

responsibility in order that the pyramid will stand good. In Baseball, each member of the team is given assignment. Say, a Short Stop is responsible for all balls passing within his area. In case this Short Stop gets the ball, he uses his judgement — to what base he will throw the ball. In a family situation, the head gives differentiated assignments to the members so that when each has done his or her job, the general aim is accomplished. In an office or department, the chief gives his clerks different pieces of work to do. When everybody cooperates, the big task would be accomplished easily.

5. To develop desirable social attitudes through constant inter-relationship of the individual and the group. In group games, the children play under the supervision of the teacher. The sons and daughters of the farmers, laborers, employees, teachers, doctors, lawyers, and others join hands and sing and play the games. They chase, run, and jump without the feeling of superiority and inferiority. Everyone becomes courteous and polite to each other because of this interrelationship. They will take with them these desirable social attitudes when they go out of the school — in programs, parties, dances, and other gatherings and functions.

6. To develop leadership and followership. Everyone in the class is given an opportunity to take charge of the company. In Marching and in Gymnastics, a child is given a chance to lead or command, while the others follow. The pupils learn that in order to be a good leader, they should, first, learn to follow. The leader is also trained not to abuse his or her power. Many great and famous men rose to their high positions, first, by following and obeying, and then by leading.

7. To acquire training in discipline, orderliness, and group unity. This kind of discipline is from with-

in. This, we term, "self discipline". The class follows the teacher or the leader not because of fear. In line or column formation, after the leader commands, "Fall in", the members go to their respective places and see that the lines are straight and orderly. If the spirit of competition is injected, everybody in each group will do the best in order to win. In this case nobody is afraid of anybody. A group is strong when it is united.

8. To provide wholesome recreation. Indoor and outdoor activities are full of wholesome recreations and relaxations. Outdoor activities, such as hiking, excursions, and picnics make us enjoy our leisure time. They develop us physically and mentally. Indoor activities, such as parlor games, collecting stamps, marbles, toys, etc., hobbies, reading decent comics, drawing, and painting develop in a child the attitude and habit of living a decent life. This item (wholesome recreation) of Physical Education is very important nowadays. Many of our youths are morally set back. There are frequent drinkings, bawdy shows, indecent pictures, burlesques, and hold ups of our teen age gangs. Our young boys, instead of having wholesome recreations and relaxations, gang and commit themselves to vices, dancing in night clubs, and robberies. However, the government, the Lions, the Rotarians, the Knights of Columbus and other civic agencies provide parks, playgrounds, educational shows, and swimming pools for our boys and girls. These will minimize, if not entirely eradicate, juvenile delinquency and vagrancy.

There are many other objectives and good examples, but the aforementioned are well enough to make one conscious that Physical Education is a good laboratory in teaching Character Education and Good Citizenship.

Classroom Decoration

By Felipe S. Mojares

WHILE much has been said and done for and in the name of schoolroom decoration, yet teachers often forget, if not ignore entirely, some of the most important principles of art and science that go into keeping rooms that are neat, presentable, and pleasing environment which is conducive to efficient learning. It is a generally-known educational fact that the teacher's artistic taste, nay her personality itself, is individually expressed in the appearance of the

classroom in which she works, for it is well within the power of the teacher to determine to a considerable degree what the schoolroom environment shall be. And it is often an unfortunate thing that the appearance of a classroom is spoiled through the unrestrained enthusiasm of some teachers whose aesthetic feeling exceeds their artistic taste.

You cannot be too careful in arranging your classroom. Remember, you have the prospect of staying

in that room during the best part of your waking hours, for the ten months of the school year. You have to appear your best in it, your most efficient, your most pleasant. It is the background of your professional life. While you are in it, you are always under the very critical observation of your pupils, your superiors, and your casual visitors.

What is Art in the Classroom?

Art in the schoolroom is not only drawing and painting alone, nor decoration; it goes beyond that. It is good taste in all the various activities in the classroom: how children behave, keeping school equipment, classroom arrangement, wall decorations, display of audio-visual aids, plants and flower arrangement, etc. The choice and arrangement of things found in the room play a major role as silent educative influences for the full development of a growing child's aesthetic sense and personality.

