

GUIDANCE UNITS IN LITERATURE

SERIES 1

WINDOWS FOR YOUTH

by Morris Schreiber

SIDE I

Band 1

1st NARRATOR

..."The windows of my soul I throw wide open to the sun!"

2nd NARRATOR

--Presenting "Windows for Youth," a unit in English for the junior high school...

1st NARRATOR

When you were very young, you played in a world which stretched as far as your imagination could reach...

2nd NARRATOR

You played at pirate, cowboy, knight...

1st NARRATOR

When evening came and the lamps were lit, you discovered a delightful new companion...

2nd NARRATOR

"I have a little shadow
That goes in and out with me,
And what can be the use of him
Is more than I can see..."

1st NARRATOR

When you tossed, unable to sleep, your imagination sometimes conjured up the most frightful specters...

2nd NARRATOR

"Sometimes they're in the corner, sometimes they're
by the door,
Sometimes they're all a-standin' in the middle
of the floor...
Sometimes they're as black as ink, an' other times
they're white,
But color ain't no difference when you see things
at night!"

3rd NARRATOR

When you swam at the beach, plunging in and out of the surf, you half fancied bearded old Neptune, god of the sea, trident in hand, was making those breakers roar...

1st NARRATOR

When you learned to write, and ink blots stained your page, you sometimes imagined that you saw familiar shapes and faces--a horse, a cow, a man's face--in those annoying blots...

2nd NARRATOR

As you grew older, and went for long walks outdoors, you saw in the billowing masses of clouds floating over your head other familiar shapes--a camel, a donkey, a fierce old pirate...

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3rd NARRATOR

It is this ability to give his imagination free rein, to let it play upon a leaf, a cloud, a grain of sand, a human face that can inspire a poet. It is this that can set a Newton or an Einstein--speculating on an apple falling from a tree or a beam of light shooting through the universe--to propound a new theory of the cosmos...

2nd NARRATOR

...Young Ernest had this power of imagination--this window within--far more than the average youth - young Ernest, hero of "The Great Stone Face," an unusual short story by Nathaniel Hawthorne.

3rd NARRATOR

The Great Stone Face was a noble head hewn out of mountain rock by Nature herself and invested with awe-inspiring grandeur and majesty.

1st NARRATOR

...All the people of the valley were familiar with the Great Stone Face and loved and admired it... But for none did it hold the unique fascination that it did for young Ernest. From childhood on it was a source of ceaseless wonder to him...

2nd NARRATOR

There was an old Indian prophecy regarding the Great Stone Face. Some day, it was said, a miracle would come to pass. There would be born in the valley a child who would grow up to become the greatest and noblest person of his time. And when that child grew to manhood, he would bear an exact resemblance to the Great Stone Face.

1st NARRATOR

As Ernest grew older, the Great Stone Face became his special friend and teacher, seeming to smile down upon him and encourage him more than any other... inspiring him to kindness and charity -- to countless good deeds for the people of the valley...

2nd NARRATOR

One day the valley was thrown into a turmoil by the astounding news that at last the prophecy was coming to pass...

3rd NARRATOR

It was Mr. Gathergold, a native of the valley who had ventured forth and acquired fabulous wealth in every corner of the globe. He was returning now for a hero's welcome...

MAN'S VOICE

Look! Is it not amazing? The Great Stone Face himself! Have you ever seen such a remarkable resemblance?

SECOND MAN'S VOICE

The very image!..The old prophecy has come true... The great man has come at last!...

1st NARRATOR

But Ernest turned sadly away, seeing only sordidness, calculated shrewdness in Gathergold's wrinkled face.. And when Gathergold's great wealth melted away and the

rich man died, he was quickly forgotten...Seeing in him a resemblance to the Great Stone Face, the people conceded, had obviously been a mistake...

2nd NARRATOR

...As Ernest grew to manhood, two other native sons returned to the valley, each in turn to be acclaimed as the Great Man fulfilling the prophecy.

3rd NARRATOR

One was a famous general back from the wars, a man of such energy and iron will that the people had dubbed him "Old Blood and Thunder." The other was a popular statesman running for President, nicknamed "Old Stony Phiz" by his admirers because of the resemblance they thought he bore to the Great Stone Face.

1st NARRATOR

But neither of these two men met the test. After the shouting died and the people came to their senses, they saw what Ernest had plainly seen at the start-- that each lacked the loftiness and the grandeur that suffused the Great Stone Face...

2nd NARRATOR

Can you anticipate the outcome? How do you think the great search will end?....You may wish to discuss this question in class. STOP THE RECORD now at THE BAND and return to it at this point after you have completed your discussion...

Band 2

3rd NARRATOR

...We return you now to the climax of "The Great Stone Face," by Nathaniel Hawthorne, a study in the power of the imagination, the Window Within...

