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
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It was the purpose of this thesis to describe Ellen Griffin in a manner appropriate to her life style. Because her way of living was more important than her achievements, a traditional biographical format did not seem appropriate and the thesis was approached through the creative process culminating in a creative product.

Observations of Ellen Griffin, interviews with those who knew her over a period of time and with members of her family, and questionnaires sent to former students comprised the data. The conceptualization of the thesis resulted from a synthesis of the data organized according to the creative design of the author.

The creativeness of Ellen Griffin was described through a golf swing. Qualities of the swing (motion, momentum, force, balance, and rhythm) enveloped a philosophy and way of life. The use of photography and selected writings of the subject supported the analogy and gave it biographical flavor.



ELLEN GRIFFIN--A CREATIVE PERSONALITY

11

by

Dorothy Germain

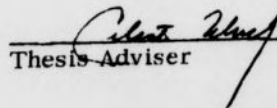
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A Thesis Submitted to
the Faculty of the Graduate School at
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Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty
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The nature of this thesis dictated the accumulation of thoughts, recall, and opinions from many sources. Once collected, these ideas had to be sorted and mobilized into a meaningful whole, a final thesis product.

The response of those people contributing ideas was most gratifying. With appreciation this writer would like to acknowledge those who responded to a time consuming questionnaire and to friends, colleagues, and family of Ellen Griffin who permitted taped as well as informal interviews. In particular, appreciation is expressed to Ms. Helen Griffin and Ms. Jeanette Faulconer.

Dr. Celeste Ulrich and Ms. Ellen Griffin were a vital part of the "idea factory" not only in contributing to it but also in the sorting of it. In their unique way, they gave this writer an independent type of guidance which kept drudgery out of the thesis endeavor. They gave reason for respect and admiration for their way of achieving--"swinging."

TABLE OF CONTENTS

CHAPTER	Page
1. Introduction	1
2. Procedures	7
Observations, Writings, and Interviews with Ellen Griffin	7
Interviews with Colleagues, Friends, and Family	8
Questionnaire	12
Conceptualization of the Study	12
3. Ellen Griffin	15
Golf-Swing	16
Golf-Swing Qualities	20
The Motion--Which Is.	22
Momentum--Which Keeps the Going Flowing.	24
Balance--Which Is the Container Maintainer.	24
Force--Which Is Unforced	30
Rhythm--Which Is the Singer of the "Kwish".	32
P.S.	34
References	36
Appendix	37
Appendix A. Additional Data.	37
Appendix B. Interview Listing and Dates	49
Appendix C. Sample Letter and Questionnaire	51
Appendix D. Questionnaire List.	54
Appendix E. Summary of Questionnaires	66
Appendix F. Initial Outline	73

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LIST OF TABLES

TABLE	Page
1. Distribution and Return of Questionnaires	13

LIST OF FIGURES

FIGURE	Page
1. Biographical Sketch	3
2. Freedom of the Cobweb	18
3. Motion--Which Is	22
4. The Going	25
5. Momentum--Which Keeps the Going Flowing.	26
6. Balance--Static and Dynamic	28
7. Balance--Which Is the Container Maintainer	29
8. Unforced Force	31
9. Rhythm--Which Is the Singer of the Kwish	33
10. A Griffin Rhythm	35

Chapter 1

Introduction

A biography or any form of writing about another person describes characteristics of that person. Such a description involves the author and his/her subject. Hence, interaction occurs between two individuals who have a unique association. This association, and the purposes of the author influence the manner in which the subject is described. Because of innumerable combinations of authors and subjects, there are unlimited ways of describing a person. In Profiles in Courage Kennedy (1964) writes about courageous American politicians whom he admired because of their status as well as their courage. Because Kennedy was an American, a politician, and believed courage was a human virtue, he associated with his characters and even used them for projection. Wells (1970) writes about her niece, Lucibeth, in a different way. In Lu/cibe/th she describes her niece by editing a collection of her subject's writings. In effect, Lucibeth describes herself. Although not every biography or description of another person is as different as these examples, each has its own unique qualities. This difference is necessary because each author writes about a particular subject and because each author must write in his/her own style and for his/her own purpose.

The purpose of this thesis was to describe Ellen Griffin in the way which most accurately reflected her and which was congruent to the style and purpose of the writer. The writer's cursory opinion of Ellen Griffin was that of a

successful teacher with a "different" personality and approach to her work. The challenge was to discover ways in which this became apparent and to record them.

Ellen Griffin (1918-) is best known as a teacher. Through teaching she became a prominent person in physical education and especially in golf. She received a bachelor of science degree in physical education from the Woman's College of the University of North Carolina (1940). With the exception of time spent in pursuing a master of arts degree in physical education (University of North Carolina-Chapel Hill, 1943) and in setting up educational services with the National Golf Foundation (1964-66), she taught at the University of North Carolina at Greensboro (formerly Woman's College) until 1968. Presently, she teaches "Griffin style" at her own golf enterprise, The Farm. The Farm really is a farm. It fills a need in the community for golf instruction and provides a relaxed, casual atmosphere for learning. It fosters a type of learning in which a person learns about him or herself through golf. Of significance is that the clientele was built by recommendation of those who had taken lessons. There is no advertising for The Farm. Yet the lesson book is filled weeks in advance.

A biographical sketch appears in a model adapted from a "sketch" by Ellen Griffin (Figure 1). The biographical data and the design of the model demonstrate the continuousness and relatedness of her life. Additional data appear in the Appendix (Appendix A).

Although she has many accomplishments, when people describe Ellen Griffin, they do not talk about her achievements. They talk about what she is as a person and a teacher, about the way she functions. And Ellen Griffin herself,

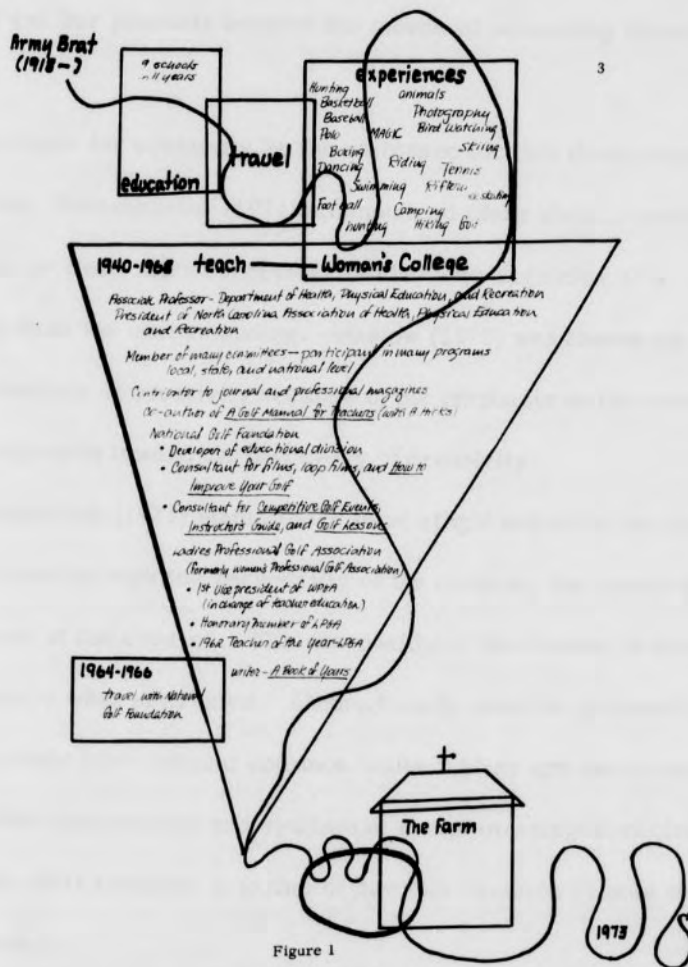


Figure 1

Biographical Sketch

after struggling through a factual description of her life said, "That was all I've done for a living--now about the living I've done." Achievements are important but are overshadowed by her way of achieving. Creativity, a quality describing her process and her products became the means of describing Ellen Griffin in this thesis.

The basis for creativity as the structure for this thesis came from two major sources. Messenbrink (1971) summarized ideas about creativity from authorities in the field, then conceptualized her own definition of it. She provided a broad base for understanding. Maslow (1972) was chosen as a source to amplify the meaning of creativity because of his emphasis on the creative process and holistic approach toward the discovery of creativity.

Messenbrink (1971) stated there is no single definition for creativity, it can be understood through the personality of the creator, the creative process, and the products of the creator. The personality of the creator is a major influencing factor in what is created. Although each creative personality is unique, creative individuals have several common traits. Many are extremely curious, are able to gather information and synthesize it into meaningful wholes, and are able to evaluate their creation in terms of how this creation relates to what they intended to identify.

The creative process is a process based on empiricism--it has been identified by those with creative genius and is the process used by all creative people. It can be categorized into four sequential parts which are (1) preparation--the taking in of all learning experiences, (2) incubation--the subconscious

or conscious assimilation of experiences, (3) insight--the key stage of the creative process in which the creator has a sudden understanding which allows him/her to perceive an idea in a new, unique, or original way, and (4) verification--the final phase of the process which allows the creator to evaluate his/her product.

The creative product can be recognized by the creator and/or by the society of the creator. People usually think of these products as original, inventive, or unique.

So, a creative individual has a unique personality and falls within the category of being creative if he/she has experienced the creative process and if he/she has developed a product that either the individual or the judges of the individual decide is creative.

With emphasis on the creative process and a holistic approach toward defining creativity, Maslow (1972) added a needed dimension to this study. The holistic approach describes a way of investigation. Maslow did not dissect creativity finding factors of cause and effect or particular secrets of the creative individual. A magic creativity button does not exist. Rather, in studying many older people whom he judged creative, he found qualities of creativity. Certain qualities coincided forming a common denominator for all creative people. The significance is the way of investigation. Maslow did not isolate the factors which cause creative behavior. He chose qualities of creativity through thoroughly knowing his subjects, then determining the way of the person.

Another aspect of Maslow's work placed emphasis on the creative process rather than a creative product. Even though the product of an individual may not be creative to the world, this individual may have experienced the creative process in creating the product. Maslow gives an example of a child who discovers the decimal system for the first time. The process of the child can be as "creative" as the process of someone developing a new idea. This process can be found in every phase of life, not only in art or music or the things people tend to label as creative.

