

barnard bulletin

VOLUME LXXVII:

THURSDAY, NOVEMBER 15, 1973

Save a Watt

College Encourages Energy Saving

by Rebecca Waters

The College began this week its campaign to alleviate the effects of the international energy crisis which is expected this winter with suggestions from the Office of the President to turn down thermostats, close down needlessly warm radiators and turn off all lights and electrical appliances when not in use.

In a memorandum to department chairmen, directors, associate directors and head residents, Dr. Peterson stated that, "we have no way of judging how much Barnard will be affected by the "energy crisis" this year, but we assume we shall have less heat and reduced electric power; we know both will cost more."

The two objectives of the conservation measures will be to

conserve as much heat and electricity as possible and to share what the college receives as equitably as possible.

The memo, which is an informal statement of suggestions, asks for the assistance of department heads in helping the College conserve energy and asks for any suggestions that they may have toward the same end.

According to Sarah Johnson, Director of Public Relations, Barnard expects to release a formal statement of plans for dealing with the crisis after the Thanksgiving break.

Reiterating that as of now no can determine the extent to which the College will be affected, Forrest Abbott, Barnard Controller, said that "these are things we can do immediately."

(Continued on page 2)

Trustees Create Development Council to Increase Funding

Group to Formulate Long-Range Projects

by Roberta Chiascione

By bringing together a variety of representatives from within Barnard, the newly created Development Council approved by Trustees at their last monthly meeting hopes to be able to formulate new long-range policies and funded projects for

the college; in the words of Development Director, Barbara Hertz, "to generate a five year development program with dollar signs attached to it."

Originating from a suggestion made by Ms. Helene Kaplan President of the Barnard Fund Alumnae Committee, the Council will involve the efforts of the development director, chairmen of a number of funding committees, chairman of the Board of Trustees, Trustee Committee on

Development, Parents Committee, Special Projects Committee, faculty, and student representatives, Marilyn Chin, Maureen Killackey and Susan Ladner. Ex officio members include, the editor of the **Barnard Bulletin**, and the directors of Public Relations and the Barnard Fund. The council will be chaired by President Peterson.

The stated purpose of the Council will be "to coordinate (Continued on page 2)



Barbara Hertz

N.Y. Times Editor To Visit Barnard

Harrison Salisbury, Associate Editor of *The New York Times* and winner of numerous journalism awards including the Pulitzer Prize, will spend November 27 and 28 at Barnard. The McIntosh Activities Council is sponsoring Mr. Salisbury's residence and program at Barnard. The Council hopes to establish a permanent residence program for future years.

On Nov. 27th at 8:00 p.m. Mr. Salisbury will deliver a lecture to a general college audience on the subject, "The Freedom and Responsibility of the Press." After the lecture, which will be

held in Lehman Auditorium, the audience will be able to direct questions to Mr. Salisbury pertaining to the subject of the speech as well as on foreign policy. At the conclusion of the question-answer period the Alumnae Association invites the audience to an informal reception on the upper level of McIntosh.

Nov. 28th, Mr. Salisbury will be available throughout the day for discussions with students and faculty. He will attend classes in the morning, an informal lunch in the Rec Room of McIntosh, and a coffee hour in the Deanery during the afternoon. The object of the entire day is for the college community to avail themselves of Mr. Salisbury's presence.



Harrison Salisbury

In 1949 Salisbury joined *The New York Times* and went to Russia as a correspondent, where he remained for six years. The series of articles he wrote upon his return to the U.S. earned him the Pulitzer Prize and barrment from Russia. In 1959 the Russians temporarily lifted the ban, and he returned to cover Nixon's visit. Ten years later, in 1969, Mr. Salisbury journeyed to the Sino-Soviet frontier in order to assess the critical tension between the two countries. It was on the basis of his observation and his dispatches that he established himself as one of the outstanding authorities on this part of the world. Recently, Mr. Salisbury returned from a trip to North Korea, Tokyo, and China. His book "To Peking and Beyond" was the product of this trip

Course Question Creates Controversy

by Nadine Feiler

"Our four-course system began in 1966 under the assumption that each course would demand, on the average, one-fourth of a student's academic concern. It was felt that this would improve the education that a Barnard student receives." The above quote is taken from the questionnaire recently distributed to students by the Tripartite Committee on Instruction (COI). Last Thursday, November 8, a group of concerned students and faculty met to discuss the controversy, albeit a quiet one, which has been developing over the preservation of the 4-course system. The meeting was attended by about 20 students and only two faculty members, Professors Thomas Perera and Patricia Graham. The

to east, it is obvious that both Columbia students and the Columbia treasury are suffering inequities. Time is also of the essence. Dean of the Faculty Leroy Breunig, Ms. Richter told **BULLETIN**, feels the question of the preservation of the course system should be decided by this December, presumably at the December faculty meeting.

