

School Producing Monsters Instead Of Men, Teachers Told

GREENSBORO, N.C. — An audience at A and T College was last week told that our schools are turning out monsters, not men.

The scathing attack was made by Dr. J. Saunders Redding, professor of English, Hampton Institute, Hampton, Va., now on study leave as a fellow in the Co-operative Humanities Program of Duke University of North Carolina, being conducted at Durham, N.C.

Dr. Redding said that instead of scholars, the schools today are producing academic generations of specialists,

"Men and women who know how to make a living, but do not know how to live."

He was delivering a main address before the fourth annual Language Arts Institute, a special clinic sponsored for teachers of English in area high schools and colleges. The event drew a few more than 10 teachers and the audience was swelled by students, principally majors in English, at the college.

He added, "Quick as a flash, your modern scientific scholar can turn detrose into dynamite, but he does not possess the magic to apply to

the solution of the ultimate problem: The relation of man to man."

Speaking on "Books and Men," he emphasized in his presentation the importance of reading books, "But what books?" he asked.

He explained that the greatest books have always been hard and true and tragic, but bemoaned the fact that the modern day student is afraid of the real and the tragic.

"We want a good face put on things," he added.

The visiting teachers were brought up to date on pro-

posed changes in the instruction of English in the public schools of the State.

The second speaker, Mrs. Joan Newman, State Department of Public Instruction, Raleigh, said that the parts of the language arts are not to be taught separately, such as units in grammar, literature and composition, but together, so as to provide facility and power in the use of the language.

She said the teaching of

grammar involves teaching the student the alternatives present in the very structure of the language. "We want to teach students," she said, "that some choices in usage are better and because they may be more skillful."

The Institute was conducted under the supervision of Dr. Darwin T. Turner, chairman of the Department of English, and Mrs. Carrye Hill Kelley, associate professor of English.

Greeting Cards Began in 1843

It all began in 1843 when John Calcott Horsley, a prominent London artist, drew the first Christmas card. Horsley's pioneering greeting was a tryptic, a prime example of contemporary recording. The central panel showed a jolly family with young and old tipling toasts from brimming glasses, while the two side panels gave a sobering effect with scenes of the poor

being clothed and the hungry fed.

From that time on Christmas cards have faithfully chronicled the manners, customs and events of their times.

One Christmas card collection, that of Norcross, Inc., greeting card publishers, houses hundreds of cards that capture for posterity the fads and foibles, changes and evolution in sports, fashions, modes of transportation, current events, filial love, amusements, even children's pastimes and music making.

According to Miss Esther Mooney, who is a curator of the collection, many of the cards are gems of social comment.

"In an English card of 1892," said Miss Mooney, "the formality existing between children and parents in that Victorian era is quite clearly expressed by the artist. He depicts a little girl on bended knee at her mother's feet solemnly offering her a Christmas bouquet. Just 40 years later, a Christmas card of 1930 shows how relaxed filial relations had become with its breezy greeting that says, '3 cheer 4 a Merry Christmas and you, Dad!'"

Christmas card artists have always been quick to pick on innovations as subjects.

The advent of the horseless carriage was duly recognized in a card of 1910. Cut out in the shape of a car of that vintage, it cheerfully puns: "You 'Auto' be Happy As you, on Pleasure's Motor-Car Steer merrily thro' Christmastide . . ."

Speed gaily as fun always 'Auto!'"

And in 1950, the early days of television were noted in a Christmas greeting which

shows Santa tuning in TV.

An historic event is frequently the inspiration for a Christmas card. When Lindbergh flew the Atlantic the artist drew his "Spirit of St. Louis" flying over New York on a 1927 Christmas card.

During World Wars One and Two Christmas cards became unblushingly patriotic. Verses like "On Christmas Night . . . With Holly Berries Gleaming Bright. Our Thoughts fly true O'er Ocean Blue and take a Christmas Wish to you" on a 1917 card brought balm to homesick doughboys.

Personalities who were household words of their times often popped up in Christmas cards. A topical card of 1934 offered five famous faces for the price of one. It showed the Duke of Windsor (then the Prince of Wales), Mussolini, Garbo, Chevalier and Mae West all wishing the lucky recipient seasonal greetings in their own particular style.

In 1959 Christmas cards entered the space age when Soviet Ambassador Mikhail Menshikov decorated his seasonal greetings with pictures of three Lunik satellites. And after John Glenn's space flight, American card companies came out with a spate of cards that featured space ships, orbiting Santas and rockets.

In the prosperous 1960's Christmas cards have blossomed forth with a rash of current status symbols. Victorian cards showed the magic lantern or the piano every well-to-do Victorian home possessed.

On Christmas greetings of today, it's the transistor radio and the stereo hi-fi, the set of golf clubs or the scooter, elegant ladies in furs and golden Cadillacs that mingle with the holly and mistletoe.

An old woman at the customs office was asked if she had anything to declare. No, nothing at all. But what was in the bottle? Oh, only holy water from Lourdes. The customs officer pulled the cork. "Aha! It's whiskey!" said he. "Glory be!" she cried. "A miracle!"

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