

you think this picture has a center of interest? What should be? What shall we do to the Pilgrim to make him stand out as the main figure? I shall sketch the second picture, as the class suggests grouping of the minor objects and placing an enlarged copy of the Pilgrim a little more to the foreground. If they do not suggest these things, I shall go back to the old pictures and ask further questions developing the principle.

IV. Disussing Graphic Vocabulary

Place the models for the different figures on the ledge of the blackboard. Suggest to the class that they alter the pose of these to suit their own pictures. Since the models are isolated figures, there is little danger of copying in this problem, which is clearly one of composition. I shall remove the pictures made by the former classes, and erase the blackboard sketches.

V. Making the Pictures

The class will use the following rules in making their pictures:

Draw figures needed on the black paper.

Cut out the objects drawn.

Place objects on background, shifting around to get good composition.

Paste objects on background; put paste near the edge of the object to be pasted, and not on the background; use as little paste as possible.

VI. Judging the Pictures

The pictures will be arranged—with the name on the back where it cannot be seen—around the blackboard ledge. I shall have the pictures numbered so they can be easily referred to. The class will point out the center of in-

terest in each picture, and choose the best picture for the seventh grade book.

ELIZABETH LEE MASON

OUR ENGLISH POSTERS AND GAME

DURING "Better English Week" an effort was made in the Fifth Grade to arouse in the children an interest in the better choice of words. We tried to create a desire in them to drive some common errors, "Enemies," we call them, from our room.

The High School English department had in the upper hall an exhibition of excellent "Better English" posters. We took the class to see these posters and it is needless to say it had the desired effect. They were most enthusiastic and immediately came the request, "Miss Rolston, please let us make some posters too." Then the work began in earnest with splendid results.

On one poster "Old Mother Good English" was vigorously whipping her bad English children. She was trying to drive them into an immense shoe where they were to be locked up forever. Another portrayed a farmer with a pitchfork driving the "Fox, Bad English" from his tender "Good English Garden." Another had loaded a ship with bad English and started it out on a very blue and wavy ocean. We hoped it would sink and so all bad English would perish. One little girl had named two very frightful looking ghosts, "Git" and "Ain't" and in large letters she had printed, "beware of the ghosts!" A most striking poster was made by a boy who loves to read. He chose the picture of a boy reading. From the number of good phrases such as "I saw," "I came," and "I took," that were floating around his head, he was progressing rapidly toward the goal of "Better Speech."

To follow up this wave of interest, the children printed a set of flash cards which

they called "Children of Good English." We will have fifty cards when our set is completed since we add a card as the need arises in the work. Some of these children are, "May I go?" "Do it again," "I saw you," and others of similar urgent need. The cards were flashed and the children learned them, so they could play a game with them.

One child selected a card and hid it in a book. He then said, "I have a Child of Good English. Which one is it?" Immediately the children would guess, "Is it, 'It is I'?" or "Is it, 'He isn't'?" and the successful guesser would be "it."

The pupils were invited to display their posters and play their game in four different rooms. This added much incentive and interest to the work. The whole class felt it an honor to be friends with "Good English."

HAPPENINGS IN OUR TRAINING SCHOOL

A Real Playhouse for a Kindergarten or First Grade

This year we wished to have a real playhouse in our kindergarten. Not just a box house, but a house in which we could have furniture really large enough to use ourselves.

We used for the partitions large screens and hung a few curtains of cretonne at the openings for the doorways. The screens were cheap wooden frames covered with plain blue gingham. We had a bedroom, a living-room, dining room, and kitchenette.

The living room furniture was made of boxes and orange crates. It consisted of a davenport, three armchairs, a bookcase, a library table, a phone on a small stand, a floor lamp, and a fireplace. The armchairs were orange crates turned up on one end and the other end sawed down for arms and the back. These were then covered with brown cambric and stuffed with cotton. The davenport was an old box with

upright pieces nailed on for the arms and back. This was covered like the chairs. The bookcase was a box with shelves. The floor lamp was a broom stick on a square block and a shade made of silk was attached with wire to the upright stick. The tables were oblong pieces of wood with legs nailed on. These last named articles were painted a light oak color. The phone was made with a square block, an upright piece, a round block for a mouth piece, and a receiver which hung up on the side by a wire staple. This was the most popular thing in the house.

