

## III. Skills Emphasized:

- A. In handwork they learned the proper use of the crayon.
- B. In singing they learned how to sing with the piano. They learned to keep the pitch.
- C. In preparing their chart they learned how to use the brush and to paste with care and neatness.
- D. In listening to the stories they learned:
  1. How to appreciate stories
  2. How to listen to stories.

## IV. BIBLIOGRAPHY

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*Songs*

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- “Falling Leaves”—*Hollis Dann First Year Music*.

LUCY S. GILLIAM

For a young man the privilege of browsing in a large and varied library is the best introduction to a general education.—SIR WILLIAM OSLER.

## THE LOOM OF FRIENDSHIP

This pageant was planned and presented at the Michigan State Normal College, Ypsilanti, in May, 1927, under the supervision of Miss Ruth Robinson of the Department of Physical Education.

*The Argument*

**A**LAD and lass representing the youth of the World have gone forth to seek whatever is best in life. One day as they wander, they come upon a woman who, surrounded by her maidens, weaves upon a loom.

“Look, sister,” cries the lad; “this must be some great queen. Mayhap she can help us in our quest. Let us question her.”

Then they approach the woman who, in answer to their questions, replies:

“I am Friendship, and on my loom I weave the threads that show the love of men for their brothers. For ages I have woven thus. Now that the ocean has become a river and the mountain range a plain, I am striving to weave into my web colors from many lands, all in one harmonious pattern. These, my helpers, bring from afar the strands that are needed to bind the souls of the nations together.”

Then the youths sit down to watch Friendship as she weaves at her loom. And as they watch, there passes before them a pageant of many peoples, each one showing in dance and mimicry the soul of a nation. From each in turn a herald carries to Friendship a strand of color to add to her pattern.

When the dances are ended, the lad and lass spring to their feet crying, “O Friendship, we are the Youth of the World. May we not help thee? Thou hast shown us that thou art the greatest thing in life—Friendship that ties together all the nations of the earth.”

*The Movement*

1. Friendship, a stately woman in queenly garb, marches slowly across the open space in front of the platform and ascends to her throne beside the loom.

2. She is followed by a company of young women representing the attributes of Friendship, who take their places on either side of the queen's throne.

3. A lad and a lass, dressed in the style of the days of Robin Hood and apparently seeking for something, wander across the open space and approach Friendship's throne.

4. Friendship's helpers come down to welcome these youths and take them before the queen.

5. She receives them and invites them to sit near and watch her at her weaving.

6. A bugle sounds, and two heralds appear before the queen, bringing a strand of color for her pattern. This strand one of the maidens receives and carries to the queen, who weaves it into her tapestry.

7. As she does so, costumed dancers appear in the open space before the platform and execute a dance to represent their chosen country.

8. As soon as they leave, other heralds and dancers appear, each group bringing a strand for the weaving and presenting a dance native to or suggestive of their respective homelands.

9. As each dance is concluded, the performers take their places at the right or the left of the stage.

10. At the end of the final dance Friendship, accompanied by the lad and the lass, descends to the open space. Two or more representatives from the various national groups join hands with the court maidens to form a joyous moving circle about her, while the music peals forth.

11. Friendship and the two youths emerge from the circle and lead in a final triumphal march, the court maidens and the entire body of dancers falling into line.

#### *General Suggestions*

Putting on this pageant can be made an all-school or even an all-community project. It is intended for out-of-door presentation, a large natural amphitheater being most ideal; but it can be presented indoors. At

one side erect a stage three or four feet high and large enough to accommodate twenty people. At the back set up a loom large enough to be in keeping with the general scale of the pageant—perhaps 18x12 inches. It can be made of two uprights with a cross bar at the top and the bottom. Light rope should be stretched from bar to bar. Across the top of the loom weave in some colored strands to suggest the beginning of a pattern. Long strips of brightly colored cheese-cloth or some heavier material is suitable. The queen must have a large shuttle for the weaving.

"Friendship" should be chosen for her height and carriage, and should be dressed to resemble a Greek goddess. The maidens who follow and carry the strands from the heralds should be dressed in white or light colors. They can represent attributes of Friendship—Co-operation, Faith, Justice, Joy, Love, Generosity, Sympathy, Truth, Intelligence, Tolerance, Understanding, Devotion, Sincerity, Courtesy, Candor, etc. These attributes may appear on the program along with the names of the maidens.

