

# TALK ABOUT

A PUBLICATION  
OF THE STUDENTS OF  
WAGGA TEACHERS' COLLEGE.

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## Wanted—A Revolution

A book has recently been published, "Grierson on Documentary", in which Grierson, one of the greatest authorities on documentary films, argues very baldly that education is too academic and thus out of date. He would largely replace it by an education in citizenship, its aim being world co-operation and understanding. This article attempts to examine his ideas from the teacher's point of view, to see whether they are desirable and if so how they can become part of the curriculum.

### Children's Loyalties Have Changed

It is right that we need not mere amendments but a revolution in outlook. Unless education can perform a similar revolution, it will lose what slender hold it still has on the minds of the younger generation. The outlook and loyalties of children have changed. A simple instance will illustrate this. Where children have been taught to co-operate in school, examinations with form placings do not make sense. They are quite prepared to help one another in exams and they have no thought of doing wrong. A generation ago, this would have been cheating, and one of the worst crimes against the schoolboy code of honour.

### What Has the School to Offer?

The pertinent question is, can the school adjust itself to the child's changed needs? What has it to offer? A sense of moral standards which the child appreciates. A conglomeration of facts. Introduce the "flicks" and notice how interest quickens. The cinema and the radio and commercialised sport have arrived. Exposure to them has a much quicker effect than exposure to teaching. They do not demand so much effort. Children are realists. They recognise school for what it is, a sheltered retreat from life, not a preparation.

In a sensible world, the cinema and radio would have been harnessed to the service of education. Two things stopped this. They arrived without permission before their educational technique and content could be worked out. Secondly, they require a lot of money, and education has always been

a poor relation. Result, both are commercialised, and too often in the wrong hands, and they have captured the children. What can we do?

### Let's Become Realists

First, let us face the facts. If the cinema and radio play a major part in the leisure time of children, let them play a major part in education. If two children see films for every one who goes to the library, we must redistribute our time accordingly. Money talks. We cannot compete financially with the film industry, but we can talk business with them. The Department could propose to set up a film-viewing committee to classify films as harmful, harmless and good and exclude from the first all children of school age. It could, in addition, demand facilities for schools to attend the commercial cinema as educational visits, and state that teachers would use the programmes offered for teaching discriminate cinema-going.

Similarly, wireless lessons at school would be based on the ordinary programmes, for they are what the children listen to.

When we can treat the cinema and wireless in this way, we shall have accomplished part of our task, that is, taking charge of education for leisure. Their great task in education, however, has hardly been touched except by radio. Radio has enabled schools to employ a specialist staff very cheaply. Apart from that, it has tended to oust the teacher by its chart of broadcasts—poems read and stories dramatised, talks on world affairs. What self-respecting and competent teacher would let the wireless do his work in that manner?

### Cinema and Radio

What is the correct use of radio and cinema in education? Education for citizenship. That is the crux of the whole matter; one foundation for the time-table, not merely the addition of another academic subject.

All the live problems of the world must now be included in the citizenship scheme: nationalisation community centres, economic and political relationships, subjects formerly taboo in the classroom.

The film is the ideal medium for the presentation of these problems, and a good deal of useful material is already available in our documen-

taries and among the commercially produced some of the "March of Time" series.

### The New Time-table

If this change of outlook is necessary, what will the new time-table look like? I suggest it will be based on four divisions:—

1. Physical education.
2. The basic skills.
3. Citizenship.
4. Education for leisure.

1. This is both essential and popular. Given adequate playing fields, it should not take long to relegate commercialised sport to its proper place.

2. This includes not only training in the three R's. It involves making the children literary as well as literate.

3. Citizenship: English, History, Geography and Science must be remodelled so as to be closely related to citizenship.

4. By all means encourage the readers, but cater also for the listener-in and the film fan.

Let us shake away the cobwebs, and begin now to make education real and vital once more.

[Condensed from an article by R. R. Zanker, B.A., in "Teachers' World".—M.C.]

## Practice Period

(Reprinted from the "Collegian")

Purposeful practice perforce produces perfection. Purblind, pernicious pupils provide perpetual phantasms in practice periods. Provided persons practising professorial precepts, preclude, predominate, preponderant propositions, practice periods prevent presumptive philoprogenitive philosophies. Prospective professional persons, per-adventure, possess perspicacity, provided peremptory performances perceptively permeate perfection, perspicacity penetrates pupil participation.

