

CHAPTER SEVEN

FINE ARTS AND VOCATIONAL

Art

Instruction in art at the Normal was included from the beginning. One of the original staff positions was designated as *Vocal Music and Drawing*. These subjects were taught at first only in the Model or Training School. The work in drawing was given in connection with instruction in local geography which was taught with the aid of outline maps and requirements in map drawing.

In 1859, a senior student, John Goodison, taught a course in *Geography and Drawing*, and upon graduation was engaged as a regular member of the faculty to teach geography, drawing, and arithmetic.

Within a decade the importance of drawing as an aid to the teacher became recognized for other subjects as well as geography, particularly where the object method of teaching was employed. The school catalog soon carried the following statement:

The limited time (one term) does not permit the acquisition of great manual skill in the art, but pupils receive a thorough grounding in principles. Real objects and not copies form the subjects of the lessons, and the laws of Perspective are learned by observation. The lessons include drawing the geometrical solids and objects of similar form, construction of shadows and reflections, leaf and flower forms and the elements of Linear Perspective. In addition a drill in printing on the blackboard and in drawing lines, angles and plane figures, is given.¹

In 1871, a broadening trend was evident. This led in due time to a well-rounded, extensive curriculum in art. The purpose of the course in drawing was described as that of developing "an apprehension of

the utility of Drawing as a means of education, and as an acquisition bearing upon the industries or practical pursuits of life.”

The outstanding name in art at Normal is Goodison, father and daughter. John Goodison ('59) taught geography and drawing, and at times arithmetic, from 1860 to 1869. He left to try his hand at the publishing business but returned in 1883 to teach until his death in 1892. Bertha, his daughter and also a graduate of Normal ('94), joined the staff in 1900 and headed the work in art until her death in 1937. Thus, the Goodisons were responsible for art at the Normal for more than half a century.

After John Goodison's death, Charles T. McFarlane taught geography and drawing. At a later time he was to achieve national eminence in the field of geography. At Normal he emphasized the general importance of drawing for effective teaching.

McFarlane acquired an able assistant, Hilda Lodeman, daughter of the head of the Modern Languages Department. A course in *Sketching from Life* was added. In 1901 he resigned, and was succeeded by Mark Jefferson who was to become eminent in the field of Geography.² In accepting the position at the Normal College, Jefferson insisted that geography be separated from drawing. His arrival thus signified the establishment of a Geography Department and a Drawing Department. Bertha Goodison, who had been teaching during the previous year in the Training School, gave the instruction in drawing. In 1912 the title Drawing Department was changed to Art Department. Miss Goodison's name headed the list of those giving the course work but it was not until (1919) that she was given the title of Professor of Art and Head of the Fine Arts Department. Bertha Goodison thus was the first to head a separate department in this area.

The trend during the Bertha Goodison era was toward greater breadth of offerings, service courses for other departments, and a more conscious cultural objective. New courses included *Applied Design* (1909); a program for *Specialized Students, History of Painting, Art and Manual Training* (1913); combined programs in Music and Fine Arts (1922); *Stage Decoration, Sculpture*, a program in *Commercial Art* (1927); and *Etching and Art Appreciation* (1933).

Miss Goodison was an artist of considerable merit. Her drawings, landscapes and still-lives are still treasured in a number of Ypsilanti homes. Eastern Michigan University today possesses portraits

painted by her of two outstanding member of the faculty of her time, Professors D'Ooge and Sherzer. Her death in 1937 left the headship of the department vacant until the appointment of Orlo Gill in 1940, a sensitive artist whose specialities were etching and drawing.

During the Gill period considerable attention was given to conferences and workshops for in-service teachers. Gill died in 1953 and Jane McAllister Dart served as acting head until the following year when August Freundlich was appointed. Freundlich resigned after four years and was replaced by a member of the staff, King Calkins, the incumbent, who had won considerable acclaim for his paintings. During the Freundlich-Calkins era, emphasis was placed on current trends in art, and on public exhibits. In 1965 the department moved into a spacious new building which it shared with the Industrial Arts Department. The plan of the building facilitated contact with large numbers of students and with the general public.

Thus the simple objective of instruction in art to meet the needs of the teacher was broadened in time by a growing awareness of opportunities for practical application as well as a desire to exploit the cultural values inherent in the subject. The art curriculum developed a program leading to a four-year degree of Bachelor of Art Education, and included the areas of history of art, design, drawing, graphics, sculpture, painting, ceramics, and jewelry.

The story of art instruction at Normal not only traces the increasing attention to art being given in the public schools but provides a significant example to evolution from a simple pedagogical role to practical application, and to a broad cultural purpose.