The dining room furniture consisted of a buffet made of a large wooden soap box; and a square table made of a square of beaver board on which were nailed four substantial wooden legs. These were painted a Dutch blue and when used with our smallest kindergarten chairs made a very attractive set.

In the kitchenette we had an oil stove and a kitchen cabinet. The stove was the masterpiece. It was an old soap box with one long side and the top open. It stood on the other long side. Inside the box were three round oatmeal boxes for burners and over them on the top or the open long side were small pieces of wood crossed over each other. The tank for the oil was an old coffee tin nailed on one side of the stove. The whole thing was painted blue with black trimmings. The cabinet was another box with shelves and a projecting table.

Only the bedroom was for the doll. Here we had a bed, a dresser, a clothes press, and a chair. All of these were made just the correct size for our doll and each piece was painted grey.

Furnishings were made to correspond with our furniture. These consisted of sheets and counterpanes for the bed; scarfs, luncheon sets, and runners for the tables, buffet, and dresser; rugs for the floor; and cushions for the davenport and armchairs. They were all made from pieces the children brought from home.

Thus our house costs us practically nothing besides thought and energy. Every child made something that could be used in the house. This plan could be carried out by any one in a medium sized school room with as much satisfaction as we derived from it.

VIRGINIA BUCHANAN

SOME PHASES OF THE YOUTH MOVEMENT

THE ONE effect of the war common to all nations seems to be the revolt of youth against the "tyranny of age,"¹ which makes laws, declares wars and accumulates debts without any consideration for the ideas, ideals and desires of the younger generation which it conscripts to carry out its policies.

We have in America and elsewhere today two types of youths, those who remember it simply as a succession of holidays, parades, tiresome speeches and free band concerts. For those who did the actual fighting there will be no return to the "well balanced normalcy" of pre-war days. Even the generation, then too old to fight, which Barrie refers to as youth's "betters"² does not expect such a return or feel worried because of the restlessness of the young veterans. It is the other, the younger group, which has aroused the doubts of the "betters." It is they who seem suddenly to have awakened to the fact that age has no use or respect for the opinion or help of the youths whose keen eye-sight, steady nerves, and strong muscles are so necessary in settling the disputes which age, ever conscious of its superiority, feels free to start regardless of who pays the price.

As a result of this awakening the spirit

of modern youth has become one of revolt against the old regime. Not only is this true in governmental affairs but in religious affairs as well "youth has determined to find its own soul in its own way." The present generation believes firmly that it is entitled to a life of its own and has no use for the "second hand opinions" of its elders.

The undergraduate students of our colleges and universities have decided for themselves whether they have a right to know and understand more about the government they are expected to uphold; whether they have a right to a "say-so" in the wars they are to fight and the accumulation of debts they are to pay, and, last but not least, a right to their own opinions and theories of religion. And they have decided most emphatically that they do have such a right.

In order that they may do and know these things and make their influence felt, students and youths of the leading nations are organizing themselves into clubs, societies, federations and associations. Most of these organizations have expressed as one of their aims the creation of a world peace through world fellowship and a complete understanding of the problems which sooner or later it will fall the lot of youth to bear. We find various types of work being carried on by the different organizations, yet the ultimate aim of all is practically the same. All are a part of the so-called youth-movement.

Even before the world war German youths had demanded a greater freedom. But it was not until the war ended and they realized what an utter failure their elders had made in the purpose for which they had so long compelled youths to train-chiefly that of becoming the dominating nation of the world through military force, that the youth movement gained any real significance in Germany or the other nations.

The movement, as we recognize it to-day,

¹Editorial, *The Uprising of Youth*, in the *Survey* of June 19, 1920.

²Barrie, J. M., Rectoral Address, *Courage*.