Pronouns, prepositions and parataxis partially produce paradisaical paragons. Pertinent passing preparation produces pupil participation and precludes pessimism pervading personal perceptibility.

Perhaps perfunctory practising prevents perceptible progress, but perennial practice produces perfection.

—"SOPE."



## Joan-Ard

There was a time in the dim distant past when students were told that there were to be no rules or regulations in the College; that the integrity of the students would be relied upon entirely. I remember vaguely talk about "inner discipline". It was considered the only way self-restraint and consideration for others could be developed.

Has this method failed? One would have expected that men and women trained in psychology would have the best possible opportunity to make it succeed. Nor could it feasibly fail because it is reasonable and we students, I venture to say, are reasonable animals.

Now, however, the system has changed. Leave cards are no longer signed to indicate where the student is in case of emergency, as we were told. It is not reasonable to lie to us. Now, one must even sign a leave card to go walking round the block.

But that is not all. Most humiliating is the "flashlight cavalcade." Three or four times per night, the flashlight will do the rounds of blocks 7 and 8 to ascertain the wanderers. Then, with its penetrating gaze, it will seek out and disperse groups found in the College grounds. The men students do not suffer such indignities. Obviously it's Harder for Girls.

While we appreciate our lecturers' concern (?) for our safety, we venture to say that by now we are thoroughly capable of taking care of ourselves. We do not require others to work out our actions for us. What do our wardens expect will happen to us when we leave College and are left to fend for ourselves? Are they breeding a race of bulldogs for future use, by any chance?

Such old-maidish methods are sorely a little out of date. Can we not move with the times? A College such as this should pioneer social reforms, not maintain conventions long antiquated. And there is something in inner discipline.

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## Editorial

This, the last issue of "Talkabout" for the year, marks a very definite step in the progress of our student paper. The publication, this week, of the photograph of the first XI, is the result of our policy to make the scope "Talkabout" as wide as possible by covering all phases of student life. Some months ago when plans for a student paper were of a nebulous nature, sceptics prophesied failure for our publishing venture. Happily, their pessimism has proven unfounded, and "Talkabout" has survived the crucial period in which newspapers are either made or marred. That this paper should be awaited eagerly by students Monday is not only heartening to the Editorial Staff, but it is also a reflection of the significance which "Talkabout" has for each of us. Thanks to your response to a plea for wider circulation, sufficient copies of "Talkabout" are now sold each week to permit of our printing of photographs, and the use of occasional blocks to add new interest.

At this stage, a word of thanks for our advertisers would seem opportune. The business people have supported us very liberally, and it is up to us to support them whenever we are able.

Our thanks are due, too, to Mr. Chambers and the staff of the publishing department of the "Daily Advertiser", whose help and co-operation are deeply appreciated. Their sympathetic assistance has been largely responsible for the degree of success which has attended the publication of "Talkabout".

Finally, I may I thank my fellows of the Editorial Staff who have worked so hard in preparing articles; those students who have contributed articles at any time; and Mr. Lonsdale, whose assistance in matters financial has placed "Talkabout" on a sound footing.

We may look forward, I think, to a year in which "Talkabout" will improve considerably. No improvement, however, is achieved without much hard work. It's up to you!

—ALAN FRYER.

## The Style Spy

My ill-feathered friends are only half right when they tell me—either by their dress or by articulate argument—that fine feathers do not make fine birds. Clearly, it all depends on what you want to do with the birds. If you wish to acquaint yourself with them—astronomically or mentally—the feathers, indeed, are of little account. But if you want to look at them, and to enjoy looking, then the finer the feathers, the greater the enjoyment. Fine feathers, of course, may not be expensive feathers, or even showy ones. The kingfisher, they tell me, is the quietest of birds.

Among those who dress quietly but most effectively is Shirley Brown—haven't ever seen Shirley in anything gaudy, but she always looks charming. Her new pink frock, with the jewel neckline, will show you what I mean. Another is Barbara Lenny—have you noticed her white figured seersucker, which looks so cool and fresh? Miss Kilgour also comes into the spotlight for her seemingly endless array of dressy linens—both frocks and suits. One may only guess at the labor involved in keeping these clean and creaseless. If I might mention one in particular, I plump for the blue frock dotted with white hand-embroidered flowers. (But from other samples I have seen, I don't think Miss Kilgour did the embroidering.) Margaret Fisher also came out in a pretty blue linen the other day—the high Chinese collar looked particularly attractive.