The Commercial Course

That the curricular development of the Normal College rested primarily on the demands of the public schools is again demonstrated in the establishment of a commercial course. The announcement of the course (1913) was accompanied by the following explanation:

The chief vocational course given by high schools is the commercial course. Most high schools in towns of two thousand and above offer such a course. The value of the commercial course depends upon the efficiency of the teacher. Successful teachers of commercial branches are scarce for the reason that too few schools are training them.³

It was then explained that arrangements had been made with the Cleary Business College of Ypsilanti, Ferris Institute of Big Rapids, the Detroit Business Institute, and the Detroit Business University to provide the commercial training (penmanship, spelling, English, business correspondence, business arithmetic, shorthand, typewriting, commercial law, bookkeeping, accounting and auditing, office practice, teaching method and observation and practice teaching), while the Normal would add work in psychology, pedagogy, geography, commercial geography, political economy, English and civics. The two-year course would lead to a special life certificate.

This program was continued until the fall of 1925 when the course was lengthened to three years, the Normal College carefully explaining each year that none of the commercial work was taught at the Normal.

In the same year, however, a special arrangement with Cleary College led to the organization of a four-year commercial curriculum leading to the Bachelor of Science degree and Life Certificate.

In the fall of 1929, the Normal College added a major in Business Administration leading to the bachelor's degree (with teaching certificate). This program consisted of courses in accounting and business. It was assigned to the History and Social Sciences department, and a visiting professor, Frederick Juckhoff, was employed. Later Juckhoff was made a full-time member of the staff. The courses were described as follows:

The courses in accountancy covering two full years' work are designed to meet the needs of three distinct groups of persons, i.e. (1) those who desire a knowledge of accountancy for cultural purposes, (2) persons who need a knowledge of the subject as an aid in the management of a private or public business, (3) those who expect to teach accountancy in the junior colleges and other institutions in the State. The course as outlined is believed to offer the necessary training for those who desire to take the Michigan C.P.A. examination.⁴

Two things in this announcement are noteworthy: that the Normal College was taking a first step in the direction of training teachers for junior colleges; that a beginning was made in the direction of training for a non-teaching vocation.

With the coming of President Munson in 1933 the courses in business administration, along with their professor, were eliminated. But the four-year curriculum for teachers of commercial subjects was

retained. Normal still refrained, however, from offering commercial courses; these were to be taken, as before, in the affiliated private business colleges.

The next step was the discontinuance of the policy of affiliation. This became effective July 1, 1938.⁵

From this time change and expansion became the rule. In January of 1939, the school paper announced the addition to the winter schedule of four courses in the commercial field: typewriting, elementary accounting, commercial teaching methods and commercial law. Cleary College would have the same status as any other college insofar as transfer of credits was concerned. And it was intimated that a department would be developed which would make it unnecessary for prospective commercial teachers to take work in any other institution.

In announcing this step, President Munson said that it was taken as the result of continued requests, and complaints that other state colleges offered complete programs. "Several students," the announcement read, "protested having to pay tuitions at two institutions for a course offered at one place in other schools."

A new department, to be known as the Commercial Department, was established in the fall of 1939, with John C. Springman, a Normal alumnus, as its head and Nora Beth Wharton as instructor. Springman retired at the close of the school year, 1946–47.

The name of the department was changed to *Business Education*, and Julius M. Robinson was brought from Western Illinois State Teachers' College to head it. The story from this time was one of change of direction. The non-teaching, vocational objective was re-introduced, and, step by step, emphasized until it became dominant.

The very next year (1948–1949) the name was again changed, this time to *Business Education and Business Administration*. The explanatory statement read:

The business Department includes two major professional areas. They are: I. The Business Teacher Training Curriculum which is referred to under the heading of Business Education . . . II. The Business Administration Curriculum . . . a four-year training program in business subjects for various positions in business and industry.⁶

Both were four-year programs leading to the Bachelor of Science degree.

In 1949 a special degree was adopted for those on the non-teaching program called *Bachelor of Science in Business Administration*. In 1952, the name of the department was changed once again, this time to Business Studies. In 1955, a two-year program was offered, called Business Technicians. This led to a *Certificate of Achievement*. Credit earned on this terminal program could be applied on the four-year degree program.

In 1956, the hoary, pedagogical name “Normal” was dropped, and Michigan State Normal College became Eastern Michigan College. A new curriculum was added to Business Studies called Business Management, leading to the degree of *Bachelor of Science in Business Administration*.

The name of the College was changed again in 1959, this time to Eastern Michigan University. In pursuance of the connotations of the new name the administration organized the several departments of instruction into two colleges (the College of Arts and Sciences and the College of Education) and an area designated as “Departments Not Assigned.” The Department of Business Studies fell in the last-named category, with the tacit understanding that it was to become a College of Business in due time. This occurred in 1964. Business Education (the preparation of commercial teachers) had become definitely of minor importance.

In the fall of 1961 Robinson resigned to become Director of the Summer Session and was succeeded by Earl A. Roth, a member of the department since 1954.

