

# ARE YOU A

# World-Minded Teacher?

Rate yourself on these important characteristics.

**LEONARD S. KENWORTHY**



**I**F THE 27 million pupils in schools across the United States are to be adequately prepared to live in the troubled, changing, global society of this second half of the Twentieth Century, their teachers must be world-minded. But just what is a world-minded teacher?

## *Seven Traits*

*First of all*, he is an integrated or wellbalanced individual. From what is now known about human relations, it is clear that it is the thwarted, frustrated, guilt-laden, anxious people who project their unhappiness onto others, whether they be pupils or the persons from other nations that individuals meet.

The teacher who feels he must maintain the status quo rather than accept change is the "panic-prone" teacher. The teacher so concerned with himself that he cannot tackle the problems of our times is either the aggressive or the withdrawn

teacher. Conversely, it is the integrated, "panic-proof," welladjusted teacher who can help pupils to understand themselves and the world in which they are living.

*Second*, the world-minded teacher is an expert in human relations. As Franklin D. Roosevelt pointed out, "Today we are faced with the pre-eminent fact that, if civilization is to survive, we must cultivate the science of human relationships." The teacher who would help children and youth to cultivate this science or art must himself be an expert, for this skill is caught as well as taught.

*Third*, the world-minded teacher is rooted in his own country and culture. The time may come when one's nationality is no more important to the world-minded person than his citizenship in a state is today, but that time still seems far away. In the meantime we are living in a world of nations, and one's contribution to the world can be made best thru a sense of loyalty to his own country.

The secure persons referred to in the first point need roots; those roots in today's world must be in the family, community, and nation. As Thomas Masaryk, rare combination of nationalist and internationalist, once pointed out, "Cultural internationalism does not exclude the intimate love of one's own nation."

*Fourth*, the world-minded teacher is appreciative of other countries and cultures. Shunning narrow national-

ism and provincialism, such a person tries to develop appreciation of people in other parts of the world, realizing that they are different but believing that some differences can mean enrichment to the world. He also seeks to find the points the people of the world have in common and to understand and bridge the differences.

*Fifth*, the world-minded teacher is an informed participant in efforts to achieve world community. Information about the changing, contemporary world scene is not enough. Teachers, as well as other adults, need to be informed participants in efforts to strengthen the world organizations that exist, such as the UN, and to assist in other ways to create world community.

In other words, the teacher must act as a citizen as well as a teacher. Busy as they are, teachers cannot participate in many organizations or efforts toward world understanding, but they can select some small ways in which they can help.

*Sixth*, the world-minded teacher is conversant with methods and materials for creating world-minded children and youth. As a guide and counselor to his pupils, the world-minded teacher must know how they learn. And he must know the films and other audio-visual materials which can be used, persons from abroad or with foreign experience who will contribute to the children's wider understanding, the reading materials which will be useful, and the creative projects in which students can engage.

*Seventh*, the world-minded teacher should be supported by a dynamic faith or philosophy of life. Patience, persistence, and perspective are needed for anyone who would help to achieve a world community. It is a difficult job to be world-minded and not to become cynical and discouraged in the light of contemporary events.

## *What Is Your Score?*

These seem to me to be the basic seven characteristics of the world-minded teacher in this second half of the twentieth century. How do you rate? Do you feel that you need to improve yourself in certain of these areas for the sake of your students and the world?

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terested me, I tried hard to get inside it. Getting inside another man pays rich dividends in understanding and sympathy. So playing the part of another served the double purpose of showing me my own hypocrisies and of giving me sympathy for others."

On graduation, Clifford won a \$5000 four-year scholarship to Harvard.

### *The Selfconscious*

A letter from Nell is Example B. She states her case well, and the feminine readers will recognize with sympathy her adolescent aspirations.

"When I arrived at Heights, I was painfully and overwhelmingly shy—so shy, in fact, that it took me a whole semester to work up nerve enough to try out for Players, and when I did try out, it was pure agony, accompanied by much blushing.