1st NARRATOR

Again Ernest, disillusioned with the three popular idols, sought the answer from the Great Stone Face itself...As he watched its lips, it seemed to say:

VOICE

Lo, here I am, Ernest. I have waited longer than thou, and am not yet weary. Fear not, the man will come!

2nd NARRATOR

But Ernest, now growing old, held little hope...In the meantime however, a great new poet, singing of the majesty and sublimity of God and Nature, began to develop in the valley. Ernest, profoundly moved by the brilliance and eloquence of the poet, yearned to meet him. Surely, he felt, this was the man worthy of fulfilling the prophecy.

3rd NARRATOR

The poet, in turn, had heard of Ernest and his noble works, and came to visit him. When the two men met, Ernest scanned the poet's features, eagerly, hopefully, then compared them with those of the Great Stone Face in the distance...He turned away, sick at heart.

POET

Why are you sad, my friend?

ERNEST

Because all through life I have waited for the fulfillment of the prophecy...And when I read your poems, I hoped it might come true in you...

POET

I had hoped so, too, Ernest...But though divinity runs through my poems, my life has not matched my poetry... How can I tell you--I lack faith in the grandeur, the beauty, the goodness which people say my own works reveal of nature and human life...

1st NARRATOR

After this sad disclosure, both men sat silent for a while, meditating...Finally, they rose...walked toward the door...and strolled arm in arm to a small nook among the hills...Here at sunset it was Ernest's habit to preach to the people of the valley...

3rd NARRATOR

As Ernest stood silhouetted against the evening sky, the poet, gazing with reverence at his noble face and enthralled by the power of his words, turned and looked out into the distance at the Great Stone Face. Suddenly, with an irresistible impulse, the poet threw his arms upward and shouted:

POET

Look! There he stands!..A miracle has come to pass-- and the ancient prophecy has been fulfilled...It is Ernest himself who is the Great Stone Face!

1st NARRATOR

The people stared, transfixed. And slowly the truth of the poet's astounding revelation came home to them...As Ernest moved along the hill on his way home, they parted ranks, solemn and awe-stricken, to let him pass...

But in later days, when people stopped to press his hand and offer their felicitations, Ernest modestly disclaimed any resemblance to the Great Face of the mountain. ...As he sat serenely before his cottage door in the twilight of his life, he hoped that he would yet live to see a wiser and better man than himself come to fulfill the ancient prophecy...

2nd NARRATOR

Why did Ernest finally come to resemble the Great Stone Face?... Why did all the others before him fail to meet the test?

3rd NARRATOR

Discuss these two questions in class, stopping the record at the band. ...For additional discussion questions and study material in reading and composition skills consult your booklet...SEE SECTION A., in the Appendix.

Band 3

1st NARRATOR

Why were the people of the valley in "The Great Stone Face" disenchanted with their popular idols? Because beneath the surface glamor they found emptiness,

greed, pomp, and vanity.

As you grow to maturity, form friendships, and develop a set of values, you, too, are often called upon to pass judgment upon others, to "look beneath the surface."

What inner qualities do you look for in the friends you make? Sincerity? Devotion? Modesty? A sense of pride?

2nd NARRATOR

These qualities of human nature have been the subject of many literary studies. Some of them are examined now in two short poems that follow:

3rd NARRATOR

...As you listen to each, see if you can identify the character trait that the poet analyzes in his work:

1st NARRATOR

The first is a fable in poetry by Stephen Crane, author of the great Civil War novel, "The Red Badge of Courage." In this poem a moral is pointed, and a voice is given to inanimate objects, in this case some little "Blades of Grass," from which the poem takes its title.

2nd NARRATOR

This poem is different in several ways from that to which you have been accustomed. It does not rhyme. It does not have a fixed rhythm or metre. It does not have the picturesque language, the finely chosen words, the vivid appeal to the senses that we usually associate with traditional poetry. It is an example of what is called free verse...

3rd NARRATOR

Its language is almost like that of ordinary conversation. And yet it states an important human truth and stresses a vital quality of character ruggedly, boldly... As you listen to it now, see if you can look "behind" the fable for the poet's true meaning.

1st NARRATOR

"Blades of Grass"

Some little blades of grass

Stood before God.

'What did you do?'

Then all save one of the little blades

Began eagerly to relate

The merits of their lives.

This one stayed a small way behind,

Ashamed.

Presently, God said,

'And what did you do?'

The little blade answered, 'Oh, my Lord,

Memory is bitter to me,

For, if I did good deeds,

I know not of them.'

Then God, in all his splendor,

Arose from his throne.

"Oh, best little blade of grass! he said."

3rd NARRATOR

Why was "Memory bitter" to one little blade of grass? For what quality did this blade receive God's highest praise? You may now wish to discuss these questions in class.

2nd NARRATOR

In sharp contrast to the concept of humility that lies at the core of the first poem is the theme of the second, entitled "Ozymandias," by the great British Romantic poet, Percy Bysshe Shelley.