The department increased rapidly in size and enrollment. In the year 1961–1962 the number of students majoring was 472. By 1965–1966 it was nearly 900. To carry this load, staff increased from 11 members to 30. The training of commercial teachers was provided by just one of five instructional departments—the others being Accounting and Finance, General Business, Management, and Marketing. The College of Business had achieved major status in the University.

Penmanship

Handwriting, offered under the name of *Penmanship*, had been taught at Normal from the first. It was generally taught as part of

the work in drawing. Attention was also given to printing on the blackboard. In 1885, P. Roger Cleary, recent founder of a private school in Ypsilanti that soon became known as Cleary Business College (1883),⁷ was appointed instructor in Penmanship. Cleary continued to teach Penmanship at the Normal for 14 years. The objective of the course was “to train students to express thought in plain rapid handwriting without conscious physical effort.”

Also offered was an advanced course for those desiring to supervise writing, to be taken by the student before he entered upon his work in practice teaching. The catalog for this year explicitly required that all candidates for graduation must have credit in Penmanship. Those preparing to teach in the grades below the high school must also take a course in methods of teaching handwriting. With the development of a commercial curriculum, Penmanship was added to that program. By 1934 the name of the course had been changed to *Handwriting*. Although in this year the requirement that to attend Normal one must promise to become a teacher was dropped, all students still had to take it before the third year in college. Failure to meet this requirement meant no graduation.

In 1948, with the retirement of President Munson, followed by the increased voice of the faculty in curricular matters, provision was made for students to “test out” of this requirement. Many a valiant attempt met with disaster. Students in the elementary programs, however, were required to take work in *Handwriting Methods*.

In the fall of 1953 the performance requirement was dropped. The methods course was continued until the fall of 1962 when it, too, was abandoned.

Thus ended the sage of the flourishing pen. Useful enough in its earlier life, it became in the course of its long and exacting rule the vermiform appendix of the teachers' college curriculum. In an era of mechanical precision and speed, when costly typewriters were being sold to school children as a sure device for improving their grades, it lingered on beyond its time, supported by an aura of validity and the tenacious hold of institutional habit. The cause of many a headache, its elimination was deemed a blessing—perhaps not an unmixed one, however, for faculties who yet must wrestle with the untutored hand.

Home Economics

Once the manual arts had been accepted as having a proper place in an educational program, it was not difficult to expand this area of instruction. At Normal, *Manual Training* (later known as *Industrial Arts*) broke the barrier. It was soon followed by a program for the home-makers, called *Domestic Science*. This program was begun in the Training School in the fall of 1903 (in the College a year later as a two-year course) with the following announcement:

Recognizing the fact that domestic science and art are becoming an important factor in the educational system of our state, the Normal College will offer during the school year of 1904-05 a specializing course for the training of teachers in these lines of work. . . . The work will include much practical work in bacteriology, cookery, dietetics, serving, marketing, household economics and art—including drawing, designing, hand sewing, drafting, machine sewing, and hand work for the primary grades. The hand work will include weaving, basketry, and designing similar to that which is done in the last year of the specializing course in Manual Training.⁸

The choice of a teacher for this area was a wise one. Annette F. Chase, former student at the New England Conservatory of Music, was a graduate of Pratt Institute in Brooklyn. This school had been established in 1887 “to promote industrial education, to inculcate habits of industry and thrift, to foster all that makes for better living.”

As originally organized in the Training School, instruction in “Cookery” was provided in the seventh, eighth, and ninth grades, and made elective to Normal women.

Miss Chase, aware of existing prejudice against manual arts in higher education, took pains to argue the importance of her subject. She promptly made use of the college paper to explain that domestic science involved more than cooking and sewing, that it possessed also an intellectual side. She pointed out that those taking her course would be required to read in history, nature study, chemistry, bacteriology, physiology, and hygiene.

“One of the primary objects of the work,” she said, “is to bring the home and school life into closer relation, and to awaken enthusiasm for the common duties of life, and a respect for self activity and the workingman and his tools. Like manual training, domestic science trains the whole body.”

In a lighter vein, she quoted from an Englishman of literary fame, Lord Lytton:

We may live without poetry,
Music, and Art,
We may live without conscience
and live without heart;
We may live without friends,
We may live without books,
But civilized man cannot
live without cooks.

The course became very popular.

In 1905 Grace Fuller succeeded Annette Chase, and remained with Normal until 1914, having been given the added position of Dean of Women in 1909. Her tenure was marked by the establishment of a three-year course (1907), leading to the Bachelor of Pedagogics degree. It was this program that prompted an appropriation by the legislature of \$30,000 for an addition to the Training School building (the present Welch Hall), to house both *Manual Training and Domestic Science*. The course was at first optional, but from 1912 was required of all student entering the program. Courses in *Millinery, Sanitation, and Decoration* were offered.

