A Study of Human Development Through Esthetic Experiences

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THROUGH

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INTRODUCTION

By the twentieth century the machine age had brought about rapid changes which had resulted in social and economic insecurity. John Henry Randall, Jr., in *The Making of the Modern Mind*, says: "During the last century the industrial revolution has altered the complexion of human society far more radically than anything has ever done before since the beginning of recorded history."1

The family as a unit had become weakened and there was a tremendous increase in leisure time. When further changes occurred with unparalleled rapidity; as the many disintegrating influences of war undermined what security had been established, it became increasingly necessary that America look to the morale of her people.

Within recent years science has established the fact that in the past the emotional life of man has been greatly underestimated. This aspect of his development, it appears, exerts such tremendous influence on the physical and mental sides that it is useless to expect either of them to develop normally unless the emotions are in a healthy state. Daniel Prescott and his committee in their report on *Emotion and the Education Process* point out the intimate relationship between the essential dynamic biochemical equilibria of the body and emotion.

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"This gives to emotional reactions", they observe, "a biologically purposeful aspect which replaces the undesirable, instinctive, survival-from-animal ancestors explanation of them."2

How then in the world today can we meet our obligation to society and make provision in our lives for those things which contribute toward the maintenance of emotional stability, toward more balanced living?

We are told by authorities in the field of mental hygiene that one of the most effective ways of meeting this problem is by participation in aesthetic experiences. "The truly creative act, say Rugg and Shumaker, "leads to the discovery of new powers within one's self and brings about a wide spreading sense of release. This leads in turn to new flashes of insight, the steady enlargement of attitudes, of confidence and the step by step obliteration of inferiorities."3 Every mental hospital now has its department of occupational therapy. The patients model, paint, draw, work in metal, leather and wood as well as engage in musical and dramatic activities, and their day includes opportunities for enjoyment of nature. If this treatment is effective as a cure, it should be even more so as a preventive.

Perhaps no group of people has greater need to maintain emotional balance than have the teachers of growing boys and girls. No one would underestimate the importance of their influence upon the lives of these children with whom they live and work day after day. We are told by Caroline Zachry that

the teacher "should herself be a well integrated person....she should maintain an objective attitude and not bring her own emotions into the picture." In this same connection Francis Ross Hicks says: "If teachers are to represent adulthood to childhood, it is essential that they think normally, maintain emotional poise and have happy wholesome attitudes."

Again, Peter Close points out that, "Dealing with children and engaging in the business of education require qualifications from the individual which go far beyond the common prerequisites of most occupations." He is of the opinion that the teacher's influence is determined more by his personality than by knowledge in a given field and that, therefore, "the growth of the children is best promoted by including in the school's responsibility the growth of the teacher."

Authorities in the field of art as well as in that of mental hygiene have shown that enjoyment of beauty and the expressions that grow out of it may be effective means of fostering growth of an individual. "No one can doubt," say John Dewey and John L. Childs, "that art and appreciation are among the values which enrich experience and make life worth living. So true is this that no question probes deeper into any culture than inquiry as to how it stands with reference to the creative arts and esthetic enjoyment."
PROBLEM

A superficial viewpoint might lead one to think that in many communities the teacher is at a decided disadvantage with regards to esthetic experiences. She has little choice of location and must needs accept what is offered by the community in general as her major means of self cultivation.

What might be available in and around the community which would serve to meet the teacher's need for contact with beauty, became then, important to the author. She therefore set out to explore the possibilities which she believed lay about her.

As she worked at the problem she became increasingly aware that her own conception of beauty, as well as that of the teachers, was a narrow one. She began to see that beauty is to be found in many things and many places if one is sensitive to its various forms.

In this study she attempts to deal with the following questions:

1. Is there a wide variety of experiences in contact with beauty available to teachers in the community?

2. Are values to be gained by teachers through experiences in contact with beauty?

3. Do these experiences vary in value according to the way they are planned and used?
PLAN

Gathering Data

The data were gathered by the author over a period of several years as she worked in two Virginia counties in the capacity of supervisor of elementary education.

In each county there were five schools in which the writer worked with approximately seventy-five teachers during the time she was making the study.

The incidents are largely descriptions of experiences in which teachers and a supervisor enjoy beauty in their professional relationship. Some of them were taken from a note book in which the writer kept brief daily records of her supervisory activities for the purpose of reporting to the state office; some were found in her personal diary, while others were taken from a large loose-leaf note book in which she had fully recorded them as part of a study which she made while participating with a group of teachers in an education course which was held on Saturdays at a nearby college.

Whenever the writer had reason to believe that children's behavior might have been the direct result of the experiences which teachers and the supervisor had together, she included a description of this behavior in her records.
Selecting Data For Use in Study

After recording all incidents in which the author recognized a connection with beauty at the time it occurred, she selected from them, all in which she believed the participants had developed values.

Upon further examination, these incidents appeared to fall into four areas; namely, those relating to nature, social events, artist's products and manipulation.

Within each area she attempted to select incidents which in her opinion included samples of a wide range of aesthetic values, omitting any which tended to duplicate.
Analyzing Data

Having made her selection of incidents in each area, the writer then attempted to analyze them for values. This was done by comparison of elements within the incidents. Like¬nesses and differences were noted and contrasts made. Con¬clusions, with regards to values derived, were drawn within each area and general conclusions presented which grew out of the attempt to compare values in the different areas.
PRESENTATION AND ANALYSES OF DATA

Incidents From Experiences with Nature

Incident: A teacher invited four other teachers and a supervisor to enjoy a motor boat trip on the river. They went many miles, enjoying the fresh river breeze and the exhilaration of swift movement. Different members called the attention of others to the graceful lines of passing boats, the views along the river, the circling gulls and to the interesting cloud effects at sunset. Gradually the group relaxed and later as they rode back to the picnic supper on the beach, they sang together. The blending of their voices over the water gave them a feeling of having expressed satisfactions felt.

Analysis: This incident was a commonplace pleasure experience of taking a boat trip. The attention to nature was incidental, evidenced by the tendency to point out beauty rather than to connect it with poetry or life. No one felt the responsibility for benefits other than physical recreation and social intercourse.

Any shared experience which gives pleasure, however, contains certain values with regards to beauty. It directs ones thoughts into pleasant channels and helps those who share it to relax into such moods that whatever of beauty is in the situation becomes evident to the participant.

Incident: On the way home from a professional meeting one spring afternoon, four teachers and a supervisor stopped to visit an historic garden. They wandered through it enjoying the formal design of the boxwood, the flowering shrubs and the gay prim flower beds. They questioned the custodian about the names of certain plants, pausing frequently to call attention to some particular spot which seemed especially delightful. One teacher exclaimed with pleasure at the interesting effect made by the shadows of poplar trees across the grass.
Later as they sat together on an old bench near the gate
and looked back, the supervisor said, "I enjoy old gardens
especially. I wonder why?" A teacher answered, "Perhaps
it is because so many others have enjoyed them before you."

Analysis: In this incident is found an element which is not con-
tained in the first. It was unplanned and serves to illustrate
one of the many ways in which beauty may be incidentally enjoyed
by those who spend much of their time on business bent.

Deliberate attention is given to nature and the partici-
pants are seen not only drinking in the beauty of the garden but
also trying to extend their knowledge with regards to it. In
this respect the experience is different from the foregoing one.

Guidance which is not perceptible in the previous story is
recognized here in the supervisor's leading question; and the
answer implies that the one who voiced it was sensing a feeling
of kinship between herself and all those before her who had
enjoyed the beauty of the spot.

Incident: One winter afternoon four teachers, a patron, and
a supervisor were driving home from a nearby cultural center.
The sun was setting and blue puffs of clouds were scudding
along against a gorgeous blaze of rose and gold. Against it
all the trees stood out in silhouette, black from recent
rain and lacy like a Spanish mantilla.

The supervisor drew attention to the beauty of the scene
and they drove along quietly for a time enjoying the changing
colors. Finally she said, "Bare trees in winter give me a
satisfaction which I can't get when they are in foliage.
 Somehow they have more character without their leaves." "I
like them bare, too," responded one of the teachers, "some-
how trees seem to have human characteristics. Look at that
willow tree. It looks sad," "The oak is dignified," added
another. "and a maple tree always looks friendly." As they
drove along one of the group hummed softly a few bars from
Joyce Kilmer's Poem "Trees".

Several weeks later one of the teachers told the super-
visor that she was finding more pleasure in her walk home
from school each afternoon. "I am beginning to look forwarp
to it," she said. "I enjoy the bare trees against the sky."
Analysis: Unlike the two foregoing ones, this experience took no time except that which might otherwise have been spent talking of the day's activities or of local news.

Like the first one, it contains a wealth of natural beauty, here, however, is seen deliberate, rather than incidental attention to nature, as the participants connect it with music, poetry, and human qualities.

The supervisor guides by calling attention to the beauty of the sunset and again by expressing appreciation for bare trees in winter. This gives rise to further guidance which is recognized as another is heard endowing certain trees with personality characteristics.

Several members of the group may have extended their ability to see beauty while one, by her later remarks to the supervisor, must have received especial benefit from the experience, as her afternoon walk is seen enriched as a result of it.

Incident: A supervisor invited two teachers, who were studying with her at summer school, to visit some mutual friends at a nearby camp for young people. They enjoyed a swim in the river, coming out occasionally for a sun bath on the beach. As two of them sat sunning and watching the others swim, one remarked, "The human body is surely seen at its best when swimming in clear water. Look, wouldn't you like a picture of the girls now? They are very graceful."

When they had all come out and were sitting about chatting on the sand, the supervisor said, "cypress trees have an especial appeal for me. They are so unique in the way they send up "knees" and I enjoy the contrast of rough bark with soft feathery foliage. I've been told that the "knees" help them to breathe. Do you know about that?" As no one seemed to be sure, one teacher
suggested that they look it up when they go back. "They always remind me," went on the supervisor, "of that poem, "The Legend of the Lake of the Dismal Swamp". Do you know it?" None of them did, so she told them the legend, quoting a few lines of the poem which ended with--------
"And I'll hide my maid in a cypress tree
When the foot steps of death are near."
"That's lovely," exclaimed one teacher, "I must look it up and read it all."

"Let's take some of the cypress branches to Mrs. S--- at the college," suggested another, "she will enjoy them and she does so many such things for us." Mrs. S---, one of the instructors, and an unusually esthetic person, was in charge of the creative arts department and many of the summer students had visited her home and enjoyed her paintings of still life. They had all felt the influence of her creative arrangements about the college halls; materials, pottery, basketry, carvings, paintings and many other things done by the students were attractively displayed, while here and there were seen artistic arrangements of fruit, vines, flowers and shrubs; adding interesting touches of color and grace.