While on the subject of blue frocks, I hope you'll permit me to wax lyrical over the frock of the week, which was worn by Nita Chidzey. It is a dreamy azure blue—that quiet blue of a lake or a still sea in the early morning—and around the hem of its gay swing skirt a line of bobbing yachts go sailing in carefree procession. Nita certainly knows what to wear and how to wear it—in fact, in almost everything she's worthy of mark.

Noticed Mr. Hawcroft in a tropical suit the other day—imported from Said, he informed me. I suppose the price is beyond the pockets of most students, but what eminently sensible dress for an Australian summer, to say nothing of the glamor. Porting on the said a little, Mr. Hawcroft, but definitely smart work.

They tell me that the hat (?) has made its appearance and further, that it rose to the occasion. As the songwriter has it, why don't we do this more often?

There was only one tie gazed at this week—yes, you've guessed it—Mr. Pople was the wearer. Once again one is tempted to become lyrical here. For this is not merely a tie. This soft red silk, with its gleaming gold flowers and faint green leaves, symbolises all the rich, barbarous colour of ancient Tartary or Cathay. "Grapes of the vine in a goblet of gold," dragon banners in the sun, brilliant, luxurious hangings . . . surely the person is pitifully lacking in imagination who sees only a red silk tie! Descending to more prosaic levels, I ought perhaps to add a note of warning, lest suddenly the whole College should riot into visions of red silk. A tie like that belongs to a certain style of dressing—and if it's not your style, then leave it severely alone. Among quieter ties, three pleasant blue ones have been worn lately—by Bill Elliot, Ken McLean and Mr. Renwick.

We seem to be back to hats. Bev. Dominish has set a fashion for all huntin', shootin' and fishin' occasions with her new green topee. Already two others have followed the lead.



Bouquets to Miss Webb for her arrestingly colourful dirndl skirt with the huge wine and gold flowers, and to Ella Fawcett for the smartest swimsuit of the season—a one-piece "California" model, with columned diamonds of red, navy and lime green on a white background—last seen under a stream from the fire hydrant. The bathing suits in this College quite often get wet.

To conclude, I shall nominate the ten best-dressed men in College—not those who can dress superbly on occasions, but those who dress consistently well. I exclude the lecturers (most of whom dress impeccably, anyway)—though special mention may be made in passing of Mr. Cornell's new light grey suit, which caused flutters a few weeks ago. Here's the list—and as you will see, it includes some who dress "loudly" and some who dress extremely quietly: Jack Collins, Don Westley, Max Cox, Ian Thomas, Des. Bieler, Mark McLoughlin, Jim O'Ryan, Jim Hartnett, and, last but not least, our College President, Murray Miller. Runners-up were Mac Yabsley, Noel Fletcher, Keith Brew, Ken McLean, and Col. Taylor.

Yours for better dressing,

—GEM.

## Adult Education Wagga Visit

The successful visit of a team of speakers from Sydney University's Tutorial Department recently, was significant. Unfortunately, the visit clashed with the pre-exam. week-end and only a handful of pre-occupied studes ventured out. The speakers visited the College before leaving Wagga and were entertained at morning tea by the Principal. Dr. Duncan expressed surprise at the speed with which the buildings here have become a college.

### OUTSTANDING SPEAKERS

These are names you should know. They are important ones in Adult Education:

Dr. Duncan, Director of Tutorial Classes.

Aubrey Davern, Acting Assistant Director.

E. N. Higgins, Senior Staff Tutor.

Accompanying these were Miss Zoe Benjamin, well-known authority on Child Study; Mrs. Palmer, representing the Public Library; Miss Hurley, of the United States Information Library, and Miss Palmer, of the Commonwealth Office of Education.

### POPULAR TALKS

Twelve discussion groups are already functioning in Wagga. Even so, the public support was surprising. All sessions were well attended—symptom of the increasing interest in Adult Education. Of the importance of Adult Education, Dr. Duncan made these points:

1. Harnessing of atomic power will cause great changes in the next 10-20 year period.
2. Hours of work will of necessity be lessened.
3. The big problem will be re-educating great sections of the people for other jobs. Adult Education will have to handle this task.
4. The problem of leisure hours for the community must be solved.

