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Remarks of

Ernest L. Boyer

President-elect

The Carnegie Foundation for the Advancement of Teaching

at the

50th Anniversary of the School of Fine Arts

Miami University

Oxford, Ohio

Thursday, November 8, 1979

FINAL
DRAFT

INTRODUCTION

I am most pleased to share in this historic celebration.

It is--in fact--a special coincidence that The School of Fine Arts at Miami University and I were born very close together.

- Both of us first saw the light of day here in Southwest Ohio
- and we were born just a year apart.

It is, however, enormously embarrassing to compare the two of us after 50 years!

- I have turned grey and somewhat wrinkled
- while The School of Fine Arts seems to have grown younger and more virile every day!

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In 1929 when Dean Kratt and President Upham first shaped this institution--the faculty consisted of six individuals and there was--according to the history books--only "a handful of students" in each program.

- Today 98 full and part time faculty are involved with over 700 students.
- And today, The School of Fine Arts enriches every corner of this distinguished university.

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We should remind ourselves, however, that there was art activity on this campus long before The School of Fine Arts was born.

- For example--the Miami University Glee Club began in 1912--that's 17 years before The School of Fine Arts was founded.
- And obviously the Glee Club was a great success to launch its 1912 season and the college bulletin announced the Glee Club as follows:
 - "An entertainment--given in an informal way--peculiar to college men by a real, live, well trained college glee club--is always a genuine treat.
 - Such an entertainment the Miami University Glee Club promises to give its patrons."

The announcement went on to say that:

"The 1912 Club promises to be the best ever turned out by the university.

- The different sections are well balanced--and the voices blend.
- The details of good part-singing are worked out with unusual finish.

- 3 -

And it will be no surprise to this audience that the Miami University Glee Club received rave reviews.

The Hillsboro Dispatch read as follows:

"A large audience in Bell's Opera House Friday night, was more than pleased by the Miami Glee Club Concert. The variety of the selections rendered, as well as the meritorious character of the work and the pleasing presentment of the thirty young college men, left an agreeable memory with Hillsboro society, which has not seen a similar performance in several years."

Here's what the Greenville Courier said after a Miami University concert:

"The entertainment was a great musical treat. The club is composed of the university students, all fine looking, bright and cheerful young men. Besides being "full" of fun, and they 'get off' many stunts on this latter score that only break the monotony of music--you know some people don't like music 'straight'--but delight everybody. The program was universally approved, and its rendition met with unstinted and high praise."

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And here's one more--from the Hamilton Republican-News:

"An audience that taxed the resources of the large rooms adjoining the auditorium of the First M.E. Church, last evening, applauded approval of the Miami University Glee Club from the beginning to the end of their program. And the club deserved much appreciation for the selections rendered, in quality and variety, were wonderfully well-chosen, and the boys sang in fine voice and with the virile Miami spirit that is always theirs."

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Well, from that small beginning this campus moved forward to become a distinguished leader in the arts.

Tonight in celebration of a half century of distinguished leadership I wish to set forth a simple, yet essential proposition. I wish to make it very clear that the arts must be a central part of education for three very fundamental reasons.

First, the arts belong with education because art is an essential part of language.

As Commissioner of Education I often was asked to define the "basics" in school.

My response was quick and unequivocal.

- Language is our most essential function.
- The sophisticated use of symbols separates the human race from all other forms of life
- and if students do not learn the effective use of language they will fail--not only educationally but socially as well.

But here I must insert a most essential caveat.

Language is much more than symbols on the forming--orally--of something we call phoemes.

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Language at its very best includes the arts, dance, theatre, music, painting, poetry because these express deep thought and deep emotion and these too can stir a deep response in others.

Indeed it is more than a cliche to say that art is the universal language. and through the arts we extend richly our ability to communicate.

Murray Sidlin, the gifted conductor of The New Haven Symphony, reminded us that:

- when words are no longer adequate people turn to art.
- "Some go to the canvas and paint some stand up to dance.
- But we all go beyond our normal means of communicating - and this is the common human experience for all people on this planet."