The creativity of Ellen Griffin was explored in terms of her personality, process, and products. Her personality was described by her friends and students as well as through her own creations. Assuming that creative individuals utilize the creative process in everything they do, Ellen Griffin's process was identified through her teaching. Her products were seen through her own creative works as well as the guidance given her students. Judges of these products included Ellen Griffin, her friends, family, and students. Finally, to describe the creativity of Ellen Griffin, the writer has attempted to participate in the creative process in making this thesis a creative product.

Chapter 2

Procedures

In order to ascertain the creativeness of Ellen Griffin, the writer employed the techniques of observation, interview, and questionnaire. Opinions, observations of Ellen Griffin as a teacher and a person, review of her published and unpublished writings, and review of articles written about her comprised the data. This information, obtained through methods as casual as observation to methods as formal as a structured questionnaire, was sorted into categories describing the creative personality, process, and product. The conceptualization of the approach to this thesis developed as relationships in the data became obvious.

Observations, Writings, and Interviews with Ellen Griffin

Information from observations, writings, and interviews with Ellen Griffin revealed consistencies in her philosophy, attitudes, and idiosyncrasies. Because of the massiveness and ambiguity of this information, a written recording was not kept. As the initial source of information, it served as a connector of other data sources as well as a way of understanding the subject. These data are apparent in Chapter 3.

Interviews with Colleagues,
Friends, and Family

Colleagues, friends, and members of the family, those who knew Ellen Griffin over a number of years, were interviewed. This group included two who worked with her at the University of North Carolina at Greensboro, three whom she taught and later knew as colleagues at the same institution; two who worked with her in the National Golf Foundation; two who knew her as a friend, and her mother and brother. A list of names appears in the Appendix (Appendix B).

Numerous stories told by her mother and brother could not be recorded formally because of randomness in the relating. Other interviews were either taped on a cassette tape recorder and then transcribed into an outline form or were put into outline form from notes taken during the interview. Open-ended questions were structured to elicit responses concerning the creative personality, process, and product. Questions covered the following areas--

1. the way in which those interviewed knew her.
2. qualities enabling her to relate to others.
3. competence in teaching and in other interests.
4. description of the personality and philosophy of Ellen Griffin.
5. particular likes or dislikes about Ellen Griffin.
6. works, achievements, and major contributions.

Interviews contained questions from the above information; however, the structure of the question depended on the "drift" of the interview. An example of the phrasing of these questions appears in the questionnaire sent to former students

of Ellen Griffin (Appendix C).

A summary of the opinions of those people interviewed follows --

1. Phrases and words were used in describing her. Ideas expressed included she was never critical without being constructive; was very professional in devotion to work; maintained high standards; was gentle and sensitive; fits into any situation; was enthusiastic; had a sense of humor; was a "self person" or reflective in a soul searching manner; and was a loner personally but not professionally.
2. Those interviewed thought one outstanding characteristic was "generosity." It included giving money or material things as well as time and talents. People felt a freedom to call on her. Although she may have less feeling for material things than most people, her generosity may have extended to a fault. She gave because she liked people and derived self satisfaction from it.
3. Her imagination expressed through her ideas has been described as "left field," creative, practical, and impractical. All agreed that her ideas were a little "different." There was disagreement in authenticity or realness of her ideas. Some believed she said things just to be clever and to say things people expected while others felt it was her sincere way of being. Although she had her own ideas, she was cooperative.
4. Those interviewed thought she saw relationships in ways others did not see them. She learned in a "coordinated" manner and had her

own way of assimilating ideas.

5. She possessed tremendous insight for ideas and a sensitivity toward others. Certain things (like the weather) were predictable to her. Ability to predict came from extrasensory perception, knowledge, or both.
6. Although she did many things for fun and not to a point of competence, she was very competent as a teacher, and especially as a golf professional.
7. Informal, casual, and relaxed describe her life style. Her dress was unorthodox and informal. She was impatient when having to write within a formal structure.
8. Some envisioned her as a messy, unorganized, and inefficient person while others thought this messiness a unique method of organization.
9. Those interviewed believed her philosophy was to contribute to people, live a busy life, and lead a constructive life. She enjoyed life and had fun. With an uncanny faith that she could do what she tried, she took risks and accepted consequences. After building some project, she moved on to another. She possessed total involvement in her work.
10. Her teaching philosophy was to teach people through activity with emphasis on the student. The subject matter was the medium for teaching the student.

11. As an experienced teacher, she tried anything innovative. However, she always stayed in the academic framework. To most students her method was an approach unique to her.
12. She had a knack for getting across ideas to students. An atmosphere in which students were motivated and inspired was created. The following were ways in which this atmosphere was created--
 - (a) She taught individuals through activity (as opposed to teaching activity to individuals).
 - (b) Her approach to teaching allowed self directed learning. She developed self confidence in individuals.
 - (c) She made each individual feel important which gave them the desire to work for her.
 - (d) She recognized talents in students.
 - (e) She did not choose favorites in a classroom--every student challenged her in some way.
 - (f) She did not reify any individual student, thus making one student "better" than another.
 - (g) Because students could not tell what she thought of them, they worked to please her. She gave very little praise.
 - (h) The subject matter interested and challenged students.
 - (i) Her teaching was simple and understandable.

Questionnaire

A questionnaire was sent to students of Ellen Griffin, primarily to those who knew her in a formal educational situation. Like the interviews, this questionnaire was open-ended and structured around the creative personality, process, and product. A sample questionnaire appears in Appendix C.

In choosing students who knew her, those from the classes of physical education majors whom she advised at the University of North Carolina-Greensboro were chosen (Appendix D). Other physical education majors, non-majors, and graduate students in physical education made up the rest of this group (Table 1). Final analysis of these data appear in outline form. The word phrases of the outline relate to the creative personality, process, and product (Appendix E).

Conceptualization of the Study

As data were collected, a creative personality emerged. However, conceptualization of the data involved hours of doodling with ideas and designs. The concept of "Ellen Griffin, A Creative Personality" could be expressed in many ways. A preliminary task was in the thesis outline. It took the creative effort for envisioning a creative personality through a shape of a life-size figure card board cutout of the subject (see Appendix F). Dried weeds, sticks, vines, and a transparent yellow landscape were attached to the outline. All the materials on the outline supported the written outline as it described Ellen Griffin in a clear and understandable way. For the thesis, several approaches

TABLE 1

Distribution and Return of Questionnaires

Class	Number of Questionnaires Sent	Numbers in Class
1946	15	16
1950	16	22
1960	13	19
1965	21	34
1970	14	20
Other physical education majors	28	--
Non-majors	15	--
Graduate Students in Physical Education	10	--
Total Sent	131	
Total Received	67	

were considered. An analogy describing the subject through an animal or another character could have been appropriate. Stories told by students, colleagues, friends, and the subject could have been combined. The idea which seemed most appropriate for the subject and the writer was the use of a golf swing as a core analogy. Thoughts and ideas could then emerge from and build into this central idea.

Chapter 3

Ellen Griffin

The scientist, carpenter, doctor, musician,
clerk, artist, lawyer are
more alike than different- But it
is the difference that makes the
difference . . . (Griffin)

The life of a person is a moving process from birth to death, from day to day, and from one dimension to another. It is continuous and changing. Within this movement exists a being who is bound by a life style, body characteristics, personality, and attitudes. Throughout life these variables change. A person attempts to find a perspective within the variables and to relate and reestablish them as he/she interacts with his/her environment. In describing any particular individual, a common denominator may be found to determine how one is different from another. With this personal and unique common denominator an individual touches other dimensions of existence through interaction. And, while the common denominator contains the characteristics which makes one person distinguishable from another, the person fosters the factors which make him or her a continually changing being. A common denominator could be a golf swing.

The golf swing is a moving phenomenon, so it appears an appropriate capsule in which to capture personal characteristics of an individual. Continuous movement, swing qualities, and the attitude of the swinger are all

components which structure the total swing. Also, it is apparent that a vast dimension of interaction is discernible as a person initiates the swing to achieve the goal of moving the ball to a desired destination.

Ellen Griffin is associated with golf. She could be a golf swing. This common denominator becomes meaningful because

The subject matters
more
than the subject matter (Griffin)

The subject matter and the subject are revealed in the golf swing.

Golf-Swing

Why is something termed exciting?
What causes the exhilaration?
Could it be simply that it is knowing about the
unknown? Is it discovering for yourself
that which you knew existed and then
experiencing it for the first time? Is it a series
of firsts? Is it- (Griffin)

Discovering the golf swing is an adventure. It begins with envisioning a multidimensional plot of space. With a boundary around the space, lines and designs are drawn within. Every imaginable plot of space could have innumerable boundaries with innumerable shapes created with it.

Definite Boundaries offer security
Indefinite Boundaries breed chaos
Infinite Boundaries are for dreamers and seers and such- (Griffin)

Almost anyone can trace the pathway of the golf swing, however excitement is added to the adventure of learning in the way the swing is discovered. In this adventure, constant discovery of the known and unknown shifts the emphasis

on discovering rather than discoveries--on the quest rather than the conquest. With this attitude there is a touch of magic, fun, and optimism forming the base for each "knew" adventure into learning.

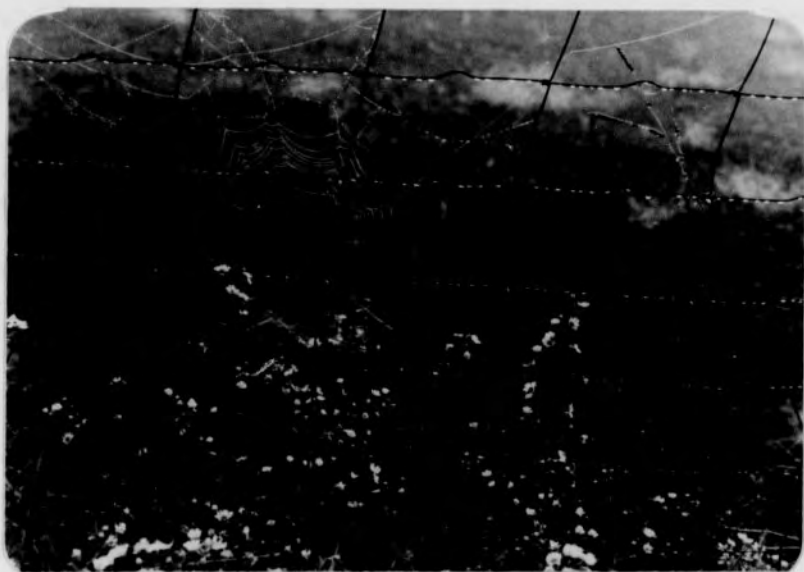
What is the pathway through this space? How does this swing look? The swing begins outside of the boundary of the actual swinging action. It begins somewhere behind the ball where, at a precise moment, the swinger decides he will leave all other plots of space and enter the sacred boundaries of "golf-swing." No other lines, designs, thoughts, or feelings belong to that space at that time except those of the golf swing. The swing begins from a ready signal given at a specific instance which focuses all attention on the swing. The golfer approaches the ball and takes an exact set-up. A swing is taken and the ball is hit. However, so much depends on the approach and set-up that the swing has been established before the actual movement begins.