A well-arranged environment leaves a lasting impression and influence that keep the children aware of the constant application of principles of art. A teacher must therefore possess a functional knowledge of the fundamental principles of balance, proportion, emphasis, harmony, and rhythm if she does not wish to commit some of the unpardonable sins against art and science of comfortable living.

To say that art is costly, or that to be artistic is a gift of the gods, is a misnomer and a misstatement; for, any teacher can teach and live in the classroom like Shakespeare's hero who found "sermons in stones, books in running brooks, and good in everything." Or, starting in the fashion of 'Columbus-breaking-the-end-of-an-egg-to-make-it-stand' stunt, perhaps what most teachers need is a refresher and a reorientation of the knowledge and application of art principles in the classroom which has been occupied by the teacher for several years. Giving the principles a flexible interpretation, together with enough common sense and careful treatment, will result in discriminating the desirable from the undesirable. A standard of good taste is built upon a solid foundation of art principles which are based on experience.

Why Re-emphasize?

In this so-called atomic age through which we are passing, characterized by the lustre of the television and the glamor of the three-dimensional cinemascope, classroom teachers are somewhat or unknowingly pitted against stiff competition from commercial artistic productions and billboards or publicity men doing their technicolor job of advertising products on canvas, stage and screen. There is so much noise and color in the outside-the-classroom world; so much so that school children would sometimes absent themselves from classes to see the movies or the side-show somewhere else.

In other words, there is a need for a 'new look' and a new order in our classroom decoration! It is not only to modernize or keep attune our classrooms to the times, but also to bridge the gap and avoid the lag between contemporary culture and educational practice in the classroom. There is more than passing significance to the truism that we cannot educate the child in a social vacuum. To achieve a well-rounded development of the child's personality, the schoolroom should be a replica of the best in the world outside it. At best a good classroom situation is the miniature of the ideal family, community, and national life normally going on in the world around it.

Thus, with the introduction of these attractions of both eye and ear concomitant with the twentieth-century civilization, the schoolroom teacher is met with a new challenge for this re-emphasis. But the utilization of visual devices to accelerate instruction must be done with greatest care and judgment. This would scare away the temptation of turning a classroom literally into a carnival poster or a Christmas tree complete with Yuletide trimmings. A well-arranged environment should leave indelible marks of psychological and spiritual rejuvenation in the child's life. It is many times better to leave a classroom bare than to fill it with objects that are ugly and in poor taste, thereby creating an atmosphere that is not conducive to economical learning. In other words, a classroom must be a place of order and beauty. Order, they say, is heaven's first law; and your classroom should be your bit of heaven upon this earth.

Some Practical Suggestions

In planning to revise her classroom arrangement effectively in the light of principles of art, the teacher should consider the following suggestions:

A. *General classroom appearance.* A classroom appears impressive when its interior painting is calm, soothing and conducive to work activities. Dark rooms may be improved by: Painting the ceiling and walls white; using frosted glass instead of shell window panels; and by improving the light. Keep a consistent scheme of decoration and hold the pupils responsible for their share in beautifying and preserving the beauty of the room. Do not put up many things. Unify related objects by grouping. Have a place for everything and keep everything in its proper place when not in use. Remember that overdecoration always results in ugliness; therefore exercise that same restraint, good sense, and good taste that you use on other days in decorating the classroom for holidays and special occasions.

To improve an overdecorated room, list down the articles according to importance and gradually eliminate to the minimum those that are not needed. There is nothing more confusing nor more disturbing to the senses than a cluttered room.

B. Decorative Accessories: Flowers and Plants. No teacher feels that the decoration of her room is complete without flowers on her table. This is all very well, but very few teachers seem to know how to arrange their flowers or how to arrange them in their containers. There should be complete harmony between the flowers and their container. The two elements should present a unified composition. Here again, to avoid expense and trouble, only hardly flowers which last at least two or three days should be chosen. There is nothing more disconsolate-looking than a dead flower. In flower arrangement, the size and color of the room, the furnishings, the flowers and the vase must be taken into consideration. Ornamental or decorative vases are not suitable for flower containers because they would look more attractive than the flowers they hold. Instead of expensive flower vases, use simple, well-proportioned ones made from local materials, like bamboo segment, coconut shell, or a locally-made pottery. In arranging flowers, place the most conspicuous ones at the center of the bouquet; then balance it by placing smaller flowers that are less striking farther away from the center—always stressing the natural growth of the flowers and giving an impression of rhythm and balance. The use of artificial flowers should be discouraged, if not used with care and attention for a time or season.