Sidlin went on to say that--in music for example:

"No matter how long or short the composition, or in what medium it is performed--be it voice or string or wind instruments; a nose flute; a french horn; a two-string bamboo pole; or a five-string double base;

a solo chant sung on a hill with a tear in the voice and wide vibrato; or a simple sustained quiet melody of a mother's lullaby; (love and comfort in a tune; whether it's Nina Simone singing "Mississippi Goddamn"; or Louie playing "Kansas City Blues"; or hundreds of thousands joining hands with Martin Luther King to sing "We Shall Overcome"-- the same inner-reflection, spirit, passion, and message. (the common human experience, as expressed by the order and relationship of pitch, rhythm and color of tone organized into completeness, into music) is possible. One need only listen through one's own senses to know what it all means, regardless of language or specific artistic or sociological intent--because it is an unusual language-- with universal meaning."

We must have a language as broad and as creative and as imaginative as thoughts and feelings and emotion and this must include the arts.

Indeed, I am convinced that the central test of civility of any culture is its breadth of language.

- The degree to which it not only uses groans and gestures, words and facial movements but the extent to which it also conveys inner thoughts and feelings through
 - music
 - dance
 - theatre

The point is this: We must sustain the arts in our learning institutions because the arts represent language at its most basic.

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II

Second, the arts are essential to education because they impose upon our schools and colleges standards of excellence and coherence.

Two hundred eighty-five years ago the nation's colleges and schools had a very clear notion of what they were supposed to do.

- For example,
 - The charter at William and Mary College of 1693-- one of this nation's oldest institutions-- said quite clearly that the goal was
 - to train the ministry,
 - provide pious education in
 - "good Letters and Manners,"
 - and finally "to convert the Indians."

To achieve those noble ends, a common curriculum was established--

- starting with Latin and Greek;
- moving on to "Rhetoric, Logic, Ethics, Physics, Metaphysics, and Mathematics;"
- and concluding with Scriptures and Hebrew.

In those days standards were assumed. The curriculum was rigidly prescribed, and promotion from one tier of courses to the next was strictly monitored.

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And for years education in this country was guided by a "vision of coherence."

- The classical curriculum that prevailed from the founding of William and Mary to the Revolution was based on the notion of:
 - and a common belief in God, an afterlife, the church, and the "rights" and "wrongs" that should govern life.

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- The modest, general education reforms from the Revolution to the Civil War did not challenge coherence.
They reinforced it.

- Science and technology and modern history were added to the rigid curriculum because the society's self-image had expanded, not fragmented.

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- 10 -

- And paradoxically the race toward "free" electives which followed was in its own way rooted in "commonality."
- But what was "common" was the freedom of self-determination:
- what was "shared" was the right to be autonomous and unique.

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In recent years, however, we have no such confidence about the purpose of education. There is no vision of coherence. And when general education languished and finally died on many campuses it was largely because

- the commonality of self
- triumphed over the commonality of substance.

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Now let me make one point very clear.

I certainly agree that students must be free

- to follow their own interests,
- to develop their own aptitudes,
- and to pursue their own goals.

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But I also believe that ~~a~~ truly educated person

- o must move beyond themselves
- o must gain social perspectives,
- o must see themselves in relation to other people and times.

And an educated person must confront such old fashioned notions as quality and coherence.

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And this brings me back to the role of art in the academic enterprise.

The arts, I'm convinced, not only extend our capacity to communicate they make demands upon us as well.

To put it as bluntly as I can:

- o The arts subject themselves to sharp critique
- o and they demand quality in a very special way.

In the arts it is still possible to hear that a performance is "acceptable" or "unacceptable."

That music is rich and full or
flat and _____.

That dancing is either inspired or mechanical.

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I recognize, of course, that there is and must be great experimentation in the arts

- and greatness in the arts must continue to evolve
- and, of course, we seek more popular participation in the arts.