Once in an actual swinging motion, the club is taken back to a point where an active pause reverses feelings of stretch into a forceful downswing. This downswing results in contact with the ball--a ballistic action which is absorbed into the space in front of the ball and actualized in the follow-through, finish, and after move.

The bounds of freedom are directly related
to the bonds of morality. (Griffin)

So, the swing has a core which is that exact moment the swinger prepares to enter "golf-swing" by centering his purpose on the task. After a ready signal has been sent from the core, the gateway opens and a definite order of events occurs within the swing. And, once the swing has begun, each event is

Destiny is a far off feeling
 of one definite place in space
 It is tomorrow's tomorrow ~
 Is our future
 really destined or predestined?
 are we guided



or divided
 by
 divine guidance ~
 Does a web grow larger from a center
 or get smaller from a perimeter
 What is the starter thread ~
 should we look inside the web
 or inside the spider? (Griffin)

Figure 2

Freedom of the Cobweb

triggered by the event preceding it.

That cobweb is free to float in space
Because it is still attached. (Griffin)

Although all golf swings are similar in the structure that mechanical efficiency allows, each person establishes his own unique pathway with individual understandings and feel for the swing. Discovering this pathway is in knowing and feeling a repeatable and adaptable swing and in being kinesthetically aware of self. Recognition of an unlimited combination of variables provides endless intrigue as an individual searches for his/her own pathway. These variables encompass dimensions other than the lines and designs through a "golf-swing" space. An understanding of the qualities of the swing becomes essential. How are these lines and designs drawn in their space?

Golf-Swing Qualities

"Nor' Easter on the Way" (Griffin, 1971)

Along the lake bank
 The wind has stirred up
 quite a conversation
 Among the trees.
 That friendly willow
 which only moments ago
 Had just a nodding acquaintance
 with the stoic oak
 Has suddenly become quite intimate-
 Perhaps that's what the pines
 are whispering about.
 The beech and the poplar
 and the hickory
 Are so busy trying to hold
 on to their leaves
 They are unaware their
 roots are showing.
 At the southwest corner
 of the lake
 The stubborn language of the rocks
 rebuffs the water
 Each time it pleads to come
 ashore
 And the barometer
 continues
 to
 fall . . .

The "how" a swing moves is the relationship of the motion of the swing to the qualities of rhythm, force, momentum, and balance. These qualities take the same pathway as the swing--that is, they start at that "ready" moment and continue through the after-move. However, instead of describing the lines and designs of the pathway, they describe the way in which this pathway moves through its space.

Prisms and schisms and such
 Don't really amount to much
 unless
 We study what they reflect
 and
 Reflect on cause/effect. (Griffin)

With motion as their basis, rhythm, force, momentum, and balance will be described as separate qualities. But, real understanding of the qualities comes with a feel for the total motion. This total feel is a phenomenon in itself and exceeds understanding of each separate quality. It is a feel for all of the qualities as they relate to each other. Ascertaining a total feel stems from an understanding of each quality.

The Motion-Which Is

A waterfall-An ocean
 A geyser-A stream
 Droplets in Motion
 Thoughts in a Dream. (Griffin)

The motion of a swing, although not always overt, is never covert and is always directed toward the accomplishment of the task, a golf swing. The initial motion encompasses that total thought and feel which triggers the "ready" signal for a shot.

Time is constant
 and relative
 Something to take into account
 Something to account for
 Something to lose
 Something to find
 Something that never stands still
 even when we do. (Griffin)



Figure 3
Motion--Which Is

Once in motion and set to enter the golf swing boundaries, a person walks to the ball continually adjusting and establishing a feel for the shot. The golfer then sets up to the ball. An observer can see small gestures in this set up as the motion is internalized. The person finds a biological set as muscles stretch and relax working into the "right" set up position.

There's a reason for everything,
no doubt about that
'And I'm glad I'm
caged,'
said the bird to the cat. (Griffin)

Once set, another trigger goes off and the swing begins. The back-swing is comparatively slow as it winds and coils into a position for a fast ballistic downswing. The swing "kwishes" through the ball finishing in a follow-through and diminishing in an after-move. The after-move possesses a motion of reflex. It reflects the entire swing.

Students are
affected by teachers -
They are
infected by good teachers. (Griffin)

Always flowing with a purpose and with characteristics of motion unique to the mover, the motion ranges from static to very fast. The support of the flow of this motion comes from the qualities of momentum, balance, rhythm, and force.

Momentum-which keeps the going flowing-

The wise man is full of whys (Griffin)

Momentum initiates and maintains the ever flowing motion. It never quits until the swing reaches completion. Ideally, momentum is stimulated in exact proportions for the needed motion--that is, the right amount of momentum is provided for the particular task.

What is the source of momentum? (See Figure 4) Intrigue of many facets of the swing, a love for the feel and execution of the swing, a dream of what swinging time after time would produce, a stimuli from a variety of things (people, ideas, animals), and/or some inexplainable quality all comprise the momentum source. Purposes which initiate the swing are innumerable.

Once the swing is underway, one move triggers the next until the swing reaches completion. The mechanical knowledge and feel for a sequence of moves also helps in maintaining the motion. The task keeps itself going. Finally, a desire for the completion of the task keeps the swinger moving until the swing has been accomplished.

Balance-Which is the Container Maintainer

No heroes-no Valhalla (Griffin, 1971)

Playing mental tag with Aristotle's triads
is a lead-up game for living. (Griffin)

A description of balance usually includes something about the mass of an object staying over the center of gravity. It would also include two types of balance--moving or dynamic balance and still or static balance. The golf swing

Once upon a time I went looking for tigers and
elephants and Tarzan--and before I knew it,
I was lost in the woods--and scared--
scared that I would suddenly find
the very things I came seeking

My imagination did not run away with me--I
ran away with it

To wonder why is useless
to know it happened and to
believe that it will ever be so
is important,
never knowing when,
but knowing, believing
that it will

A
friend is a
precious stone
set outside the ring
of humanity. (Griffin)

and we've been good friends
ever since. (Griffin)

faith, faith, faith. (Griffin)

Figure 4

The Going

Some people

are

secret catalytic agents

stimulating

action

in

others

Some



are openly overt

capturing one another in a web of enthusiasm,

still others,

still

others

(Griffin)

Figure 5

Momentum--Which Keeps the Going Flowing

contains both kinds of balance. Static balance occurs before the approach, at set-up, at the top of the backswing, and at the follow-through. Dynamic balance is a connector between all points of static balance. Balance gathers motion and then moves to the next gathering point.

As with the other qualities, the balance begins with the feel for the total swing--in this case, a totally balanced swing. It is a settled feel and one which anticipates balance to the finish. From the ready signal to the comfortable and stilling after-move the mass must remain over the center of gravity. Any extraneous motion or extreme variance in any quality will throw the swing off balance, and in doing so, make it inefficient.

A child asks questions
 an adult questions answers;
 A little of both in both
 is the balance of human nature.
 (Griffin, 1971)

The relationship of balance to the other qualities is one of container and maintainer. Balance holds, ties, and gathers these qualities within a perspective and then allows motion within this perspective. Many swings, sometimes years of them, enable an individual to know what is on balance, what is off balance, and what achieves a balance. As this individual learns more and more about the swing, the balance container becomes more exact while perspective and range of motion broaden and increase.

A tremendous challenge exists in discovering a sense of balance and balance points within the swing. And for a repeatable and adaptable swing, finding balance, the container and maintainer are necessary.

There's a fine line between
 need want
 Is one necessary — and the other desirous
 If so
 which is ~ which
 And when they come together
 It's how it happens
 That makes a difference
 in your life?
 (Griffin)

teacher	student
sportsmanship	strategy
good	bad
tact	hypocrisy
win	loss

Figure 6

Balance--Static and Dynamic



Figure 7

Balance--Which Is the Container Maintainer

Force-Which is Unforced-

'Wait a minute, ' said the little hand to the big
hand, 'or we'll reach the hour sixty seconds early.'
(Griffin)

Force is strength or power exerted upon an object. It is a quality contained by balance and perpetuated by momentum. Force describes an effort and in a golf swing is the effort of motion used for the swing. It is a feeling of strength and power unique to each swinger as it is related to the purpose of each shot. Force is built in the set-up as muscles stretch preparing for a coil in the backswing. At impact it makes a "kwish" sound as the ball is hit.

How foolish to pretend-
That look is but a crustacean mask shed
each night and put aside
Until there is a slight sliver of light-

I know what kind of person you really are
So I wonder what you would become
If you followed a star
Or lived in the land of the midnight sun. (Griffin)

Force must remain unforced. Too little force fails to create the needed ballistic action. Too much force throws the "kwish" out of its container of balance. With experience and a feel for this "kwish," the unforced force becomes an effortless effort.