Plants are also very decorative. There is an ever-present danger of placing emphasis on quantity at the expense of quality. A classroom should not be a plant hospital; only robust and beautiful plants in appropriate containers must be strategically placed in the room. As soon as a plant shows signs of losing its robustness, it should be discarded and replaced. Potted plants or some weeds and grasses with beautiful lines and colors may be used in the absence of natural flowers.

C. Bulletin and Display Boards. The appearance of the bulletin boards of any school building speak loudly of the order and the quality of the work that is done in that building. Bulletin boards may be classified as belonging to the principal, to the building, or to the classroom. They may be of two kinds: the pin-up, as the home of miscellaneous collection of materials, and the poster bulletin board. The size of the bulletin board must be "in scale" or proportional to the size of the wall or room in which it is used. It must be located at such a height convenient for the users and in a well-lighted space. Its material may be such as to allow tacking or pinning materials on it easily; its color neutral, or its paint must be 'flat,' not glossy and must be framed.

The principal's bulletin board may be hung in the office or in the adjacent hall. On it may be placed messages of interest to teachers; that is, notices of meetings, general building instructions, and dates or

programs of supervision. The board may be more attractive by the use of a beautiful picture. The building bulletin board should be hung low in the hall where the greatest number of children can see it. It should contain work done in the individual rooms. The work should be arranged by a teacher or a teacher and pupils. The classroom bulletin board comes in closest contact with the children and therefore has the greatest influence on their lives. It should be made attractive. The arrangement of the material is of utmost importance in helping children to appreciate good composition. For the classroom, the bulletin board is an indispensable ally to the blackboard. Important follow-up lessons are displayed for further discussion and development. Two types are commonly used: (a) The portable type is more preferable as it can be placed for display in front of the classroom when needed, either on an easel or on the chalk ledge. Convenient sizes are 3' x 4½'; 3½' x 5¼', or 4' x 6', or any smaller sizes. The (b) other type is the attached-on-the-wall type. Proportional sizes may be constructed out of plywood, heavy cardboard, box board, cenc ceiling board, or any soft and light wallboard material that can take in thumb tacks.

The surface of the board may be painted dark green, blue-green or dark blue matter color. If the board is hard, a softer mat like felt, burlap, raffia cloth, buri mat, karagomay mat or tikug mat may be spread over it. A dark color should be selected of the material painted dark. A narrow framework of the same or harmonizing color should be used to add finish and dignity.

In decorating any bulletin board there should be a margin between the frame of the board and the material used. No picture or paper should touch the frame. The material should be arranged as one unit. The principles of margin of a square and of vertical and horizontal oblongs should be strictly observed.

D. Pictures and Picture Collections. It has been said and rightly so that a room hung with pictures is a room hung with thoughts. For classroom use, pictures should be considered with respect to their merits as works of art, their suitability for purposes of decoration, their content or story-telling value, and their appropriateness for certain rooms. A good picture with real artistic worth is of more value than any number of pictures without any educational merit.

Classroom pictures should necessarily be framed and mounted on mats, the margins of which must vary according to the size, shape, and position of the picture that may either be perpendicular or horizontal. They should be hung flat on the wall if placed at eye level. However, if the space requires hanging it higher than eye level it should be slightly tilted to achieve a correct angle. This angle, placing and tilting of pictures should be checked every morning. Pictures must

be changed often to develop more interest, inspiration, and appreciation; otherwise children lose interest in them. Those of national heroes should be given more preference on the front wall during weekly or scheduled celebrations, but should not remain as a permanent decor of the room.

If a single picture is to hang in a vertical wall space, it should be a vertical picture; if chosen for a horizontal space, it should be horizontal. Small pictures may be grouped on the wall to produce this same effect too. Never hang a colored picture together with an uncolored one on a wall; always pair a colored picture with a colored one, and an uncolored on the same wall or in the same room.

