gave the play for their parents, the college and the community which summed up their study of Colonial home life.

Reactions to the project were written by the student teachers and the children who initiated, planned, executed and judged the project.

### Good Points in the Project—By the Pupils.

1. We made things we read about.
2. We wrote about the things we made.
3. We got things out of different books.
4. We learned how to cook as the Colonists did.
5. We learned how to make things as the Colonists did.
6. We learned how to use the index of books.
7. We learned how to have self-control.
8. We learned how to speak before people.
9. The play gave pleasure to others.
10. We learned how to use the encyclopedia.

### Poor Points.

1. The play took too much time.
2. It took too long to make the log cabin.

### Reaction to Project—By Student Teachers.

1. The art work was made doubly interesting because it was related to other subjects and the children had a familiar basis on which to work.

2. In the study of the Colonial home and the Colonial furnishings it gave the pupils a clearer idea of the part that art played in the past.

3. It also gave the pupils an appreciation of art in relation to the home.

### Disadvantages.

1. It did not allow time for detailed study of color, design, nature study, simple perspective and object drawing.

a. It did not allow time to work up the problems from an art standpoint as for instance the designs for the book covers. In working out these designs a more gradual and careful foundation should precede the final production.

b. The time did not permit the children to study color harmony in working out their designs.

EDITH HAYFORD.

The one thing which meant most to me during my one term of teaching in the fifth grade of the Training School was observing how successfully the Colonial project was developed.

The points which I thought were especially good were as follows:

a. The correlation of all the subject matter. All class work was directed towards one end, which was constantly brought to the pupil's mind.

- b. The motivation of all subject matter. Pupil's motives were used as far as possible.
- c. Pupil initiative was emphasized (writing poems).
- d. All regular class work was kept up, although it centered around the project.
- e. It afforded a splendid opportunity for introducing the different forms of letters as well as compositions.
- f. The work did not drag, as a whole, and ended very well.

I believe the reason that the work did not become monotonous was because there was such a strong climax at the end. The pupils realized that all of their work led up to the play, in which they were especially interested.

To me the Colonial project seemed successful in almost every respect. One thing which I noticed in my class was that letter writing became monotonous. I realize now that this was because the pupils knew that their letters would have to be rewritten, some several times, before they could go into the Colonial book.

EMMA MOSSBERG.

### WHY WE ENJOYED THE PROJECT—Pupils.

*I enjoyed working out the project of "How the Colonists Lived" because I know how to make whale-oil lamps and candles. I know how to make Johnny cake and soap. I enjoyed the play, "A Day in a Colonial Home," best of all, because it helped me to understand better how the colonists lived. I enjoyed making the soap, too. I made some soap at home the same way. It turned out very nice and white. I am planning on making some candles, too. I liked to make the rugs. I made three little rugs for my doll. I dyed rags to make the rugs. I enjoyed making the rugs because I know how to make rugs and dye the rags for rugs.*

ANN MEYERS.

*I enjoyed the project because we could go home every night and tell our parents what interesting things we had done in history. I enjoyed making the soap, candles, samp porridge and Johnny cake. The play gave other people enjoyment.*

MARY JANE COSTAIN.

*Much that we did was done in action rather than reading only out of the history book. It was lots easier and more fun than doing it in the latter of the two ways. We all read many books about Colonial days. We also made a booklet of our own.*

FRANK WITHEROW.

*I enjoyed it because we did not always read out of a book. I think I learned much more by making them as the Colonists did. I understood the things much better. We made cornmeal mush; I had never tasted it before and I don't think I would have tasted it at all. I also liked to work out our project because when we wrote our play we learned more about how the Colonists dressed, what they ate, and how they furnished their homes.*

MARY ELIZABETH AASGAARD.

*I enjoyed studying about the Colonists and how they lived. I enjoyed having the play about the Colonists because it helped me to learn what they did in olden times and compare it with what we do today.*

NADEEN CHAPMAN.

*I enjoyed the project because it did not just tell what they did but we felt what it was to be a Colonist because it helped me to learn what they had to eat, how they had to get it, and how they prepared it to eat, how they dressed, what they lived in, and why, what they used for light, and how they made it.*

HARLO RAYMOND.