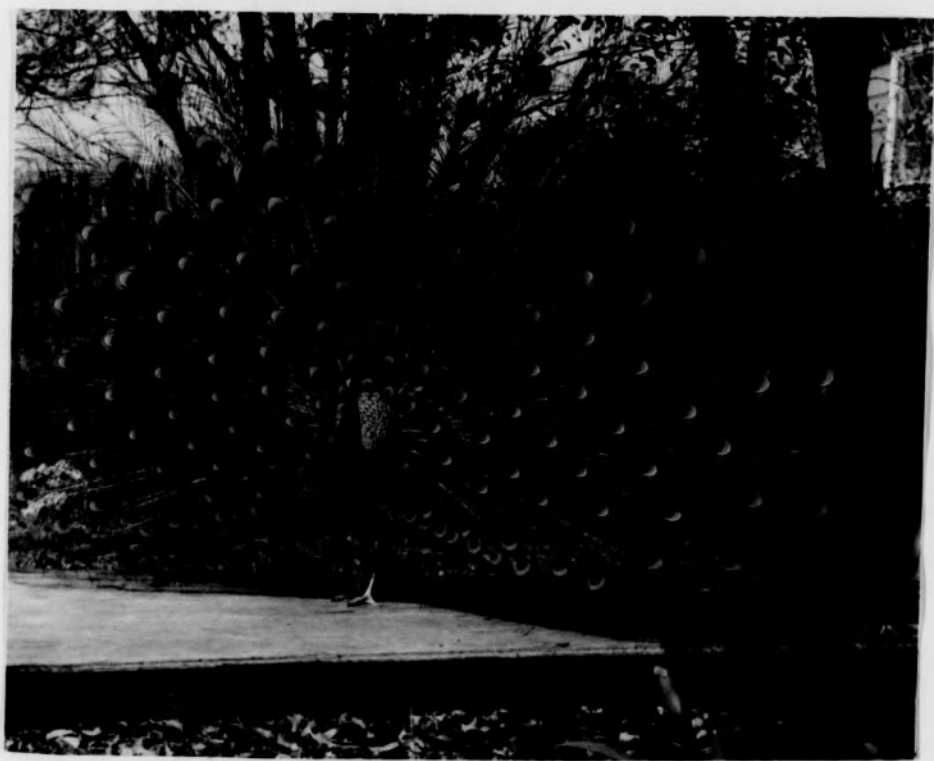


Figure 8

Unforced Force

Rhythm-Which is the Singer
of the "Kwish"

It was as if the world of sound
 were being swallowed by the ebb tide-
 Drawn away from the land
 and floated into nothingness.
 'Twas hard to believe what I heard
 and saw.
 Thank heavens for that witness,
 That special little
 Leprechaun. (Griffin, 1971)

Rhythm is a uniform recurrence of a beat and this beat is determined by several factors. One factor is the natural beat or pace of an individual which permeates all boundries of motion. The natural rhythm of a person is evident in every thing a person does, and becomes characteristic of the way a person is. The second factor is the rhythm of the task, the golf swing. The swing works within a golf swing rhythm determined by the proper relation and interdependence of all parts of the swing. Qualities of the swing play their part as rhythm underlies the momentum and carries the container of balance in an orderly fashion. There, the "kwish" sound describing force becomes a sound of rhythm as well as a sound of force. One other factor colors the natural rhythm of a person and the swing. An attitude or mood can alter the tempo of the rhythm. An individual feeling happy may have extra zip in his/her "kwish." A sad feeling may create a heaviness. An attitude not only colors the rhythm of the swing but also reveals the mood of the person swinging. With an underlying cushion of motion, the mood is caught in the sound of the rhythm.

My favorite season is approaching
 I felt the signs this morning
 And whether I'm ready or not
 It will come
 and
 Wrap me in its
 mood
 and
 Slow me down
 so that
 My heart beats in time
 with it
 And we'll walk hand in hand
 into
 Winter — (Griffin)



Figure 9

Rhythm--Which Is the Singer of the Kwish

Stars are lanterns in space-their
filaments fastened with faith. And
that which we claim to be our guiding
star is encompassed with music. Every
so often we need to tune in on it-
listening to what it says not what we
want it to say. (Griffin)


Rhythm is more than sequential beats or an underlying pulse of the motion of the swing. It exists in the total motion, the total swing. The rhythm of the total swing makes an aesthetic motion out of a sequence of moves. It makes a song out of a "kwish."

P.S.

Ellen Griffin is a golf swing. The motion of her life is a relationship among qualities of momentum, force, balance, and rhythm. Ellen Griffin exemplifies a process rather than a product because to be would not be enough for her. She is being.

Trying to reveal the complexity of a total motion might be as fruitless and frustrating as trying to imitate an Ellen Griffin. The total self actualization of her swing can only be sensed.

The beginning can be documented. Undoubtedly there will be an end. But meanwhile, the inbetween time is in the being, the swinging, the



Lesson Plan Outline- for Lecture
 key words on the board
 write and talk- draw and talk

The tools of the tecoachiator's trade are activities. Activities range from simple movement patterns to highly structured competitive sports.

Tecoachiators must be walking rule books. Walking implies a step by step approach.

A first step is to know the similarities of each tool and then learn the differences.

A second step is to develop an attitude within yourself. However you feel about rules will be reflected by your students. Extremes in attitudes often exist. At one end of the scale is the person who says I can't be bothered or I just can't learn them- this person is as useless as a can't opener. At the other extreme is the one who is a straight laced stickler. Freedom of expression in the activity of the moment is lost because of the constant no, no, no from the teacher as rules are violated. This person is on the way to being a nope addict.

Think what you believe, write it down-go from there. For example-Rules are friends. Playing by the rules makes conditions equal for everyone, not everyone equal.

And for the third and subsequent steps- these are for you to fill in, for a teacher only walks to the door, opens it and then watches as you choose to stand or walk through.

(A Lesson Plan by Ellen Griffin)

Figure 10

A Griffin Rhythm

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- Wells, C. (Ed.) Meet Lu/cibe/th. Lynchburg, Va.: J. P. Bell Co., Inc., 1970.

Appendix A

Additional Data

ELLEN JEANNE GRIFFIN

DUBUQUE, IA.

B.S. Physical Education

Dikean; Junior Class President; Y.W.C.A. (1, 2, 3, 4); Recreation Chairman Freshman Y Clubs (3); Ex Officio Cabinet (4); Education Club (3, 4); Archery Club (2, 3, 4); Athletic Association (1, 2, 3, 4); Cabinet (2, 3, 4); Vice-President (3); President (4); Hockey (1, 2, 3, 4); Speedball (1, 2, 3, 4); Basketball (1, 2, 3, 4); Gymnastics (2, 3, 4); Baseball (1, 2, 3, 4); Student Head (2); Archery (2); Life Saving (1); Honor Roll (1); Dormitory Social Chairman (2); Camp Committee (2, 3, 4); Sports Day Chairman (3); Camp Counselor's Club (4); WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES (3).

Pine Needles

1940

"Our Sports Folks"

June 26, 1952
Greensboro Daily News

ELLEN GRIFFIN . . . She's Author, Too

BY IRWIN SMALLWOOD
Daily News Sports Writer

Women's physical education is relatively new as a universal part of higher education. It's something that has grown, sometimes rapidly, in the past few years. There have been many obstacles to overcome. And Greensboro is blessed with one of the three or four top women physical departments in the nation.

This is at Woman's College, and W. C. has reached its lofty place among the nation's women's physical schools for one reason and one reason only—plenty of work on the part of its faculty.

Those responsible number many, but one of those who must be singled out for outstanding contributions is Ellen Griffin, who might very easily be called Greensboro's No. 1 sports personality from the feminine angle.

You have never heard of Ellen Griffin for accomplishments in competitive women's sports. And there's a reason. At an early age she decided that a teaching life was for her. And she's followed through in chosen profession with astounding success.

Wrote Textbook

At W. C., golf is Ellen Griffin's chief responsibility. And, for those who might doubt her national rank among women's golf instructors, the textbook issued for golf makes it quite clear. The book is entitled "Golf Manual For Teachers," and in big type across the bottom it reads "Hicks and Griffin." That's the authors' names, and in case you haven't guessed already, "Griffin" is the same Ellen Griffin.

This book, Ellen wrote with Betty Hicks, one of the nation's foremost women golfers, is really Ellen's outstanding contribution to women's physical education in general and Woman's College physical in particular. This despite the fact that it was through her untiring efforts that W. C. was successful in securing the women's National Intercollegiate golf tourney for Greensboro in 1953.

Ellen modestly gives all the credit to Miss Hicks. But, as Miss Ethel Martus (W. C. physical boss) will tell you, Ellen did her

share and more toward compiling the outstanding textbook—which is considered THE text for group golf teaching among women.

The idea for the book originated with Ellen and Miss Hicks in the mid-1940's, when they worked together in a big golf clinic at Purdue University. They recognized that there was no such text available in the United States, then put their shoulders to the wheel to produce it.

Teaches Fundamentals

In W. C. golf teaching, Ellen concerns herself principally with girls who have never played golf before. Around 400 every year take her course, which teaches the basic fundamentals and creates the initial interest in the game. This, not to say she has not helped some real fine golfers along the way. Her former pupils include Greensboro's Marjorie Burns, and also Mt. Airy's Frankie Fowler, Rocky Mount's Nancy Maples and others.

Just who is Ellen Griffin? A transplanted Yankee, she graduated from DuSoin High in '36, finished W. C. in '40, got her M. A. from Carolina in '43, has been on the physical staff at Woman's College ever since. And she's a sportswoman from beginning to end. "There's not a single sport I don't like," she vows. And she says this is largely responsible for the fact that she never tried for any honors in competitive sports. "I just liked them all too well to concentrate on any single one," she says.

Don't take her too seriously and try to beat her on the golf course, though. Her roughest temperament is likely to fool you. Even though she plays very seldom, she can still go out there and shoot in the 80's.

FACULTY FOIBLES

BY JACKIE MURPHY

39

Miss Evelyn Griffin of the Physical Education Department (spelled out, if you please!) is not only a member of our faculty but she is also an alumna of WC of the class of 1940. ("Do you rave to put the date in?" she wants to know. "Just say I came here and graduated after the normal amount of time. I've been twenty-nine about six years now!") Naturally enough, Miss Griffin was a Physical Education major here and after graduation she taught at WC for two years. Then she went to Chapel Hill, came back to Greensboro a year later armed with a masters degree in Physical Education, and has been here ever since.

Her father, says Miss Griffin, was an Army officer; so, to simplify matters somewhat and because she has remained here longer than anywhere else, she calls Greensboro home. "I've gotten some real tar in my heels," she commented laughing.