Miss Fuller won the affection of the women students to an unusual degree. One alumna, writing some fifty years later, said of her, "She gave me what I needed most, confidence in myself. Indeed she had a dedicated interest in all of her students and was generosity itself in every way to them." Toward the close of her stay at Normal, the college annual commented: ". . . her home has come to be a social center of great attraction for the girls, who find in her a faithful friend and judicious adviser."

In 1911, the name of the department was changed from Domestic Science to Household Arts. Two three-year programs were offered: *Food and Cookery*, and *Clothing and Textiles*.

During the year 1914–15, the department, without a head, was under the general direction of Dimon H. Roberts, head of the Training School. From 1915 to 1921, Martha French headed the staff. Mrs. French was a graduate of the Krauss Kindergarten Seminary of New York City and of the Oread Institute of Domestic Science and Art. She had studied at Teachers College, Columbia University, and was an alumna of Normal. Her administration was marked

by the addition of a third program called *Household Arts*, the placing of all three programs on a four-year basis leading to the Bachelor of Science degree (1916), and the addition of a practice house where students could live for a semester and apply their acquired skills.

In 1918, Mrs. French, while retaining her position as head of Normal's Department of Household Arts, was named by the State Industrial Board to supervise all domestic science schools receiving federal subsidy under the Smith-Hughes Act. Normal was designated under this act as one of two colleges to receive federal funds for training domestic science teachers, the other being the Michigan Agricultural College at East Lansing.

In the fall of 1918, the curriculum in the Household Arts Department was again modified, this time to show just one broad program, called *Household Arts*. Within this, provision was made for concentration. The first two years were devoted exclusively to Foods and Clothing; the last two continued this program but permitted sufficient latitude for a choice as to area of concentration.

In the fall of 1919, the name of the department was once again changed. It became Home Economics. Cooperation with the Fine Arts Department was undertaken, that department providing courses in *Home Economics Design*, *Costume Design*, and *Home Decoration*.

A year later, the curriculum was expanded to include, among others, courses in *Child Care and Child Welfare*, *Home Economics for Special Students* (teachers in rural schools or in special rooms), and in *Cafeteria Management*.

Jessie E. Richardson headed the department during 1921-1922, S. Deborah Harmes in 1922-1923, Florence Lytle from 1923-1925, and Sara T. Murray from 1925-1928.

In the fall of 1928, Lucy Aiken (later to become Mrs. Charles Elliot) was named Head. Miss Aiken came with bachelor and master's degrees from Teachers College, Columbia, and had done graduate work at the University of Chicago. She had taught at the Friends' Central School in Philadelphia, and the State Teachers College at St. Cloud, Minnesota. In 1933, she resigned and was replaced by Estelle Bauch.

Miss Bauch had earned a diploma in Home Economics from Nebraska State Normal College and, like Miss Aiken, the bachelor

and Master's degrees at Teachers College. Her experience had been in rural and high school teaching, and in managing a large department store cafeteria.

Miss Bauch retired in 1953 and was replaced by Susan M. Burson, a graduate of the University of Georgia, with a master's degree from Columbia. Her background was unusually extensive. She had recently returned from Germany where she had been on a consultative assignment with the Department of the Army and the Department of State. Her experience had included surveys of college programs in home economics, organizing and directing of regional conferences, the position of State Supervisor of Home Economics for North Carolina, agent of the United States Office of Education for Special Groups, and Pacific Regional Agent in Home Economics.

At the time of Miss Burson's arrival Normal was experiencing the stimulating influence of veterans returning from wars, and particularly the presence of student married couples and families. She made a particular effort to meet the needs of these young people, on the one hand by offering a new course designed for them, called *Homemaking for Young Moderns*; on the other, making a point of the fact that courses should stress the family theme. Course work was developed under titles of *Children and Adults in the Home*; *Family Health*; *Housing the Family*; *Furnishing the Home*; *Parent Education*.

The department cooperated with the Fine Arts and Industrial Arts departments in the joint program of Integrated Arts, designed as a unit in the General Education program of the College, a course which it entered into experimentally in 1953, and listed as a regular offering in 1956.

Miss Burson retired in 1962 and was succeeded by Mrs. Gordon Fielder. The latter was a product of the graduate school of the University of Illinois.

The broadening of the curriculum, with its emphasis on preparation for marriage and family life, begun under Miss Burson, was continued. In the year 1962–1963, a two-year program was offered which would give full credit on a degree program if the student decided to continue in the field. The appeal for students was broadened by offering elective courses to all students, provided that prerequisites were met. The next step was to remove the word "provided." An announcement was made that chemistry, which had

deterred so many young women from entering the program, would no longer be required as a prerequisite for those minoring in Home Economics, or enrolling in electives.