"Since I was the conscientious type, I settled down in an unlighted corner of the costume room, but soon I was given responsibility, and then when I became costume head, I learned to meet people and arrange things, and, above all, cross that horrible barrier of the telephone, something I could never have done before.

"When the next major production came along, I crept nervously into tryouts and stuttered thru some lines, feeling all the while like a perfect fool. Naturally, I didn't get a part, but I did get a few kind words, and the next time it was so much easier.

"As time passed, I grew more and more at ease. In my senior year, I was finally able to read for *Seven Sisters* with enjoyment, and when I got out on the stage, I had a whale of a good time.

"I really didn't realize how much good all this had done me until I reached college this fall and discovered how easy it was for me to make new friends. Now I'm the girl in charge of getting men for the house-party. I'm the one who writes the friendly notes and makes those duty phone calls—and it's fun now instead of torture. I find I also learned to accept responsibility with a minimum of worry and to manage a big job and still keep up with my studies."

### *The Egotist*

The shy are not the only ones to find themselves transformed on the

school stage. All teachers are familiar with those young people who are rebellious of school discipline, restless under classroom routine, quarrelsome with teachers and fellow students, and guilty of truancy and violation of conduct rules.

Usually their grades are below the level of their intellectual abilities. Their interest is not centered in school but often is directed toward some undesirable outside activity. Their annoyingly aggressive behavior may frequently be attributed to a failure to understand human behavior and the subtle nuances of social relationships.

The story of Maurice, Example C, will illustrate this point. With an IQ of 130, this brilliant lad earned barely passing grades. His extreme egotism led him into insubordination toward teachers. He was generally known for cocky, quarrelsome conduct.

Maurice went out for tennis, but he couldn't get along with the coach. He tried out for the dramatic club but was turned down by the student officers. Then he enrolled in the elective Dramatics I.

From the first, Maurice was the leader of the group. He became interested in planning all phases of the "Little Theater" as the classroom stage is known, and contributed definite and constructive ideas. Cast as the actor in *The Flattering Word*, by George Kelly, he received his first public applause and recognition in senior highschool.

He was eager to direct and was permitted to take complete charge of *In the Zone*, an O'Neill one-act, controlling eight unruly boys. There were stormy rehearsals, but Maurice won out and presented a good performance of a difficult play. He himself wrote of the experience:

"Learning to get along with people and secure their cooperation has been of the greatest importance to me. I think I have made more real friends in this class than I have made in all the three years I have been in highschool."

So, Maurice learned his lesson in human relations and made a big stride toward maturity.

### *Breaker of Barriers*

Most conspicuously, perhaps, because it is more easily recognized, the play-production class or club

breaks down the barriers between races and religions. In our highschool, the student body is divided about equally among Catholics, Jews, and Protestants. Each group tends to keep to itself socially. Particularly marked is the cleavage between Jews and Gentiles.

But theater is a great leveler, whether it be professional or educational. Each person is judged and accepted on his own merits. Warm friendships grow up between members of the differing religions and each one accepts the other's point of view and background with understanding and sympathy. The word "tolerance" is taboo.

An incident will reveal this situation. We were in the midst of rehearsals for *Disraeli*, a play which in itself promotes intercultural understanding. I felt that I must have at least one rehearsal during the week-long holiday. Calling the cast together, I began suggesting possible days that would be convenient for all.

"How about Friday?" I asked.

"Oh, no, Doc," spoke up Jerry Goldberg, who was playing the part of Disraeli, "that's Good Friday, don't you know?"

Covering my confusion, I hurried on, "Then how about Wednesday?"

"But," said Cosmo Catalano, as Italian as his name, throwing an arm

## **DINA REES EVANS**

across young Goldberg's shoulders, "Passover starts then. We can't practice on that day!"

Then we all grinned—a warm friendly grin as we caught the point. We understood and loved each other.

### *Important Byproduct*

Please take careful note, dear reader, that all this evidence of growth toward social adjustment, mutual understanding, and emotional maturity is just part of the outcome of the activities connected with highschool dramatics. The objective of our laboratory is to teach the creative arts of the theater and to practice them with serious and intense devotion. The byproduct appears to be creative living. #