After supper, as the party left the camp, they gathered queen ann's lace, trumpet vine and cypress branches for Mrs. S---, who received them next morning with evident pleasure. "You girls arrange them," she suggested, "and perhaps some of us will paint them." Soon one teacher and the supervisor had arranged them in a green pottery jar and placed them in the hall for all to enjoy. Many who passed were heard to comment on the cool pleasing effect which had been achieved; and later the art group, which was doing some still life paintings, found it an unusually interesting subject.

Analysis: As those in the first incident, these participants have the advantage of physical relaxation as a background for further enjoyment, and for this reason may have felt especially receptive to what the situation had to offer in the way of esthetic satisfaction.

One teacher leads the others into an appreciation for grace and beauty in the swimming figures; while later the supervisor not only calls attention to the beauty in nature at
hand but also stimulates scientific investigation with regards to it and with her legend, relates it to literature and life.

The relationship already existing between Mrs. S— and the other three afforded a rich background for the latter part of the incident. Because of their previous experiences with her, they associated her with beauty and knew she would find pleasure in their expression of appreciation. For this reason all three of them may have derived more satisfaction from the experiences than they might otherwise have done.

An outstanding characteristic of this story is the wide variety of esthetic expressions to which it gives rise. The participants are seen swimming, quoting and listening to poetry; and gathering and arranging, as well as painting, flowers.

They have access to a wealth of natural beauty, as do those in the foregoing incident who so enjoy the sunset.

Perhaps these increased their store of facts in the area of natural science as is indicated in their stated intention of finding out more about the cypress trees. One teacher, it will be remembered, also planned to do further research with regards to the legend.

Another characteristic which distinguishes this experience is its quality of continuity which is seen as it moves on, drawing into it an increasing number of persons.

Incident: A teacher and supervisor often walked together in the woods, enjoying all that they saw and heard, as well as the pleasant woodsy smells which were their
special delight. They always returned rested, and
refreshed and looking forward to another such experience.

One Sunday afternoon in early fall, as they lingered
in the sunlight, on the edge of a little stream, they
were talking of the study which the teacher's pupils were
making of wild flowers. "I hope you will take the spec-
imen, which the children have collected and mounted, to
the next group meeting," suggested the supervisor, "the
other teachers will enjoy them." The teacher replied
that she would be glad to do this and added that she had
been wanting to lead the children into painting some
wild flower "prints". "I thought we would arrange the
real ones and copy them with water colors," she said.
"Before I got the children started, however," she con-
tinued, "I'd like to try some myself."

The supervisor happened to have some art materials
in her car, so they went back to the teacher's home
carrying a hand full of orange butterfly weed, some odd
grass and a few sprays of wild aguratum. They spent the
evening experimenting with the "prints"; arranging,
rearranging and trying over and over again to paint them.
Some of the results were crude and stiff while some were
more effective. They kept on trying, however, until
they felt they could do them well enough to show the
children how to begin.

A week later when the supervisor visited this teacher's
class room, she found several groups of wild flowers
"prints" attractively arranged on the walls. Some were
done with crayons, some with paints and others with colored
chalk. They were tastefully mounted and added especial
charm and interest to the room. One little girl asked,"Aren't our prints pretty?" "They're just like the real
flowers almost." Another added, "We are going to put
them all in a book."

The teacher said later that the children had found
much satisfaction in the experience and had made some to
take home.

At the next county group meeting, when the teachers
shared materials which had been developed by children, the
book of wild flower "prints" as well as the mounted spec-
imen, made a distinctive contribution and were received
with much interest.

Some months later in the same school year, the
teacher and supervisor, while visiting a patron, noticed
hanging in the hall a neatly framed wild flower "print".
"Ann painted it at school for me," she said, "and I
thought it pretty enough to frame."
Analysis: The background of a strong relationship between the adult participants in this story marks it as being somewhat like the foregoing one. As they had enjoyed other similar experiences together each must have had the satisfaction of knowing that the other was finding it enjoyable.

Guidance here is less perceptible than it is in the other incidents in this group, except perhaps in the first one. A suggestion and supplied materials, however, mark it as being present.

Evidence that it was a rich experience for both teacher and children is apparent in the resulting art products. Further evidence would seem to be recognized as the children share results and plans with the supervisor. This characteristic distinguishes the incident from the previous four, as does the fact that it is concerned more with participation than observation. Equally as distinguishing is the fact that continuity goes further than in the story of the camp and is found carrying over from the group experience and taking beauty into the home.

Incident: A seventh grade teacher was trying to lead her pupils to express themselves through drawing and painting. As they had not had an opportunity to try it in the other grades, however, they were inclined to copy, or to say, "I just can't draw."

One day, when the teacher had procured some new art materials and had succeeded in getting them to try, the supervisor came to visit. When she entered the room, some of the children had started on seascapes and boats, which were popular subjects in that seafaring community.
Others were sitting and saying, "I don't know what to paint", or, "What shall I draw?" Finally the supervisor suggested that they might try the scene which they saw outside the front classroom windows. It was a rural school and directly across the road from it was a field of daffodils in bloom. The people in that county raised them for market and during the season they added much to the beauty of the countryside. "The view out the front window is lovely," said the supervisor. "see how beyond the field the little white cottage shows up against the dark pine trees? Then notice the workers, how interesting their dark figures look among the pale yellow flowers."

A number of the children tried to paint the scene as they saw it from where they sat. The results, although crude and stiff, were interesting and the children appeared to enjoy the experience. The teacher said, "I'm glad you gave us the idea. "No one thought of the daffodils. They are beautiful, aren't they?" "I guess we are so used to them that we almost forget how lovely they really are."

A week later when the supervisor returned, she noticed in the hall a group of scenes in the daffodil field. They had been mounted tastefully on dark green paper and added interest to the appearance of the building. One child asked, "How do you like our daffodil pictures?"

Later on in the school year, the teacher showed the supervisor a rough pencil sketch of the marsh along the river. "David went down to drive home the cows just at sunset," she explained, "and the marsh looked so pretty that he made a drawing of it to show me."

Analysis: Attention to nature is given here in a different manner than in either of the previous stories in this group. Beauty in a familiar everyday scene is pointed out and the eyes of at least some of the participants are opened to the aesthetic satisfaction which might be enjoyed in their immediate natural environment.

The element of direction is applied in a different manner as well; as the leader is shown guiding the teacher through the children.
The resulting sketches which graced the hall, and the little girl's remark, give evidence that some degree of benefit was derived from the experience; while the teacher's comment indicated that she was seeing familiar beauty afresh through the eyes of another.

David's sketch suggests also that his eyes were becoming trained to see the wonders of the world about him. The fact that he enjoyed the sunset on the river enough to draw it offers some evidence of this; while his wish to share it with his teacher serves to make it more convincing.

When the teacher shows it to the supervisor, further benefit is recognized, for it is reasonable to believe that this small incident served to strengthen the relationship between the two. Shared pleasure in leading another into an aesthetic experience would naturally tend to give those who shared, a little more in common.

This characteristic of spontaneous emotional response to beauty in an undirected situation which is illustrated in David's reaction gives particular distinction to this incident, adding especial quality and significance to its continuity.

Incident: A supervisor invited a teacher to go with her one afternoon after school to visit a nearby field of daffodils. The flowers were grown for market in this area and people came from far and near to enjoy their beauty. Acres of fragrant yellow and green delighted the eye at every turn of the road and often the stooping figures of the workers added picturesque interest as they gathered the blossoms and placed them into their baskets.
As the teacher and supervisor drove along the wooded road, the teacher said, "Ever since I came here last fall I've been hearing about the daffodil fields and have looked forward to seeing them. I'm glad you thought of asking me to come. " "I find them lovelier every year," replied the supervisor. "This field has not been cut today, so it should be at its best." Soon the road turned and there before them lay the field in all its beauty; acres and acres of golden blossoms stretching away to right and left until they met the piney woods. Beyond it all lay the river, blue and sparkling in the spring sunlight. On the river bank, surrounded by fine old trees and facing the field, stood a dignified farm house with wide green lawn and white fences. Over head white clouds drifted against a blue sky and a soft wind swayed the daffodils, bringing a faint breath of their delicate fragrance to those who looked.

The supervisor spoke first. "I had almost forgotten that they were this beautiful." "They are much more so than I even dreamed they could be," said the teacher. When they had sat a while enjoying the beauty, the supervisor asked, "Of what does it remind you?" "Why Wordsworth's poem, of course," replied the teacher. "it makes me wish I could write a poem." "I'm sure you could, why don't you try?" came the response. Just before they turned to go the supervisor asked, "How does it make you feel?" "Very small," answered the teacher, "and like I'd like to do something about it."

At a group meeting two weeks later the teacher told the supervisor that she was still enjoying the memory of their visit to the daffodil field. "I had my mother come and see the daffodils with me," she added.

Analysis: This incident contains an element which has not been noted in either of the others; namely that for one of the participants it was an entirely new experience.

As she had heard about it from others and had looked forward to it with pleasant anticipation, her attitude was one of readiness. Because of this fact she must have derived more enjoyment from it than she might otherwise have done. This characteristic was not present in such a marked degree in either
of the previous incidents.

The scene presented was especially rich in natural beauty and therefore may have been more conducive to enjoyment than the scenes in any of the other experiences except perhaps the incident of the winter sunset.

Attention to nature is stronger here than in the others, except in the one about the flower "prints", as the whole experience is seen to be planned with that in mind.

Guidance is obvious in the supervisor's question and expression of enjoyment. These and her encouragement of the teacher in self expression through poetry perhaps give it similar value, with regards to this element, to the two preceding ones.

The teacher's spontaneous response to the supervisor's questions and her urge to "do something about it", indicate that there was far more than sensuous pleasure for her in the experience. Again, her mention of it to the supervisor at a later meeting suggests a lingering satisfaction; while the fact that she invited her mother to share a similar pleasure adds continuity to the experience and thus gives further evidence of benefit received.
CONCLUSIONS

These incidents seem to point to the fact that there are values to be gained through experiences in Nature. In some of them teachers have been seen making positive efforts to increase their knowledge with regards to certain natural specimen; either by questioning an informed source, or by engaging in research in order to do so.

In others, a clearer sense of perspective or poise appears to have been realized, as evidenced by spontaneous exclamations, or by more thoughtful comments.