At the moment the Tutorial Department has some sixty discussion courses. The range of subjects is very wide. Teachers throughout the State support the Adult Education movement. Discussion courses keep them in touch with present-day thought and allow them to take a positive part in the social development of any community.

Adult Education—something to keep in mind, to watch develop and, later, to participate in. In the meantime, all the best to Dr. Duncan and his team in this work of national importance.

## Criticism of Music

Mr. A. D. Hope, of Sydney Teachers' College, has written an article in "Workshop" on the criticism of poetry. I think many of his ideas can be switched to apply to music as well as poetry and so I have stolen some of

those I agree with and am slightly altering them to suit my own purpose. My object is not to attempt to state any hard and fast rule which should operate when a piece of music is being judged, but rather to point out what I consider to be some pitfalls which the critic is likely to make.

So much of music criticism is not criticism at all, but what can be called substitution for criticism. The first of these substitutes that comes to my mind is "technical analysis" . . . a description of the structure of the piece. For example, it is pointed out that the piece is in minuet and trio form and follows the pattern, (A plus B) plus (C plus D) plus (A plus B). Or perhaps a description of the instruments used is given. "Finale, allegro, in F minor, 2-2. At the end, the strings in tremolo bring the original theme of the first movement over sustained harmonies in the wind instruments." (Philip Hale: Great Concert Music, p. 85). Structure is only important if it has meaning . . . if it can be shown that the way a piece is written has some bearing on the meaning of the piece. And it only becomes criticism if these details help us to see why a piece is good or bad.

Discussion of a composer's life may provide a certain amount of background, but is usually quite irrelevant. "He (Brahms) was not fussy in his dress. At home he went about in a flannel shirt, trousers, a detachable white collar, no cravat, slippers." (Walter Nieman: Brahms. Quoted by Philip Hale: Great Concert Music, p. 75). Often the history of the composition of the piece is brought in to cloud the discussion. "The work was sketched during the composer's visit to Rome in 1907-8 and completed at his home in Hereford during the summer of 1908. It is dedicated to Dr. Hans Richter, who was the first to bring out the 'Enigma Variations' in 1899 and who then urged upon Elgar the composition of a symphony." (Rosa Newmarch: The Concert-goer's Library, vol. 1, p. 25). Linked still with the history of the piece comes a more subtle piece of pseudo criticism. It often occurs when the critic is writing about music of the Eighth Century, say, he has to do a good deal of preliminary work on church modes and the attitude of the Church towards music. So much of the teaching of

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music is taken up with this sort of preparatory information that it is often mistaken for criticism. Another example comes from the beginning of last Century. The critic is discussing the symphony form and analyses Schubert's "Unfinished": He points out the first and second subjects and so on and shows that the treatment of the themes is characteristic of the music of the Romantic Period. But he has not given a criticism of the composition. This becomes clearer if we take a poorer symphony by the same composer, which will have the same characteristics, and ask ourselves why one is weaker than the other. It becomes clear that we have not been using the period to study the piece, but the piece to study the period.

Closer to real criticism is appreciation, but is still a substitute for criticism when the writer simply describes his feelings about the piece. "To the weirdly beautiful voice of the horn the exquisite song is given; ethereally it floats above the gentle intonations of the strings like moonlight over misty waters, with now a flicker of light now a pale ephemeral glow, and always with life and motion." (Charles O'Connell: Victor Book of the Symphony, p. 576.) This often happens when a person is asked to say whether a piece strikes him as being happy, sad, or melancholic. Many books about music amount to no more than a hymn of praise of their author's own reflected emotions on listening to music. To define your own emotions on listening to music is a necessary part of criticism, but it only becomes criticism when you try to consider those feelings in relation to the piece and to see if those feelings are the logical outcome of the music. It is possible to be deeply moved by very sentimental music. Anyone who is, and simply describes his profound and serious feelings, is obviously not telling us anything important about the music. He is only telling us something about himself.

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All these activities that have been mentioned are not necessarily unimportant, however. They are part of getting to understand the music. In analysing a piece, we can see if there is balance in form. Is one variation in a theme and variations prolonged unnecessarily? Is the first movement of Beethoven's Fifth Symphony improved by the addition of that opening four-note figure under the second subject, or not? If so, we have made a choice. And that brings me to what Mr. Hope considers the necessary virtue in criticism—it is not analysis, appreciation or history, but the act of choosing the better from the worse: 1. The assertion of a value; 2. The power of arguing in defence of that choice and that act of assertion.