At the same time (1966–1967), emphasis was placed on Home Economics as providing for a wide variety of professional opportunities, and a new curriculum, *Home Economics for Business*, was introduced. An extensive offering of courses at the graduate level had begun in 1964–1965.

Industrial Arts

Eastern Michigan University takes some satisfaction in being the first collegiate institution in Michigan to offer work in Industrial Arts. This occurred in 1901.

The question of such training appears first to have been raised at Normal in 1888 by Principal Sill. In his annual report for that year he said:

It is also worth while to notice that the subject of instruction in manual training in the schools is at present occupying the attention not only of educators, but of a multitude of thinking people outside the schools. If I am not mistaken in the signs of the times, there will soon be a demand for teachers able to supervise and intelligently direct this coming branch of school instruction. This demand, when it comes, will insist upon recognition in our training school.

Twelve years later, State Superintendent Jason Hammond, in his report to the legislature, made an extended plea. He pointed out that the question had been vigorously debated at the Saratoga meeting of the National Education Association in 1882 and a resolution passed which supported manual training.

Hammond noted that, in spite of opposition, some 95 cities in the United States had adopted manual training by 1896, and that Massachusetts by law now required it in every city of 20,000 inhabitants.

In that same year (1900) Albert Leonard, President of the Normal School System of Michigan, in his annual report to the State Board of Education made a similar plea:

After all these years of study and investigation the truth is being established that the education of a child that goes on in a strictly bookish way

develops the child imperfectly, making him less useful than he would otherwise be . . . Education may be defined as well-ordered self-activity, and a good school is one which succeeds in directing and utilizing the activity of children . . .

He asked for \$2,000 to introduce the subject into the Training School, noting that until additional room could be provided in the College it would not be possible to undertake the training of teachers in this field.

The outcome was the employment of Alice Boardman, a graduate of Mt. Holyoke College and the Larsson Normal Training School, as Supervisor of Manual Training in the fall of 1901, and the organization of a program of instruction for each grade in the Training School, from the first through the ninth. The statement of purpose read as follows:

The aim of Manual Training is to aid in the development of observation, attention, accuracy, neatness, perseverance, independence and self-reliance, of sense perception and of muscular activity. . . . Whenever it seems practical the manual training is correlated with other subjects, such as reading, nature work, etc.⁹

The very next year, however, a course was announced for prospective teachers. It consisted of the following activities: woodwork, handwork for lower grades (venetian bent iron work, cardboard construction, weaving, raffia work, and clay modeling). This was known as the *Specializing Course*. In 1903, another college course was added. Its purpose was to familiarize non-specializing students with handwork for the primary grades.

By 1908, three college courses were being offered: the *Specializing Course*, a course in *Arts and Crafts*, and a course in *Supplementary Handwork*, followed soon by a combined course in *Manual Training and Drawing*. The contribution from the Drawing Department included work in life sketching and the history of painting. This combined program was continued for nearly two decades.

In 1914, Manual Training became a Department. Two new courses were added: *Arts and Crafts* (metal work in copper and silver; etching; repoussé, enameling and work in silver jewelry); and *Pottery* (both hand built and cast with design application, glazing and firing).

In 1915, the name of the department was changed to Industrial Arts. Two new courses were added, one in *Mechanical Drawing*,

and one called *Industrial Hand Work* (a vocational emphasis in such skills as book-binding, chair-caning, etc.) aimed to show the relation between forms of handwork taught in schools and vocational training.

In the next few years courses in *Printing* (described as the correlation of printing with general English subjects), and *Household Mechanics* (concerned with repair work around the home, soldering, re-finishing furniture, electric wiring, etc.) were introduced. The explanation for the latter was that such a course was being given in many schools in the State. Courses were also offered in *Cement Handicraft* and *Industrial Arts for Elementary Grades* (describing industrial processes and their historical development).

In 1927, two more courses were organized, *Woodwork or Machine Work*, for men (concerned with furniture making, house construction, advanced joinery or machine shop work) and *Machine Shop*.

In 1929, after 28 years of pioneering, Miss Boardman gave the reins over to George Willoughby, a graduate electrical engineer and at the time head of the Industrial Arts Department at Ball State Normal School in Indiana. With the advent of Willoughby, the department enlarged its scope. Many new courses were added, and the combined program of the Industrial Arts Department became concerned with industrial and farm processes and methods, and with the problem of organizing industrial arts shops in the schools.

The basic educational objectives of work in Industrial Arts were retained in such courses as *Introduction to Industrial Arts*, *The General Shop*, and *Content, Organization and Supervision*. The aim at all times was to give broad training and experience in many areas, with the emphasis on principles and standards of workmanship rather than preparation for specific jobs in industry. Courses were organized in *Furniture and Cabinet Construction*, *Elementary Practical Electricity*, *General Metalwork*, *Practical Mechanics* (farm mechanics), *Toy Making*. Particular emphasis was placed on industrial drawing with courses in *Architectural Drawing*, *Industrial Arts Design*, *Machine Drawing*, *Advanced Drafting*.