But there is another truth as well. That when all is said and done if the arts do not stand uncompromisingly for standards and for excellence they do not stand for anything at all.

And in this regard they present a message of great urgency in our colleges and schools.

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Wallace Stevens, in his poem Anecdote of the Jar, put it this way:

I placed a jar in Tennessee,
And round it was, upon a hill.
It made that slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.

Art, the jar in Tennessee, can tame the slovenly wilderness of modern life. It can order and shape the chaos and demand of us that we share its special patterns of meaning and great beauty.

The arts not only give expression to the profound urgings of the human spirit but they validate our feelings in a world that deadens feeling.

They also organize our perceptions and give meaningful coherence to existence.

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III

There is a third--and perhaps still more essential reason to link education and the arts--

In the days ahead the arts may help us reorder our world where we must confront inincreases not consumption constantly.

They may help us turn more to our inner resources which give special meaning to life and are endlessly restored.

Several years ago--when this nation was preparing to send the Voyageur spacecraft toward Jupiter and beyond and continue its voyage into outer space for perhaps 300 million years.

NASA established a committee to select "earth sounds" to convey to those in outer space

who we were--

who we are,

what we feel and

what we want to become--to capture the soul of this small planet earth.

Again Murray Sidlin--in reporting this remarkable experience reports that all of our essential meaning could be conveyed through the sounds and mystery of music.

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He said that:

This committee was--by extracting two hours of collective sounds from life--able to reaffirm--on tape--a strong belief in ourselves and in our inner worth.

He was, he said, quite insistent that we send adequate representation of western art music to space. I saw nothing wrong in a little boasting that we have had Bach, Beethoven, Mozart, Stravinsky, Debussy, Berlioz, Haydn, and Schoenberg. Now did you really understand what I just said? I said that we on earth have had Bach, Beethoven, Mozart, Stravinsky and others; that the human race produced these giants of art and that we were sending their sounds, their statements from earth, to represent all that has happened here as some of the best that we have produced. We were embarking on an attempt to summarize the entire human experience through music. We selected music of the whole world representing diverse musical languages in the same way delegates of the United Nations all said hello in peace in the opening of the recording in their respective tongues. We selected chants from African life, chants of Turkish life, Blink Willy Johnson moaning through his own guitar strings about the pain down deep; and all of this is perceptible without a lyric. We hear it and we feel it, and we know and identify with it because we have experienced it. The Bulgarian wedding song has a joyous sound; while the Indonesian lullaby is a comforting one. We can listen to the entire recording, not understand one word from those songs or even know explicitly the motivation behind this specific composition, and yet it is all perceivable by its character of sound as to what was intended by composers.

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If we, today, were asked to choose the sounds which most represent our life on earth

would we choose - the sounds of work
- the traffic in New York
- the roar of the D 10's

which destroy and consume

or would we include--at least give equal billing to--

- the sounds of joy and creativity
which are universal and conserving?

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IV

Now, more than ever, students need the capacity to see clearly, to hear acutely, to feel sensitively the space which is all about us, and within us. These skills are no longer just desirable; they are now essential if we are to survive together with civility and joy.

We must--in short--help every student achieve what on another occasion I have called "the educated heart."

The educated heart means: an expectation of excellence, a reaching for beauty without arrogance, a dedication to fairness and social justice, a precision in speech and thought, and a love for graceful expression and audacious intellect.

These may be lofty goals, but they are, I am convinced still within our grasp.

In his poem The People, Yes, Carl Sandburg put it this way:

Once having marched
Over the margins of animal necessity,
Over the grim line of sheer subsistence
Then man came
To the deeper rituals of his bones,
.....
To the time for thinking things over,
To the dance--the song--the story
Or to the hours given to dreaming
Once having so marched.

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During the long years of recorded history--and with all of the agony and expectancy of birth--civilization has marched over the margins of animal necessity, has moved beyond the grim line of sheer subsistence.

Now the time has come for us to turn to the deeper rituals of our bones.