Unfortunately, Columbia with

its usual aplomb can see no further than the financial aspects: they are losing money because Barnard has a course system, so Barnard had better do something about it. The Columbia COI was supposed to have reviewed the course system for possible adoption, but Barnard's COI has heard nothing on that subject since last spring.

(Continued on page 2)

Barnard Women Publish Feminist Catalog

by Margaret Zweig

On Friday, November 9, a new book, *The New Woman's Survival Catalog*, came off the presses. It was published by Coward, McCann and Geoghegan-Berkley Publishing Corporation. The book was written by three Barnard alumnae and a Barnard senior: Fanette Pollack, Barnard '74; Kirsten Grimstad, Barnard '68; Susan Rennie, Barnard '61 and Ruth Smith, Barnard '72.

Fanette Pollack works at the Barnard Women's Center. She and Ms. Grimstad among others

are now updating the Annual Interdisciplinary bibliography of "Women's Work and Women's Studies" at the Women's Center. Ms. Grimstad was Preceptor of German at Columbia. Ms. Rennie taught political science at Columbia and held the position of Vice President for Academic Affairs, the highest administrative post filled by a woman. Ms. Ruth Smith was the Editor of *Bulletin* and now works on the *Barnard Alumnae Magazine*. She appeared recently on the Alumnae Council's panel discussion, "What's So New

About Feminism?" The four authors will be the guest speakers of this week's Thursday Noon Luncheon Lecture, to be held in the College Parlor, Barnard Hall, today.

The New Woman's Survival Catalog grew out of the idea that the bibliography for the Women's Center include with greater emphasis the 'action' aspect of the women's movement. Starting in January, Kirsten Grimstad began contacting names of activists to learn what is being done, in the way of feminist projects, in their states. As the questionnaires began pouring in she realized the scope of the work was much greater than she had anticipated. At that point, she enlisted the aid of the other three co-authors, and work on the book began.

The material was broken down into the following categories: communications, art, self-health, children, learning, self-defense, work and money, getting justice, building the movement. The book consists of contributions from all over the country, catalogued under these headings. It was designed to be used as a tool by all women. Those not actively involved in the feminist movement could find it useful as reference should

(Continued on page 2)



Fanette Pollack and Ruth Smith lay out pages of feminist catalog (photo by Kirsten Grimstad - from *The New Women's Survival Catalog*).

News Analysis

only member of COI present was Rosalyn Richter.

The original proposal for the course system provided for a re-evaluation after five years. This re-evaluation has been complicated by the Barnard-Columbia agreement for cooperation. The discrepancies between Columbia's point system and our course system have caused administrative and financial difficulties. The administrative problems arose at the Columbia registrar. Barnard students have been receiving credit for one full course for every 3 or 4 point Columbia course that they may take. Columbia students, on the other hand, receive only three points per Barnard course, or the number of points of the equivalent Columbia course. Since payment for cross-listing between the two schools is per credit, and the main flow is west

Controversy . . .

(Continued from page 1)

"They're just throwing the decision back to us," Ms. Richter said.

Meanwhile, our own COI is immobilized. "The official position is that they have no position. They are still considering proposals and will remain non-partisan until they come up with a satisfactory one," said Ms. Richter. "The committee is attempting to define it on an academic basis, but really it's the registrar's and administration's issue. But it will really affect students. The terms of payment are not officially an issue of the committee because Barnard-Columbia agreement is not something that is well-publicized," she added. The economics cannot be separated from the academics.

Columbia cannot accommodate a different philosophy of education, and so they flex their economic muscles and threaten to admit women if we don't let them swallow us up. Prof. Perera, in a telephone interview with BULLETIN, spoke fondly of the course system: "It allows the professors to put more depth into their courses and to expect more from their students." It is obvious that no student here divides her time up evenly among 4 courses, however, it is essentially up to her to decide which course gets the bulk of her time. We have no real gut courses here at Barnard, as Columbia does, but we decide how much to work on a course. It is not decided by an arbitrary notation of the worth of a course in points (whatever they are).