In the 1940's new courses in *Weaving and Needlecraft*, *Plastics*, and *Descriptive Geometry* (described as a drawing course in technical and engineering work) were added. In 1955, in deference to pressures favoring the current concept and movement of general education, the department cooperated with the Fine Arts and Home Economics departments to offer a course called *Integrated Arts* (a

revival of sorts of the “concentration” philosophy of the early 1900’s).

In 1956, any pretense of teacher training as the sole function of the department was abandoned. The name of the department was changed to Industrial Education and Applied Arts. Programs were offered leading not only to teacher certification but also to a Bachelor of Science degree without teaching certificate, terminal technical work in drawing and design occupations, and technical industrial and building occupations.

In 1961, Raymond A. LaBounty, a member of the staff since 1945, succeeded Willoughby. Under his direction the department continued to broaden its offerings.

In the fall of 1965, the old basement quarters in what had been the administration building (now known as Boone Hall) were abandoned and the department moved into the spacious, even palatial, quarters of the new Sill Hall where it continued its neighborly relation with the Fine Arts department.

The rapidly expanding scope of the curriculum in the post-World War II years was reflected in the name of the department, and in its major programs. The time-honored title, Industrial Arts, that had stood since 1915, was replaced 40 years later (1956–1957), by the name Industrial Education and Applied Arts. This, in turn, was shorted a decade later (1967–1968) to Industrial Education. Under this abbreviated title, two major degree programs stood forth—one called *Industrial Technology*, and the other *Education* (the preparation of teachers). The latter would have startled and mystified the teacher of the *Manual Training* era, with its major areas of *graphics*, *power*, *electricity-electronics*, and *materials processing*. And in addition there was a plethora of two-year vocational programs, under such titles as *Industrial Technicians*, *Drafting*, *Electronics*, *Graphic Arts*, *Materials Processing*, and *Power Technology*.

Music

Instruction in music began in Normal’s second year. In the spring of 1854, Albert Miller was secured to fill a position provided for in the original plan of instruction, listed as *Teacher of Vocal Music and Drawing*. The man chosen to fill this position was born in Sonderhausen, in the Principality of Schwartzberg, Ger-

many, and educated at the University of Jena. Upon coming to Normal, however, he taught, not music and drawing but music and German, and gymnastics and fencing!

The inclusion of music in the curriculum reveals the alertness of Principal Welch and his associates. For it was only as recently as 1848 that instruction in music in the public school had begun to find favor in some eastern cities.

As of 1968, music instruction at Normal had been under the direction of eight men—Albert Miller, Ezra Meade Foote, Frederic H. Pease, Frederick Alexander, Hayden Morgan, Warren Joseph, and Howard Rarig. Of the 115 years of music taught at Normal, 70 belonged to just two men. Pease was in charge of music and, from the time it was organized in 1881, of the Conservatory of Music for 45 years; Alexander for 32.

Albert Miller described his function as follows:

My directions from the State Board of Education were very meager; the only one I remember was to the effect that every student should be taught music and no one should be allowed to graduate who could not pass a satisfactory examination, even where it should be found that he had very inferior, or no singing qualifications at all.¹⁰

After four years Miller left, and the position was filled by Ezra Meade Foote who taught music and elocution. The coming of Foote changed the emphasis in music from the classical to the more popular. Pease, of later time, made this comment:

He was one of that famous class of convention leaders who did so much to arouse an interest in music throughout our land. He possessed a fine, ringing voice, commanding presence. . . . The change from the classical and somewhat severe work which had been done, to this light and pleasing study of songs of the day, was highly appreciated by the students and citizens, and proved conclusively that the first had been of too high an order, and was too far above the heads of the people. The music sung was descriptive, sentimental, patriotic, and told sweet tales of love and home. All this could not last, but it served its purpose of leading to better things. . . .¹¹

Foote organized the first Normal Choir, which became known for interspersing patriotic and descriptive songs with oratorios and choruses from the best known operas.¹² Foote left after five years,

but returned to Ypsilanti later to take charge of music in the public school.

His successor was Pease, a young man of twenty-four. Pease was the son of Peter P. and Ruth Crocker Pease whose name is associated with that of the Reverend John J. Shepherd, a co-founder of Oberlin College. Frederic, at the age of 18, had left his studies at Oberlin and traveled for two years with Foote, who was holding musical conventions. It was Foote, apparently, who influenced Pease to come to Ypsilanti where he attended the Normal, taught piano, and gave some assistance to the professor.