Music should be used throughout the pageant:—a piano or pianos will serve well for outside presentation, but the music should be amplified. Snatches of various national hymns may be played as the several heralds advance with the strands. The Tannerhauer March is excellent for the entrance of the court and the finale.

The number of dancers and dances must be determined by local conditions. There can easily be too many groups; but there must be enough to suggest the *world* and to form masses of color for the finale. As originally presented the pageant included sixteen dance groups and about 800 performers. The following scenes and dances are available, but others can be substituted or added:

Greece: Sarabande (From the First French Suite), Bach.  
 American Indian: From an Indian Lodge (MacDowell).  
 Holland: Miniature of a Dutch Family (Fox), Pub. Lyon & Healy, Chicago, Ill.

- Germany: Half Moon and Old Homelands (Burchenal), Pub. G. Schirmer.  
 Czecho-Slovakia: Cerna Vluka (Geary), Pub. A. S. Barnes & Co., N. Y.  
 Japan: Japanese Girls—Mich. State Course of Phys. Tr.  
 Russia: Kamarinskaia—Folk Dances and Singing Games (Burchenal), Pub. G. Schirmer.  
 Sweden: Gottland's Quadrille—Dances of the People (Burchenal), Pub. G. Schirmer.  
 Italy: Siciliano (Chalif), Pub. Chalif School of Dancing, New York City.  
 France: Court Minuet (Mozart), Don Juan.  
 Poland: Jolly Cortège (Chalif), Pub. Chalif School of Dancing, New York City.  
 Ireland: Irish Jig—Folk Dances and Singing Games (Burchenal), Pub. G. Schirmer.  
 Scotland: Highland Fling—Folk Dances and Singing Games (Burchenal), Pub. G. Schirmer.  
 England: a. Sailor's Hornpipe—Dances of the People (Burchenal), Pub. G. Schirmer.  
 b. Mage on a Cree, Sweet Kate Black Nag (Sharp), Pub. H. W. Gray, N. Y.  
 Spain: Espana (Moszkowski), Spanish Music No. II.  
 America: Country Dances (Ryan), Coming Through the Rye, The Circle, Pub. A. S. Barnes & Co., New York City.

E. ESTELLE DOWNING

## RAGING YOUTH

**M**INE!" says Jimmy the two-year-old.

"It isn't, it's mine; Mother, make Jimmy give me my harmonica," says Billy the four-year-old. A fight ensues.

Billy wins out and Jimmy screams until he is black in the face.

Mother comes. She may try several different ways to straighten out the matter. Usually whatever she does is wrong. She may spank Billy for jerking the harmonica away from Jimmy, thus starting him off on a crying jag and a temper fit of his own, possibly sowing the first seeds of inferiority and cowardice in her older child. She may hug and kiss and pet the raging Jimmy, thus insuring rage behavior on his part the next time such a set-to occurs.

If she is a wise mother, she will have prepared herself in advance for just such a scene. When her children are so near together in age, she will have purchased

identical toys for both boys. When a scene occurs she will go quietly and get the mate of the toy in question, take both the toys in her hands, show them and when crying stops offer them to the young hopefuls.

Neither youngster is to be blamed for the scene. It is perfectly natural for every young child to reach out for any object that catches his eye. *Young children are born positive—i. e., to reach out for nearly all objects.* Seeing the harmonica in Billy's hands, Jimmy reaches for it. It is only after we have suffered grief at the hands of mother, father, nurse or society for reaching out for forbidden objects that we come finally to withdraw our hands or our body from these objects. If, now, we could charge Billy's toys with electricity so that he could play with them with impunity but so arrange affairs that Jimmy would get shocked with the current whenever he reached for Billy's toys, then Jimmy would soon learn to keep his hands off Billy's toys. But in real nursery life toys cannot be charged with electricity. A row begins when the older (or stronger) boy forcibly takes something out of the hands of the younger boy, pushes his hands or shoves him. Note that the older boy does not actually hurt the younger (no pain stimulus is present); *he merely interferes with or hampers the movement of the younger.*

This stimulus, *hampering of movements* and it alone, will bring out a rage response even in the newborn. They do not have to learn temper—they do not have to learn to go into a rage. It is inborn. In some of our first experiments upon the newborn infant we tried to find out whether it could turn its eyes towards a source of light without movement of the whole head. To test this we laid the child flat upon its back upon a mattress in a dark room. Immediately above its head we placed a very faint electric light. The light was arranged so that we could show it either to the right or the left of the