Often a composer like Alban Berg works in a musical idiom different from the one we are accustomed to. To know something of the writer and his ideas, and the theoretical basis of his music might help us to understand his music, but for our acceptance or rejection of his music we must depend on ourselves.

When the technique of study has given a person the power to understand, the process is not one of rejection or acceptance. The critic whose mind is made up, who has a ready-made set of rules and preferences by which he tests pieces and finds them adequate or wanting is not likely to be a good critic and will not improve. The act of choice must also be an act of choice between your own ways of feeling and the way expressed in the music, where you are prepared to learn and to enlarge your sympathy, to modify or criticise your own scale of values as well as those of the music. It is here that prejudices, expectations, uncriticised choice of pleasures of which we are often not aware and which determine our judgments of value, have a chance to be brought into light, examined and tested. It is the most difficult part of criticism and the most valuable to the individual.

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## The A Grade Cricket Team

**BACK ROW:** J. Skein, M. Bell, M. Yabsley, T. Hodges, A. Smith, J. Brewster, J. Gleeson.

**FRONT ROW:** P. Debenham, K. Quinn, Mr. G. Duncan (coach), A. Nilon (captain), M. Millar (vice-captain), Mr. E. Hawcroft (sports master), H. Gibbs, M. McLoughlin.

This team has established itself as a very popular unit in Wagga district cricket. Its members have carried the torch of good fellowship, so apparent in our College life, on to the cricket fields of Wagga city and environs.

We have undertaken the task of establishing a cricket tradition in the College. In this endeavour we reached a satisfying pinnacle, at the weekend, when Jack Brewster and Tom Hodges were selected to represent Wagga district in a reserve grade team.

The team have played seven games, winning three and losing three, and tying in the other.

The bowling burden has been carried by Hodges, McLoughlin and Brewster. These men at the moment have marvellous averages. They have been ably

assisted by Bell, Gibbs, Gleeson and Smith.

The batting aggregate is headed by Nilon, Brewster, and Millar. Others who have good scores to their credit are Quinn, Debenham and Smith.

The comments which follow, I trust, will not arouse too much self-consciousness in any of the players. In case they do, I tender my apologies now and trust you will forgive me this time.

The bowling of Thomas T. Hodges has been superlative throughout. His stamina has been sorely tried at times but he has always come up smiling. Marcus, bowling from the other end, has proved economical, and he is capable of rising to the occasion. Remember Yanco and against the Mill, in the second spells at the crease.

Our slow bowlers have done well. Jack Brewster has operated usually as first change with great success. His ability to keep the ball up to the bat has earned him great respect. J. Gleeson, A. Smith, M. Bell and H. Gibbs have taken many wickets. They can be relied upon to keep one end quiet on all occasions.

The batting of Kev. Quinn in the early matches was very attractive. It is a great pity we don't see him bat more often.

Murray, the vice-captain, has taken his place in the team as an opener,

and with his partner Peter, has given us many good starts.

Alan at first wicket down has come good occasionally and holds the top score of 87.

Jack and Arthur, who come next, have compiled many runs in their last few innings.

Jack and Tom have often completed fine doubles, by holding the team together when runs were needed badly.

Mac, who gave a good display at North Wagga, should break his run of bad luck soon.

Marcus, Harry and Max have batted soundly at times, but in all have had very little opportunity to get set.

Jack's batting has improved immensely since the beginning of the season. John unfortunately has played only a few games with us, but from what I have seen he is a good, solid batsman.

Forgive me, men, for writing the above, and I only hope I have done justice to you all.

Your Captain,

ALAN NILON.



## Observations . . . and Conclusions

Our first week of practice teaching has been a week of observations. We were introduced to a new side of College life and should now have formed new opinions and attitudes that will weigh greatly in our final estimation of teaching as a profession. Our introduction to the actual schools themselves is the most important step we have so far taken in College.

Whatever we may have previously thought or imagined, about a life of teaching, has been modified by the things we saw in that first week. Where we previously saw school buildings as little else but school buildings, we now see them in a new light. We note now that they need painting, that they need repairing, that some are entirely unsuited for their purpose, and that the playgrounds that house some of them would make poor cattle yards; let alone playgrounds.