3rd NARRATOR

From your study of history you have learned of the practice of many ancient kings, particularly the Pharaohs of Egypt, of erecting huge temples and other mighty monuments, adorned with giant statues of themselves, to commemorate their name and reign.

1st NARRATOR

It is of just such a colossal statue that the poet learns when he encounters a traveller back from an ancient land and listens to his tale...But it is the inscription on the pedestal--the words the mighty king had ordered carved into the stone--that proves how foolish excessive pride can be.

2nd NARRATOR

As you listen to the poem now, ask yourself: Why was the inscription on the pedestal of the statue ironic?

3rd NARRATOR

OZYMANDIAS

"I met a traveler from an antique land
Who said: 'Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that the sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed.
And on the pedestal these words appear--
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.'"

2nd NARRATOR

The clues to the irony of the inscription--and hence, the true meaning of the poem can be found in the last four lines. Study these again. Then discuss in class: What quality of personality did Ozymandias reveal in ordering such an inscription prepared?... For additional questions for discussion and for other study material on the two poems consult your booklet. See SECTION B. in the Appendix.

Band 5

1st NARRATOR

In the short story and the two poems just studied, each author opened a window for you and let you look inside at an aspect of human personality; modesty in "THE ELADES OF GRASS," and excessive pride in "OZYMANDIAS." ...Since literature so often reflects life, the study of literature helps us to analyze these characteristics in ourselves and others and, it is hoped, to come away the wiser.

2nd NARRATOR

Closely allied to excessive pride is overweening ambition...Ambition--and the lengths to which it can go if not properly restrained--has been a subject of great fascination to writers for centuries.

Some men scheme for power; others, it is said, have power "thrust upon them." But it is when excessive ambition consumes a man in power that we have dictatorship and the danger to human liberty.

It is to one of these men--a famous Roman general named Julius Caesar, who rose to extraordinary heights of power--that we now turn our attention.

3rd NARRATOR

Caesar's ambition--seen through the eyes of perhaps the greatest dramatist and poetic genius who ever lived, William Shakespeare--is the subject of a play of extraordinary interest.

1st NARRATOR

...Was Julius Caesar a power-hungry, over-ambitious general who planned to make himself Emperor...or a man falsely suspected and accused?

2nd NARRATOR

Many spotlights play upon Caesar throughout the course of the action. But he stands most sharply revealed in the eyes of three men, whose opinions of him throw the most brilliant light upon his personality and motives:

3rd NARRATOR

"The lean and hungry" Cassius, plotter against Caesar, throws the first bright spotlight. Here he is, talking to Brutus, Caesar's former friend, inflaming Brutus against him in these impassioned words:

CASSIUS

"Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonorable graves.
Men at some time are masters of their fates;
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings...
Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great?"

1st NARRATOR

A second spotlight...Later, Brutus, now fully drawn into the conspiracy, soliloquizes on Caesar's ambition, convincing himself that Caesar is dangerous to Rome. Brutus pictures Caesar thus:

BRUTUS

"And therefore think him as a serpent's egg
Which hatch'd, would, as his kind, grow mischievous,
And kill him in the shell."

1st NARRATOR

On the Ides of March, Caesar is stabbed to death by the conspirators, Brutus among them. The sight of Brutus among the assassins is a grievous blow for the dying man...Later, Brutus addresses the Roman people, trying to justify the assassination:

BRUTUS

"Romans, countrymen, and lovers! hear me for my cause,
and be silent, that you may hear...If there be any in
this assembly, any dear friend of Caesar's, to him I
say, that Brutus' love to Caesar was no less than his.
If then that friend demand why Brutus rose against
Caesar, this is my answer: Not that I loved Caesar
less, but that I loved Rome more...As Caesar loved me,
I weep for him; as he was fortunate I rejoice at it;
as he was valiant, I honour him; but, as he was ambi-
tious, I slew him...Who is here to base that would be
a bondman? If any, speak; for him have I offended.
Who is here so rude that would not be a Roman? If any,
speak; for him have I offended. Who is here so vile
that will not love his country? If any, speak; for him
have I offended. I pause for a reply...."

2nd NARRATOR

Later, Mark Antony, supporter of Caesar, obtains the permission of the conspirators to preach a funeral sermon for Caesar. But in a brilliant oration, he cleverly turns the sermon into a defense of the fallen idol...Here the new spotlight on Caesar catches the conspirators themselves in its glare...Listen to Mark Antony now, exposing the plotters, inciting the people to action against them...

MARK ANTONY

"Friends, Romans, countrymen, lend me your ears!
I come to bury Caesar, not to praise him.
The evil that men do lives after them,
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it...
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honourable man...
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause;
What cause withholds you then to mourn for him?
O judgement! thou art fled to brutish beasts,
And men have lost their reason..."