In November 1920, at the annual meeting of The National Association of State Universities in Washington, President R. M. Hughes of Miami University was assigned the indefinite topic: "The Most Important University Problem."

President Hughes in response to that open ended question declared that:

"It may not be the most urgent problem from the University standpoint, but tremendously urgent from the point of view of the country."

He proposed that the university become the pattern of creative artists and bring great art to campuses.

The press response was enthusiastic:

Walter Lippman called it
"a most enlightened business."

Colliers called it
"A New Hope for Artists."

and The Christian Science Monitor said that"
"For a bold step forward of the
progressive ideal....

Keep an eye on the
little town of Oxford, Ohio."

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Sixty years have passed since that bold idea was first introduced
and 50 years have passed since The School of
Fine Arts was launched.

I congratulate you for your success and vision.

I'm convinced that
during the next 50 years
those who care about education and the arts
will continue to
"keep an eye on the
little town of Oxford, Ohio."

#

D R A F T (11/2/79)

MIAMI UNIVERSITY
SPEECH

I am most pleased to share in this historic celebration.

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Fine Arts and I were born very close together.
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after 50 years!

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- while The School of Fine Arts seems to
have grown younger and more virile every day!

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In 1929 when Dean Kratt and President Upham first shaped this
institution--the faculty consisted of six individuals and there was--
according to the history books--"a handful of students"
in each program.

- Today 98 full and part time faculty are involved
with over 700 students.
- And today, The School of Fine Arts enriches every corner
of this distinguished university.

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- 2 -

We should remind ourselves, however, that there was arts activity on this campus long before The School of Fine Arts was born.

For example -
• Take the Miami University Glee Club for example.

In 1912--that's 17 years before The School of Fine Arts was founded, ^{"And obviously"} ~~the~~ ^{lesson} The Glee Club was ^{a great success} already ~~already~~ ~~in its sixth successful season~~ ^{to launch its 1912} announcing the Glee Club ~~read~~ as follows:

- "An entertainment--given in an informal way-- peculiar to college men by a real, live, well trained college glee club --is always a genuine treat.
- Such an entertainment the Miami University Glee Club promises to give its patrons."

The announcement went on to say that:

"The 1912 Club promises to be the best ever turned out by the university.

- The different sections are well balanced-- and the voices blend.
- The details of good part-singing are worked out with unusual finish.
- ~~The program was constructed in three parts, many standard part songs, literary selections and old college songs."~~

- 3 -

And it will be no surprise to this audience that the Miami University Glee Club received rave reviews.

The Hillsboro Dispatch read as follows:

"A large audience in Bell's Opera House Friday night, was more than pleased by the Miami Glee Club Concert, given under the auspices of the high school. The variety of the selections rendered, as well as the meritorious character of the work and the pleasing presentment of the thirty young college men, left an agreeable memory with Hillsboro society, which has not seen a similar performance in several years."

Here's what the Greenville Courier said after a Miami University concert:

"The entertainment was a great musical treat. The club is composed of the university students, all fine looking, bright and cheerful young men. Besides being "full" of fun, and they 'get off' many stunts on this latter score that only break the monotony of music -- you know some people don't like music 'straight' -- but delight everybody. The program was universally approved, and its rendition met with unstinted and high praise."

Acceleration of a half century of distinguished leadership

Tonight I wish to set forth a simple, yet essential proposition.
I wish to make it very clear that
The arts are essential to the quality of life itself and they
must be a central part of education for three very fundamental reasons.

First, the arts belong with education because art is they are an essential part of language.

As Commissioner of Education I was often asked to define the "basics" in education.

My response was quick and unequivocal.

- Language is our most essential function.
- ~~The~~ ^{symbol} sophisticated use of ~~language~~ separates ~~the human race~~ ^{us} from all other forms of life
- ~~fallen~~ ^{student} and if ~~we~~ do not learn the effective use of ~~language they~~ ^{symbols} ~~we~~ will fail, not only educationally but socially as well.

