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**The Young Scientists:
Science in Our Surroundings, Book Two, with
Experiment and Demonstration Manual**

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By presenting the broad picture in so favorable a light, the author does a service to all Filipinos, and particularly to the critical Filipino. In his impatience at their cautious approach to the changes demanded by economic development, this Filipino tends to lose sight of the overall achievements of his countrymen. Perhaps he will gather new courage through the perspective provided by Ravenholt. For when placed on the spectrum of newly independent republics, and even a few older ones, the Philippines is clearly a nation on the move.

MARY R. HOLLNSTEINER
FRANK LYNCH

THE YOUNG SCIENTISTS

SCIENCE IN OUR SURROUNDINGS, BOOK TWO, with EXPERIMENT AND DEMONSTRATION MANUAL. By Fe San Juan. Baguio City: Catholic School Press, 1961. 528 pp. and 175 pp.

This book is the author's second attempt at the difficult but necessary task of adapting science teaching to Philippine situations and conditions. It is an appropriate follow-up to her first endeavor (see *Philippine Studies*, April 1961) and aims at serving as a text of the general science course for second-year students in Philippine high schools. That there is a need for such a text hardly needs mention.

Like the author's first work, this book also deals with such basic science subjects as biology, chemistry, physics, geology and astronomy. However, whereas the first book, which was prepared for first-year high-school students, deals mainly with fundamental concepts about science, this book puts emphasis on the benefits derived from science. A review of the basic scientific concepts taken up in Book One and additional information on scientific principles are given in this text for the purpose of explaining to the students the theories behind scientific achievements.

The author's hope is that by acquainting students at this stage with the contributions of science to mankind, their interest in a scientific career will be aroused. The book contains much interesting material to arouse their enthusiasm.

Like the author's earlier text, this one is divided into units, which in turn are subdivided into chapters. There are all in all thirty-four chapters grouped under twelve units. Review questions and suggested student's activities follow each chapter. The different sets of review ques-

tions not only tend to point out the more important matter covered in each chapter but also tend to develop the student's power of comprehension. The suggested activities at the end of each chapter aim to develop in the students habits of thinking, planning and doing things. Photographs abound and most of them are local setting. They are good and clear and a credit to local printing.

An *Experiment and Demonstration Manual* accompanies the text. Some of the experiments are not however, experiments in the true sense of the word because the work to be performed is merely descriptive in nature, e.g., describing the characteristics of certain worms. It may be better to refer to such works as exercises rather than experiments.

JAIME C. JOAQUIN

ANGRY THEATRE

THE ANGRY THEATRE: NEW BRITISH DRAMA. By John Russell Taylor. New York: Hill and Wang, 1962. 286 pp. Illustrations.

On 8 May 1956 a new theatrical company opened a new play in the Royal Court Theatre in London. The script had been submitted by an unknown young man in answer to an advertisement. It was entitled *Look Back in Anger*. It received what is called "a mixed press." One critic called it "incredibly bad." Another said that he looked back in anger to an evening misconceived and misspent. A third said that the play should have been called *Look Back in Petulance*. Another said of the playwright: "When he stops being angry—or when he lets us in on what he is angry about—he may write a very good play." On the other hand, there were critics who praised it, some with reservations, others with none. It was called "the best young play of its decade." Another critic said: "It is intense, angry, feverish, undisciplined. It is even crazy. But it is young, young, young." Whatever it was, it was good box-office, and the 26-year-old author, John Osborne, became the first of several "angry young men" whose anger seems to have been chiefly directed at the fact that there were no more causes to fight for.

On the other side of town, in the same month of May, 1956, another theatrical group also opened another new play at the Theatre Royal in Stratford, East London. The play was by an Irishman who