### THE IDEAL

We have observed class-rooms, too, some ideal, but very many of them seriously lacking in equipment and general suitability. And we have also seen the teachers who carry the banner of education to-day and whose places we will fill in a very short time. You have noticed, perhaps, as I have myself, that all teachers are not up to Demonstration School standard, and that some of them, if judged by the standard that this College is attempting to give us, would be considered incompetent.

We should now realize that the Education Department is no perfectly running machine. It has its flaws like any other organization, but perhaps till men we did not realize them or their significances. Buildings, sites and equipment are fundamental essentials of our educational service, and their lack and unsuitability are detrimental to its effective running.

What am I, or you, to write in our observation books? Shall I say that I observed unattractive, poorly constructed buildings, unpleasant and unsuitable sites, a collection of books in one room and termed a library, no hall suitable for a school assembly and the host of other things that one can see if one looks critically enough. Or shall I merely note that "there is a shelter in the playground for use in wet weather" (thus quickly passing off the lean-to that graces one corner of the playground), that a library is provided so that leisure time of the child might be profitably spent, that classes are taken for a daily physical training lesson (and ignore the fact that this consists in reality of simply an extra 15 minutes of recess and that no organized lesson such as set out in the syllabus is given) and so on, seeing rather what I ought to be seeing than what I actually do observe.

We are now in a position where we can have opinions about the systems and organization of the Education Department and very soon we will be in

a position where it will be our task to remedy any flaws we see in the administration of the organization in whose service we will be working. It will be much to our advantage if we begin now while still at College to look for and analyse these problems that will be our problems when we leave College.

### DEPLORABLE CONDITIONS

On the other hand, you may have seen none of these deplorable conditions that some of us have seen. You may have seen only a well-kept spacious school, with a competent staff, happy pupils and excellent conditions generally. But be assured that such is not always the case, and that such schools may prove the exception rather than the rule. Similarly, those who are teaching under bad conditions should remember that all schools will not be as bad, and they should not be too hasty in condemning the whole system.

During this period of practice teaching, observe and profit. Come to some conclusions, develop some attitudes and opinions and remember that it will be your responsibility to direct this Education Department eventually. Plan for that time now.

## Spring Came!

Spring came,  
Without a sound,  
While the wind was howling round  
The homes of man.

Spring came,  
Without a word:  
Only groans and sighs I heard  
In the world about.

Storm clouds loomed,  
Vivid with images they consumed  
Yet unfulfilled.

Spring came.

Gaunt, on the hillside  
A blossom tree  
Rose from the dearth  
Bare, solitary:  
To life constrained.

Life, you say!  
I saw a bud  
Burst into gloom,  
To be tossed to its desolate tomb,  
The mud-slime pool beneath.

Stay, heart so doubting!  
Mark, this morn,  
Fragile as snow, the pure, the newly-born  
That adorn the tree.

Spring came,  
In my ear  
Voices whispered, "Spring is here."  
Love,  
Love, come near.

## Overheard in a Circulatory System

Lymph, lymph, what are your corpuscles?  
Red and white, 'Globin. Why do you  
stare at them?

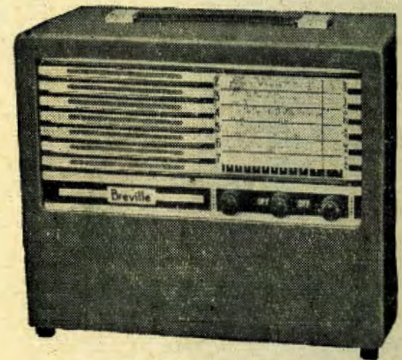
Give them me. No.  
Give them me. Give them me. No.  
Then I will howl all night in the villi,  
Lie in the lacteal and howl for them.  
'Globin, why do you love them so?  
They are better than barley or water,  
Better than pancreatic juice,  
Better than any heart's aorta.  
Your corpuscles in colourless plasma.  
Hush, I stole them from the Bio. Lab.,  
Give me your corpuscles. I want them.  
No.

I will lie and howl in a ventricle,  
For your corpuscles, I love them so.  
Give them me. Give them me. No.

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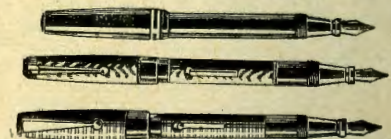
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