When asked if she is working on any special pet project at present, Miss Griffin grinned and said, "My pet project is the student herself and providing for her just as many experiences as possible which will integrate her college life." In this connection she mentioned the pro-

of responsibility as officials, timers, scorers, coaches, and in charge of the equipment. All of these girls are trained by the Co-Off Club, and that club making a wonderful job of it. Incidentally, Miss Griffin reminds us, it is open to anybody and is not limited to Physical Education majors. "They," she said, "have to take a course in officiating anyway."

Miss Griffin loves teaching and always tries to learn the names of all the students on the first day of classes. Sometimes, however, she runs into a little difficulty that way. "I remember a golf class I had once . . ." she began. There were about thirty in the class and, at the end of the period on the first day the class met, she mentioned casually that she was going to learn all the names in remaining five minutes. On the spot, somebody bet her that she couldn't do it. "I am not a gambler," says Miss Griffin, "but I told her that if I didn't do it I would carry her clubs up the hill for her every day and if I did learn everybody's name in five minutes she would have to carry mine!" As it turned out, Miss Griffin carried no golf clubs that semester, but she came within thirty seconds of losing her bet. Her comment: "That was the cheapest caddy service I've ever had!"

As much as she likes teaching, there are three things involved in it that Miss Griffin dislikes. They are calling roll, handing in absences and giving grades. If it were not for these, everything would be lovely; but, she says, they are "necessary evils".

Aside from these (which she says are not really peeves anyway), Miss Griffin has no pet peeves. "I do have a pet though. I have a dog and maybe even a tropical fish or two. The closest thing to a pet peeve I have is the fact that I never have time to pursue my hobbies." These hobbies include woodworking, lapidary, painting and (yes, we're coming to that!) magic. "And," she added, "I'd rather fish than eat when I'm hungry."

That last statement was too much for us. We were hungry and so we came home to supper. Nix on fishing!

Carolinian
March 5, 1954

Local Golfer, Professor Honored

WC's Ellen Griffin Named LPGA Teaching Pro Of '62

DUNEDIN, Fla., Dec. 10 — Ellen Griffin, associate professor in the Woman's College department of physical education in Greensboro, N.C., has been named Teacher of the Year for

1962 by the Ladies Professional Golf Association.

The announcement was made by Mickey Wright, president of LPGA, today. The selection of Miss Griffin as the fifth winner

of the award was made by a unanimous vote of the LPGA membership at the annual association meeting in Phoenix, Ariz.

In making the announcement Mickey Wright said "Miss Griffin has done exceptional work in the promotion of golf in an instructional capacity. She richly deserves this honor for her outstanding work in organizing and being hostess to the LPGA Golf School held at Woman's College this year."

Miss Griffin has had wide experience as an instructor in physical education. She is co-author with lady professional Betty Hicks of "Golf Manual for Teachers" and has written numerous articles for the Sports Guides published by the Division of Girls' and Women's Sports.

An outstanding instructor, she was guest lecturer during summer sessions at State University of Iowa and the University of Wisconsin. She had also served as guest consultant at workshops at Ohio State University, Center College, Danville, Ky., and the University of Michigan.

Miss Griffin is a past president of the North Carolina State Association for Health, Physical Education and Recreation and has been a member of the LPGA Golf Schools staff for the past three years.

Recipients of previous LPGA awards are Helen Detweiler in 1958, Shirley Spork in 1959, Barbara Rotvig in 1960 and Penny Kirk Bell in 1961.

Ellen Griffin's Name Is Golf

The name of Ellen Griffin cannot be kept out of a conversation about ladies golf.

A woman who "just likes to teach — and the subject happens to be golf," Miss Griffin has traveled more than 120,000 miles setting up clinics for the National Golf Foundation.

She started teaching in 1939 at Woman's College (now UNC-G) and stayed there for 28 years. She holds a bachelor's degree from the school and a master's degree from UNC at Chapel Hill.

When the Women's Professional Golf Association (the forerunner of today's Ladies PGA) had its headquarters in Greensboro in the late 1940's, Ellen Griffin was vice president. Now she is an honorary member of the LPGA and was voted its Teacher of the Year in 1962.

She has noticed vast changes in the game through the years and feels "it is very significant that more and more women are playing today.

"There has been a tremendous surge of interest for women in the last 10 years," she continued, and that's the way it should be, because golf is a game for everybody."

She was a golf pro in 1940 and a teaching pro in 1963 when she worked with Aubrey Apple one summer at Green Valley Country Club. Two years ago she started giving lessons at her farm, south of Greensboro.

What does she think about women teaching women?

"A teacher is a teacher, but I guess women can communicate easier with each other." Nevertheless, she has as many male students as female ones, all ranging in age from six and a half to 82 years old.

Miss Griffin started playing golf as a young girl, with her father, in Fort Benning, Ga., "in the days of hickory shafts and a sand box with a bucket of water instead of a tee."

All through her life, the game has challenged her. "A person can always get better but there's still the constant challenge," she said. "In golf, you can take lessons or get advice, but you still have to do everything entirely by yourself."

There is no limit in terms of age or physical handicaps either. "You can make any adaptation to the game," she said, as she thought about the blind and crippled golfers she has seen play.

"This is the beginning of something big in ladies professional golf," in Miss Griffin's opinion. "Television exposure makes a big difference and the growing purses offer much more incentive for women to turn pro."

She strongly disagrees with Mark Twain's statement that "golf is a good walk spoiled."

Ellen Griffin calls it "a game for a lifetime."

Greensboro Daily News

Aug. 22, 1971



Staff Photo by Jack Moebes

Miss Ellen Griffin

JOURNAL ^{SUNDAY} AND SENTINEL

WINSTON-SALEM, N. C., SUNDAY MORNING, SEPTEMBER 13, 1970

40-42
C
• Women's News
• Food • Fashions



Sunflower seeds from the outstretched hand of Miss Griffin are lunch for the peacocks.

With Her Golf Lessons, She Offers Peace, Quiet

By Janice Gaston

Staff Reporter

GREENSBORO—When a person takes a golf lesson from Ellen Griffin, he doesn't have to worry about being disturbed by traffic noises or the chatter of passersby. The only noises he hears are the chirping of birds and the rustle of wind through the trees.

Miss Griffin is a golf professional who teaches on a rustic farm south of here. About her approach to her pupils, she says, "I belong to them."

"This belongs to them," she adds, with a sweep of her arm which indicates a landscape with green fields, bamboo shoots and long leaf pine trees.

After 28 years of teaching physical education at her alma mater, the University of North Carolina at Greensboro, Miss Griffin retired two years ago because she wanted time "to do some things in depth."

"Some things" have included writing, working on the farm and teaching golf.

Atmosphere of Privacy

Her years in education have given her ideas on how she wants to handle golf lessons, she says. She wants to give them in an atmosphere of privacy, and that's what she has at Windmill Farms.

She has cleared away tangled vines to make a teaching area, leaving a walnut tree and persimmon tree for the novice golfer to judge distances by. A sand trap, which she built, is the only one she knows of that is bordered by daisies.

The practice range, which was once "just a big old grown-up awful-looking field" has been cleared and fenced in. Several tree stumps are still standing and come in handy for holding a bucket of golf balls. For resting, there are benches made of hand-hewn logs. "We pretend we're Abe Lincoln," Miss Griffin says.

Adjoining the teaching area is the barn with a weather vane and lightning rod which are targets for the golfers to

try to hit over. "Don't let anyone ever tell you that you can't hit the side of a barn," Miss Griffin tells her pupils.

When someone gets thirsty, he can lower the "old oaken bucket" down the well, which is housed in a newly restored well house. Fragrant cedar beams twined with wisteria frame the well and an old school bell from Iowa.

In the planning stages for a nearby field is a building to house indoor classes. Miss Griffin also plans to have a pond for mallards — and some black sheep.

Reigning over the farm is a proud, vain peacock named Mann, who looks at himself in the bumpers of all the cars, Miss Griffin says.

The peacock is named Mann because his father's name was Horace. When Miss Griffin got a peahen, she says, she couldn't resist naming her Carol because she once taught Carol Mann, the famous golfer. The birds' offspring are Birdie and Bogie.

The front area of the farmhouse, which is carpeted with simulated greens, is a "kitchen shop" where there are golf balls, golf bags and clubs. A telephone and appointment book share a table with coffee cups.

Runs Business Part

There Mrs. E.L. Faulconer runs the business part of the farm, making reservations for Miss Griffin's pupils, who come from Boone, Durham, Virginia, Lexington, Thomasville, Raleigh and Asheville.

She teaches "all ages and stages," including quite a few men. The men have no qualms about a woman teacher, she says. "If they did, they wouldn't come."

Miss Griffin takes her pupils into the house to watch an "instant replay" of their golf swing. During her teaching years, Miss Griffin has learned that video tape can be a big help for the golfer.

She explains that when a person swings a golf club, "What I see and what the person feels are two different things.

If the shot is real good, they think they did everything right. If the shot is bad, they think they did everything wrong," she says.

But on tape, "What I see and what you think you're doing become one and the same when we're both looking at it," she says. "We analyze it, then out we go again."

With a jaunty golf hat shielding her from the Indian summer sun, Miss Griffin punctuates her instructions with praise. "That is beautiful — that's a girl. Fine, fine golf shot," she says.

She tells pupils not to worry when they don't hit a ball as far as they expect to — the technique is right. "It's a reduction of errors that we're after," she says.

Miss Griffin is too busy to play golf much herself, but calls it a "fascinating — and humbling — game." "You can play as long as you live," she says. "You can play against par or your own score. But you can never conquer golf."

When she taught her first golf class at UNC-G in 1940, there were few women golfers, she says. Later, she was elected first vice president of the Woman's

Professional Golfer's Association when the national group was organized in Greensboro. She is now an honorary member of the Ladies' Professional Golf Association.

She traveled 120,000 miles giving clinics and teaching golf as a consultant to the National Golf Foundation. When the foundation's educational services division held a seminar for teachers, it was dedicated to her in tribute for her work.

Although she had been an assistant golf pro at the Green Valley Country Club during the summer of 1963, she still thought of herself as a teacher rather than a golf teacher.

When she left the classroom, she hadn't made up her mind what she wanted to do. Then the opportunity to teach golf at the farm was made possible by the recreational division of the Van Dyke Development Co.