Professor Perera and Ms. Richter see this as a question of the survival of Barnard's identity. That phrase has been thrown around a lot lately, primarily because no one, or rather no large groups of people (students) are willing to give it much thought. "Barnard has something really special and unique to offer which Columbia doesn't," said Prof. Perera. "We're small. Students can be assured that their teachers will have time to talk to them. Columbia's teachers have to split their time between graduates and undergraduates." The course system is essential to Barnard's identity and educational character. Reality, however, and the hard, cruel finances of life with Columbia, make it impossible to maintain a virginal existence. We've already been screwed by Columbia, now we must find a way to survive and salvage what remains. "If we give in totally, Barnard will lose its identity and women's education will never be

Energy . . .

(Continued from page 1)

We will determine later what must be done but for now we hope that suggestions are being followed." Mr. Abbott said that no other major steps had been considered at this time.

Ann Polony, Director of Plimpton said that no formal decision has been reached by the Office of Housing but that informally dormitory staff are reminding students to turn off lights and appliances, and that she is shutting down lights in public rooms when they are not in use.

With these first steps, Ms. Johnson said, "as a large energy consuming institution we are trying to cooperate in alleviating the effects of the national crisis."

the same," Prof. Perera predicted.

Prof. Perera stressed the importance of compromise. It seems as if the only way Barnard can survive is through some sort of compromise. "It's very important for us to cooperate and coordinate from an economic standpoint. Some departments at Barnard are staffed by Columbia people, and we couldn't survive without their libraries. What we have to do is somehow make our system financially attractive to Columbia."

We can no longer afford to be idealistic and expect Barnard to survive as it is, unscathed by its economic relationship with Columbia. There will be another ad hoc meeting tonight at 7 PM in McIntosh. "The students have to come up with a firm suggestion because the faculty is divided," Prof. Perera said. The faculty and COI need a mandate from the students. "From my standpoint," he added, "the faculty is on the whole in favor of the four-course system, but they are also practical and have to survive.

Development Council . . .

(Continued from page 1)

fund raising activities, to generate a five year development plan, and to work on high priority projects." By consolidating viewpoints it is hoped that satisfactory policies will arise and at the same time, specific new projects for funding will be created. As these new projects emerge, some will be funded and developed through the Special Projects Committee of the Council. Separate groups work solely on their project, meeting apart from the Council, and coordinating their work with it through the Special Projects Chairman. The special projects that will be worked on when the Council first convenes within the next few weeks will include the Women's Center, including their programs for vocational training of New York City college age women and specific academic programs at Barnard, and the program in the arts, the library, and endowed chairs.

Outside of the special projects, most of the specifics of what will be discussed or formulated remains uncertain until the Council meets. As Ms. Hertz put

it, "there are no aspects that won't come up along the way. The point is to have input advice and suggestions from different constituencies within the college." The major hope of such discussions would be an involvement of policy that could determine, as Ms. Hertz remarked "where we will put our resources and energies five years hence." In discussing the formation of the Development Council, Ms. Hertz noted that during the time of the reestablishing of the Barnard-Columbia relationship, the Development Office "didn't know where it stood" in relation to Columbia's development department. When the agreement was completed, the development and funding departments remained totally separate. She sees the subsequent formation of the Development Council as the "first opportunity to plow ahead on our own," thus creating a

need for new policies and goals. From the new goals and standards hopefully will arise creative and workable projects that will attract much support. While most of Barnard's contributions come from alumnae, totalling 58%, a great deal of it, 38%, is donated by corporations and funds for specific programs and projects. Ms. Hertz stressed that "money comes easier with top quality projects," and it is hoped that the combined efforts of the Council members will best determine those areas and projects that will generate the most support.

With this issue, BULLETIN ceases publication until after the Thanksgiving break. We will return on November 29.