But here I must insert a most sacred lesson.

But language is much more than the use of written characters
~~or~~ the forming--orally--

of something we call phonemes.

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It has been said that humans are distinguishable
from other forms of life
because of our mastery of complex symbols.

I'm convinced that separate humans

-from humans at their very best--is art
language at its best includes the arts
color, rhythm, form
dance, theater, music, poetry, mime
sound and movement.

because even the eyes day thought + deep emotion + ^{one too can} _{in others} ^{find a deep response}

~~I think~~ It's more than cliché to say that art
is more than a cliché to say that art

Indeed, ~~it~~ is the universal language.

and through ^{the} arts we extend richly
our ability to communicate.

~~We seek sound and music and design~~

~~to go beyond the normal sound we make~~

~~and give special meaning to routine expression.~~

Murray Sidlin, the gifted conductor of The New Haven
Symphony, reminded us that:

- when words are no longer adequate
people turn to art.
- "Some go to the canvas and paint
some stand up to dance.
- But we all go beyond our normal
means of communicating -
and this is the common human experience
for all people
on this planet."

Oct 2011 10:00

Siddin went on to say that - In music for example: (6a)

subconscious, to express how he wanted to feel instead of how he really felt--that art, and especially music, can be used to pronounce, define, and unfold from within us the idea and the desire for it; and such was the case of Mozart. (No matter how long or short the composition, or in what medium it is performed--be it voice or string or wind instruments; a nose flute; a french horn; a two-string bamboo pole; or a five-string double base; a solo chant sung on a hill with a tear in the voice and wide vibrato; or a simple sustained quiet melody of a mother's lullaby; (love and comfort) in a tune; whether it's Nina Simone singing "Mississippi Goddamn"; or Louie playing "Kansas City Blues"; or hundreds of thousands joining hands with Martin Luther King to sing "We Shall Overcome"--the same inner-reflection, spirit, passion, and message, (the common human experience, as expressed by the order and relationship of pitch, rhythm and color of tone organized into completeness, into music) is possible. One need only listen through one's own senses to know that it all means, regardless of language or specific artistic or sociological intent. (Orchestra plays examples of Bach, Mozart, Haydn, Beethoven and Sibelius.) - because it is a universal language - with universal meaning.

With all this understanding and power (sensual and aesthetic and philosophical beauty and communication) at our fingertips, and for all of its meaning, there is not a national policy in the teaching of music or the arts and, therefore, we must recognize its impending doom in the public schools. Not only is there no national policy, but no related national curriculum. If a child changes schools from Oregon to Connecticut for example, there will be some relationship between what the child will have experienced in that grade in most of the "major" learning disciplines. This is not true of music where the ad hoc, ad libitum approach add up.

MUSIC
in the
SCHOOL

- 7 -

And becomes--to all of us--the meas of existence.

- o The sounds of art increase feelings,
the crying forth of our feelings,

a 2,000 year old Japanese flute
traditional melody seems as
young and as fresh
as the 200 year old Bach "Brändenberger" check
give
ready
or Stravinsky's last work
or last night's Jazz.

~~to point it~~ we must have a ~~where~~ a broad and a creative and a imaginative as
~~our thoughts, feelings, emotions and the related arts.~~
Indeed, I am convinced that the central test of ~~the~~ ^{CIVIL} ~~quality~~
of a ^{any} culture is its breadth of language.

- o The degree to which it not only uses
~~—~~ and groans and gestures,
words and facial monuments
But the ~~degree~~ ^{extent} to which it also
~~Conveys~~ ^{convincing} inner thoughts and feelings
through
music
dance

~~theatre~~
and the ~~visual~~ arts.

The point is this:

- We must sustain the arts in our learning institutions because
~~the arts represent~~
~~they are~~ language at its ^{very} best.

II

Second, the arts are essential to education because they impose
 our schools and call upon us standards of excellence and coherence.

Two hundred eighty-five years ago the nation's colleges, ^{schools}
 had a very clear notion of what they were supposed to do.