Certain participants must have enlarged their capacity to see beauty where it had not before been evident to them. Fairly convincing proof of this is recognized when one teacher, as a result of her own esthetic experience, leads a group of children into artistic expression; and again, when as a probable result of this, a child finding fresh beauty in an everyday activity, spontaneously expresses his response with the crude media at hand.

Again, a teacher’s daily life is made more satisfying, as out of an experience in nature, she finds hitherto unseen beauty in her walk from school.

The relaxing, refreshing effect of such incidents is shown in voiced expressions of enjoyment when a group finds satisfaction in an afternoon’s trip to a camp; and as two repeatedly
walk together through the woods. It is heard expressed in music as a group on a boat ride feels the soothing influence of wind and water at sunset.

Finally social values may also be derived from this type of experience. Teachers may come to realize that a group experience can offer greater benefit than one which is enjoyed alone. A beautiful legend is shared; attention of several is called to the grace of swimming figures; while a snatch of song, brought to the mind of one by winter trees, connects for all the group, a brief glimpse of natural beauty with that of music and poetry.
Incident: One stormy Saturday in March three teachers and a supervisor who were studying at a nearby cultural center were preparing to go out for lunch. "Where shall we go this time?" asked one. "To the drug store as usual, I suppose," replied another. "There is a new place which has recently opened," said the supervisor, "a charming tavern, I am told, which is a reproduction of one which flourished here during the colonial period. We might try that for a change."

The idea pleased the other three, so together they made their way through the cold, rainy streets to the welcoming sign of the tavern. When the door had closed behind them the disagreeable elements soon faded from their memories, for all within was cosiness and comfort. High back settles, low stools and wide tables offered welcoming cheer. The charm of paneled pine, old prints and shining pewter were enhanced by dancing reflections from wood fires and candlelight.

The party chose a table near a fire, sat down and looked about them. "It's perfect," exclaimed one. "Like something out of Dickens," said another. "And to make it even more so, look at the keeper," added the supervisor. As they looked, the keeper, garbed in costume reminiscent of the period, approached and offered them the bill of fare. Upon consulting it, it was discovered, as might be expected in such a tavern, that a roast beef sandwich could be had for "a shilling and sixpence", brunswick stew for two shillings and the like.

It was fun to figure out what to have for lunch and how much it would cost. When this had finally been done they strolled about the tavern enjoying at close range the well chosen appointments. The iron hardware and pewter sconces were hand wrought, it was discovered, and the prints really old, with content so amusing as to send the participants off into gales of laughter. The supervisor called attention to some of Hogarth's prints. "His are very amusing," she said; "some are gross and even repulsive, but of course, through them he did a great deal of good." "How was that?" asked one teacher. "His purpose," went on the supervisor, "was less to amuse than to present in graphic form the unspeakable social conditions which existed in London during his time." "He did the same sort of thing with his prints," added another, "that Dickens did with his novels."
At this point lunch appeared; thick crusty bread, roast beef and steaming coffee. The group ate with much enjoyment, chatting gayly. Such a delightful setting could not fail to provoke conversation of a similar nature. All too soon, it seemed to them, the hour was over and they put on their wraps with reluctance. "This has been great fun," declared one teacher. "A real adventure, let's do it again sometime," said another. "When I want to do something nice for guests sometime," she went on, "I'll bring them here."

That afternoon when they parted one teacher who was now said, "After the fun we had at lunch I feel like I know you all better than I did before."

Analysis: Opportunity for the enjoyment of beauty in this story is probably above question. The background is one of unique interest and charm and all materials blended to create an atmosphere of harmony and grace. The glowing cheer within, offers striking contrast to the raw, inclemency without and makes it even more welcome to the participants than it might otherwise have been.

Guidance is recognized as the supervisor brings out the influence of Hogarth's work and as a teacher compares his contribution with that of Dickens.

The spontaneous remarks of two teachers suggest that the experience contained especial satisfaction for them. One compares the atmosphere with something from Dickens and by so doing indicates that she is engaged in active perception. Another announces her intention of returning with guests. It is reasonable to suppose that in her case the incident developed a continuity which carried over into her personal life.
The new teacher apparently received some benefit, if the experience left her with a feeling of closer relationship with her co-workers.

Perhaps the most significant element of the whole story is that of beauty in the relationship between the participants. The gay comradeship which expresses itself through spontaneous laughter and spirited conversation; through the interchange of ideas and of interpretation; through the reluctance to leave and the plan to repeat the experience; all of this evidence points to beauty in human relations without which no social event should be thought satisfactory or complete.

Incident: One evening in early May, the teaching personnel in a school division, together with the county supervisors, school board members and P. T. A. presidents, participated in a professional banquet. The event took place in one of the large school buildings and was served by the P. T. A. members of the school. The reception committee, composed of the supervisor and one teacher from each school, met the guests and invited them into the living room of the home economics department where other teachers took their wraps. Here also, two teachers dressed as gypsies offered from their ribbon suspended trays, neat butonnieres to the men and prim paper frilled corsages of fresh flowers to the women.

When the guests were assembled they were then invited into the school auditorium where the dinner was served. The scene here presented was one of especial beauty. The long tables with their snowy cloths offered a pleasing background for the attractive appointments. Low bowls of lilac and pink tulips arranged at intervals along the tables were at once emphasized and softened by the glow of pale pink candles in crystal holders. Each window sill held a bowl of the same flowers and sent back reflections of the candlelight. The place cards were pastel colored umbrellas which stood upright, giving added color and interest to the scene.
All of the women guests had come in dinner clothes and the soft shine of satin, silk or net with the added accent of dainty nosegays gave just the right tone of dignity which adds grace to any festive occasion.

The superintendent made an excellent toast master and the dinner was gay and informal with little evidence of stiffness which often characterizes such an occasion. The remarks of the speaker were well chosen and the group entered with spirit into the singing which followed.

Conversation flowed easily and several members of the group who were habitually quiet were seen laughing and chatting with unusual animation and interest.

When dessert was finished the guests returned to the living room of the home economics apartment where a coffee table was now arranged. Here again an effect of grace and charm had been achieved by the use of a lace cloth, green lighted candles, honey suckle and dainty sprigged china. The wife of the superintendent at one end of the table and the supervisor at the other, poured coffee, while a teacher from each school served it with the accompanying cheese sticks, and mints. The guests stood about and chatted over their coffee after which they assembled in the auditorium where tables had been removed, chairs set up and flowers rearranged for an interesting lecture.

When the event was over a number of the guests lingered a while to talk. Many of these expressed themselves as having spent an enjoyable evening. One school board member said, "We should do this every year." A P. T. A. president added, "Yes, all school people should certainly get together now and then."

Many teachers later remarked to the supervisor as she visited the schools, that they had enjoyed the event. Several mentioned the beauty of the decorations, while one patron who was present, later exclaimed to the supervisor, "I would never have thought that school auditorium could look so lovely."

The following year a similar banquet was held in this same school division.

**Analysis:** Outstanding in this incident are two facts. First, that it includes a larger number of participants than did the foregoing one and second, that many conceive and plan together in order to bring it about, using simple homely materials as a background for beauty which they themselves create. The
dinner gowns, flower arrangements, lighted candles and other attractive details, each a bit of beauty in itself combined to create an effect which must have helped the guests relax into the mood of gay, easy informality in which they are pictured.

As is recognized in the previous story, there is beauty in social intercourse as well as in other things and this genial conversation and gracious participation of the guests give evidence that beauty was present and so reexpressing itself.

Guidance, noticeable in no marked degree, is seen only as the members of the committee discharge their responsibilities in greeting the guests and in generally carrying through the arrangements as planned.

The remarks of several school people imply that they found satisfaction in the experience, while the unsolicited comments of the teachers on the beauty enjoyed, shows that they were not entirely concerned with the social element but also were sensitive to other influences.

Perhaps the most significant evidence of benefit received is heard as a patron expresses her surprise that the school auditorium could be made to look so attractive. This recognition of the power of beauty to transform is an understanding greatly to be desired, which adds quality to life.

Incident: A supervisor planned the first fall group meeting for the teachers with whom she worked, in the form of an afternoon tea, arranging with the home economics
group in one school to hold it in their apartment when school had closed in the afternoon. The teacher and girls in the department helped her with preparations and the result was especially attractive. The living room of the apartment was charming with books, magazines, a jar of bright autumn leaves and an open wood fire. There were comfortable seats for all and a tea table gay with a yellow cloth, wild-flowers, orange candles, a silver teapot and green and orange mints.

The supervisor poured while the girls in the home economics department kept the table supplied with wafers and fresh tea. As the teachers came in and were welcomed by one of the girls, they each went to the tea table for a few words with the supervisor and their tea after which they sat about chatting over it with the relaxed informality which is characteristic of such an event in a private home.

When all had been served the supervisor took her cup and taking her seat near the fire guided the conversation into professional channels. Business was disposed of, professional problems discussed as planned and further plans set up, after which mints were passed again and the meeting ended on a social note.

As a number of the teachers had paused at the tea table they had commented on the attractive decorations and on the fact that this kind of meeting was a welcome innovation. One stated that it seemed to her like a good idea and had "all the earmarks of a real party." Another remarked that this kind of a meeting "picked her up" while another said when she had had her tea, "How I feel like another person."

Afterwards when they were leaving, as one teacher thanked the supervisor and said that she had enjoyed the event, a second one suggested that the teachers themselves plan a similar one. A new teacher who rode home with the supervisor said, "I really had a good time at the meeting, although being new I hadn't looked forward to it with much pleasure."

The group had four similar meetings during the year, each at a different school with the hostess faculty responsible for arrangements. The last one was an "Evaluation Party" at which each teacher took what she considered the most significant piece of material developed by her pupils during that school year.
Analysis: Although there is less of obvious beauty in this story than in the previous one, the attractive room with its gay leaves, open fire and charming tea table must have induced the mood which is heard expressed in the various comments of the teachers. Some enjoyed the meeting because it was a refreshing change, one because it "picked her up", while it made another "feel like a different person."

As such expressions had not been characteristic of previous gatherings of teachers, it is reasonable to suppose that they were partly due to the arrangement of the setting and that they indicate some understanding that beauty in material things as well as in social intercourse has the power to relax and rest the individual.

Guidance as in the foregoing incidents, but unlike the one at the tavern is scarcely discernible, the only evidence being seen in the thoughtful arrangements of the home economics teacher and girls, and the supervisor.

The four similar meetings which followed, indicate that it was a beneficial group experience, while the original character of the last meeting suggests that the appreciation for such was not diminishing but rather that it was developing impetus.

