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Summer Nebraskan



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Adventures in Academia

All-Teachers Conference

Creative Teaching: the Education of Tomorrow?

"A good teacher always has and always will seize upon individual abilities," Dr. Kenneth F. Perry, chairman of Colorado State College's Division of the Arts, said Thursday.

Perry was on the University of Nebraska campus as one of four special lecturers for the All-Teachers College Conference Wednesday and Thursday.

Speaking on the conference theme, "Creative Teaching," Perry explained that good teachers have always aimed at the individual members of their classes.

The goals of creative teaching today, he emphasized, are to help the teacher to work more effectively with more students.

Working with the individual student is the responsibility of a good teacher, Dr. Sam Wiggins, agreed, but it can be facilitated by good administration.

Wiggins, professor of secondary education and acting Dean of Instruction at George Peabody College for Teachers, explained that closed circuit television and careful scheduling of the class loads can free top teachers to work more closely with individuals.

Modern Teaching Aids
Closed circuit television, combined with proper scheduling, permits students to learn in very large classes the things for which individual instruction is least important, he said. Small recitation sessions enable stu-

dents to work closely with top teachers, he explained.

Wiggins emphasized the importance of utilizing the top, creative teachers for small-group teaching. Too often, he said, the best teachers deal with large groups, leaving the ones with least training and experience to deal with the most important teaching situations.

Before such programs can be widely used, however, educators will have to throw away "existing dogmas" such as those regarding maximum class size and no additional pay for creative teachers, he said.

Other problems, such as the often-prohibitive expense of closed circuit television, will have to be met by enlarging school systems and increasing cooperation between systems, he said.

Dr. Walter D. Cocking, editor of "School Executive," went a step further.

On the basis of this year-long study and survey of the nation's leading political scientists, sociologists, economists, government and industrial leaders, Cocking predicted that education as we know it today will be non-existent by 2000 A.D.

The top, or "master," teachers will spend some time each day with individual students, working as creative teachers do today, but without the routine duties which hamper most teachers now.

The unit of instruction will

be the individual, not the class, he said.

Rote learning will also be non-existent, he explained. Machines will provide information at the press of a button.

Higher Learning Levels
Students will be freed from the learning level of information to translate information into knowledge, understanding and finally wisdom, he said.

Specific courses will be missing from the education of the future. Students will study within broad areas in a system designed to develop the potential of each student.

In the complex world of 2000 A.D. there will be no unskilled workers and few semi-skilled workers, Cocking said. Half the population will hold college degrees. Education above high school may be a financial necessity, he said.

And in that complex world, "the one hope that we have is education," he said. "We can not guess. We must know."

And future education, the "one hope," will be "on a gigantic scale."

Cocking referred to figures showing that although it has taken the world approximately 200,000 years to produce two billion people, the next two billion will be added in about 30 years.

Schools will run around the clock, throughout the year, he predicted.
Over 100 million adults will

be taking adult education courses.

The master teachers will be a vital part of the educational system, he said. They will be freed from routine work to work individually with each student.

But regardless of the system, it is the individual that matters, according to Dr. Everett T. Welmers.

Welmers, director of the Bell Aircraft research center, is on a one-year assignment at the Advanced Research Projects Agency in Washington, D.C.

Welmers, who expressed a special interest in the academically gifted student, pointed out that the interest of such students must be caught early and held throughout their school days.

Price of Boredom
Early boredom, caused by making advanced students lag behind until their classmates match their ability, may cause irreparable damage, he said.

Even when the student's interest can be recaptured, Welmers pointed out, years are often wasted repairing the original damage.

The creative teacher, he said, will find ways to develop the potential of the superior student without neglecting the rest of the class.

For example, advanced reading students may read on their own while the class is reciting without harming the rest of the class or the advanced student.



Wiggins



Cocking



Welmers

Encouraging class-related hobbies is another way of developing talented students without hurting classmates, Welmers said. Either of these plans lets students develop at their own rates, but keeps the social level of the class at the same level.

Rapid Promotion
Even skipping grades is considered less dangerous today than in the recent past, he explained. According to Welmers, many modern educators find that academic ability is often found in the students who are most fit to join a more advanced age group.