1st NARRATOR

Thus Caesar's death spurs Mark Antony to rouse the Roman people to hunt the conspirators down and avenge themselves upon them.

2nd NARRATOR

Which of the two speeches--Brutus' or Mark Antony's--throws the clearer spotlight on Caesar--appraising his true character and motives more accurately? WHY?

3rd NARRATOR

You may wish to discuss this question in class. Refer back to the play itself and to books on Roman history--particularly "Plutarch's Lives"--for additional facts. Also, play the record again and listen once more to the two speeches, noting in particular, Mark Antony's unique skill as an orator in contriving to let his true feelings shine forth from his words... For further study material consult your booklet... See SECTION C, IN THE APPENDIX.

Band 1

1st NARRATOR

...In short story, poem, and great play we have just opened A WINDOW WITHIN...a window on the inner world of men's imagination and their motives and strivings...On why men think and act as they do.

2nd NARRATOR

...We now open a new window...A WINDOW ON THE OUTER WORLD--the world of earth, sea, sky, and space...

1st NARRATOR

--Focus now on the land--the vast and bounteous earth, whose soil Man has tilled for his food; whose streams have furnished him water, and whose forests he has felled for his homes.

2nd NARRATOR

We speak of "the good earth" and "Mother Nature"--Nature as kind and nourishing as a mother. And when Nature is most lavish and bountiful, we tend to forget how harsh she can be, how much destruction she can visit.

3rd NARRATOR

A nation helpless in the grip of a blizzard...a city swept by a hurricane or tornado...a town inundated by a flood--in these we see manifestations of Nature's crueler moods.

2nd NARRATOR

But when Nature is smiling and benevolent, Man tends to forget her fiercer aspects and to see only her kinder moods.

1st NARRATOR

...Some people are more intensely alive to such wonders of Nature than others...Every teacher who has ever taken her class for a nature walk has seen how differently children react to natural phenomena. On one such trip three youngsters, asked to tell what they had observed, gave varying answers.

The first recalled a coolness in the air...The second remembered a hawk circling overhead. But the third, keener and more curious, reported:

3rd NARRATOR

An earthworm turned up by the rain...a field mouse running across the grass...a honeybee flying back to its hive...a rainbow near the pond...and smoke curling up from a campfire....

2nd NARRATOR

The last child had opened all his senses to the outside world. Besides being more curious than the rest, he looked for things, observed, and remembered.

3rd NARRATOR

--How sharp are your senses and perceptions? How much do you see, hear, and feel of life about you--particularly of earth and Nature.

Come along now with a naturalist on one of his trips. Listen as he tells of things he found on the way.

1st NARRATOR

As you listen, try to store in your memory as many SENSE IMPRESSIONS as you can--as you tour the woods with the naturalist.

2nd NARRATOR

The time is April, the place, New York City, and there is a stirring in the woods. John Kieran, noted reporter, sportsman, and nature lover--writing in "A Natural History of New York City"--is your guide...

KIERAN

"Now Spring begins to assert itself...The Red Maples are in colorful bloom and Marsh Marigolds open to pave the floor of the swamp with gold. The lake now harbors a pair of Wood Ducks, a Coot, two male Ring-necked Ducks, three Pied-billed Grebes, and a pair of Pintails of aristocratic bearing. The Horsetail stalks stand a foot high along the railroad track and a little Garter Snake, moving among them, pauses to stick out its tongue at us. No offense is intended on either side. Insect hatches are coming off the water and little clouds of midges gyrate over our heads in the sunlight. On a half-sunken log at the edge of the cattails eight Painted Turtles are sunning themselves in a row. Now the shore birds are beginning to drift northward along our ocean beaches and tidal flats and the laughing Gulls have returned to the Hudson River.

2nd NARRATOR

...Did you enjoy that Nature walk? What are the most striking impressions you came away with?

On a sheet of paper now RECORD AS MANY DETAILS AS YOU CAN of your guided tour with the naturalist. ...Then, COMPARE NOTES to find out which aspects of the trip most of the class REMEMBERED BEST.

3rd NARRATOR

...For additional questions and study material CONSULT YOUR BOOKLET...SEE SECTION D, in the Appendix.

Band 2

1st NARRATOR

As you open your senses to earth and Nature, you grow in understanding of your environment, in appreciation of the beauty and order of the Universe, and in your place in the scheme of things...

2nd NARRATOR

...Like earth, the sea is a great teacher... Like earth, it can instill calmness, tranquility, a sense of well-being...But when it is out of temper, its lessons are hard, relentless, exacting.

1st NARRATOR

Men have borne with the sea's shifting moods and sail-

ed its vast expanse for thousands of years, meeting its challenges head-on...In moments of calm and good cheer they have raised their voices in rousing tribute to it, never forgetting, of course, how suddenly it can turn on them again....

2nd NARRATOR

Listen now to opposing views of the sea: One group will show the sea in its kindly, gentle side; the other, in its stern and fierce aspect....