Incident: The teachers and supervisor in one county planned their first fall group meeting, one year, in the form of a picnic. The sister of one teacher offered her
furnished cottage on the river for the purpose and the committee on arrangements accepted it as especially desirable in the event of bad weather. The day, however, was perfect for such an event; clear and warm with just enough wind to make it comfortable. Everyone went straight to the cottage from school taking along material for supper. When they had arrived, the teacher whose sister had loaned the cottage, and the supervisor were there to meet them. Food was put in the ice box and comfortable lounging chairs found out on the porch and lawn, which overlooked the river. Here some relaxed comfortably, while some wandered down to sit on the pier. Two went for a swim, several paddled about in a row boat while one teacher and the supervisor took a number of snap shots.

The cottage was attractively furnished and offered an appropriate background for the picnic supper which followed. "This is a lovely spot," commented one; "Yes, isn't it?" "Just perfect for our picnic," added another as several went in to start supper.

Four of them tied on aprons and set to work in the kitchen, while several more arranged the tables in the living room with cookies and fruit. One teacher made an interesting arrangement of apples, pears and grapes in a white pottery bowl, placing tendrils of grape vine here and there. This was so much admired that it was used for a centerpiece to be "eaten the very last thing" as one said. "It is too pretty to eat," objected another.

When the bacon and tomato sandwiches and iced drinks were ready, several other teachers served them. The group sat about on chairs, ottomans, cushions, benches, or the floor and ate with evident enjoyment. Next came cookies and fruit and one teacher produced a box of candy which she herself had made.

When supper was over and the kitchen in order, every one sat about in the living room and shared their summer experiences. Six had been off on trips and as planned had brought pictures, souvenirs and maps. One had painted in Georgia and Arizona and had brought two of her pictures along; one a farm scene full of brilliant Arizona sunlight and another; a dull copper jar of magnolia blossoms against a background of rich greenish blue. When she told about them she drew attention to the homely composition of the farm scene saying, "Friends wondered why I painted barns, but there is beauty in them if you look for it." Then as she showed the other she said, "I loved painting this. Of course it had to
be done quickly before it faded. I wanted to do it so you could smell it," she laughed. "You did, almost," answered some one.

When each had told about her summer and they had exchanged new ideas and made further plans, they sat about singing. It was a moon-light night and a few wandered back down to the pier while several sat out on the porch for a while before going home.

As they were leaving and several had expressed their enjoyment of the event, one girl said, "I was tired when I came but I soon forgot it." "As I was new," stated another, "I rather dreaded this first meeting, but I've had a good time." "I think this is a fine group of teachers." A third added, "We surely should do this again. It has been much fun."

When the others had left, three teachers and the supervisor who had gone together, went down to sit on the pier and have another look at the river by moonlight. "It looks almost unreal doesn't it?" asked the supervisor. "Yes, like a dream," answered one. "By the way," she went on, "did you notice how much inative Miss H. showed this evening? I never saw her so talkative and attractive. Do you think it could have been because using the cottage was her idea?" "Miss K. was unusually animated, too. Did you notice her?" asked another. "She completely forget herself when she told about her trip and simply glowed." As the four walked back up the steps to the cottage, the supervisor said, "This has been a beautiful evening. It will be a nice memory to keep."

She was glad to notice at the next meeting that the new teacher, who had dreaded the picnic, had taken a crowd in her own car and that she participated in the discussions.

**Analysis:** The active spirit of participation on the part of all who engaged in this event is the factor which gives it especial distinction. Each member made a definite contribution and so in turn must have received some degree of benefit. In this respect it is perhaps different from the other preceding stories.

As in the others, however, is seen the element of common enjoyment of social intercourse; while the characteristic of
planning and conceiving together reminds the reader of the story of the professional banquet.

Beauty is evident in the gay comradeship of the participants and in their sharing of responsibility and of happy experiences. It is seen in moving water, in the charming cottage with its appropriate setting and furnishings; in moonlight and song, as well as in two paintings and an artistic arrangement of fruit.

That such beauty is recognized by the group is shown in the various comments which from time to time they express. That two teachers exhibited more initiative and animation than had been their custom is some evidence that the incident had value for them, while the fact that some of their fellow teachers recognized and appreciated this sign of growth, gives added value to the experience, for it may indicate that they too had received benefit.

Evidence of guidance, a little more pronounced than in the two preceding incidents, but less so in the one at the tavern, is noticed, as after supper the teachers share their summer experiences. Previous to the event the supervisor, in talking with a number of them at their request had suggested ways in which their contribution might be presented.

Guidance is also perceptible as one calls attention to the arrangement of fruit and as the teacher who painted, talked
about her pictures. Some degree of it is recognized again when
the supervisor, at the end of the evening spontaneously expresses
her own enjoyment and suggests that for her the event will remain
a treasured memory. Perhaps as they listened the other three
examined their own feelings with regards to the experience and
considered what of value it had contained for them.

Incident: Mrs. S., a member of a college faculty invited
a number of teachers, another college person and a super-
visor, who were working with her in Saturday classes, for
luncheon with herself and her artist husband, in their
studio apartment. She was an especially creative hostess
and although a number of members of the party only knew
each other slightly, she soon brought about an atmosphere
of easy informality which was conducive to relaxation and
enjoyment.

There were many objects of art to be enjoyed in this
delightful apartment. The off-white walls and dull blue
woodwork offered an excellent background for some of the
still life paintings of Mrs. S., as well as for the more
finished painting, which had come from the brush of her
talented husband. Among the last mentioned were a set
of historical friezes, an exquisite group of nudes and a
portrait of the hostess herself.

The artist made a delightful host, answering
questions about his work and discussing a book which he
was illustrating, while the other college person, Dr. O.,
a good friend of the host and hostess and a frequent
visitor at the apartment added much to the enjoyment of
the occasion. She knew each of the other members of the
group and with her genial tact and natural charm soon
had conversation flowing easily, leaving no awkward
pauses or dull moments.

Luncheon was gay and delicious ending with nut bread,
apricot jam and tea. As they sat about over the second
cup some one asked Dr. O. to express her opinion regarding
certain national problems. This she did graciously
and by so doing led into an interesting discussion.

While a teacher and the supervisor were helping with
the dishes, the latter, noticing a set of old glass
goblets, took one in the living room for the others to see.
"The old blackberry pattern," she said, "imagine having six whole ones." "Do you remember," asked a teacher, "that at the lecture on old glass there was a piece in this same pattern?" "Let me hold it," she went on, "I'll see if I can tell what kind of craftsman finished it." "If you like old glass," said the hostess coming in, "look at this old celery holder." "It's beautiful," replied the supervisor, "and just the thing for those roses."

At this time Dr. O. brought out a beautiful violin. "It's a real Stradivarius," she declared, passing it on to the one who sat nearest her. As it passed from one to the other, one teacher exclaimed, "see, here is the mark!" and she read, "Antonius Stradivarius Faciebat Anno 1760."

By now, it was past the hour to return to class and the group dispersed going back to work with many expressions of gratitude and enjoyment to the host and hostess for their gracious hospitality.

As one group of four teachers and a supervisor drove home together at the end of the day, one commented on the kindness of Mrs. S. in inviting the group for luncheon. "She's a charming hostess, as well as an excellent cook," declared another, "I never ate better nut bread and jam." "Do you think," inquired the supervisor, "that she has achieved her skill in entertaining through practice or do you suppose she naturally has an instinctive feeling for the pleasure and comfort of others." "Perhaps both," answered one of the others. "By the way," she remarked to the supervisor, "will you write her a note for all of us and thank the two of them again?"

Soon afterwards, in the class room of one of these teachers, the supervisor noticed on a small table a still life arrangement which a child was painting; a small airplane grouped with two books and a jar of bayberry.

Later when the seventh grade group in the class room of one of the other teachers, had a luncheon in connection with their study of nutrition, the supervisor noticed especial thoughtfulness on the part of the children as it was expressed in many little courteous attentions, as well as in conversation.

Analysis: Outstanding in this event is the fact that beauty, as expressed through social intercourse is seen perhaps in a higher degree than in either of the preceding ones. The
gracious invitation of the hostess and her thoughtful consideration of each guest; the genial welcome of the host and his willingness to discuss his work; the gay informality of the guests and their spontaneous questions; the tact and charm of Dr. O. as she spoke of matters which were of interest to all, thereby bringing about an easy flow of stimulating conversation; all these offer strong evidence that beauty in this incident is the guest of honor. Further evidence is seen in beautiful pictures, old glass, good food prepared by the hostess herself, roses and finally an old violin.

Guidance, stronger here than in either experience in this group, is recognized in the conversation of Dr. O.; in the remarks of the host as he interprets his paintings; in the enthusiastic comments of the teacher and supervisor when they discover the old goblets; in the suggestion of the hostess which directs their attention to roses in old glass; and finally in the fine old Stradivarius.

The verbal expressions of gratitude on the part of the guests, the remarks made by one group as they drive home, and the letter which followed these remarks, all denote a fine feeling of appreciation for the hospitality extended them and for the benefits enjoyed.

Guidance is noticed again in the questions of the supervisor as on the way home they discuss the fine qualities of their hostess.
The still life painting which took place soon afterwards in one classroom and the thoughtful acts of courtesy displayed at the seventh grade luncheon would seem to be outgrowths of the above experience and strong evidence that it contains a high degree of continuity.
CONCLUSIONS

It appears likely that this type of experience offers a special opportunity for the development of poise. Certain teachers have been noticed exhibiting this characteristic to an unaccustomed degree as they contributed to the group living with increased initiative and unselfconscious animation.

Perhaps however, the most outstanding value to be gained is the understanding that there can be beauty in human relationships. This concept is seen woven as a bright thread through each of the stories: spontaneous comments and the later display of increased confidence have been recognized as evidence that a tea, a picnic and again lunch at a tavern brought such benefit to some teachers; while in the story of the studio-luncheon, guests are heard recognizing certain fine qualities in their hostess which in their professional relationship with her had not before been so apparent to them.

Furthermore, in each story there is found evidence that the participants experienced a feeling of appreciation for the efforts and services of those who were responsible for the event: gracious verbal expressions, a cordial note and further repetition of such incidents, are some of the indications that through these experiences in social events teachers may have developed this significant understanding.
Incidents from Experiences with Artist's Products

Incident: A teacher who was program chairman of the Junior Woman's Club, asked the supervisor in her county to read a group of poems at a club meeting. The supervisor who enjoyed poetry was glad to have this opportunity and found pleasure in arranging her readings. She gave three groups of poems prefacing each with a few comments on the poet's style. First, she read a bit of what she termed "Scintillating Synicism" by Dorothy Parker; then, two from Houseman's "Shropshire Lad", and finally several of Sara Teasdale's; ending with "Barter".