### References for Pupils and Teacher.

Earle .....	<i>Home Life in Colonial Days</i>
Pratt .....	<i>Stories of Colonial Children</i>
Humphrey .....	<i>Pilgrim Stories</i>
Tappan .....	<i>Letters From Colonial Children</i>
Chamberlain .....	<i>How We Are Sheltered</i>
Carpenter .....	<i>How the World Is Housed</i>
Andrews .....	<i>Colonial Folkways</i>
Otis .....	<i>Mary of Plymouth</i>
Otis .....	<i>Ruth of Boston</i>
Earle .....	<i>Child Life in Colonial Days</i>
Perkins .....	<i>Puritan Twins</i>
Stone and Fickett .....	<i>Everyday Life in the Colonies</i>
Prescott .....	<i>A Day in a Colonial House</i>
McMosler .....	<i>Primary History</i>
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Child Library Readers—Elson & Burris—Book V, P. 133.	
Bound Volumes of St. Nicholas.	

### Pictures.

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 Sir Galahad Series—Second Panel.  
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Bonser & Mossman .....	<i>Industrial Arts for Elementary Schools</i>
Stone and Fickett .....	<i>Everyday Life in the Colonies</i>

## THE EVOLUTION OF THE BOOK.

Ella Hawkinson, Principal, Junior High School.

Emma Glaser, Associate.

Through the educational evolution of years we have been discovering, in terms of Elizabeth Peabody, "What is this creature that we call a child," and today we consider individual differences, individual needs, and the individual future of individual children. No longer shall the child be fitted summarily and painfully to a set curriculum, but the curriculum made to fit the child.

Our present definition of education is well expressed by Dr. Bobbitt, "Education is that set of experiences which makes the child the best man or woman, the best citizen." Experiences are to take the place of an accumulation of knowledge outwardly applied.

Having adopted such a definition, we are confronted with the problem: What experiences are most conducive to the desired end? How can the things which the school offers be made experiential and developmental? As a solution to that problem and an experiment in curriculum enrichment, the junior high school of the Moorhead State Teachers College, in the fall term of 1924, initiated the project, "The Evolution of the Book."

These were our objectives: to unify the junior high school by an interest which would permeate the entire department; by appreciating our debt as well as our relationship to the past, to realize the oneness of culture; to create a deep interest in The Book, through the wonder and realization of its growth; to develop interest in a wider field of experiential reading; to create a lasting desire for more and better reading; to appreciate the wealth and beauty of our modern books by comparison with those of earlier times; to enlarge knowledge and experience with concrete materials that enter into the making of books and records.

Our starting point was the history work, which became the basis of all other activities, each grade working intensively on a definite period, but knitting its study with that of other classes. Thus, by a slight adaptation, the tenth grade in its course in general history, could make a study of the initial phases of The Book; the seven B group followed its progress through the medieval period, and the seven A, early Colonial and Indian records. The ninth grade found its interest in the corresponding science activities. Grade eight acted as collecting agent and general efficiency body, writing necessary letters, collecting materials, and editing The Moccasin, our school paper, in which the project was presented. By this interrelated plan we purposed to accomplish our objective to unify the junior high school through a common, absorbing interest, and further, through that interest to achieve our reading, history, and socializing aims.

Projects were thus established within the project, each a complete unit, yet a definite part of the whole. Once initiated, each opened up amazing possibilities and grew in comprehensiveness. New discoveries

were constantly being made, new leads opened by students and teachers. Thus, paper making introduced the study of watermarks, their value and method of production, and led to a collection. A discussion on the value of books suggested, "What do other people think of books?" and resulted in a collection of statements from authors, faculty, and students and their compilation in an original book. Other sub-projects which presented themselves were the manufacture of ink by early and modern methods; writing instruments, ranging from the Egyptian chisel and Babylonian stylus to the high grade pens of today; in answer to the question, "What books are worthwhile?" an assembly of pictures and book jackets for posters; and growing out of that, the study, "How to mount pictures artistically," including spacing, color and size of mounts, and printing. Book illustrating and leading illustrators provided a fascinating and profitable study. In this manner our course became self-creating and self-enriching. Its content had reality, freshness, relationship, and sequence. It substituted for the formal textbook an almost unlimited amount of source material, as the appended bibliography indicates. To be completely effective, such a course must be elastic and adaptable and requires, besides, close departmental co-operation.