3rd NARRATOR

You are asked to draw up a BALANCE SHEET. As you listen to the opposing views, try to decide which group gives a sharper, more accurate picture of what the sea is really like:

1st NARRATOR

FOR THE DEFENSE!...The first selection is a tribute to a man who dearly loved the sea and who devoted his life to it...

Almost any sailor who has made a career of the sea knows such a man...Perhaps he himself fits the description of the seaman whom the poet eulogizes. In any "Sailors' Rest," where old seamen live in retirement and sometimes reminisce about their days at sea, the talk may drift to old comrades who have passed on.

In the lines that follow Daniel Whitehead Hicky has written a lovely memorial to all sailors who have faithfully served the sea.

2nd NARRATOR

SAY THAT HE LOVED OLD SHIPS

"Say that he loved old ships; write nothing more Upon the stone above his resting place; And they who read will know he loved the roar Of breakers white as starlight, shadow lace Of purple twilights on a quiet sea, First ridge of daybreaks in a waiting sky, The wings of gulls that beat eternally And haunt old harbors with their silver cry. Speak softly now, his heart has earned its rest, This heart that knew each alien star by name, Knew passion of the waves against his breast When clouds swept down the sea and lightning's flame Tore skies asunder with swift finger tips; Write nothing more; say that he loved old ships."

1st NARRATOR

The second selection is a tribute to the sea by a great sailor who spent many years of his youth upon it. In the heart of John Masefield, poet laureate of England, the sea stirs wild longings, urging him to look upon its face once again. This overpowering feeling for the sea becomes a fever in his blood. In one of his most celebrated poems, "Sea Fever," Masefield defines this passion for the sea:

3rd NARRATOR

SEA FEVER

"I must go down to the seas again, to the lonely sea and the sky,

And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a gray mist on the sea's face and a gray dawn breaking.

"I must go down to the seas again for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying
And the flung spray and the blown spume, and the sea gulls crying.

"I must go down to the seas again to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow rover,
And quiet sleep and a sweet dream when the long trick's over."

2nd NARRATOR

FOR THE OPPOSITION!... On the other side of the balance sheet we also have two views: The first of these two sets forth a man's loss of faith in a great river--a man who grew up along its banks, saw it become a vast and thriving artery of trade and commerce, and became one of its most successful pilots.

3rd NARRATOR

The pilot was Mark Twain, one of America's most beloved writers, the river he became disenchanted with, the Mississippi. In his autobiographical work, "Life on the Mississippi," he tells how the day finally came when all the romance, the glamor, the magic went out of the river.

MARK TWAIN

"...A day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: 'This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and the circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and how is a body ever going to get through this blind place at night without the friendly old landmark.

"No, the romance and the beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat."

1st NARRATOR

...The paddle steamer sailed into history, to be supplanted in the next century by the giant luxury liner... Man added new comforts to sea travel, improved safety...But the sea never really changes, remains elemental and unpredictable...And the men who must wrest a living from it still set out, never certain of their return...

2nd NARRATOR

How harsh the sea can be we learn from the lonely sorrow of a poor fisherman's wife as she waits for a boat that will never return. In "The Fisher's Widow," the poem that follows, Arthur Symons tells the story of the woman who waits--in vain:

1st NARRATOR

THE FISHER'S WIDOW

"The boats go out and the boats come in
Under the wintry sky;
And the rain and foam are white in the wind,
And the white gulls cry.

"She sees the sea when the wind is wild
Swept by the windy rain;
And her heart's a-weary of sea and land
As the long days wane.

"She sees the torn sails fly in the foam,
Broad on the sky line gray;
And the boats go out and the boats come in
But there's one away."

2nd NARRATOR

THE SEA---Benign, soothing, healing?

or

Cruel, tempestuous, treacherous?

--You have just heard two opposing views. Which side has presented its case most effectively? ...Towards which side--ON THE BASIS OF YOUR OWN EXPERIENCE WITH THE SEA--are you more sympathetic? WHY?

3rd NARRATOR

...You may wish to discuss these questions in class. Examine the opposing points of view, playing the selections again if necessary... For further questions and study material CONSULT YOUR BOOKLET. SEE SECTION E, in the Appendix.

Band 3

1st NARRATOR

We have moved from the inner world, THE WINDOW WITHIN, to the vast world of earth and sea...

...We now open a new window--on the infinite expanse of sky and space... Ever since earthbound Man, looking upward, saw feathered creatures take wing and fly, he, too, has aspired to soar to the heavens.

2nd NARRATOR

In the old Greek myth Daedalus invented waxen wings on which he and his son Icarus flew to freedom from

imprisonment on Crete. But Icarus, disregarding his father's warning, flew too close to the sun. The heat melted the wax on the wings and the boy hurtled to his death in the sea.