It suits her. Sitting by a favorite gingko tree watching Birdie and Bogle's unskilled attempts at flying, Miss Griffin says, "People don't take time to take time. To come here, they have to."

"I let the atmosphere of the place take over and something good happens."



Jane Porter gets some tips
on the art of putting.

Staff Photos

By John Wilkerson

"Instant replay" will show
Jim Faulconer his swing.



A golf club helps Miss Griffin judge Herman Smith's swing.



Miss Griffin enjoys a drink of water more when it comes from the well.

Appendix BInterview Listing and Dates

April 22, 1971	Abbott, Lorraine 707 Merchandise Mart Chicago, Ill. 60654
December 4, 1972	Griffin, Mrs. Charles C. (mother) 925 Logandale Greensboro, N. C.
-	Griffin, Charles C., Jr. (brother) Griffin Building-Main Street Dyersville, Iowa
-	Hennis, Gail School of Health, Physical Education, and Recreation University of North Carolina Greensboro, N. C.
October 10, 1972	Hood, Marjorie Jackson Library University of North Carolina Greensboro, N. C.
-	Faulconer, Jeanette (Mrs. E. L.) Liberty Road Greensboro, N. C.
-	Greene, Margaret School of Health, Physical Education and Recreation University of North Carolina Greensboro, N. C.
January 22, 1974	Leonard, Marjorie School of Health, Physical Education, and Recreation University of North Carolina Greensboro, N. C.

- McGee, Rosemary
School of Health, Physical Education, and Recreation
University of North Carolina
Greensboro, N. C.
- December 6, 1972 Parrish, Barbara
Alumni House
University of North Carolina
Greensboro, N. C.
- June 2, 1972 Spork, Shirley
P. O. Box 637
Palm Desert, Cal. 92260
- October 9, 1972 Umsted, Betsy
School of Health, Physical Education, and Recreation
University of North Carolina
Greensboro, N. C.
- February, 1973 Ulrich, Celeste
School of Health, Physical Education, and Recreation
University of North Carolina
Greensboro, N. C.
- September 29, 1972 Warren, Dorothy (Mrs. Leicester)
43 Kemp Road E.
Greensboro, N. C.

Appendix CSample Letter and Questionnaire

Box 505
Pleasant Garden, N. C. 27313
November 29, 1972

Dear ,

I am writing to ask your assistance in the development of my thesis, "Ellen Griffin--A Creative Personality." This study will attempt to describe Ellen Griffin in a manner appropriate for her unique life style. It will not take the form of a traditional biography. Emphasis will be on her as a teacher and a person with many interests and talents.

With her "uniqueness" in mind, would you please answer the following questions? Please feel free to respond in any way (phrase, sentence, paragraph) that you think is appropriate. Responses will be appreciated by December 20 if you can meet such a schedule. In any case please respond since your impressions of Ellen Griffin are also unique and will add a dimension to the final study. Thank you for your help.

Sincerely,

Dorothy Germain

Questionnaire
Ellen Griffin--A Creative Personality

1. In what capacity have you known her?
2. Please comment on Ellen Griffin as a teacher.
 - (a) What qualities enabled her to "come across" to her students? Or, what qualities prohibited her from doing so?
 - (b) How would you describe the way in which she conducted her classes?
 - (c) Comment on her competencies as a teacher.
 - (d) How would you describe her relationship to her students?
 - (e) Other -
3. As a teacher and/or as a friend, how would you describe her personality?

4. If you could change her, how would you change her? Or, are there any liabilities you wish she did not have?

5. If you can recall a "memorable" situation, please write about it.

Please return to:
Dorothy Germain
P. O. Box 505
Pleasant Garden, N. C. 27313

Appendix DQuestionnaire List

1946
Miss Marjorie Burns
210 E. Avondale
Greensboro, N. C. 27403

1946
Miss Christine Cherry
408 Fairfax Ave.
Fayetteville, N. C. 28303

1946 Lavonne Current
Mrs. James Edward Nance
1703 Efland Drive
Greensboro, N. C. 27408

1946 BSPE Nanie Rae Fisher
Mrs. Sidney H. Shearin, Jr.
103 S. Andrew Dr.
Greenville, N. C. 27834

1946
Miss C. Irene Gilbert
5 Rainbow Lane
Mill Valley, Calif. 94941

1946 Frances Hilliard
Mrs. John M. Reed
805 Red Mt. Rd.
Glenwood Springs, Col. 81601

1946 BSPE Elizabeth Limbert
Mrs. Chester H. Prentice
P. O. Box 1025
Black Mountain, N. C. 28711

1946 Elizabeth L. Lyda
Mrs. James S. Martin
607 High St.
Hartselle, Ala. 35078

1946 Sally Moseley
Mrs. Rone P. Lowe
1100 Dogwood Lane
Raleigh, N. C. 27607

1946 Bettie Jane Owen
Mrs. Wallace Wooten
Maryland Plantation
Shelby, Miss. 38774

1946 Ann Richardson
Mrs. Alfred V. Hays
618 Ave. D.S.E.
Winter Haven, Fla. 33880

1946 Amy Shaw BSPE
Mrs. Lewis McCall
Route 2, Box 371
Greensboro, N. C. 27405

1946 BSPE Julia Spence
Mrs. Pat McDaniel
937 Kingston
High Point, N. C. 27260

1946 Jean V. Stockton
Mrs. William H. Piner
835 Wellington Rd.
Winston-Salem, N. C. 27106

1946 Margaret Jean Thornton
Mrs. George B. Whitted, Jr.
400 N. Audubon Ave.
Goldsboro, N. C. 27530

1946 Helena Williams
Mrs. W. R. Allen
1416 Eden Lane
Raleigh, N. C. 57608

1950 Zalene Angier
Mrs. Howard S. Corey, Jr.
43 John St. 10956
New City, N. Y. (Rockland County)

1950 Mayebelle Bedell
Mrs. George S. Gilfillan
R. R. #2
Monte Vista, Colo. 81144

1950 Mary Russ Benson
Mrs. W. M. Cameron, Jr.
1101 Sioux St.
Jacksonville, N. C. 28540

1950
Miss Virginia Bertholf
136 Littleton Rd.
Morris Plains, N. J. 07950

1950 Martha Burke
Mrs. John E. Spivey
3228 Crittenden Ct.
Winston-Salem, N. C. 27106

1950 Carolyn Griffin
Mrs. R. K. Hanson, Jr.
23 Cathedral Ave.
Garden City, N. Y. 11530

1950 BSPE Sally Lawson
Mrs. I. Bruce Bears
7 Timber Lane
Topsfield, Mass. 01983

1950 BA Rec.
Miss Rebecca A. Lloyd
1526 Trinton Place
Imperial Beach, Calif. 93032

1950 Helen Mamber
Mrs. Seymour Levin
1902 Pembroke Road
Greensboro, N. C. 27408

1950 Katherine Marshall
Mrs. Robert M. Koch
601 Ponce DeLeon, Bellair
Clearwater, Fla. 33516

1950 Martha Rose Miller
Mrs. R. Felix McKnight
Box 487
Yadkinville, N. C. 27055

1950 Nancy Montgomery BSPE
Mrs. L. Stephen Durkee, Jr.
21 Duggan Rd.
Framingham, Mass. 01701

1950 '55ME
Miss Sally Ann Ogilvie
P. O. Box 466
North Amherst, Mass. 01059

1950 Jean M. Smith
Mrs. Gaylord Treadway
2263 Carroll Rd.
Bay City, Mich. 48706

1950 Ann Wagner
Mrs. Henry Geils
25 Fuller Ave.
Chatham, N. J. 07928

1950 BA Rec. Leah Whitfield
Mrs. John R. McFee
509 S. Carolina Ave.
Spencer, N. C. 28159

1960 BSPE Margie Acton
Mrs. Peter E. Pool
Ingham Hill Rd.
Essex, Conn. 06426

1960 BSPE Janice L. Bland
Mrs. Charles Lewis Stanton
13505 Avebury Drive
Laurel, Md. 20810

1960 BSPE
Miss Elizabeth J. Brown
101-C Brookwood Lane
Williamsburg, Va. 23185

1960 BSPE
Miss Marilyn Colby
P. O. Box 216
Holley, N. Y. 14470

1960 BSPE Peggy Coleman
Mrs. Jack L. Phillips
Rt. 6, Box 463-C
Reidsville, N. C. 27320

1960 BSPE Mary Hester Greene
Mrs. Robert L. Lively
1409 Edgebrook Dr.
Garner, N. C. 27529

1960 BSPE Dolores Leonard
Mrs. Joseph I. Martin, Jr.
104 Mina St.
Enterprise, Ala. 36330

1960 BSPE Dance Crystelle Lee Trump
Mrs. W. Timothy Bond
Goucher College
Towson, Md. 21204

1960 BSPE
Miss Martha Yates
3036 Magowan Dr.
Santa Rosa, Calif. 95405

1960 MS Beverlyn Beyer
Mrs. Theodore V. Summers, Jr.
19 Cullens Run
Pittsford, N. Y. 14534

1960 MS
Miss Barbara Hoepner
6645 Heather Ridge Rd.
Oakland, Calif. 94611

1960 MSPE Kitty Elaine Rogers
Mrs. Ernest Baird
Rt. 4
Harrodsburg, Ky. 40330

1960 Lula D. Walters ME
Mrs. R. A. Meeker
2116 13th Ave. S.
Broadview, Ill. 60153

1965 BSPE Pamela M. Barnes
Mrs. Peter W. Grazio
1733 Langford Rd.
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1965 BSPE Bonita J. Barton
Mrs. Denis E. Whitfill
Rt. 1
Taylars, S. C. 29687

1965 BSPE Phyllis Brown
Mrs. J. D. Joyner
409 Aztec Lane
Greenville, N. C. 27834

1965 BSPE Mary A. Carpenter
Mrs. L. G. Brown
38 Southwood Apts.
Belmont, N. C. 28012

1965 BSPE Chipley M. Church
Mrs. David F. Johnson
5510 Farmbrook Dr.
Charlotte, N. C. 28210

1965 BSPE Cary B. Clarke
Mrs. Donald H. Newlin
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1965 BSPE Nancy E. Frank
Mrs. Walter F. Craig, III
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Phoenix, Arizona 85013