In our work there was particularly close correlation in history, English, and the library. Through the interests of these departments, a wide and varied range of reading was covered, crystallized in regular class activities, constructive work, and assemblies.

The tenth grade found its interests in ancient records as the basis of approach to The Book. The initial "curiosity" discussion of the need in very early times for establishing some form of records to perpetuate important events and fix them in their proper time periods opened the problem: how could records be kept when there were no time-measuring instruments, no form of writing, nor any materials for documents which might be preserved? Thus opportunity was presented for individual research and study of old records as the first documents and books. The topics studied were old time-keeping methods, the development of the calendar, Egyptian hieroglyphics, wax tablets, the papyrus roll, clay tablets as books, the development of the alphabet. This intensive, individual study became the basis for English composition, in general discussions, floor talks, term papers, all accompanied by drawings and the actual construction of the article discussed. As a result, we had in the exhibit for the period a Babylonian clay tablet with cuneiform inscription, a Roman wax tablet, a Runic Calendar, an Old English clog, an elaborate chart showing the development of the alphabet, the striped candle, and sundial as instruments for measuring time. Experiments were also made with the hour glass and the water clock, but the time for their making and adjustment was too limited to permit perfection. These records were all studied as parts of the evolutionary process of writing, which began with knots tied in a string as memory aids, and ended in written records by use of an alphabet. We had realized a world empty of books and had discovered their beginning!

The seven B group studied manuscript writing, block printing, and

the Gutenberg press. They read and loved "Gabriel and the Hour Book," by Stein, which led them into familiar acquaintance with medieval writing, the mission of the monks in education, manuscripts and the making of parchment, hand printing, illumination, the difficulty and value of the entire process. They were charmed with the story of Gabriel and asked to dramatize it, having completely lived themselves into it. Every effort was made, but without success, to secure a sheep pelt suitable for the manufacture of parchment. A parchment document loaned us by the Minnesota State Historical Society was helpful. Experience in hand printing and illumination was gained in making individual copies of pages from an hour book.

The study of block printing was made real by the carving of block letters, each child cutting his own initials, thus realizing the difficulties in this type of printing and appreciating the need for improved methods. In this manner the Gutenberg press was introduced. Plans for the press were drawn by the boys and the construction of the press taken over by the manual training department. When the picture of the press was approved as an appropriate cover design for The Moccasin, the little seven B's were a proud class. This unit led to the investigation of and comparison with modern printing and the linotype which makes our present production of books possible.

In the meantime the seven A class was living in Colonial times and going to Colonial schools. They contrasted those with ours as to building, equipment, course of study and method. We were fortunate in securing a copy of the New England Primer which proved a great curiosity. Comparison with our own books was interesting. The children had a delightful time in the study and making of a horn book and battle-dore, unique old textbooks. The dearth of books in the so-near-to-us period as the Colonial emphasized our own wealth and variety. The quaint little books of the past, in their very meagerness, were a stimulation to a greater appreciation of our all too casually accepted books.

Colonial study easily permitted that of the Indians and their methods of preserving and transmitting records. We began with a review of the various ways of sending messages—imitative calls, fire signals, messages pictured on bits of birch bark. Then followed the study of wampum and its interpretation in woven messages, pictures in sand and on skins, Indian mounds and their significance. Interest in the subject was intensified by attempted interpretations which ended in the writing of our project as a class tradition, in Indian picturing. Elation over this success led one of the boys into making a copy, on a pony hide, of a Dacotah calendar of events. A little girl became particularly interested in the multi-colored sand prayer rugs of the Hopi Indians and made one of colored sands. Another member of the class, after the study of Indian symbolism, wove a small blanket representing a prayer for rain. In illustration of the reading of wampum, the Camp Fire girls wove their ideals into their bead head bands.