3rd NARRATOR

Sketches by Leonardo da Vinci show man's early interest in flying. But hundreds of years were to elapse before experiments with kites, balloons, gliders, and other contrivances led to Wilbur Wright's first successful flight in a heavier-than-air machine on Dec. 17, 1903..

1st NARRATOR

Since Man first conquered the air on that eventful day, thousands of men, women, and children have flown, outdoing the strongest bird in the speed, precision, and power of their flight.

2nd NARRATOR

If you are numbered among this group that has flown, do you remember your first flight? How did it feel to leave the security of earth and open a window on the sky?

3rd NARRATOR

Let us look now into the mind and heart of a man on his first airplane trip: Tristram Winship is about to board a great modern airliner--a mechanical wonder which rivals Nature's finest creations...

We now hear excerpts from a brilliant study, "First Flight," by the eminent American poet, Robert Tristram Coffin...

VOICE

"The airplane leveled out, its triple heart Beat like a law of the cosmos in the brain. High and aloof, it lost the sense of speed, It stood serene and let the earth go past Beneath it on its natural eastward way. The day lay on the western sides of them, The night was heaped behind their eastern walls. Tristram saw blue night at work below, Coming out of forests and of hills, The ancient, holy twilight was at hand. The sun was big upon the world's red rim, The clouds went up like towers at each side, The motion of the world drew Tristram's heart Along with it toward the night behind."

3rd NARRATOR

In this first majestic flight of Tristram Winship, an enchanting new window opened for him and he felt a little "closer to the angels."...

2nd NARRATOR

How did Tristram's trip compare with your first flight? What are some of the most vivid recollections you have of the trip? What NEW WINDOW did your first airplane trip open for you on Nature and the world?

Band 4

1st NARRATOR

Tristram rode in a great shining, modern plane. But

how do you think you would have felt flying alone over hundreds of miles of water in a small box-like plane in the year 1927? Aviation was then still a babe-in-arms and across-the-ocean flight from New York to Paris, a dream to be achieved.

2nd NARRATOR

In his stirring autobiographical work, "The Spirit of St. Louis," published 27 years after the original flight, Charles Lindbergh, world-renowned aviator, tells of that daring historic flight.

1st NARRATOR

...For hours now Lindbergh has been struggling with problems of wind, weather, power, and load...His plane, sailing through powerful air currents, brings back childhood memories of a helpless "butterfly blown out to sea." Doubts and misgivings assail him. Why did he leave the security of the land, he asks himself?

2nd NARRATOR

...But as the minutes change to hours and the plane flies on, a feeling of extraordinary elation comes over him. He feels like a "god of the earth," looking down from his private Mt. Olympus.

1st NARRATOR

After tense, agonizing hours of suspense, the goal seems almost within realization. Here he is now, on the last lap of the journey.

...Listen to the thrilling story of that landing, told in his own words:

LINDBERGH

"It's only a hundred yards to the hangars now--solid forms emerging from the night...I'm too high--too fast...Drop wing--left rudder--sideslip...Careful--mustn't get anywhere near the stall. I've never landed the Spirit of St. Louis at night before. It would be better to come in straight. But if I don't sideslip, I'll be too high over the boundary to touch my wheels in the area of light. That would mean circling again...Still too high...I push the stick over to a steeper slip, leaving the nose well down--Below the hangar roofs now--straighten out--A short burst of the engine--Over the lighted area--God coming up to meet me--Deceptive highlights and shadows--Careful--easy to bounce when you're tired--Still too fast--Tail too high--Hold off--Hold off--But the lights are far behind--The surface dims--Texture of sod is gone--Ahead, there's nothing but night--Give her the gun and climb for another try? ...The wheels touch gently--off again--No, I'll keep contact--Ease the stick forward--Back on the ground--Off--Back--the tail skid too--Not a bad landing, but I'm beyond the light--can't see anything ahead--Like flying in fog--Ground loop? No, still rolling too fast--might blow a tire--the field must be clear--Uncomfortable though, jolting into blackness--Wish I had a wing light--but too heavy on the take-off. Slower--now--slow enough to ground loop safely--left rudder--reverse it--stick over the other way--The Spirit of St. Louis swings around and stops rolling, resting on the solidness of earth, in the center of Le Bourget."

"I start to taxi back toward the floodlights and han-

gars--But the entire field ahead is covered with running figures!"

1st NARRATOR

...In Coffin's poem Tristram Winship was a passenger making his first flight. Lindbergh was a pilot flying on a dangerous journey alone. --But each, in Lindbergh's phrase--"drank the wine of the gods." ...THROUGH CLASS DISCUSSION compare the two journeys for their excitement, thrills, and rewards--"the wine" of which Lindbergh speaks.

2nd NARRATOR

For additional questions and study material consult your booklet. See SECTION F. in the Appendix.

Band 5

1st NARRATOR

Beginning with the world of the imagination--THE INNER WINDOW--we have successively opened windows on EARTH, SEA, and SKY.