At the opposite extreme, Perry noted the need for special attention for the exceptional or handicapped stu-

dent. The advanced student is receiving more attention, he said, but actually is more capable of helping himself than the exceptional student.

And when these extremes merge? What about the teacher who must teach both intellectual groups in the same classroom?

The good teacher can reach both, according to Wiggins. This is creative teaching's essence, he said: to reach all levels of students within a classroom, not just one or a few.

Individuals can be met and dealt with effectively within the classroom, Wiggins said. But it takes a good, creative teacher.

And what makes a creative teacher?

Interest in teaching and in students.

"Basic skills and all the knowledge he can get," according to Perry.

And "recognition that teaching itself is an art," Perry said.

The creative teacher benefits from scheduling closed circuit television, freedom from routine, small classes and pay on the merit system.

His potential is developed by methods of teaching courses.

But the creative teacher is the teacher anywhere and under any circumstances who creates within himself new ways to create more effective development within his students.

Artists Learn by Creating

Art is an individual thing, according to Tom Sheffield, ceramics instructor in the University of Nebraska Art Department.

Forty skilled artists could paint the same thing and come up with 40 different interpretations, all correct, he explained.

If art is so individualistic, how does the Art Department guide its students to develop art which appeals to many?

Learn from History
Studying the history of art, from early to contemporary, gives the students an idea of the kinds of art that have been present, Peter Worth, chairman of the department, said.

"Each student reacts differently to the effect of history—important ranges of existing expression, subject, and treatment. Thus interest and expression is awakened. "But in creating a piece of art, personal experience is most important," he added.

Because working with the product develops artistic ability, the John Dewey method of learning by doing is applied to pottery, painting and other art courses at the University.

Variety of Courses
The Art Department offers a long list of courses, including drawing, ceramics, sculpture, design, lettering, composition, and interior decorating.

Peeking behind the scenes in the classroom, one finds students busy working at easels, stepping back to see what difference each dab of paint adds to the picture, sitting at a table molding a vase or shaping a dish at the potter's wheel.

Developing Talent
Just what goes on in these workshops before the finished product is displayed? How are the talents and interests of the students brought to life?

At first students get ideas from things they have seen, but without distinctive, personal touches art is "false",

Richard Trickey, assistant professor of art, explained.

"We let students exercise their own ideas to a certain point, but try to guide them along professional lines," he added.

Not All Are Artists
But art "is what some people can do and others cannot," Sheffield continued. "Anybody can make a lump of clay with a hole in it, but this isn't art," he explained.

Art is subject to individual characteristics, in addition to learning basic skills, Sheffield noted.

Problems arise, he continued, when people have difficulty with basic skills or in being creative.

Sheffield blames mass production for the loss of creative ability. "Pure lack of never having done any creative work is the greatest cause for this difficulty."

Non-Verbalizable Beauty
Shape, proportions, and curves are all subject to variation. Somewhere along the way, it develops beauty which



OIL PAINTING—Jeanne Inness, center, stands back to examine her painting as Martha Maher, right, leans forward for more oils. In the background, left, Darrell Sewell puts the finishing touches on his oil painting. All three are students in Dick Trickey's advanced oil painting class.

is perceptive, but not verbalizable; this is art, he added.

Exposure, being around good art from day to day, seeing and working with it, gives one an appreciation of good work, he added. "It is much like swimming, you can read all the books on swimming you want, but you won't be able to swim unless you practice."

"But practice is not all that is needed. One can practice a great deal before becoming a violinist, but unless he has the ability to tell whether a note is A or not, all the practice in the world won't make him a violinist."

Reach a Plateau
Most art students run into a brick wall or reach a plateau. When this happens, Sheffield stressed the importance of persistence. "Through persistence and encouragement, the student overcomes the obstacle."

He also emphasized being different in art, staying away from the simple and common—making clay figures, pood-

les, flowers—which can be done "by anyone."

What about inspiration? Inspiration comes from one's attitude and self-appreciation of his environment and from working with art. Sheffield explained.

Nature is the best source, he added. "After a while one becomes ultra-conscious of shape so that a poplar tree takes the form of a bottle, a leaf or a cloud and may give a different new idea."

