

tent-analysis technique seem to be coming more and more into favor. As a matter of fact, the former uses the inductive method of attack and the latter the deductive method, both of which are familiar to every student of logic and of classroom method. It would doubtless be fair to say, that one may be used to supplement the other. For a detailed statement as to how to use the functional-analysis technique, the reader is referred to *Curriculum Construction*, by W. W. Charters (pp. 26 ff). For a presentation of the content-analysis technique and its use, see D. Waples, "Techniques of Analysis in Constructing the Academic High School Course," *Journal of Educational Research* (January, 1926), Vol. XIII, pp. 6-7.

Both of these techniques seem to offer much that is of practical value to the teacher, the chief difficulty in both cases being the fact that the teacher is unaccustomed to using them. A little practice, however, will soon make one a relatively expert judge in selecting the materials which offer the best possibilities in teaching procedure.

The following project is suggested to high school principals as being worth carrying out in their teachers' meetings over a period of several successive weeks or months:

Take the discussion in this paper and employ it for purposes of supplying the general background; then take your present curriculum materials, most of which are perhaps largely of the traditional type; examine these materials in the light of the above criteria and other principals, using any one of the techniques which seems applicable; then make such changes in each study or in each differentiated curriculum as may seem practicable and desirable in your case.

For further reading in this connection, the following titles are suggested:

- Williams, L. A., and Rice, G. A.—*Principles of Education*. Ginn and Co. 1927.
 Douglass, A. A.—*Secondary Education*. Houghton Mifflin Co. 1927.

Waples, D.—*Problems in Classroom Method*. Macmillan Co. 1927.

Williams, L. A.—*The Making of High School Curricula*. Ginn and Co. 1928.

Touton, F. C. and Struthers, A. B.—*Junior High-School Procedure*. Ginn and Co. 1926.

Johnson, F. W.—*Administration and Supervision of the High School*. Ginn and Co. 1925.

WILLIAM M. BROWN.

DRAMATIZING OF THE TROJAN WAR

A Fourth Grade Unit

THE children of the fourth grade had been studying the Trojan War. They became greatly interested in the bravery of the Greek and Trojan warriors.

I. What the children did.

- A. They started playing parts of the Trojan War at recess. They later asked the teacher to help them make a real play of it.
- B. They found that the following matters must be settled:
 1. The parts suitable for dramatization.
 2. The part to put in each act.
 3. The characters needed in each act.
 4. The conversation for the characters.
 5. The costumes for each character.
 6. The scenery for each act.
 7. The invitations to the play.
 8. The programs for the guests.
- C. They decided to dramatize the parts leading up to the Trojan War.
 1. The festival at the marriage of Peleus and Thetis.
 - a. The people come from the wedding.
 - b. The goddesses dance.
 - c. The apple is thrown.