- o ^{In my} ^{College} The charter at William and Mary of 1693--
- one of this nation's oldest institutions--
- said quite clearly that the goal was
- to train the ministry,
- provide pious education in
- "good Letters and Manners,"
- and finally to convert the Indians.

To achieve those noble ends, a common curriculum was established--

- o starting with Latin and Greek;
- o moving on to "Rhetoric, Logic, Ethics, Physics, Metaphysics, and Mathematics;"
- o and concluding with Scriptures and Hebrew.

^{Students were assured}
 In those days ^{the} curriculum was rigidly prescribed, and
 promotion from one tier of courses to the next was strictly monitored.

in this Country
And for years education was guided by a vision of coherence.

- o The classical curriculum that prevailed from the founding of William and Mary to the Revolution was based on the notion of:
 - o a shared social structure,
 - o a communal view as to how all young minds should be trained.
 - o and a common belief in God, an afterlife, the church, and the "rights" and "wrongs" that should govern life.

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- o The modest, general education reforms from the Revolution to the Civil War did not challenge coherence.
They reinforced it.
- o Science and technology and modern history were added to the rigid required curriculum because the society's self-image had expanded, not fragmented.

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- 10 -

- And paradoxically the race toward "free" electives which followed was in its own way rooted in "commonality."
- But what was "common" was the freedom of self-determination:
- what was "shared" was the right to be autonomous and unique.

In recent years ^{*however*} *we have no such confidence about the purpose of education*
~~When general education languished and died,~~
~~There is no vision of coherence~~
~~it was largely because~~
~~And when general education languished & finally died or may expire~~
~~it was largely because~~ *the commonality of self*

- triumphed over the commonality of substance.

Now let me make one point very clear.
○ *Certainly students must be free*
(to their own free)

- to follow their own interests,
- to develop their own aptitudes,
- and to pursue their own goals.

But truly educated persons also

- must move beyond themselves
- must gain social perspectives,
- must see themselves in relation to other people and times

And ~~as an educated person~~ ^{must} ~~must like those~~
and must clearly illustrate that education
~~must confront such old fashioned notion as quality and culture~~
~~must place limits on itself. Insisting on~~
~~standards of excellence throughout.~~

o o o ~~Role~~

And this brings me back to the function of art in the
academic enterprise.

I am convinced
~~I happen to believe that~~ The arts, not only extend our capacity to communicate
~~but~~ they make demands upon us as well.

To put it as bluntly ^{as I can}: *I am*

and they demand quality in a very special way.

The arts subject themselves to sharp critique

In the arts ^{it is still possible to hear that} we still hear responses to

"good" and "bad"
a performance is
and "acceptable" and "inacceptable."

*Great music is rich, full
or flat and impure*

*But dancing
is dull, impure
or mechanical*

I recognize, of course, ^{and naturally} that there is great experimentation
~~and question is~~ in the arts and we seek more popular participation in the arts.
But ^{there is nothing} ~~in the arts~~ ^{when all is said and done if the arts do not stand uncompromisingly for excellence} it is essential especially in the context of
the university that something less than excellent ^{is} ~~is~~ ^{intolerable.}
Urging more colleges & schools

- 12 -

Copy to Com
Art, the jar in Tennessee, tames the slovenly wilderness
of modern life. It ^{can} orders and shapes the chaos ~~to~~ ^{and demand of us that we} share its
~~special~~ message patterns of meaning and great beauty.

The arts not only give expression to the profound urgings
of the human spirit but validate our feelings in a world that
deadens feeling.

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And round it was, upon a hill.
It made that slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.

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III

There is a third--and perhaps still more essential reason to link education and the arts--

In the days ahead.

The arts help us ^{reorder} our priorities in a world

where we must be more concerned about the quality of life

than with endless self indulgence.

where we are

comfort / increase / constant

We are finally beginning to discover that the physical resources of this planet which have led our creative campuses may in fact be infinite. *This notion was* try me why we ~~turn~~ turn more to our inner resources which give special energy & life and are endlessly restored.