The members of the club seemed to enjoy the supervisor's contribution. They thanked her and several added that she must read again for them. One teacher said she was not familiar with Houseman's poetry and that she would like to buy a copy of "The Shropshire Lad" to read with her husband.

Analysis: In this story little attention is given to beauty in artist's products beyond the mere reading of poetry at a club meeting.

The supervisor evidently gave some thought to the arrangement of her readings with regards to contrast. She must have recognized the possible effectiveness of balancing Parker's satirical brilliance with Houseman's somberness; and then of ending on an optimistic note with Teasdale's

"Life has loveliness to sell
    All beautiful and splendid things;
    "

This contrast however, was not brought out in her remarks.

The fact that some of the club members suggested a repetition of the experience indicated that it brought some satisfaction. This may have resulted from the rhythm of the lines and from such beautiful word pictures as:
"Loveliest of trees, the cherry now
Is hung with blooms along the bough
And stands about the woodland side,
Wearing white for Easter tide ——

or:

"Children's faces looking up,
Holding wonder like a cup ——

Perhaps as they listened, their thoughts, following those of
the poets, escaped for a time from daily cares onto another
plane, returning again to find them rested and refreshed.

Incident: A supervisor took four beautiful art books into
an eight teacher school for the day, leaving them on the
table in the teacher's room. "I found these in the public
library," she said to the principal; "I enjoyed them so
much myself that I wanted you all to have a chance to see
them." The principal seemed pleased and sent a note a-
round to the teachers saying, "Look on the table in the
rest room and take time out to enjoy them." During each
recess, teachers who were free would drop in, sit around
the table and do as she suggested.

One book contained a group of Van Gogh's paintings;
another entitled "The World's Great Masterpieces", presented
a hundred of these in unusually fine colors. One contained
copies of etchings, paintings and sketches by modern
artists; while one offered a few copies of exquisite old
Japanese prints.

After school, as was the custom when the supervisor
visited there, the teachers dropped in the rest room for
a chat or conference as the case might be. This day every
one sat about looking at the art books. The supervisor
was looking with one of the teachers at the Japanese prints.
"See this," said the teacher, as they came to one which
showed a delicate spray of japonica blossoms in the snow,
"isn't it lovely?" "Yes, it has a nice feeling of cold-
ness, I think," answered the supervisor. Again they found
one which especially delighted them; two birds on a tree
limb against the sky and another of two monkeys on a spray
of pine. "The Oriental is surely outstanding in his feel-
ing for composition and in his simplicity of line and ar-
rangement," said one teacher, herself somewhat of an artist,
as she looked over their shoulder. "Will you leave the
copy of Van Gogh for me?" she went on, "It will help me
illustrate simplicity of composition to my sixth grade children better than anything I know." "They put too much in their pictures." Then she went on to show the others several of what she considered Van Gogh's best. "The Yellow Chair", all agreed, was especially good. "Who else," asked the supervisor, "would think of using a homely yellow chair for a subject?"

As they were leaving, one teacher said, "I'm sorry the books have to go back to the Regional Library tomorrow. I would have liked more time to enjoy them." When the principal expressed her thanks to the supervisor, another teacher added, "Yes, thank you very much; the books have surely brightened my day."

Analysis: Unlike the foregoing incident, this one grew out of a leader's desire to share with her co-workers an esthetic experience. Unlike it also is the fact that it contains a wider variety of content. Here are seen the works of many artists expressed through various media. Here also are seen other elements of art; composition, color, rhythm, accent and line, all to be enjoyed.

Attention is given to artist's products as the participants look at the books, as one teacher expresses her appreciation for a certain print and as another points out the special talent which one artist has with regards to composition.

The latter indicates a desire to pass her experience on to her pupils as she requests that a book might be left for that purpose. In the previous story this characteristic is not present.

One teacher guides as she leads the others into an appreciation for Japan's contribution in the area of art; whereas in the club incident no effort is used for guidance other than thoughtful arrangement of a club program.
Enjoyment is expressed here with greater spontaneity and enthusiasm; while the comradeship, the spirited participation and the give-and-take which is seen as each makes her contribution, gives the experience especial distinction.

The remarks of the teachers as they disperse indicate that they appreciate the supervisor's thoughtfulness and that for at least two of them the day had been more satisfactory than it might otherwise have been.

Incident: A supervisor invited four teachers to attend with her an illustrated lecture on old glass. The speaker discussed the historic background of glass making, calling attention to the particular characteristics of Stiegel and other craftsmen in that field. She presented various patterns, relating them to social trends and ideas of the period which they represented and when she had finished answered questions and identified many pieces of glass which had been brought for that purpose.

Afterwards, while tea was being served, the guests moved about chatting and enjoying at close range the glassware which was now arranged near a window where the light shone through it bringing out the interesting colors, the clarity of fabric or quality of workmanship as the case might be.

When tea was over two teachers left, while two stayed on and with the supervisor moved about enjoying the collection thus arranged. They examined various pieces, looking for evidence of fine workmanship and trying to recall marks and names of patterns which had been brought out in the lecture "The rose colored pitcher is a lovely color," commented one teacher. "Yes, and a nice shape, too," added the supervisor. I'm glad to have my old master salt cellar identified. Look at it. Do you think it will do nicely as a container for pansies?" "Yes, or butter cups," answered the first.

As they walked back together, one teacher said, "Now I know why mother attends to many lectures on old glass. There's something fascinating about it." Another who was married, remarked that she was going home and look at her glass again. "I'm sure," she added, "that I have some very
nice old pieces which I haven't fully appreciated, I must find out more about them."

Some days later when the supervisor visited this teacher's classroom, she noticed on a shelf in front of one of the windows, a small collection of colored glass bottles.

Analysis: As in the previous incident, a leader is again seen sharing an esthetic experience with her professional associates. The historical connections which are made by the lecturer, however, make this story different. The enjoyment of beauty here is enhanced by knowledge and so perhaps lifted above mere sensuous satisfaction.

Evidence of guidance is recognized when the teacher points out a pleasing color in one piece of glass and is extended as the supervisor in turn directions attention to beauty in form as well as in color. The latter opens up further opportunity for enjoyment as she inserts the personal element and draws on the imagination of the others as to the kind of flowers which would fit best in her piece of old glass. Guidance here, however, may not be considered on as high a level as in the previous incident, since it does not go so far as to bring out inter-racial appreciation.

On the other hand one teacher's remarks indicate that this new experience had given her a deeper appreciation for an understanding of one of her mother's interests. It may have served to strengthen the relationship between the two, as well as to broaden the experience of the former.

The married teacher as her stated intention suggested, probably found some good pieces of glass in her own cupboard.
This and the interesting bottles later seen in her classroom, strengthen the possibility that she too, may have extended her interests to include further such experiences in the enjoyment of beauty.

Incident: One summer evening, while walking across a college campus, a teacher and a supervisor stopped to listen with the group already assembled, to a pipe organ concert. The music had already started and although neither of the two late comers was familiar with the composition, it soon became apparent to them that it was one movement of a symphony. The chapel in which the organ was being played was an historic one. The doors were open and the listeners sat outside the garden, looking in. Around them crepe myrtle and althea bushes were in bloom. It was dusk and the fire flies added their twinkling glow of enchantment to the scene, while the birds chirped and twittered their sleepy sounds as they settled themselves for the night. The music fitted into the mood of the hour and the atmosphere was conducive to quiet relaxation.

The two friends sat and listened until the time came for another engagement, then reluctantly they left with the organ still playing. "I feel rested," said the supervisor when they had walked in silence for a time. "Yes, so do I," responded the teacher, who was a musical person. "I wish we could have heard it all. Tell me what the music said to you," she continued. "I felt alternately conflict and harmony; struggle and peace answered the former. But you know so much more about music than I, what was the composer trying to say?" "I felt what you did," answered the first, "and perhaps we were not far wrong; the person next to me said it was Dvorak's "New World Symphony". The supervisor said she was glad to have heard it. "And," she added, "I'm glad you heard it with me."

Analysis: This experience contains two characteristics which distinguish it from the foregoing one. First, it was unplanned; the participants having snatched it from between two engagements, taking from it as much they would of what it had to offer. The second characteristic is that the setting was especially conducive to immediate relaxation into a receptive mood.
Perhaps, however, the element which makes it stand apart from the others is that of interpretation. Both participants, as evidenced by their remarks, had made an active effort to interpret the emotional feeling expressed by the composer and in so doing had been able to catch something of what he had tried to say. The interchange or sharing of interpretation, is sufficiently significant to receive especial mention. It is reasonable to suppose, from the supervisor's final comment, that for her the experience had brought greater satisfaction for having been shared.

Guidance is unique here, as each participant appears to feel equal responsibility.

The refreshing influence of beauty, upon those who search for it, is shown in the remarks of both participants as they left the chapel. In this respect the incident resembles the one in which poetry is read. The remarks in this story, however, take the form of spontaneous rather than courteous, conventional expression.

Incident: One evening when a teacher and a supervisor had finished a professional conference in the latter's home and were discussing a new book which they both had read, the supervisor was reminded of a beautiful book of poetic philosophy which she had recently received. She brought it to the teacher saying, "You'll like this and I want you to read it when I've finished it." Then she added, "Since your sister is a dancer and your brother-in-law an artist, I think both of them would enjoy these illustrations."

The teacher examined the book; noticing the rhythm and grace of the allegorical figures with which it was illustrated. She spoke also of the general format; the creamy paper and distinctive print. "Don and Alice will like it," she said, "and now what is it about?"
The supervisor told her something of the book and then she went on, "You remember that we have often talked at school of the possible danger of giving too freely to the under privileged; listen to what this philosopher has to say about it," and she read aloud a passage which included these lines: "See first that you deserve to be a giver, an instrument of giving. For in truth it is life that gives unto you......" "That is beautiful," responded the teacher, "and very true I am sure."

After Christmas vacation when the two met, she told the supervisor that she had asked for and received a copy of the book for a gift. "We read some of it together at home," she said.

Analysis: Neither of the preceding incidents serves to illustrate, as does this one, that a professional conference may offer opportunities for the enjoyment of beauty. Again the artist's product in this experience stands out as being a less obvious type than that which is found in the others; a beautiful book enjoyed for all it has to offer.