1965 BSPE Kay J. Jacobs
Mrs. James R. Schweyer
435 Manor Dr.
Allentown, Pa. 18104

1965 BSPE
Miss Patricia E. Johnson
711 Palmetto
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1965 BSPE
Capt. Marcia B. Jones
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1965 BSPE
Miss Patty Kisselbrack
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Southington, Conn. 06489

1965 BSPE Carol A. Levinson
Mrs. Roy E. Moore
12 Aspen Way
Hurlburt Fld., Fla. 32544

1965 BSPE Judith H. McLean
Mrs. Judith M. Spencer
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1965 BSPE Alice Park
Mrs. E. L. Fairbrother, Jr.
120 Santa Clara Dr.
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1965 BSPE Lynne E. Schmidt
Mrs. Harry G. Lilly
4041 North 25th St.
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1965 BSPE
Miss Mary D. Scott
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1965 BSPE
Miss Diane Singleton
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1965 BSPE
Miss Martha Stephens
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1965 BSPE
Miss Judith C. Wild
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1965 ME
Miss Julia E. Floyd
Box 473
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1965 ME
Miss Mary Ryan
P. E. for Women, Univ. of Fla.
Gainesville, Fla. 32601

1970 BSPE
Miss Gwendolyn M. Boyd
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Chapel Hill, N. C. 27514

1970 BSPE
Miss Elizabeth S. Bresson
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1970 BSPE Mary E. Browning
Mrs. Ronald G. White
Route 1, Box 174
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1970 BSPE Norma Lynn Colson
Mrs. James Clark Dail
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Mt. Olive, N. C. 28365

1970 BSPE Frances Curry
Mrs. Thomas E. Nettles
5327 Chadworth Dr.
Charlotte, N. C. 28210

1970 BSPE Carol A. Jarman
Mrs. Albert E. Mayfield, Jr.
102 N. Baylor
Sterling Park, Va. 22170

1970 BSPE Elizabeth A. Jones
Mrs. Scott Evenbeck
5306 N. Michigan Rd., N. W.
Indianapolis, Ind. 46208

1970 BSPE Jennie Le Dilly Kennel
Mrs. Ronald Kemp, Jr.
5420 Portree Pl.
Raleigh, N. C. 27601

1970 BSPE
Miss Marilyn L. Marcher
Federal Hill Rd.
Street, MD 21154

1970 BSPE Pamela Ann Mitchell
Mrs. Frederick M. Hoy
1812 Lynnwood Dr.
Burlington, N. C. 27215

1970 BSPE Donna L. Shaw
Mrs. W. M. Rinehardt
5335 Northwest Loop 410, Apt. 405
San Antonio, Tex. 78229

1970 BSPE
Miss Elizabeth W. Van Clief
406 S. Main St., Northgate Apt. 28 F
North Syracuse, N. Y. 13212

1970 BSPE
Miss Beverly J. Warren
2330-B Kersey
Greensboro, N. C. 27406

1970 BSPE
Miss Linda L. Warren
Bartram School, 2264 Bartram Rd.
Jacksonville, Fla. 32207

1970 BA Rec
Miss Dianne E. Williams
3509 Horton St., Apt. 204
Raleigh, N. C. 27605

1970 BSPE
Miss Fleta S. Windell
1809 Garibaldi Ave.
Charlotte, N. C. 28208

Graduate Students

Martha Washington	1961 ME	Miss Martha Washington 106 Spruce Valley Drive Athens, Ga. 30601
Barbara Drinkwater	1952 ME	Dr. Barbara Lee Drinkwater Robertson Gymnasium University of California Santa Barbara, Calif. 93106
Barbara Smith	1969 Ed.D.	Dr. Barbara B. Smith 204 Fayette Street Farmville, Va. 23901
Mary Hoyle	1963 MS	Miss Mary Ann Hoyle 3600 Galt Ocean Drive Ft. Lauderdale, Fla. 33308
Sharon Tufts	1964 MS	Miss Sharon Tufts Bridgewater State College Bridgewater, Mass. 02324
Waneen Wyrick	1959 ME	Miss Waneen Wyrick 8401 Shenandoah Drive Austin, Texas 78753
Mary Alice Clower	1959 ME	Miss Mary Alice Clower 3172 Lindmoor Drive Decatur, Ga. 30033
Akiko Honda	1964 ME	Miss Akiko Honda 1-Chome, Higashi-Yaguchi, Ohta-ku Tokyo, Japan
Dorothy Harris	1959 ME	Dr. Dorothy Harris 235 Circle Drive State College, Pa. 16801
Pauline Gosselin	1962 MS	Miss Pauline Gosselin 1222 New Britain Avenue W. Hartford, Conn. 06110

Gladys Rowland	1948	P. E. major	Mrs. Thomas Winfred Vincent 3911 Dogwood Drive Greensboro, N. C. 27410
Joycelyn Coats	1951	P. E. major	Mrs. William B. Beggs 29 Arlington Drive Pittsford, N. Y. 14534
Pat Ashley	1951	P. E. major	Mrs. Stratton R. Story Route 4, Box 375 Smithfield, N. C. 27577
Frances Fowler	1952	P. E. major	Mrs. Robert L. Stearns Box 121, Vassar College Poughkeepsie, N. Y. 12601
Edna Earle Wolfe	1952	P. E. major	Mrs. Robert E. Williford Neely Drive Asheboro, N. C. 27203
Betty Alice Godwin	1951	P. E. major	Mrs. William C. Ulrich Route 4, Box 354 Kingston, Tenn. 37763
Barbara Kinsman	1951	P. E. major	Miss Barbara L. Kinsman 2512 Que Street Washington, D. C. 20007
Jo Anne Safrit	1957	P. E. major	Dr. Jo Anne Safrit 4929 Whitcomb Drive Madison, Wisc. 53911
Nancy Maples	1952	P. E. major	Mrs. Robert Andrew Weant 5421 Kerry Lane Charlotte, N. C. 28215
Judy Beale	1962	P. E. major	Miss Judy Beale 831-D Lucas Street Rock Hill, S. C. 29730
Nancy Jean Kearns	1958 (1961 - M. Ed. P.E.)	P. E. major	Mrs. Roger S. Jewitt 23175 Oak Glen Southfield, Michigan 48075

Sally Robinson	1961	P. E. major	Miss Sally Robinson 39 Shepard St., #24 Brighton, Mass. 01155
Doris Hutchinson	1939	P. E. major	Miss Doris Hutchinson 2812 Northampton Drive Greensboro, N. C. 27408
Val Powell	1940	P. E. major	Mrs. Louis McKnight Jones 36 Maryland Drive New Orleans, La. 70124
Alice Suiter	1940	P. E. major	Miss Alice Suiter 121 W. Victoria Road Spartanburg, S. C. 29301
Dot Coley	1940	P. E. major	Miss Dorothy Coley 4001 New Bern Avenue Raleigh, N. C. 27610
Betty Lippman	1941	P. E. major	Mrs. Robert R. Fluck 34 Shamrock Circle Poughkeepsie, N. Y. 12603
Edna Gibson	1941	P. E. major	Miss Edna Gibson Box 148 Gibson, N. C. 28343
Mary Eppes	1942	non-major	Mrs. R. S. Turner 111 Battle Road Greensboro, N. C. 27410
Margie Gabriel	1943	P. E. major	Miss Margie Gabriel Box 244 Madison, Fla. 32340
Ann Richardson	1946	P. E. major	Mrs. Alfred V. Hays 618 Avenue D. S. E. Winter Haven, Fla. 33880
Fran Bowden	1948	P. E. major	Miss Frances Bowden Box 422 Wilson College Chambersburg, Pa. 17201

Nell Holliday	1948	P. E. major	Mrs. John C. Donovan 2604 9th Avenue Canyon, Texas 79015
Page Coleman	1948	P. E. major	Mrs. Harshraj J. Mehta 12 Kautilya Marg, Chanakyapuri New Delhi 11, India
Bess Brothers	1948	P. E. major	Mrs. Ronald B. Dietrick Presbyterian Mission Yang Nim Dang, Chulla Namdo Kwangju, Korea
Edna Thomas	1948	P. E. major	Mrs. Charles C. Leverett Route 1, Box 486-A Morrisville, N. C. 27560
Lynn Rankin	1961	P. E. major	Mrs. Richard Warren Neal 9624 Shoshone N. E. Albuquerque, New Mexico 87111
Sue Sand	1964	P. E. major	Miss Sue Sand 729 Ensenda Court San Diego, California 92109
Jean Pyatt	1949	P. E. major	Miss Jean Pyatt 2138 Banyan Drive Los Angeles, California 90049
Araminta Little	1954 (1959)	P. E. major MFA)	Miss Araminta Little 5020 Rodel Road, Apt. 26 Los Angeles, California 90016

Non-Majors

Martha Fowler	1949	Mrs. John F. McNair, III 933 Goodwood Road Winston-Salem, N. C. 27106
Dot Kendall	1953	Mrs. Lyles H. Kearns 1315 Long Creek High Point, N. C. 27260
Fran Wolfe	1947	Mrs. James C. Lillo 124 DeHart Street West Lafayette, Inc. 47906
Louise McDonald	1962	Miss Louise McDonald Office of Academic Advising UNC-G
Judy Barrett	1942	Miss Judy Barrett 1714 Park Drive Raleigh, N. C. 27605
Emily Harris	1939	Mrs. L. Richardson Preyer 2700 Virginia Avenue Watergate West Washington, D. C. 20037
Virginia Terrell	1923	Mrs. Albert H. Lathrop 8 Maplewood Parkway Asheville, N. C. 28804
Elise Rouse	1943	Mrs. George D. Wilson 604 Forest Lake Road Fayetteville, N. C. 28305
Henriette Manget	1945	Mrs. John Hill Neal 1190 Rockridge Road Asheboro, N. C. 27203
Sarah Carter	1951	Mrs. Edgar A. Womble 815 Barber Drive Clearwater, Fla. 33516

Frances Newsom	1942	Mrs. L. L. Miller 1316 Glen Eden Drive Raleigh, N. C. 27609
Nancy White	1946-55-63	Dr. Nancy White 217 W. Avondale Greensboro, N. C. 27403
Betty Brown	1931	Mrs. Carlton Jester 2202 W. Market Street Greensboro, N. C. 27403
Evon Welch	1942 Commercial	Mrs. Willard Dean Route 1, Box 891 Colfax, N. C. 27235
Grace Evelyn Loving	1940	Mrs. Alton B. Gibson 709 McLean Street Laurinburg, N. C. 28352

Appendix E

Summary of Questionnaires

1. Qualities enabling her to come across to students.

About communicating with students/personal traits--
 Understanding; knew class and moods; had ability to relate to all students;
 showed fairness; could always listen; always had time; could instill confidence;
 was willing to help with problems; cared and didn't mind involvement;
 had ability to work with others; became involved in students' work;
 had a special "something" which made you want to listen and learn; taught
 student level--was never better or above students; accentuated good, never
 the bad; could relate know-how; conveyed love for the subject; had more
 patience than Job--this was a way of displaying firmness and quiet control.