Collection of pictures are potentially one of the most useful instructional tools available to any teacher. Their value is generally accepted by teachers the world over. With an abundance of pictures in magazines and other periodicals, this task should prove both educational and entertaining. Such collections, especially if grouped or arranged in sets by subjects, are practically versatile. They are effective for direct teaching in most subject matter fields. In structuring the room for unified teaching, pictures are placed on display or bulletin boards, on walls, and reading tables to introduce a subject and to arouse interest. Or, a pupil reporting to his class may choose a few pictures to illustrate his report. For the teachers, pictures can be used to brighten up classrooms, encourage pupil participation, and enrich reading.

Collections of pictures deserve to have a wider use in Philippine classrooms. If teachers are helped to see their values to teaching, such collections will most certainly develop spontaneously.

E. Posters and Other Teaching Aids.

What it is: A poster is a picture story with a suitable short and simple message to convey the idea at a glance. It should be clear and forceful enough to attract and hold attention. Its title must be brief and visible, and directly related to the specific topic. Colors must be bold, vivid, and harmonized.

Its two types: Two distinct types of posters are the commercial and the educational posters. The commercial ones are intended to attract attention to something to be sold; the latter are used to convey facts, stimulate thoughts, reinforce character and citizenship, and inspire moral and spiritual strength. A good poster has one dominant idea, namely, to tell its story at a glance.

Their use: Since posters are instructional materials used for motivating or developing a lesson it should be displayed only when needed and should not be allowed to be used as a permanent decoration of a room, or they become an eyesore rather than an educator's aid. Perhaps an easel or a portable bulletin board placed in front of the class may be used while presenting posters; tacking them indiscrimin-

ately to walls may destroy the walls and if allowed to stay longer than necessary, they become less vivid and monotonous displays.

Other teaching aids: (1) Title cards, if too many are tacked on the wall may confuse the children rather than infuse new learning matter. These are better flashed or presented at a time when the correlated lesson is developed.

(2) Mottoes, flash cards, and other visual aids should not stay as permanent decorations of a room; they become unappreciated then when unduly exposed out of proper seasons.

(3) Calendars should not be displayed as prominent decorative feature of the room. If the picture is intended for artistic instruction it should be cut and framed without the calendar, which should be displayed only when needed, if not inconspicuously.

(4) Busts of national heroes, like their pictures, should be placed in front of the class or a selected space on the occasion of developing lessons associated with their lives. Avoid the use of inappropriate materials, such as crepe paper in the construction of curtains, table covers, and other furnishings.

Teaching aids should receive proper care to preserve them for future use and the shelves should hold them, when not in use. If displayed, they must be arranged neatly and in good order; they should not be left anywhere in the room to gather dust or meet untimely destruction.

F. The Blackboard, Desks, and Other Furniture.

(1) The blackboard is the teacher's no. 1 ally in teaching; although his "let-the-chalk-talk" type of teaching often resulted in numerous petty educational crimes of careless seatwork or boardwork. Since blackboards are used daily, they do not require any form of permanent decoration. They must receive constant care, re-slating them if worn-out or old, and daily cleaning them after class hours. Their beauty, usability, and durability must be preserved by allowing no materials to be tacked or pasted on them nor glaring light permitted to shine on them and limit their use.

(2) Desks should always be clean and orderly. Those of the same size should be put together in a group or row and the height of children to comfortably occupy them must be adjusted to the desk types A, B, C, or D. Oftentimes carvings and ink or pencil stains have defaced the desks and render them unfit or unhealthy for children's use.

(3) The teacher's table and chair should be conveniently placed in the room from the standpoint of their professional functions in the classroom. The table should not be cluttered with needless books or references, personal photographs under the glass pad, or piles of test and seatwork papers.

(4) Children's tables and chairs are increasingly in vogue in many a classroom adopting the unified or integrative-activities technique. Whenever these are used, the standards of height, width and length observed in the PNC and other public normal schools may be followed. While the Government is taking steps to replace Grade I and II desks in many rural schools, perhaps the organization of the homeroom PTA's may help solve the problem at the grassroots.