Enthusiasm in all classes ran high, but the most strenuous as well as the most exciting process proved to be the making of paper by the

science class. Various methods were studied, descriptive material and exhibits sent for. The very complete exhibit of the Hammermill Paper Mills was particularly attractive and instructive. These exhibits were not only interesting, but served for active inspiration as well. In our process we followed the directions for handmade paper given in Winslow's "Elementary Industrial Arts." Our difficulties were numerous as well as humorous. We fluctuated between the pinnacles of hope and the depths of blank despair, as we ground rags, boiled and reboiled them in their caustic solution, screened, wove, and pressed the pulp. We applied our knowledge of watermarks and the boys carved a pattern for our own, reading M S T C - J H S in old English. Complete success was marred by our ambitious pattern. Thinner lines would have given more clear-cut results, but we found gainful instruction in this as in other steps through our very difficulties. It was thrill enough to see our lines actually appearing on our paper. One very valuable result of the entire process was the students' wonder at the difficulty and the diverse phases of the manufacture, out of which grew the repeatedly expressed thought, "I didn't know there was so much to paper-making. We certainly ought to take better care than we do of our books." The final exhibit of our achievement showed all the steps taken and materials used, a description of the process, and samples of our paper. On other charts we mounted our collection of watermarks and the samples of paper sent us by the various companies.

After following this experiment with the manufacture of several kinds of ink, the class felt highly informed and impressed with the value of paper and books. An excellent exhibit of inks from The Carter Ink Company added to the results of experimentation.

The activities of the eighth grade had a unifying effect on the project as a whole. The collections made and the letters written in the cause of the several sub-projects interrelated the work of the classes. This group also carried out several ventures of its own, emphasizing the value of books and their mission. A travel scrapbook called "Custom and Costume" had much of the same value. But the achievement the class was proudest of was their collection of quotations about books. These were typewritten by one of the boys, and we assembled them into a book called "The Truth About Books." It was arranged in the following sections or brief "chapters," What Authors Have Thought About Books, What Our Faculty Think, Ideas of the Student Teachers, Our Own Opinions, the last including an expression from each member of the junior high school and producing such thoughts as these: A book is a power to hold us spellbound while our imagination drifts to different countries, scenes and times; A book is the tree of knowledge; A book that is good is worth advertising; A good book is as essential as good food; A book is a fine thing to have because it tells us about what other people have done. The general interest this book secured and the direct exchange of ideas, ranging from high authority to "ourselves," had a decidedly stimulating effect and helped to tie up the project.

The Moccasin, the Junior High School quarterly newspaper, was a

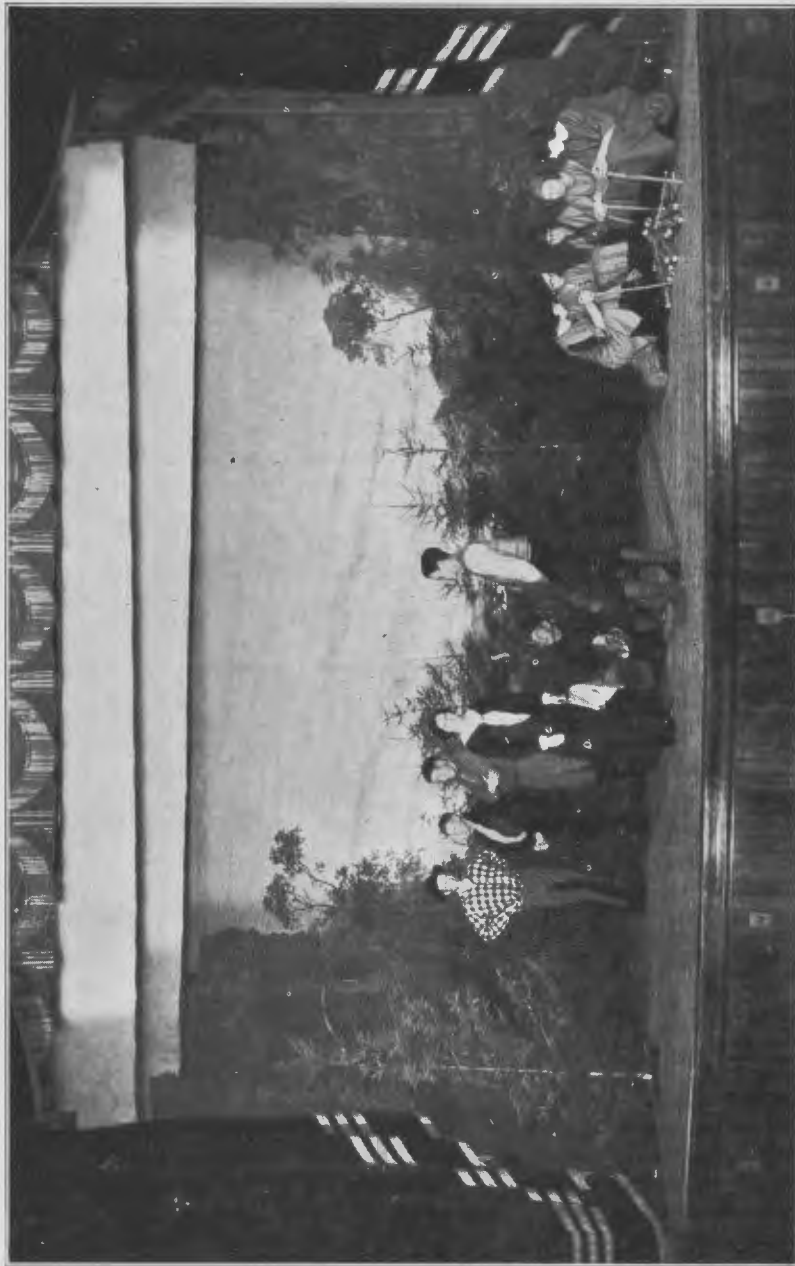
vigorous incentive. It was our Book, demanding and deserving our highest effort, in organization, thought, and attractiveness. Into it went our impressions and conclusions on The Book, the results of our joyous project. It contained letters from President MacLean and Miss Lommen, director of our training school, editorials on book values and appreciation, themes describing the work of each period, cartoons portraying our several humorous predicaments, quotations, our school songs. In short, it was an expression of the entire school on the project.