- d. The goddesses quarrel.
 2. The Decision.
 - a. They send for Zeus.
 - b. Zeus sends them to Paris.
 - c. Paris chooses Aphrodite.
 3. Helen's Abduction.
 - a. Paris takes Helen to Troy.
 - b. Menelaus asks for help.
 - D. They decided to pantomime several battle scenes from the war, because they could not be acted successfully.
 1. The capture of Briseis.
 2. The begging for Achilles to go back to battle.
 3. The death of Patroclus.
 4. The death of Hector.
 5. The capture of Troy.
 - E. They chose, by election, the following characters: the guests at the wedding, Andromache, Aphrodite, Athena, and Hera (Greek goddesses); Hermes and Iris (messengers); Zeus (father of gods and men); Paris; Menelaus; Helen of Troy; the guard; the dancers; the Greek warriors and the Trojan warriors.
 - F. They worked out lines for the characters to say.
 1. They made the conversation of the characters give the story of the part acted.
 2. They selected one child to read the story of the parts pantomimed.
 - G. They appointed the following committees to work up the play.
 1. Costume
 2. Weapon
 3. Scenery
 4. Dance
- II. What the teacher did.
- A. She wrote up a dramatization of parts decided upon for the following purposes:
 1. To understand better the children's problems.
 2. To guide the choice of conversation for the play.
 3. To aid in questioning.
 - B. She guided the children by providing references for:
 1. The kinds of costumes.
 2. The weapons of the Greeks and Trojans.
 3. The dances suitable for the play.
 4. The dramatization or acting.
 5. The setting of the stage.
 - C. She guided the children in making scenery and programs.
 1. She suggested that each child draw pictures from which the class could make selections.
 2. She showed the children how to use the color chart in selecting colors for the scenery.
 3. She showed them samples of printed programs to help them decide how to make their programs.
 - D. She made arrangements for giving the play before the college.
- III. Information the Children Gained.
- A. They learned the cause and result of the Trojan War.
 1. The "goddess of Discord," to avenge herself for the neglect of not being invited to the marriage, threw among the guests a golden apple bearing the inscription, "For the Fairest." Hera, Athena, and Aphrodite each claimed the apple.
 2. Zeus, not wishing to settle the quarrel, sent them to Paris, the shepherd boy. Each goddess offered Paris a reward if he should choose her.
 3. Paris chose Aphrodite, who promised him the most beautiful woman in the world as his wife.
 4. Paris, with the aid of Aphrodite, stole Helen, who was the most

- beautiful woman and the wife of Menelaus. He took her to Troy.
5. The Greeks took the city of Troy after they had besieged it for ten years.
- B. They learned how the ancient Greeks dressed.
1. The women wore flowing gowns with headdress to match.
 2. The warriors wore armour with helmet and shield for protection.
- C. They learned how the Greeks fought.
1. They rode in chariots.
 2. They used the spear, sword, bow and arrow.
- D. They acquired the following information in art.
1. Colors opposite each other or those following each other on the color wheel can be used successfully.
 2. One idea must be carried out in the scenery for each act.
 3. The paints must be put on smoothly.
- E. They learned to use the following rules of correct form in making invitations and programs.
1. Write all proper names with capitals.
 2. Use capital letters for important words in the title.
 3. Use comma after salutation.
 4. Indent for the first line.
 5. Keep a straight margin.
- IV. Skills Emphasized.
- A. In making the programs they learned the value of uniform lettering.
 - B. In using reference materials they learned to read more carefully in order to get exact information.
 - C. In practicing the play they found they must face the audience and speak distinctly.
- V. Ideals and Attitudes fostered.
- A. They learned the value of a success-

ful pattern before cutting into materials for costumes and weapons.

- B. They learned how to share materials and tools.
 - C. They found that more efficient work could be done in committees with a chairman.
 - D. They understood the necessity of listening carefully when a report was given.
- VI. Bibliography
- Church—*The Iliad for Boys and Girls*.
The Macmillan Co., N. Y. 1921.
- Hale—*Greek Myths In English Dress*.
The Macmillan Co., N. Y. 1921.
- Tatlock—*Greek and Roman Mythology*.
The Century Co., N. Y. 1926.
- Compton—*Encyclopedia*.

HELEN BROOKER

DO STANDARD WEIGHT CHARTS NEED REVISION?

IT ISN'T the height, it's the hips that count. At least the width of the body is more important in determining what a boy or girl should weigh than the length, according to Dr. Raymond Franzen, Research Director of the American Child Health Association's School Health Study, who spoke in Chicago October 19 before a joint session of the American Child Health Association and the American Public Health Association.

It has been customary, Dr. Franzen pointed out, for a good many years for boys and girls to step on the scales, watch the pointer go round to a stop, and then, knowing how tall they are, look up in a table of figures to see whether they are above or below par in the game of weight. Most children survived the ordeal with smiling faces, but one or two out of every five would find themselves way below the tables and fit candidates for the undernourished class.