2. Competence.

a. Subject matter--

had knowledge of subject matter; "know how"; technical excellence; a
 command of subject matter; an excellent grasp of material; an extreme
 amount of knowledge in her field;
 had insight into problems in education and physical education;
 had personal skill and proficiency;
 possessed understanding of subject matter at hand due to ability to
 explain;
 had "highly qualified background in her field with enough ham to make it
 palatable."
 could teach anything; very versatile and sound background; was most
 competent in golf;
 extended herself outside of the sport area.

b. Personal qualities of competence--

believed in what she was teaching; made an effort to teach well; was
 excellent in communicating; showed pride in her profession; had
 knowledge and respect for field;
 appreciated all skill levels; could get across to all skill levels;
 made learning exciting and fun for all; made teaching look so easy--no
 work to her;
 taught learning by doing;
 instilled responsibility, initiative, loyalty;
 motivated, encouraged;
 put students at ease;

"Competent in analysis of problems and consequent design of a practice or use of a cue that would produce success";
 Gave lack of emphasis on negative; could correct faults for success;
 Taught more than subject matter--must have coined "teachable moments."
 ". . . the greatest teacher of movement skills I have even seen. She could teach anyone to play golf, for example . . ."
 Was conscientious and eager for students to learn subject;
 Was analytic, perceptive, innovative, creative, novel, supportive without being overprotective, curious, a continuous learner, matchmaker;
 Had inexhaustible variety in explaining skills; "beyond competencies are evaluations which was primarily honesty";
 Mastered "art of teaching";
 "The physical, social, emotional, and intellectual character of the 'Master Teacher, Ellen Griffin' is worthy of emulation by anyone charged with changing behavior."

3. Personal characteristics enabling her to come across to students.

a. Concern for the individual--

Students knew she was interested in their growth and development, therefore, they felt free to stop by her office anytime
 "She makes everyone feel important. She has a special way and a special talent for making people believe in themselves and like themselves for what they can do."
 Showed genuine concern for each student
 Brought out best in a student
 Made a person feel important by pointing out where they excel and offered guidance but allowed the student to discover the solution
 Intent on helping student acquire best skills
 Sensitive to the needs of others
 She knew her class and their needs, excelled in dealing with individual problems
 Could individualize a class for 40 or 60; class became a working unit; she could apply techniques to each individual and came out not with exact copies, but good working models
 Made an effort to say hello and to look at each class member; learned all names right away
 ". . . tried to get each student to reach her individual potential without discriminating against or belittling those of lesser abilities."
 Allowed individual thoughts--didn't have to agree with her
 Always could elicit some kind of reactions in a student
 Always trying to develop each student to her fullest capacity and human potential.

b. Sense of humor--

wit and that twinkle in her eye; witty; knew when to be serious and when to be funny--keen sense of humor; liked to laugh; quick witted--always had word or words to describe a situation; captured class with many jokes at beginning of class; knew how and when to use humor . . . never at expense of a student; saw humor in life.

c. Other qualities--

dedicated
 loved to teach
 self confident
 quiet manner and sensitivity
 total honesty
 natural; was herself; human; happy nature--good temperament
 sincere
 enthusiastic; energetic; made physical education fun; vivacious
 wisdom
 "underwhelming"
 warm
 friendly
 open
 optimistic
 sense of life as worth living and of happiness
 high standards
 knack for making everything exciting, interesting, and easy to learn
 grass roots approach--real; authentic; believable; down to
 earthness; told it like it was; gave practical advice for students looking
 for a job
 "She delivered and let it lie. Student picked up the message or not
 depending on students ability or inclination."
 If ever a dreamer, she is one . . . but no ordinary dreamer because
 she puts her dreams into action.

d. Indirectness --

She gave very few direct answers--she stimulated the "I want to know
 student" and sometimes frustrated the "tell me how student."
 Answered questions with half sentences (may give students a chance to
 think and complete their own sentences)
 seemed to teach indirectly
 seldom stated objectives
 irritated those who wanted a straight answer
 often got sidetracked
 ability to make you answer your own question with another question.
 "You asked the questions, but she usually answered it with another
 question. If she didn't--you were left with a bunch of new questions."

4. Class situation.

- a. Organization (from never to always organized)--
 very flexible; loosely, but conducive to enjoyable learning; uninhibited;
 relaxed; informal; informal, yet very strict; informal, but carefully
 planned; never structured, dogmatic; informal although no trouble with
 order and attention; open--wide range of solutions, answers, and
 questions permitted; creative.

dared to be different; unsuspected rather than usual course; always
 different approaches; experimented with approaches/techniques;
 always different approach to student evaluation.

well-organized to the "let me discover student"; interestingly organized;
 free, but organized; maximum efficiency without loss of personal touch;
 well-organized but not so much that she couldn't stop everything for a
 little bit of fun; well-prepared, best foot forward.

"I doubt she ever had a lesson plan--students were largely responsible
 for initiating classes."
 to traditional student seemed disorganized.

- b. Approach to class--
 directions were clear
 she led rather than "drove"; allowed open discussion; made subtle
 probes on most significant issues
 there were no right answers
 had high, but realistic expectations--trying to bring us out, yet always
 setting high standards
 relaxed with "let's go exploring and see what you can learn."
 answered all questions
 Although method often vague, she had implicit trust of students
 "'Individualized group' practice. Set excellent practice situations to
 produce improvement in students movement (and success)."
 "Mystical" lecture approach.
- c. Atmosphere of class--
 very relaxed; much accomplished but never in a rush; disciplined but
 relaxed
 unpressed as compared to some other classes; quiet, controlled--
 conducive to relaxed learning
 "studied casualness"; low-key
 very professional with emphasis on learning by doing
 fun
 challenging

stimulated individual thought; learning by doing
creative
constructive

5. Relationship to students.

a. Qualities--

direct; warm, friendly, but not chummy; interested; accommodating;
could communicate; casual; helpful; sensitive; caring; like being around
"highly contagious bacteria(sic)"; tough (but you know she was pulling for
you); happy disposition; common sense; confidential; extremely fair;
relaxed; easy-going; kind; loving; comfortable; concerned; demanding;
unruffled attitude; professional; inspirational; expected effort, work,
and improvement; did not tolerate fooling around; thorough; friend and
leader; would have thrived in more humanistic "student-faculty"; made
you want to do your best.

b. Student/teacher distance--

Kept a certain line which students knew not to cross over
Had certain aloofness; friendly, but not chummy
She believed in maintaining that fine line between student and teacher
Remained in correct and proper place
One with but never of students
Good with rapport with most students, however I never felt I could take
my problems to her for discussion . . . many did and seemed to appreciate her efforts
A personal reserve which set her off as the teacher
Being interested without offering friendship
Concerned in a distant sort of way
Well-balanced between personal involvement and professionalism
Generally an open line of communication with a definite student/teacher distance.

c. Admiration and Respect--

Respect of students
Respect her students felt for her made everyone respond to her subject
Mutual respect always seemed evident
All respected her as a teacher
The obvious reason she came across was because students liked her
She was respected as a person as well as a teacher--she always seemed
glad to see class, was always pleasant
A real friend to her students, but still the respected teacher
"I'm sure she was warm and friendly to many over the years, but most
of my class stood in awe of her."

Projected a feeling of respect for colleagues without subordinating herself . . . she could praise without ingratiating or degrading herself . . . never heard her criticize anyone else.

"I admire her tremendously--yet there was always a 'wall'--a privacy barrier???"

6. Personality.

Sensitive; perceptive in her knowledge of people; "outwardly, quiet simplicity--inner, beauty and strength"; calm; soft spoken.

Patient; understanding; supportive; person of integrity, human sympathy, and humility; kind; unselfish; generous; helpful; interested in others; caring; concerned; hospitable; gentle; fair.

Determined; dynamic; a leader; capable; dedicated.

Enthusiastic; vivacious; vibrant; contagiously happy; refreshing; bubbly; alive.

Friendly; outgoing; kind word and smile readily available; high on life; born optimist; had a twinkle in her eye often; love of life; even disposition.

Witty; quick humor; jolly.

Beautiful way of communicating.

Warm--usually (sometimes lacked warmth); bright and warm; compassionate.

Unpretentiousness -- "She taught and teaches for the love of teaching and people--not for personal gain, nor advancement, nor recognition--To me, she is a 'real' person, living each minute to the fullest."

Interested in her field; conscientious; disciplined
Sincere

Modest; quiet; somewhat introverted; humble; a private person
Creative; interested in action, movement, and new ideas; unique; original
Dreamer

Aware--to all about her

Poised; confident

Outstanding personality; weird personality; free of stereotype qualities
Mystical Person (sometimes student will miss her point because they fail to go deep enough)

Likable; pleasant; gift of gab.

Knew where she stood "what it was about (sic)"; sense of permanence--certain consistent ways; in control of self

Herself; natural; informed and informal; down to earth with a good sense of humor

Rugged

Young at heart

Tricky, but she made life interesting

Loyal

Honest--if you look in her "clear blue eyes that really sparkle" you know they are truthful

Complex--straightforward but gentle; intelligent (in her wit especially); intense yet controlled without being controlling

Mature and independent spirit

Firm; never harsh but made you want to achieve; direct

Sensible

Diplomatic

Somewhat distant

Dress--mismatched to impress importance of appearance by example or was that just her way?

Multifaceted--always trying something new; female St. Francis Without a Veil (great appreciation for world and all creatures); knowledge in many subjects including classical music; knowledge about many subjects and ability to do things well; many, many resources, an engiving (sic) mind.

Appendix FInitial Outline