Our school songs are legitimately included as part of the project, being the result of a song contest introduced at the beginning to help us to acquire joyously our stride of oneness. All classes took part in the contest. Prizes offered for the best songs presented were books chosen from this list: Hagedorn, The Life of Theodore Roosevelt; Roosevelt, His Soul Goes Marching On; Hough, The Covered Wagon; Hawes, The Dark Frigate; Stevenson, Treasure Island. The contest gave us two songs and the feeling that "we were one."

Throughout the term the stimulation to more and better reading was kept in mind. It was evident that interest in a new type of reading, that of research and reading for the knowledge and out of curiosity, was developed. We aimed to achieve a world-wide, many-sided interest in books. An informal reading contest was established the progress of which was recorded on a reading chart, correlating our "Map of Good Reading" which located the setting of books and indicated their atmosphere. The necessary familiarity was gained by reading for enjoyment and by choice as well as by assignment and suggestion, and through the discussion of book types, book characters, book values and authors. Attractive book displays in the library added incentive to our "Adventures in Bookland," and a poster display gave further inspiration. Through the co-operation of students, student teachers, instructors and librarians, it was possible to arrange an unusual poster exhibit advertising and illustrating worthwhile books of every class. The combined poster and construction work exhibit made the setting, during the sectional meeting of the M. E. A., for the oral presentation of the project. This gave the students an occasion to tell of their experiences, their achievements, and the plan of the work with concrete evidence for demonstration. During Education Week the library was made the center of interest. The display of the posters, illustrated books, and an exhibit of printing done by the art class, made it an attractive place for the reception given to parents and faculty, and served as a fitting meeting place for the occasion, emphasizing the heart of our plan—wide reading. The reading habits and interests have carried over, as is evidenced by the range of books in which the children are interested.

The final phase of the work was a book pageant, "Book Spirits in Review," written by the student teachers of English in the junior high school. This introduced, in costume and character, the best known and best liked books. The entire school participated in the preparation with whole-hearted enthusiasm. The pageant was presented before the Chapel Assembly, parents, and other visitors. It served not only as the final





Pantomime of the Covered Wagon in Book Spirits.

step in our unification, but made the characters of books real and reading a more fascinating experience.

We felt that our aims had been in a large measure accomplished. Some phases of the work we could do with greater success and efficiency than larger schools could. In others we were hampered by a less varied representation. The fact that much of the work was conducted and supervised by student teachers, considerably complicated progress. Yet the teacher training value along project lines in project conception, organization, and stimulation, requires little argument. It makes learning an evolutionary process and it apparently assures the necessarily broad development of "this creature that we call a child."

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