Guidance takes a different turn and is stronger than in either of the foregoing experiences. We see it drawing a personal possession of the guide naturally into the conversation, and relating it first to the interest of the teacher's family and then to the solution of professional and social problems with which both participants are concerned.

The fact that the teacher voiced her enjoyment of the artist's poetic philosophy, asked to read more of it and finally asked her family to give her a copy of the book, strongly indicates that she recognized its possibility for further esthetic satisfaction.

Perhaps the most significant characteristic seen in this incident is its fine quality of human relationship. The super-
visor’s spontaneous wish to share and the teacher’s springing response, both seen against a background of common interests and problems, point to a kind of beauty which has greater value than that to be seen in the product of any human artist.

Incident: Three teachers and a supervisor, who were studying at summer school, went to visit a nearby historic shrine. In the garden was a beautiful marble statue of the statesman whose home it had been. The party walked around the statue looking at it from all sides; then the supervisor, who had visited the shrine many times before, told them of the sculptor whom she knew, and of how he happened to present the statue. They spoke of his generosity and of the statesman whom the statue represented, then she led them into the house and drew them out on a small balcony overlooking the garden. “From here,” she pointed out, “the statue is seen at its best I think. You get it beyond the vista of boxwood against the sky.” As they stood looking out one teacher said, “He was a great man. I’m glad of the chance to see his home and the statue. The children will enjoy hearing about it when we go back to school. I must remember to buy some pictures before we leave.”

When they had seen the house and were on their way back through the garden, the supervisor called attention to the delightful fragrance of the boxwood, saying that its pungent odor always reminded her of her grandmother’s garden in which she had been so happy as a child. As they sat for a while on a stone bench near the statue, one of the teachers said, “Think of carving that from a block of stone. It looks as if it were speaking.” “What do you think he is saying?” asked another. “Perhaps,” returned the first, “he is talking about the idea for which he stood.”

Late in the following school year, once when the supervisor visited the class room of one teacher, she found the children interested in the biographies of great statesmen of early America. On the bulletin board were a number of pictures of the home which she and the teacher had visited and of the statue which they had enjoyed. The teacher said, “The children have enjoyed my visit almost as much as I did.”

Analysis: Opportunity for the enjoyment of beauty in an historic shrine is not a common one for those who live in rural areas. The participants in this experience were wise to take
advantage of their temporary proximity to a cultural influence.

Except in the story of the lecture on old glass, no attempt has been made to relate any artist's product to history. Here is found a specific historic personality enjoyed in sculpture.

Beauty is recognized by the participants as being not only in the artist's products but also in the character and contribution of the artist himself. In this particular the incident is unique.

Guidance is obvious when the supervisor tells the others of the sculptor, leads them on the balcony to get another view of the statue and when she calls attention to the odor of the boxwood and speaks of the happy memories which it recalls.

For the first time in any of the incidents, attention is given to beauty through smell and for this reason perhaps special merit should be accorded this experience. Certainly it is an element which opens up many possibilities for esthetic enjoyment.

One teacher spontaneously projects her imagination as they look at the statue and leads the others to think of the stone before it was touched by the sculptor's chisel. Here again is seen a different type of strong guidance, which indicates that she herself is receiving especial benefit from the incident. Further evidence lies in the fact that it was this same teacher, who later shared the experience with her pupils. Her statement to the supervisor that the boys and
Incident: Two teachers and a supervisor went to visit a group of colonial buildings which had been restored and opened to the public. Each building, a gem of architecture in itself, was appropriately furnished and decorated. There were exquisite tapestries and beautiful paintings; Chinese porcelain, rare furniture and floor coverings; priceless silver and china and many other treasures too numerous to mention. The party followed the various custodians, listening to their remarks and then pointing out to each other the many small delightful touches which had not been mentioned. There were eighteenth century flower arrangements to be thus enjoyed; delicate shades of wall paper and paint, fine finish of wood, the rich tones of fruit in a silver bowl or the amusing story told in a group of Hogarth prints.

At the end of the day one teacher to whom it had been a new experience said that for her the day had been an enjoyable one and that she hoped to visit the buildings again. The second teacher who had already seen them twice said that she had enjoyed them more this time than she had before. "For the first time," she added, "I have found pleasure in noticing the beautiful proportions of rooms and halls and in the restful charm of empty spaces."

Several days later, the supervisor received a letter from this teacher. "The restoration is truly enchanting," she wrote, "it has improved greatly or I am more ready for it, because I felt all that those who restored it visioned, all that they gave and did. Of one thing, I am sure; that no matter how turbulent was their time they had serenity in their souls. I don't believe their homes and public buildings could have had the beauty and dignity and 'pure wide world quality' if they had not." Seeing those places," she continued, "seems to give you a glimpse of a way of living that is separated from us by more than time. It made me feel nostalgic for something I neither understood nor had ever known. Sometime I want to write it all out more clearly."

Analysis: The wide variety of art products enjoyed in this story perhaps make it stand out in its group as being unique. It is also different from the others in that little effort is used for guidance. The only evidence of it is seen when the participants point out to each other certain things which they enjoyed, but which were not mentioned by the custodians.
The teacher who had not seen the building before voiced her enjoyment and appreciation, but did nothing else to indicate that the experience had value for her. The other one not only expressed appreciation and indicated that she had seen beauty for the first time in certain things, but also wrote down some of her feelings with regards to the experience, saying that she wanted to write it all out again more to her satisfaction. This urge of spirited response to the situation adds especial distinction to the incident. The participant who thus expressed herself, indicated in so doing that she had a deepened appreciation for and understanding of, the period of history represented in the restored buildings, and for all for which they stood. She had sensed a quality of living that although unfamiliar to her, seemed good.

**Incident:** One Saturday a group of teachers and a supervisor who were taking courses at a nearby cultural center went after classes to visit a collection of American folk art. Previous to the experience they had read descriptions of the collection, talked with others who had seen it and refreshed their memories on the period of history which it represented. An artist with whom they had talked had said to them, "Be sure and notice the mourning pictures painted on velvet and watch for the picture of the little boy with a whip; his head is painted on an already painted figure." "You know," she added, "the painters of that time had such difficulty in traveling that in winter when the weather was bad they painted the figures and that saved time when they found their subjects." "Remember, too," added the artist, "that many of the pictures in the collection were done by children and that although many of them are crude, they represent a sincere attempt to break away from European influence and to present the spirit of American life."

The group had looked forward with much pleasure to this visit. They allowed time to do it in a leisurely way and were rested and fresh when they started. They took one room at a time, calling the attention of each other to pictures which pleased them especially. Some time the comment was on the use of color; again it had to do
with the content, as the case might be. One teacher called, "Here's the little boy with the whip. See where his head is painted on." Another said, "The mourning pictures are charming; notice how these two are very much alike but in one the weeping faces are covered while in the other they are not."

They appeared to enjoy the whole collection; the romantic scenes, the paintings of fruit on velvet, the portraits, the biblical scenes and the many other types of art expression in the collection. "If I didn't know the story behind these pictures I don't think I'd enjoy it so much," remarked one teacher. "That is true," added another, "some of the pictures are lovely but I've enjoyed the others too because I understand what is back of them."

"Do you suppose," asked the supervisor, "that there is beauty in all of them if we think that all truth has its beauty?"

"Yes, I think so," was the answer of one teacher.

When they were driving home several teachers expressed their appreciation for the contribution of the art patron who had made her collection available to the public. One teacher expressed her intention of bringing her fourth grade group to see it and some weeks later with the twenty-six of them, three patrons—and the supervisor, she carried it out. She had helped the children, who in turn had helped the patrons, get a background for the experience and they all appeared to find it enjoyable. The custodian told the teacher that she had not seen such dignified behavior on the part of any group of children which had visited the gallery since she had been there.

A patron who drove home with the supervisor, said that aside from her own pleasure it had given her especial satisfaction to see how the children had enjoyed the experience. She added that she wanted to take some of her friends to see it.

The next week when the supervisor visited the fourth grade class room, she found them studying early life in America. Hanging over the improvised fireplace, she noticed a crude painting of a basket of fruit done on a piece of old green velvet.

Analysis: Thoughtful planning may have much to do with the values derived from this kind of experience. Because of it the group started unhurried and all the way through gave no evidence of tension or fatigue. Again, careful planning found
the participants with a strong background of appreciation and understanding. They knew the historical meaning of the collection and had in mind certain types as well as specific pictures which they would see. For some time they had looked forward to the occasion with pleasant anticipation; which fact, together with the two foregoing ones must have helped each member enter into the experience in a highly receptive mood. Neither of the preceding incidents contains the above characteristics to such a marked degree.

Two teachers are noticed as they voice satisfaction in discovering certain pictures about which they have been told. One of them is heard comparing similar pictures which suggests that she is engaged in active perception. Another states that readiness for the experience has increased her enjoyment, while still another announces her intention of bringing her pupils to participate in a similar one. These expressions, while similar to others in previous incidents, represent a wider variety of such verbal expressions than is found in either.

Guidance, stronger than in the preceding one, is responsible for the planning and later is seen leading the thoughts of others into a consideration of the basic concept of beauty. Subtly it is done by the use of a question rather than by a statement of opinion.

Another significant characteristic of this story is the extension of its influence. Not only does the teacher take
it into the lives of her pupils, but also a patron is heard planning to give it impetus by passing it on to her friends. The remarks of the custodian indicate that the visit had meaning for the children, while further objective evidence is demonstrated as one child expresses her appreciation through paint and old velvet.
CONCLUSIONS

The foregoing stories indicate that through experiences related to artist's products, participants may add to their store of knowledge. After listening to poetry and examining a book of philosophy, two teachers were impelled to add to their libraries; plans for visiting an art gallery stimulated others to engage in historical research, while learning more about glass making may have led another into further investigation of this craft.

The refreshing influence of beauty is demonstrated in the remarks of certain teachers and a supervisor as one enjoyed the contents of a group of art books and as two of them found themselves reinforced for another task when they had heard a symphony played at twilight.

One teacher appeared to have increased her capacity for seeing beauty as she so expressed herself when finding it for the first time in fine proportions and empty spaces.

A deeper appreciation of the cultural heritage is not the least of values which may be derived from this kind of experience. After seeing a collection of folk art, a teacher returned bringing others so that their appreciation might also be deepened; another who visited an historic shrine, not only caught something of the spirit of the past, but also was stirred to record her feelings with regards to it; while still another, after enjoying a beautiful piece of statuary
was able to lead a group of children into a better understanding of a certain period of history.

