

The very need of nourishment has, in certain countries, carried a sense of shame. This is suggested in some Oriental countries, by certain ceremonials in which the thought or sight of food is considered obnoxious. We feel it in the ban against eating on the street. And it used to be considered quite the thing for young ladies to be delicate and they only nibbled at food and disdained appetite. Fortunately a more natural and even athletic ideal is now the fashion.

Thus it comes about that a social occasion is the excuse for eating, the circumstance that raises it above selfish indulgence. Man is a sociable being and expresses life's sociability by neglecting no opportunity to eat in company. The sociability that is promoted by the companionship of the table is the reason for our clubs, societies, etc. The feeling of fellowship occasioned by this may be traced back to ancient times; for instance, the Arab would not betray anyone who had partaken of his salt. And many religious observances center around a feast.

But how endlessly far has an invitation to dine traveled from an opportunity to feed! In earlier days our social functions were what the boys call "feeds". The tables were laden with everything that the housewife could get; no thought was given to proper combinations of foods, suitable sauces, appropriate or seasonable delicacies. It was "food and plenty of it". Our great-great-grandmothers were all women who had "shaken hands with the sauce pan". And since they did most of their own cooking, their chief object was to feed the family and they did not have time to prepare or serve the dinners which now mark our social functions.

Today the appearance of the viands, their form, color, and garnishing; the service, the whiteness of the linen, brightness of the silver, the delicacy of the china, lustre of glass; the illumination; the flowers, central in the arrangement of the table because only ornamental; all these add to the impression of the dinner as to the mood of the diners and derive their effect from an appeal to the different sensibilities. The diners themselves must be worthy of the repast, the formal dress, the social and intellectual stimulus, the good feeling, the play of word and wit, the spirit of the occasion must justify the setting. And any marked defect or lack in

the food would mar the occasion. One writer has said "Psychologically the artist in tastes and aromas is exercising a function comparable to that of the artist in color or tones."

MYRTLE WILSON

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RHYTHM IN THE FIRST GRADE

One of the greatest needs in Primary work today is to make the step from the Kindergarten to the First Grade less formal.

In the Kindergarten the child begins to realize the actual joy of living, through his socialized work and play with other children. There is no formality; the spirit of happy freedom predominates. Then the child is sent on to the First Grade which is often a complete change from informality and freedom to a set, formal program where there is too little opportunity for free activity on the part of the child.

When I first stepped from Kindergarten to First Grade I felt the great difference in the work. It seemed to me I could not ask such small children, after the period of freedom to which they had been accustomed, to sit quietly at desks or tables; in other words to stand the restraint of a formal program. Each year I have tried to work for more freedom, with no set program and to continue the spirit of happiness throughout the First Grade life. This can only be done through much free work and play, and I believe there is another link of equal importance and equal educational value, and that is through music and rhythm.

Of course all Kindergarten rooms are equipped with a piano and in that way there is an advantage over the First Grade, but without a piano one can have birds flying, children skipping and dancing, ponies trotting, etc. If a teacher is fortunate enough to have a victrola she can accomplish wonders. I have been somewhat handicapped for lack of good records but from records on hand and some borrowed ones I have managed to work out some interesting Rhythm Lessons.

My first lesson was very simple: I found among our records a piece called the Indianola Patrol which was splendid time for skipping. I put it on the victrola and asked the children to listen and see if the music told them

anything. Almost before I had played a few bars some child suggested, "We could skip to that music." I asked if any one would like to try and skip to it and several children volunteered. Before starting I cautioned the children to listen carefully for a moment, then to skip and be sure to keep time to the music. In a few minutes the entire group wanted to skip and after all had tried they were delighted and almost with one accord informed me, "That's the way we did in the Kindergarten." That alone made me feel the real value in such a lesson; from then on I felt they would be at ease, at home in the First Grade.

A few days later I found among our folk dance records one called "The Black Nag." Upon trying it I found it was excellent trotting time. The following morning during our free song period some one suggested that we sing our pony song. This was followed by a request for another pony song called, "Trot, Trot, Trot." Here was my opportunity. So after singing our song, I picked up the record of "The Black Nag", and asked the children to listen and see what it told them. I played a few bars and stopped and some child asked me to play it again. By this time the children were listening intently and suddenly a hand went up and a little girl said "It tells me to trot." I was delighted to have such a quick response and asked if anyone would like to trot for us. At first there were no volunteers, but finally the small girl who suggested the music said to trot, came forward and trotted or galloped around the room, and soon the other children got the spirit of it and the room was full of trotting circus ponies.

After we had marched, skipped and trotted to music, one morning I was invited into the Kindergarten to see some dancing, which was charming in its free expression of what the music was telling the children to do and I decided I would try a dance record in my rhythm work. I borrowed a waltz record, Cecile, and during our morning song period I told the children I had found a new piece for them and suggested they might listen very carefully and see if it told them anything new. This time my response came from a little country boy, who said, "I think it says to dance." I played it over to be sure that other child agreed and in a few minutes several children wanted to try. One little

girl danced so prettily that she was chosen as leader and very shortly the entire class were dancing around the room. My joy was complete when Num, my little Chinese pupil, caught hold of my hand and said "Say, I see people do like dat at the movies." Num had not taken any active part, but the next day when I carried the lesson further he wanted to dance with the rest.

Until this year my rhythm work has consisted of motion songs and games, but I find that with the help of a few good records the work can be made more interesting and appealing to the average small child. They are not only developing a love and appreciation for music, but overcoming their shy attitude of self consciousness and getting a great deal in the way of muscular development.

And best of all the spirit of happiness is being carried on. They start the day happily and this spirit is carried throughout their reading, phonics, writing, history, etc., and the result is they do better work.

MARY E. CORNELL

COMPULSORY EDUCATION LAWS NOT ALL

The National Vocational Guidance Association at its last meeting adopted the following statement of principles regarding School Leaving:

"Since investigations have shown that economic necessity is only a minor cause for leaving school at the end of the compulsory school age, those interested in vocational guidance should always insist that the school itself enter into a campaign to hold pupils by offering a more varied program suited to the individual needs of the children. Compulsory education laws and compulsory part-time schooling must be maintained, but along with these laws there must go a constant improvement in the program of studies and other activities of the school.

"Means should be found, through either public or private funds, to provide scholarships for keeping deserving children in school, or for continuing schooling on a part-time arrangement."

"Graciousness is the unconstrained expression of the kindly, self-forgetting and tranquil mind—a beautiful way of doing things, an instinctive generosity, considerateness and tranquility."