Several years ago--when we were preparing to send voyagers

into space to travel toward Jupiter, into outer space, beyond

and continue its voyage for

perhaps 300 million years.

The Voyager spacecraft

NASA established a committee to select "earth sounds" to represent to those in outer space who we were who we are,

(what we feel and what we want to become--to capture the soul of this small planet earth.

Again Murray Sidlin--in reporting this remarkable experience reports that all of our essential meaning could be conveyed through the sounds and mystery of music.

- 14 -

He said that:

*This Committee were-
we were--by extracting two hours of ~~the~~ and
collective sounds from life--able to reaffirm--on tape--
a strong belief in ourselves, and in our inner worth
- expressions of human conviction.*

I am convinced that in the days ahead we must find ways to
~~Conserve rather than Consume~~
live with and

and we must search for our essential work.

The arts provide a ~~resource without limits and they must be extended~~
~~a roadmap to help us move on further~~

- and they must be included in the education of all students.

today go to

~~well, if we were to choose the sounds which most
represented life on ~~earth~~ than ~~suburb~~~~

would we choose ~~the sounds of work~~

- the traffic in New York

- the roar of ~~industry~~

which destroy + consume

or should we include ~~of~~ ^{the} at least with equal billing to -

the sounds of joy + creativity

which are ~~move + destroy~~ ?

Conserving

IV

I have

For these reasons we must place arts in the curriculum--
at the very core.

- o Together we must provide our creative students and faculty more opportunities for performances, and for exhibitions.
- o Together we must reach out to the hundreds of communities and institutions who want to share their arts and education resources.

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Now, more than ever, ~~all~~ students need the capacity to see clearly, to hear acutely, to feel sensitively the space which is all about us, ~~and within us~~, ~~and to know, once more, the beauty of language and the power of memorable speech.~~ These skills are no longer just desirable; they are now essential if we are to survive together with civility and joy.

We must--in short--help every student achieve what on another occasion I have called "the educated heart."

The educated heart means: ~~an expectation of beauty, a tolerance of others, a reaching for beauty without arrogance, a courtesy toward opposing views, a dedication to fairness and social justice, a precision in speech and thought, and a love for graceful expression and audacious intellect.~~ ^{excellence}

These may be lofty goals, but they are, I am convinced,
still within our grasp.

In his poem The People, Yes, Carl Sandburg put it this way:

Once having marched
Over the margins of animal necessity,
Over the grim line of sheer subsistence
Then man came
To the deeper rituals of his bones,
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To the time for thinking things over,
To the dance--the song--the story
Or to the hours given to dreaming
Once having so marched.

During the long years of recorded history--and with all of
the agony and expectancy of birth--civilization has marched
over the margins of animal necessity, has moved beyond the
grim line of sheer subsistence.

Now the time has come for us to turn to the deeper
rituals of our bones.

-18-

In November 1920, at the annual meeting of The National Association of State Universities in Washington, President R. M. Hughes of Miami University was assigned the indefinite topic: "The Most Important University Problem."

President Hughes in response to that open ended question declared that:

"It may not be the most urgent problem from the University standpoint, but tremendously urgent from the point of view of the country."

He proposed that the university become the patron of creative artists. *and bring great ~~good~~ art to campus.*

The press response was enthusiastic.

Walter Lippman called it
"a most enlightened business."

Colliers called it
"A New Hope for Artists."

and The Christian Science Monitor said that:

"For a bold step forward of the progressive ideal....

Keep an eye on the
little town of Oxford, Ohio."

-19-

Sixty years have passed since that bold idea was first introduced

and 50 years ^{have passed} since The School of Fine Arts was launched.

I congratulate you for the 50 years of success
I'm convinced that ~~this unique blending of education and the arts~~
and during the next 50 years
those who care about ~~the quality of life~~
~~education & the arts~~
will continue to
"keep an eye on the
little town of Oxford, Ohio."

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