--We raise the last window now on a boundless realm beyond the sky--OUTER SPACE!

2nd NARRATOR

...A few short years ago the terms "astronaut" and "cosmonaut" did not even appear in our dictionaries---and the world beyond the sky was an area largely left to astronomy and science fiction...

3rd NARRATOR

But today new windows lie open, there are new worlds to conquer...In a brilliant study of Man's future in space, James Edson, U.S. Army missile expert, describes what he believes our destiny will be "beyond the sheltering sky." Here is how he envisions it:

1st NARRATOR

"Man's exploration of space beyond the sheltering sky is an adventure the like of which Earth has not seen in 200 million years. And each one of us is part of it, for without the complex human society which we comprise, such a thing could never be. What we have undertaken, we, our children, and theirs must and shall fulfill. It shall be their destiny 'To sail beyond the sunset, and the baths of all the western stars--To strive, to seek, to find--and not to fail!'"

2nd NARRATOR

In the march of progress Youth has played an ever more daring and adventurous role...

When the covered wagon rolled across the American plains and scouts and pioneers helped clear a path through the wilderness--

3rd NARRATOR

--Youth was there!

1st NARRATOR

When the early steamboats plowed their way through treacherous waters---

3rd NARRATOR

--Youth was at the helm!

2nd NARRATOR

When men probed the depths of the sea in the submarine or fought furious battles within it in war---

3rd NARRATOR

--Youth had a personal hand!...

1st NARRATOR

When test pilots sent airplanes hurtling through space at incredible, death-defying speeds--

3rd NARRATOR

--Youth sat at the stick!..

1st NARRATOR

...As Youth stands now at what seems the ultimate window--the threshold of space--it is well for it to set no final boundaries...For man, restless, imaginative creature that he is, is the eternal seeker after beauty and knowledge... In such a quest there are no bounds... And so he can truly say with Hamlet:

2nd NARRATOR

"There are more things in Heaven and Earth, Horatio, Than are dreamt of in your philosophy..."

The following selections are used with the permission of the publishers:

Excerpt from "A Natural History of New York City," by John Kierna, published by Houghton, Mifflin & Co.

The poem, "Blades of Grass," by Stephen Crane, published by Alfred A. Knopf.

Excerpts from the poem "First Flight" by Robert Tristram Coffin from the collection "Strange Holiness", reprinted with permission of The MacMillan Co., © 1935.

Excerpt from an article, "Beyond the Sheltering Sky," by James Edson, from The Sunday Times magazine, Sept. 25, 1960.

"The Spirit of St. Louis," from "Of Flight and Life" by Charles A. Lindbergh, published by Charles W. Scribner.

Building Reading and Composition Skills

--Questions for Discussion and Research

SECTION A - "The Great Stone Face"

1. In "The Great Stone Face" Nature not only paints the background but also plays a prominent part in the story. Explain how.
2. Read Hawthorne's "The Ambitious Guest," another short story with a mountain background. Compare and contrast the two stories. Show how the lives of the chief characters in each story are affected by the mountain.
3. All his life Ernest searched for a man who would fulfill the legend of the valley. Yet in the end it was he who resembled the Great Stone Face most closely. Why is this an example of irony?
4. What qualities of character did the people believe they saw in "The Great Stone Face?"
5. We often hear such expressions as "a noble face" or "a wicked face." Do you believe that faces can reflect character? Support your opinion.
6. Imagine that Ernest had kept a diary of his experiences during his life on the mountain. How do you think he would have described his feelings--
--the day the people acclaimed him as the man who had fulfilled the prophecy?
--a few months afterwards?

SECTION B - "Blades of Grass"... "Ozymandias"

1. Why is "Blades of Grass" a fable in poetry? How does it differ from other poems which you have read?
2. Aesop's "Fables" states important human truths in the form of brief tales in which animal characters play major parts.
--Select one of these fables and try to retell it in the form of a poem, using the pattern of "Blades of Grass."
3. In the poem "Ozymandias" what irony do we find in the line, "Look on my works, ye mighty, and despair!"
4. Which lines in the poem most vividly convey the image of desolation and ruin? Which adjectives in the lines specifically reinforce this picture of a vast emptiness?
Find examples of alliteration in these lines.

SECTION C - "Julius Caesar"

1. If you had been a Roman citizen listening to the funeral orations on Caesar delivered by Brutus and Mark Antony, toward which leader would you have been more favorably inclined? Why?
2. With which of the following appraisals of Brutus do you agree?