Finally, it seems likely that social values are not to be ignored in connection with such incidents. Each person who heard the organ concert must have experienced special satisfaction for having shared it. This was evident in their remarks and surely they could not otherwise have enjoyed that comparison of interpretation. Further evidence of this value is seen as in the gallery, the restored buildings and at the glass display, various members of the group led the other to see many things which otherwise they all might not have enjoyed.

The fact that in each story but one there are three or more participants further suggests that there may be a tendency, when anticipating such experiences, to draw others into them. For this reason it seems probable that greater benefits may result from such sharing.
Incident: When a supervisor and a patron were asked to arrange and present a P.T.A. program centered around music, they decided that instead of inviting a speaker, they would ask teachers to present a group of musical numbers. After much persuasion on the part of the supervisor, seven teachers agreed to participate. Three of them sang a group of semi-classical things, with one playing the accompaniment. Two gave three short selections in two parts, while one gave two piano solos and another played and sang a group of lullabies. Four of these teachers had not sung before in public and were reluctant to do so. Their voices were good, however, and the audience received the program with evident appreciation.

One patron said, "We pay too much attention to what the children do and not enough to the teachers." Another who stood near added, "Teachers are so busy training children that they don't think much about themselves." "That is true," replied the supervisor, "and they have so much to offer."

That week the county paper carried an article on the front page headed; "Musical Program Presented by Teachers," and as the supervisor went from school to school, she found teachers mentioning with interest the fact that a whole program had been developed around teacher talent.

Analysis: That beauty has a place of importance in this incident seems obvious, for in music it often finds its highest expression. That the audience received some benefit is indicated in three remarks of the patrons, and that the teachers likewise profited by the experience perhaps would go unquestioned.

Guidance is evident in the planning of the patron and supervisor and in the supervisor's remark as she talks with one patron.

Appreciation is again recognized when the county paper carries the news of the program, and the interest manifested by the teachers throughout the division, implies that the
development of teacher talent is not without its value.

Incident: One day when the pupils had gone home and a teacher and supervisor were visiting together in the classroom, the teacher said, "Help me decide which of these pictures to put on the bulletin board and how to arrange them." It was just three weeks before Christmas and the pictures which she brought from her file were suggestive of the season. When the supervisor had looked through them she asked, "What do you think of selecting just those which are of a religious nature and which reflect the true spirit of Christmas?" The teacher replied that this was a good idea and that she thought her sixth grade pupils would like them.

The bulletin board was dark green and as the pictures had been cut from the backs of magazines, they decided to mount each on a colored mat and then on a wider dull gold colored one which would bring the pictures together and at the same time offer a pleasing contrast against the dark green of the bulletin board. It was interesting to try a picture against the various shades of paper and find which color seemed to offer the most harmonious background. When they had all been mounted the next step was to arrange them. First the teacher and supervisor decided on the central one; a good reproduction of Raphael's "Madonna of the Chair" which was larger than the rest. Then they grouped around it, with due regard for balance and proportion, the smaller ones, placing those with the richest, deepest coloring around the lower part of the board. The result was unusually effective and appealing. Said the teacher, "The children will like this." "Thank you for helping me, I'm not very good at it and hadn't tried grouping similar subjects." "I've enjoyed it," answered the supervisor, "perhaps sometime the children might do something of the sort themselves."

As the teacher went for her coat she hummed gayly. "You know," she remarked as they walked down the hall, "I enjoy doing this kind of thing after school. It rests me."

At Christmas the supervisor was pleased to find among her cards one which had especial meaning for her. From the teacher whose pictures she had helped arrange, there was a miniature reproduction of Raphael's "Madonna of the Chair".

In January when she visited this same classroom, she noticed on the bulletin board a group of snow scenes tastefully mounted and arranged. It appeared that the children had tried this time, with the teacher's help. "That is interesting," and now, suggested the supervisor, "when they
arrange their own paintings perhaps they will use this same idea."

**Analysis:** A classroom, when the children have left at the end of the day is not a spot in which many would expect to find an aesthetic experience; yet here it is seen as unmistakably as in the previous incident. Beauty is present in the content of the pictures and in the experiment with color and arrangement.

The supervisor guides as she suggests that the children have a similar experience; when she asks the teacher's opinion and again when she further suggests that the children might arrange their own paintings.

That the teacher and supervisor found some satisfaction in the incident is evident in their remarks. The teacher's Christmas card to the supervisor and the latter's pleasure in receiving it, imply that beauty had entered into their relationship and suggest as well that for both of them the experience had continuity.

The same on-going characteristic is evident in the January bulletin board.

**Incident:** An art person had been invited to help the teachers in one school division with children's art problems, and as one teacher had remarked to the supervisor that she herself needed help more than the children, it was decided that the time would be spent with teachers. A meeting was planned accordingly. The art person, bringing various kinds of media, demonstrated with them and then the teachers went into a laboratory period in which each tried out any media she wished, asking for help if and when she needed it. Some interesting results grew out of this experience; one teacher did a delightful under water scene with blue green finger paint, another finished a rough sketch in colored chalk of a bit of local country side which she saw out of the window. One tried the village church in tempera paint and there were several scenes, done in various media, of children at play.

When they had been engrossed in this for two hours, the supervisor called attention to the fact that it was
time to stop. They put away their materials with reluctance, several remarking as they did so, that the time had seemed very short. One of them said that she wished she had learned art in this way when she was at school. Another stated that now she would have a better idea of how to work with the children in art and what to expect of them. Several remarked that teachers should do this kind of thing together more often.

It was observed, for the remainder of the school year that more children in that school division were given opportunities for art expression than had been given before.

Analysis: In this incident the participants engage in a more creative type of manipulation than do those in the two foregoing stories. It is different from the others, too, in that as a result of it many children had similar experiences.

Another outstanding characteristic is that it filled a felt need which had been expressed by the teachers themselves and the interesting results, with the art person’s comments, serve to illustrate the importance of readiness in deriving benefit from an experience.

Aside from planning the meeting, the leader appears to have done little. Guidance is seen only as it is expressed through the art person’s work with the teachers.

The remarks of the teachers are significant, as they indicate not only satisfaction in the experience, but also, for at least one person, an extended understanding of children.

Incident: When a faculty group with a supervisor was planning a physical fitness program, one teacher suggested that folk dancing might be included. As only one of the teachers knew much about it, the principal asked her if she would teach the rest of them. This seemed a good idea to all and it was decided that they would ask the music teacher who gave private lessons at the school to help them whenever she could.
The supervisor offered to get some suitable recordings which they might use on the electric victrola and not long afterwards when she went to visit, the six of them with the music teacher went into the auditorium after school and had a delightful hour trying out various dances. They tried them for all ages, using first the piano and then the phonograph. They practiced low courtesys, and courtly bows. They skipped, clapped, and hopped, or assuming more dignified postures, tried figures of the minuet. "Isn't it interesting," commented the supervisor, "how beautifully moods maybe expressed through a dance?" "Yes," answered the one who was teaching the others, "and the simplest dance can be really very lovely, especially if we know what it meant in the lives of the people who created it." When they had finished one said, "I am out of breath, but I feel much more like making out my report than I did an hour ago."

They agreed to continue the dance and at the next county meeting of teachers, they led the group into trying several. Folk dancing soon became a part of the program in this school and whenever the supervisor visited, if any of them had learned a new dance, they found pleasure in doing it for her, often asking her to dance with them.

One day as she and the principal stood watching a group they noticed the graceful movements of different children and called the attention of each other to their improvement in rhythm. "Look as they do this next step," the principal said, "I think their postures are especially picturesque as they bow."

Several times during the year when the supervisor attended parties at this school, she was pleased to see that folk dancing was a feature of enjoyment. The mothers said, "The children enjoy it and it is good for them." At the last party of the school year not only teachers and children danced, but also six patrons, who after their first stiff attempts, soon entered in with evident enjoyment.

Analysis: As in the foregoing story, an esthetic experience is found growing out of a felt need on the part of teachers, although in this one, the type of expression is not so creative. Folk dancing follows a pattern, it is true, but the quality of interpretation such as a mood, expressed in appropriate
gestures, facial expression or in rhythm and grace of bodily
movement, can not only clothe it in beauty, but lift it to
the creative as well.

The social value of such expression as observed in this
incident is not to be ignored. The teachers are found danc-
ing gaily together; teachers and children, and finally tea-
chers, children and parents. It is this extended social
characteristic which makes the experience especially signifi-
cant.

Guidance is recognized in the supervisor's effort to
associate moods with their expressions through dance and in
one teacher's desire to lead the others in a feeling of
appreciation for their cultural significance. Again it is
noticed, as the principal and supervisor comment upon the
picturesque postures and the rhythm and grace of the dancing
children.

The interest of the parents and their recognition of
the value of this type of experience for the children is
one feature which distinguishes this incident; while the
fact that a teacher felt more like work when she had danced,
gives it something in common with the two previous ones.

Incident: A group of teachers with an instructor and a
supervisor were working together once a week on hand crafts.
They held their meetings in the workshop of one of the
school buildings and the shop teacher helped with the use
of tools. A variety of activities were enjoyed: wood work,
weaving, clay modeling and leather work; each teacher select-
ing the things to do which might be useful to her as she
worked with her particular group of children.
The class was such a success that when the first semester was over, the members asked for a second. This was arranged and it continued with increased interest. The members so enjoyed the contact with each other that they often mentioned it to others and frequently various members would bring a box of home made candy, cookies or fruit to share with the others.

One teacher, who had completed several pieces of work was looking through the craft books which were kept available and trying to decide what to start next. Finally when the supervisor suggested marionettes, she examined several books on the subject and decided to try them. The experiment was successful and the result was "Oscar", a charming though superficial looking red-haired individual whose apparent lack of intellect was off set by a remarkable willingness to be agreeable and respond with complete coordination to any one who manipulated his strings.

"Oscar" was popular in the teacher group, but even more so in the class room of the teacher who had created him. These seventh grade boys and girls were so interested in "Oscar" that they decided to try their hands at marionettes. "Shall they be a family?" asked the teacher. "No, let's make Snow White and the Seven Dwarves," suggested one boy who had recently seen Walt Disney's movie. "Yes, Snow White and the Seven Dwarves," said the others. And so it was that the children got to work. Boys and girls alike collected and shared materials and experimented with the intricate details of marionette making. They decided to adapt the fairy tale and write a play that they themselves could use. Three boys were delegated to construct the stage and wire it while the back drops were to be planned and painted by another group of five. Two girls were to make the stage curtains and three others were responsible for properties.