The career of Pease at Normal continued until his death in 1909. At first the offerings of the department were described as *Vocal Music and Reading*. Instruction in piano would be given "at the option of the student." By 1868, the program was described as *Vocal and Instrumental*. Vocal music consisted of training for teaching music in the grammar and high school grades, experience in the Model School, and membership in the choir. Instrumental music consisted of private instruction in *Piano-Forte*, *Organ and Melodeon*, and *Harmony* (procurable at the option of the student). Ten years later an *Advanced Professional Course* was offered which included voice cultivation, methods of teaching music in graded and district schools, and lectures and essays on professional topics.

In 1880, a step was taken, through the initiative of Principal Mac Vicar, that was to enhance immeasurably the character and reputation of the department. The establishment of a Conservatory of Music was authorized by the State Board. The object was to provide advanced instruction both for students and others *without expense to the State*.

Advantages advertised at the time included opportunities for students to play at recitals and attend and participate in concerts. As for the concerts, much was made of the nearness of Ypsilanti to Ann Arbor. "A motor line connecting Ypsilanti with Ann Arbor, gives Conservatory students an opportunity to attend all the concerts and lectures at University Hall." So read a statement in the catalog.

The Conservatory was to support itself by the fees charged.

To prepare himself for this added responsibility, Pease was granted a year's leave of absence to travel abroad and acquaint himself with the best European practices. This he did in 1881, visiting Italy, Germany, Switzerland, and England. He visited

schools, attended opera in Naples, Rome, Florence, Venice, and took some instruction under such then well-known names as San Giovanni and Madame Filippi in Milan, and Gustave Scharfe and Johnssen (piano and organ), and Pohl (composition and counterpoint), at Kings' Conservatory in Dresden.

From 1882 four-year courses were offered. For many years the departments of the Conservatory were listed as *Piano, Vocal, Violin, Harmony, and Pipe Organ*. The addition of a pipe organ, installed in Normal Hall (on the third floor of Old Main), took place in 1886. The organ, referred to as the "Grand Organ," was described as "A fine two manual Church Organ, with full complement of pedals, one of the largest and best in Michigan, built by Johnson and Son, Westfield, Massachusetts."

As anticipated, the existence of the Conservatory stimulated many activities that were of cultural advantage both to the Normal School and the community: public recitals by Conservatory students, "The Wednesday Four O'Clocks" (informal recitals given by students), a Normal Lecture and Entertainment Course, begun in 1895 and extending over many years (in which the Normal Choir provided at least one annual concert), private lessons offered to Ypsilanti citizens as well as students, the inclusion of Ypsilanti talent in chorus and orchestra.

Over the years, Pease broadened his background and vision by visits and study abroad, edited and composed extensively, and established an excellent reputation for the Conservatory. He presided over the Michigan Music Teachers' Association repeatedly; taught culture and singing over a period of nine years in the Detroit Conservatory of Music; was organist in churches in Detroit, Jackson, and Ypsilanti; was in charge of music at Bay View; conducted at the National Summer School in Chicago. In 1870 he organized the Ypsilanti Musical Union (years later absorbed in the Normal Choir.)

In securing a successor to Pease, Normal was again fortunate. Frederick Alexander, a Michigan native son (Fenton and Detroit), had graduated from the University of Michigan (1894). He had studied under Professor Albert A. Stanley, a man who, as director of the University Men's Glee Club in the early 1890's, first brought it to national acclaim and who was a major factor in the organization of the University School of Music in 1892.

Alexander came to the Normal College at the age of 38 and remained in charge of the department and the Conservatory until

his retirement in 1941. He established his reputation in the area of choral work, becoming a national figure with his choirs. His purpose in developing choral work was to foster community singing. Expressed in his own words, it was “the best music nobly sung by forces near at hand.”

Within a few years Alexander was taking his choir to Detroit to sing in the Little Theatre at the Society of Arts and Crafts. A comment in the Detroit paper by an internationally-known music critic, Cyril Arthur Player, described vividly the impression and atmosphere created by an Alexander choir:

The choir of Women from Michigan State Normal School at Ypsilanti came with a fine reputation to uphold, vindicated tradition, and almost set a new model in concert programs. . . . There was a dim religious glow to the program, as well as a cathedral calm. As for the technical part of the performance, it needs hardly to be said that the choir lived well up to its reputation and a little beyond; precise in attack, clear in delivery and enunciation, well poised, careful in phrasing, with well developed dramatic taste and a sense of values, a buoyant sustained quality and exquisite refinement of expression, these may be placed to the credit of Frederick Alexander’s choir.¹³

Before leaving the subject of the Alexander choirs (which in time became an organization of some 200 mixed voices) the philosophy on which they were based is worth noting. In view of their reputation for performance, it is a surprising emphasis. It is expressed in the following formal statement:

Voices are tested (for admission to the Choir) for quality and range. Musicianship and taste are not expected: the purpose of the choir being to stimulate and develop these assets through the sympathetic interpretation of masterpieces in choral literature. . . . Our object: to know intimately great literature—not to sing in public. . . . The choir always sings from memory.