Support your opinion:

Brutus was --

- a clear-thinking man of integrity who sincerely felt that Caesar's growing power was a menace to Rome,
or --a confused person who readily became a pawn in the scheming Cassius' hands.
3. The terms "Kaiser" and "Czar" (also "Tsar") are derived from the name "Caesar."
 - a. Define these terms.
 - b. What image of the Kaiser and the Czar has been passed down to us as a result of World War I.?
 - c. For many years a "czar" ruled over American motion pictures and baseball. What were the duties of these "czars?" Who were some of the famous "czars" in each field?
 - d. What is meant by a "Napoleonic complex?" Compare Napoleon with Caesar in personality and political and military ideas and accomplishments.
 4. Compare Roman government under Caesar with that which exists in Italy today.
 5. What figures of speech do we find in Mark Antony's repeated reference to the conspirators as "honourable men?" Why is the repetition of this term particularly effective in Antony's appeal to the Roman people?

SECTION D - Windows on Nature

1. Americans who have written fascinating accounts of the wonders of Nature are Henry David Thoreau, John Burroughs, John Muir, William Beebe, Edwin Teale.

Examine their writings. Bring to class and prepare to read aloud an excerpt from their works which shows that for them Nature was not only a theme for study but also an actual way of life.

2. It was said of a certain writer that to him "one blade of grass was just like another." What does this statement tell you about the personality of this writer? Would you have liked such a man as a friend?
3. Nature can be a loving friend, but it can also be a harsh master. Show how Nature is pictured in an unfriendly light in such works as:
John Steinbeck's "Grapes of Wrath"
Hamlin Garland's "Son of the Middle Border"
O.E. Rolvaag's "Giants in the Earth."

4. Conservation of America's natural resources -- the protection and preservation of our earth's riches--has been the subject of many drives by forward-looking and dedicated leaders in government and other fields. Investigate and report on the role of President Theodore Roosevelt and President Franklin D. Roosevelt in the vital work of conserving our natural resources.

SECTION E - Windows on the Sea

1. To explain the power of the sea and the forces at work within it the Greeks invented a god, Poseidon, and the Romans, one called Neptune. Make a collection of the myths surrounding these two representations of the sea god. Show how each myth gives the reader a picture of the nature of the sea.
2. Imagine that you are a reporter assigned to cover maritime news. Your editor has asked you to prepare a feature story on the life and career of a retired sailor living in the local "Seaman's Rest."
Interview such a seaman and write a feature story about him for your newspaper.
3. A science fiction work, "Twenty Thousand Leagues Under the Sea," by Jules Verne, not only heralded the concept of the submarine but also furnished the name of America's giant new missile-carrying underwater boat, the "Nautilus."
 - a. Trace the highlights in the development of the submarine in war and peace.
 - b. Show that in the case of Verne's novel, "Truth is stranger than fiction."

4. Compare the tragedy of "The Fisher's Window," by Arthur Symons with that faced by the families of the seamen in the play "Riders to the Sea," by John Millington Synge.

5. Other famous writers who have written stirringly of the sea are Joseph Conrad, Herman Melville, and Eugene O'Neill.

Examine and compare their point of view with that of John Masefield in such works as:

"Lord Jim," by Conrad
"Moby Dick," by Melville
"Where the Cross Is Made," by O'Neill.

7. Mark Twain's "Life on the Mississippi" is not only a brilliant autobiographical account of his exciting years as a riverboat pilot but also an important social document of an important era in American history.

Through a study of his work show how "Life on the Mississippi" blends autobiography with American history.

SECTION F - Windows on the Sky

1. "First Flight," by Robert Tristram Coffin, reflects a sensitive poet's reactions to a thrilling new experience, a first airplane trip. Imagine that you were present at one of the following "firsts" in human experience:

The printing of the first book
The first telephone call
The playback of the first record
The first moving picture
The first electric light
The conquest of Mt. Everest.

In poetry or in prose describe how you felt as a spectator at one of these "famous firsts."

2. What is the significance of the Greek myth of Pegasus, the Winged Horse, on Man's dreams of flight? Of the story of Daedalus and Icarus?
3. As aviation has grown from sprawling infant to mighty sky giant, its vocabulary, too, has expanded, grown richer and more colorful.

Pretend that you are one of the following:

- a. A worker at an aviation plant
- b. A test pilot for a large airplane company
- c. A commercial pilot on a jet liner
- d. A bomber pilot
- e. A fighter pilot
- f. A mechanic "servicing" a plane carrying a nuclear load.

Describe a day "on the job," using as many descriptive touches connected with aviation as you can.

4. Examine Lindbergh's account of his final triumphal landing in Paris, as recorded in the excerpt from his book, "The Spirit of St. Louis." List and explain the descriptive words and phrases connected with aviation which highlight and give color to his narrative.

Script written by Morris Schreiber

Cast - The University Players

Kenneth Buckridge
Wallace House
Herb McFarland
Morris Schreiber

Directed by Wallace House

ADDITIONAL FOLKWAYS/SCHOLASTIC RELEASES OF INTEREST:

ENGLISH: SPEECH & LANGUAGE SKILLS

ENGLISH SKILLS—1

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STAR (★) indicates record appearing on one or more professionally recommended lists.