G. *The Four-Corner Approach to Classroom Decoration or New Curriculum Implementation.* At this juncture, the writer desires to propose some kind of classroom implementation, by way of the arts, of the new educational program being tried on the national level this current school year. This is not an innovation entirely; it is just a new look at an old thing. Simply stated, this approach makes use of the four corners of the room as a kind of show-window to display what have been, or are being undertaken by teacher and children: namely, the Art Corner, the Curriculum Corner, the Science Corner, and the Health Corner. To particularize the functions of each, we may say these:

(1) *The ART CORNER.* This is the room's beauty nook where objects of art gathered or made by pupils may be displayed to arouse and hold the children's interest in and appreciation for the beautiful, and to develop or awaken their artistic sense. Children's art work in spattering, finger-painting, paper sculpturing, etc. are exhibited here for comparison, emulation, and appreciation. Teacher's models of creative arts and crafts may be displayed for pupils' imitation and inspiration. Like other corners suggested herein, this beauty corner should have a periodic check-up or refreshing look to eliminate monotony of appeal and insure functional utilization of resources therein found. This may also serve as a construction corner containing tools and materials, as modeling clay, scissors, sheets of colored or construction paper, or an easel.

(2) *The SCIENCE CORNER* holds objects of curiosity and interest for scientific study of children in the room. One or two tables may be secured and used for experimenting and display; one of these may be utilized as a 'Nature' table, as is found in many classrooms nowadays. Shelves underneath the table for storage of materials, supplies, and equipment may be built with the help of the school industrial arts teacher. Some teachers have a little competition each week to see which pupils can bring in the item which they vote to display as the "Science Item of the Week." A good place for a science bulletin board made from soft wood or plaster wood, if one is desired, is just above the tables whereon to display clippings, drawings, and other items prepared in science classes. The Science Corner should be a place of activity and change.

(3) *The CURRICULUM CORNER* explains itself as a nook to contain audio-visual aids, teacher-prepared teaching or other instructional devices, teacher and pupil references and others made ready for use at one's finger-tips. With curriculum making as the grassroots, teachers should feel ready, willing, and able to utilize this corner to the fullest. Teacher's professional magazines and other school publications needed for actual teaching may be displayed or filed here, if necessary. As with other corners, this one should contribute to the whole room's decorative scheme, rather than be apart from it.

(4) *The HEALTH CORNER* should prove a cozy nook for demonstrative practices in personal hygiene and sanitation. Headwashing and drinking facilities are available here, along with health charts, posters, records, and other sanitary paraphernalia for classroom use. A portable plywood or cloth screen and not a heavy aparador or permanent wall will afford the desired privacy, whenever possible, and will facilitate wide opening for the corner for any demonstration the teacher and class may have. To use this corner short of this two-fold purpose is to give it undue stress.

To cap it all, this four-corner approach toward implementing the new educational program should give a square-deal treatment to the revised plan or blue-print at the classroom level. Properly utilized and evaluated from the teacher's and children's viewpoint, the classroom should always prove the children's "a little home away from home" and the community's miniature laboratory for and in democratic living. At best, the artistic classroom can be a 'patch of heaven' in the children's world, with the teacher labeled by a child's trusting parent: "Thou be Jacob's god!"

B I B L I O G R A P H Y

1. Lopez, E. R., "Guide in Schoolroom Decoration," *Division Bulletin No. 8*, s. 1957. Manila, April 15, 1957. 14 pp.
2. Mallari, I. V., "If You Would Have Flowers on Your Table", *Primary Educator*, October 1937. pp. 330-332, 341.
3. Trinidad, V., "Art in the Classroom", *Bulletin No. 1*, s. 1954 BPS, Manila, January 6, 1954. 9 pp.
4. Hammond, A. A. E. E., "Are Your Bulletin Boards Attractively Arranged?" *Primary Educator*, February 1940. pp. 646-647.
5. Mallari, I. V., "A New Deal for Your Classroom". *Primary Educator*, June 1941. pp. 4-6.
6. Cayco, F., "Order in Your Classroom". *Primary Educator*, June 1941. pp. 49-50.
7. Trinidad, V., "Audio-Visual Methods in Philippine Public Schools". *BPS Bulletin No. 7*, s. 1955. 17 pp.
8. BPS, "The Maintenance and Care of a Bulletin Board". *Bulletin No. 37*, s. 1952.
9. Goldstein, H. & B., *Art in Everyday Life*, Macmillan, New York, 1940.
10. Winslow, L. L., *Art in Elementary Education*, McGraw-Hill, N.Y. 1942.
11. Hart, W. G., *Learn to Communicate Better* (pamphlet) Nat. Media Prod. Center, Manila. 1955.