For two months these boys and girls worked with keen interest at their problem. At the end of that time, when all was ready, came an evening when parents and friends had been invited to visit the school and share some of the things their children were doing. The high point of the evening was a marionette show, called "Snow White and the Seven Dwarves". It was a rather finished performance with effective lighting, beautiful scenery, colorful costumes, and clear, careful enunciation of lines. The audience received it with enthusiasm and the children appeared delighted at having made such an enjoyable contribution.

The teacher and supervisor noticed afterwards that this group of children worked together with a better spirit
of cooperation and with greater interest in each other than they had before they had undertaken their interesting problem.

Analysis: Of especial interest in this experience is its on-going quality which gives rise to a wide variety of other types of creative self-expression. In this particular characteristic it is different from the preceding ones. Beauty is seen expressing itself through handwork, painting, written and oral expression, science, and dramatics.

Another, and perhaps the most significant value which is found in it, is the possibility for the development of many desirable social attitudes and habits. This possibility always exists whenever a group of children with a teacher conceive and execute together as they work toward an accepted goal.

The judgement of the teacher and supervisor indicate that such habits and attitudes had been developed among these children and so perhaps validate this possibility.

Incident: When a group of teachers and a supervisor were studying the problem of better ways of teaching reading it was suggested that choral reading had something to offer in that field. As further discussion revealed the fact that only a few teachers knew how to do it with any degree of skill, the supervisor made the suggestion that they all try it together. The next group meeting was centered accordingly around this problem.

The supervisor brought some mimeographed material. One teacher had gathered up several books with poems which had been adapted for choral speaking and others had looked up what they could find about ways of doing it. When they had all gathered, two members who had especially good ears for tone, tested the voice of each one, finally separating the group into three small groups according to the tone which their voices produced. The deep or "dark" voices were grouped together; the medium voices, and the light voices. When this had been done they tried some
short selections with marked rhythm, then some more difficult ones with different groups reading different parts and finally some which required especially subtle, delicate interpretation, with solo parts and blending of two groups.

It appeared to be an interesting, enjoyable experience. They read gay, whimsical things, humorous things and serious things. When they had finished an old Gregorian chant the supervisor said, "That was beautiful, you've no idea how well your voices sound." "Yes," agreed one teacher, who was listening, "almost as well as if you were singing."

Planning for interpretation seemed to be the most interesting thing about it. One would say, "These lines are gay and amusing, light voices must do them," or, "This part is too somber and serious for any but dark voices," or again, "This part is so strong that all voices are needed."

When they had been working at this problem for an hour altogether everyone seemed eager to continue, but as it was getting rather late, they had to go home. As they left the building one teacher said, "My throat doesn't have that tight feeling that it had when I came. Perhaps choral reading helped it."

When a group of them was walking home, several expressed their enjoyment of the experience and said that they would try a similar one with their pupils. "I think it has many values," remarked the supervisor. "If you lead them into a sincere interpretation, they won't "sing-song" and it does much, if used well, to develop careful enunciation and better tone quality, not to mention the love of poetry."

She was interested to find at the village church service one Sunday evening later in the session, a group of fifth grade boys and girls dressed in white, reading the Hundredth Psalm. Their voices were well modulated and blended and they read with such true interpretation as to call forth many appreciative comments from members of the congregation when the service was over.

**Analysis:** As in the stories of the art experiences and the folk dancing, this incident was brought about by a need which was recognized by teachers as they worked together at their problems.
Opportunity for the enjoyment of beauty is perhaps more pronounced here than either of the other incidents as available material was almost unlimited.

Again it is characterized, as is the incident of the art media, by active participation on the part of a large group although possibility for creative expression in this one was not so great.

Beauty is recognized in well modulated tones, in blended voices and in sincere interpretation of poetic expression.

Guidance is seen as the supervisor plans with the group, furnishes material, calls attention to the beauty of reading voices and suggests ways of using choral speaking to the greatest advantage with children.

One teacher may have become a bit more sensitive to beauty in the spoken voice and another discovered that participation in the experience made her feel less tense.

Again is seen the opportunity for social development, as groups worked harmoniously together for a common purpose.

The continuity which is seen as the children interpret their beautified litany is the characteristic which distinguishes this incident as its on-going movement takes it out beyond the school and home and into the church.

Incident: One May afternoon four teachers and a supervisor attended a flower show which was sponsored by the local garden club. As they drove back, one of them remarked that she had never been able to do artistic arrangements. Another replied that she too possessed little skill in this art, but that she would like to learn something about it. When the other two expressed the same desire, the supervisor added that she wished to improve her ability in this
field and had a new book on the subject. "Shall I bring it when I visit you next?" she inquired, "we might try some arrangements at school." And so it was that on her next visit, when the children had gone home they all sat down around the tables in the first grade room with several simple containers, some purple iris and sprays of white spirea.

They each tried out an arrangement, meeting as they thought with only mediocre results. Finally one teacher picked up the book which the supervisor had brought and began to look through it. "Look at this picture," she said. "Here is one way the Japanese do iris," and propping up the book, she took three of the flowers of differing height and placed them in a flat gray bowl as nearly as possible like the ones in the picture. "That is nice," remarked the principal, "the Japanese are certainly supreme in this art."

Another teacher picked up the book and began to read the rules for flower arrangements. When she had finished, the supervisor pointed out that following the rules was one way to learn. "Then," she continued, "with a few principles in mind we can strike out for ourselves. Too much attention to rules may make us self-conscious."

One teacher tried an interesting line arrangement of iris in a pickle bottle. "There," she exclaimed, "how is that?" "Nice," replied another, who would believe that could be done with such a homely container? "We'll leave it in the hall. It will look well on that green painted table."

Some days later, when the supervisor returned, she found in the hall a welcoming sight. On the small green table, arranged in a putty colored jar and placed upon a mat of soft lavender, was an effective arrangement of pale pink mountain ivy with its shiny green leaves. "It is beautiful," she exclaimed. "It has brightened my day."

Returning a week later to attend a luncheon served by the seventh grade children, she found on each of the tables and in the classroom windows, attractive arrangements of white narcissi and lilac in low white bowls. "The children did them all," reported the principal, "and" she continued, "Rose tells me that she took flowers and did one for a sick neighbor yesterday afternoon."

Analysis: The use of material from the natural environment as a basis for this experience makes it different from either of the preceding ones in this group.
Perhaps it contains also greater possibility for creative expression than the others, except the one in which the teachers paint.

Another difference is that its stated purpose is for personal enjoyment rather than for that of improving the quality of living in the classroom.

Beauty is unmistakable, as it takes the form of spring flowers in artistic arrangements.

One teacher guides as she reproduced the Japanese arrangement; another, when she mentions the contribution which these people have made, another when she calls attention to the iris against its green background. The supervisor furnishes the book and injects the idea of creative arrangements.

That teachers found satisfaction in this experience seems evident in their remarks, while the supervisor's spontaneous response to the mountain ivy leaves little doubt of its value to her.

In common with the previous story, this one possesses continuity, moving from teacher to pupil and on out into the community. Perhaps it could be said however that this one finds expression in a higher more personal type of service.
CONCLUSIONS

A number of teachers in these incidents must have gained the understanding that through artistic expression the individual may find release from tension or strain; dancing, choral speaking, picture arrangement and manipulation of various art media have been seen to bring about feelings of relaxation which were expressed through remarks, through the desire to continue or repeat the experience, through rested throat muscles, or a gayly hummed tune.

The ability to see beauty in many things may be another value which is developed through manipulation. Beauty in the spoken voice, in bodily grace and in flowers in a crude container, was recognized in these stories and appreciated as a new experience.

The expressions of enjoyment and satisfaction on the part of teachers in each story indicate that benefits were derived from participating together in these experiences. Especially convincing is the evidence shown in the crafts class when thirteen teachers gave five Saturdays in order to continue it.

Further evidence of this same social value seems to lie in the fact that in each story, groups of children are later seen participating in similar activities.
GENERAL CONCLUSIONS

When the foregoing incidents had been analyzed and conclusions had been drawn within each area, certain general conclusions became apparent. Evidence pointed to the fact that a wide variety of experiences in contact with beauty is available for teachers to have in and around the community. These experiences appear to fall within the following areas:

a. Nature
b. Social Events
c. Artist's Products
d. Manipulation

It seemed evident that experiences in these areas bring values to teachers. Certain values, it appeared, were common to all experiences which were analyzed; while others were characteristic of certain ones. In each of the four areas explored teachers indicated a tendency to develop the following values:

a. The ability to see beauty.
b. The understanding that aesthetic experiences contribute to the maintenance of emotional stability.
c. An appreciation for the value of beauty in bringing about physical relaxation and release from strain.
d. The understanding that shared experiences in appreciation of beauty may bring greater satisfaction than those which are enjoyed alone.

Experiences in the fields of nature and of artist's products offer a special opportunity for the extension of knowledge, while those related to social events not only aid in
the development of poise, but also may lead the participants to understand that there can be beauty in human relationships. Participation in incidents connected with nature may help the individual gain a sense of perspective, whereas those in the field of artist's products tend to develop an appreciation for the cultural heritage.

Experiences in the areas of manipulation and of artist's products make possible the building up of certain resources within the individual which may contribute to a well rounded balance by offering the opportunity for release in times of emotional strain. One who has engaged in many forms of artistic expression and who has developed the habit of manipulating materials, is likely to find such expression easy when undesirable emotions arise. Again, having seen how artists out of their own sufferings have been able to express beauty, one may, through the enjoyment and interpretation of these expressions, likewise find some degree of emotional satisfaction and release.

Evidence also seemed to point to the fact that experiences vary somewhat in value according to the way they are planned and used. For example, when knowledge is brought to an experience by some member present, the value may be enhanced for all participants; as the historical element helps to build a background for appreciation. Pre-planning by someone again tends to enrich an experience, as it presents the opportunity to bring about conjunction between various types of beauty.
It also appears to be true that when one of the participants has had a previous related experience, that person is thereby enabled to plan so that the others may get the most out of the present one.

If an experience possesses the quality of continuity it may bring more satisfaction than otherwise it might. This sense of expectation of further experiences in the field tends to increase the value of the one at hand, as it causes the individual to draw on similar ones and often impels the desire to share further experiences with those whom one likes.

Finally, the human relationships involved in beauty of expression seem to enter into an experience. In fellowship of appreciation the participants appear to find especial satisfaction. There is opportunity for the exchange of interpretation and ideas, the development of new interests and the general broadening of experiences.
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