May Lose Idea
Trickey gives the painter's viewpoint. "Often the student starts out with an idea, but once he gets into it he becomes lost."

The principle applied to most of these classes is to work with the painting or other form, see how it looks, notice its characteristics, and possibilities and make it grow.

"This growing process provides inspiration in itself," he added.

What about abstract and concretes? To Trickey the argument between subject and non-subject paintings seems stupid. "It really makes no difference," he added.

"We want our students to like different art, but we want them to be selective," he emphasized. Most, but not all, of the students at the University do contemporary work, he said.

The main task of the instructors is to guide the students along the right paths of good shape, color, and composition.

Plans Composition
Trickey also helps students decide what belongs in the foreground and what is the background of a picture, what blends look best and what ideas can be seen in the growing painting.

Smiling, one girl added, "He tells us when to continue with an incomplete painting, but most of the time he tells us when to stop. We have a tendency to overdo it!"

Regents Okay Extension's Fee Raises

"It will mean a 20% raise in pay for our teachers," Dr. K. O. Broady, director of the University's Extension Division, commented on the increase in tuition for extension courses at the University of Nebraska.

The increase was approved Wednesday by the Board of Regents.

Studied Other Schools
The change was recommended by Dr. Broady after a study of extension tuition charges of neighboring universities.

"The tuition increase will about bring us in line with other universities on extension courses," Dr. Broady said, "and will help raise our pay level above a mere pittance."

The Board approved the following charges, effective this fall:

University credit courses, evening college on-campus, \$12 per credit hour, up \$2, and off-campus, \$14 per credit hour, up \$2.

High School correspondence instruction, Nebraska, \$13 per semester; United States, other than Nebraska, \$15; and foreign, \$16.50. All are up \$1.

\$42,000 Income Increased
The total annual income increase will amount to about \$30,000 from the university-level extension instruction, Dr. Broady said. The increase will be \$12 thousand from high school correspondence instruction, he said.

The Extension Division, according to Dr. Broady, will continue to be only one-sixth tax supported and five-sixths self-supporting.

Film on Far East Set for Wednesday

The Far Eastern Institute will sponsor a film to be shown in Love Memorial Library's Auditorium at 3 p.m. Wednesday, according to Robert Sakai, director of the Institute.

University Police Force Tries to Help Students

The University Police, the organization which maintains law and order on the University campus, tries to be the student's friend, not his enemy, according to Chief Eugene Masters.

"We try to keep the students out of trouble instead of getting them into trouble," Masters said.

Masters pointed out one incident to emphasize his point.

Problems at Rally
Last fall at the first football rally, several fraternities turned out with banners. Over the years it has become a tradition to attempt to tear the banners down belonging to any other fraternity. As a result several fights ignited during the rally. Some students were hurt and others were collared by the University Police.

Not wanting any more such incidents to occur, Masters talked to the students in charge of the rallies. They agreed that banners should be abolished at rallies. No more fights occurred.

Several times fraternities have been punished for the wrongdoings of one individual rather than the whole fraternity. The University police "try to punish just the individual instead of the whole fraternity when we find it possible," Masters said.

Thirteen Policemen

The University Police have a 13-man force. There are two sergeants, one for the day shift and one for the night shift. In the daytime there are three men on duty, two on the city campus and one on the Ag campus. Their main job is patrolling the campus and the parking area. They issue tickets to cars not authorized to park in the lots.

There are 10 men on the evening shift. Two are night watchmen on the city campus and two on the Ag campus. There is also a relief man. One patrolman covers the Ag campus and three pa-

trolmen cover the city campus. They use radio controlled cruisers which are connected with the Lincoln police.

The night men check all buildings to see that nobody is breaking in and check for fires. During the summer they watch closed fraternity and sorority houses.

The campus gendarmes are commissioned by the city po-



Masters

lice and have the same jurisdiction as the city police but are paid by the state.

Ends First Year

Masters, who will complete his first year with the campus police on August 1, was employed by the city police for 32 years. He was assistant chief the last seven of those years.

When asked what the biggest difference between the city police and the campus police was, he replied, "working with the city police, I was in contact with real criminals."

Masters explained that most college students who get into trouble are young and full of mischief, but they don't mean to harm anybody.