Then a note of sternness: “Tardiness at rehearsal constitutes an absence.”¹⁴

In 1929 and 1930, Alexander conducted the Massed Chorus Festival in Washington, D. C. In 1932 he was honored by being invited to take charge of the music for the dedication of the Folger Shakespeare Library in Washington, under the sponsorship of

the Elizabeth Sprague Coolidge Foundation. Alexander, John Challis¹⁵ (with harpsichord and recorder), and the Alexander Madrigal Club (consisting of faculty, alumni, and students) presented a program of Shakespearean music. The next year he took the group to Amherst College.

In 1931, note was taken of a new emphasis in the public schools, to include orchestra and band instruments. Courses were accordingly organized.

Alexander retired in 1941. He had been fortunate in his formal training, and in being able to build on the accomplishments of an able predecessor. He was also fortunate in that the long-delayed construction of a new Conservatory building (Pease Auditorium) took place in the early years of his tenure (1915). Upon completion of the new quarters the State Board had passed a resolution prescribing that henceforth the Music Department should be known as the Normal College Conservatory of Music.

Upon his death, in 1955, Alexander's will was found to provide a sum of nearly \$90,000 for the purchase and installation of a pipe organ in Pease Auditorium. The will also requested that Earl V. Moore, Director of the School of Music of the University of Michigan and successor to Professor Stanley, serve as chairman of a committee to select an organ and builder. The instrument, designed and voiced by Erich Goldschmidt, a member of Normal's music faculty, was built by the Aeolian-Skinner Company of Boston.

The old "Grand Organ" silent for many years, was sold to a Dr. Parker of neighboring Wayne, whose hobby was the maintenance and repair of church organs. So, if a Normalite drops in on a Sunday service anywhere in Southeastern Michigan, he should listen with particular reverence; that special charm or moving note hidden in the outpouring of celestial music may be "Old Grand" speaking to him from an earlier time.

The new organ was dedicated October 16, 1960. Professor Russell Gee of Western Reserve University, an alumnus, was designated by the will to play the dedication concert.

In conjunction with this major event, the nearby Health Residence building (now replaced by a new and much larger facility), which had been transformed and enlarged to provide practice rooms and offices, was dedicated as the Frederick M. Alexander Music Building.

Alexander's successor was Hayden Morgan who took charge in

the fall of 1941. Morgan came with an extensive background in public school music, having been director of music in Grand Rapids, Findlay, Ohio, and Newton, Massachusetts. He had been guest summer school instructor in music at the University of Southern California and Harvard University, and had taught at the New England Conservatory of Music and Boston University.

Unlike his predecessor but more like Pease, Morgan was a composer, primarily of church music. His special contributions were the broadening of the music curriculum requirement and the development of a curriculum leading to a degree in music. In 1947, the curriculum was modified to require, of all students preparing to become supervisors of music, training in both vocal and instrumental music. Hitherto the two programs had been to a large degree mutually exclusive, with the emphasis always on voice and enrollments therein correspondingly large. In 1950, the degree of *Bachelor of Music Education* was authorized. This involved a further increase in the requirement for applied (instrumental) music. In 1955, the statement of purpose of the department was broadened to include non-teaching vocational objectives. In 1961, the emphasis on performance was greatly increased in both the vocal and instrumental areas, requirements being made for rather extensive experience in a wide variety of activities and standards of performance being more clearly defined.

In 1955, the historic name "Conservatory of Music," with its rich association with names of performers and its tradition of combining theory and practice at the level of advanced training, was retired. Henceforth, reference was made simply to "the Music Department."

In addition to its three distinguished directors, Pease, Alexander, and Morgan, many names come to mind. Among others, in voice it was Annis Dexter Gray and Carl Lindgren; in piano, Russell Gee, Clara Brabb (Mrs. Atwood) McAndrew, James Breakey (later to have outstanding career as Circuit Judge for Washtenaw County) and Mrs. Marguerite Breakey;¹⁶ in violin, Emily Mutter Adams; in woodwinds, Marius Fossenkemper; in Public School Music, Lillian Ashby; in theory, Dorothy James.¹⁷

Morgan was succeeded by Warren Joseph in 1963, who in turn was succeeded by Howard R. Rarig, a graduate of the University of Michigan, in 1965.

As one contemplates the history of this department, noteworthy

are the widespread recognition and appreciation accorded to its work and staff through the years; its tradition of including the Ypsilanti community in its activities; and its longstanding informal and mutually appreciative relationship with the School of Music of the University of Michigan. Its emphasis on the preparation of music teachers precluded, until recent years, a corresponding interest in the development of the performing artist. Today the schools of the State of Michigan give notable evidence of interest and accomplishment in music, both vocal and instrumental. The influence of Normal's Conservatory of Music in bringing this about is immeasurable.