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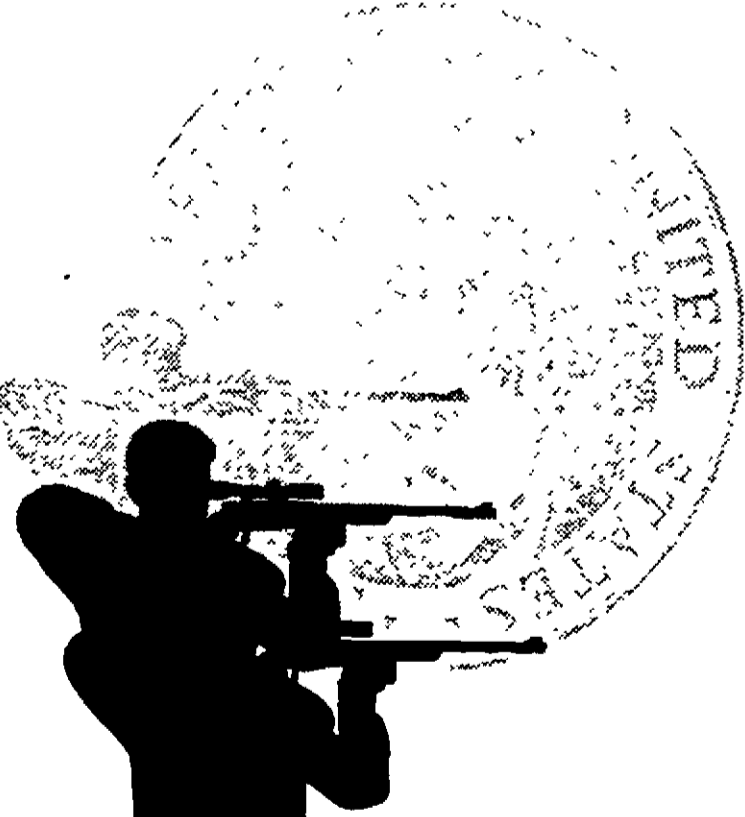
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Barnard Student, Alumnae Publish Feminist Catalog

(Continued from page 1)

their experience bring them a need for information in any of these categories. For women actively involved in the feminist movement, the book will be a source of inspiration as well as information; from it they can become acquainted with what their sister activists across the country have done and are doing.

In order to follow up more directly on information coming in from all over the country, Ms. Grimstad and Ms. Rennie decided to go directly to the sources, to actually see what the women were doing there. Their itinerary carried them over 12,000 miles in two months.

While Ms. Rennie and Ms. Grimstad were traveling, visiting women's groups and meeting with feminists across the country, learning how the feminist movement operates in different cities and states, Ms. Pollack and Ms. Smith were stationed in New York. Their work involved the telephone and letterwriting-communicating with as many feminist projects as possible (a self-generating process). For them, the idea of making a book, writing it and putting it together in a camera-ready form, seemed at first overwhelming.

"The whole process of making a book was unknown to all of us," Fanette Pollack, told me in a joint interview with Ruth Smith in the Bulletin office. "We learned everything as we went along."

Ms. Smith, like the other members of this cooperative effort, sees the book and the actual making of it as being in itself a "consciousness-raising"

experience. All four authors felt a strengthening of their own relationships to the feminist movement.

Writing the book was, from its start on May 13, 1973, to its finish on October 3, 1973, a 'demystification' of feminism and of book making.

"One of the most exciting things about the project," Ms. Pollack recounts "was that those people who had just been names became old friends. We knew who they were, what they did, what their zip codes were." Feminism is not something mystical, Ms. Pollack continued. She claims to have been a feminist since the tenth grade when a woman who was a Barnard senior started a consciousness raising group.

The four authors all became aware of the extent to which women are defining how they want to live; they admire also the tremendous perseverance and ingenuity with which women are establishing women's centers and women's programs for their own self-help. So on a very broad scale, Ms. Pollack, Ms. Smith, Ms. Grimstad and Ms. Rennie, have, in creating their book, made exciting, optimistic discoveries about the life of the feminist movement.

Their own lives, too, have been strongly affected by these positive discoveries and also the accomplishment of bringing a book to completion.

"The whole book for me was a revelation as to how much I can do," Ms. Grimstad said excitedly. "It was a great exercise in autonomy. Everyone has an idea of the book they would like to write," Ms. Grimstad continued,

"but it is at first so mystifying—writing a proposal, drawing up a budget, approaching New York publishers."

As letters were being written and mailed, telephone calls made and received, 224 pages of manuscript laid out and pasted up, the book very quickly left the realm of idealism and became just plain hard work.

Ms. Pollack, who had worked with Ms. Grimstad on the bibliography, and is presently working at the Barnard Women's Center, helping to update the bibliography, describes this transformation: "The hard, down to earth, concrete, nitty-gritty of writing a book, knocks the stars out of your eyes."

In other words, there were difficulties. The publishers at Coward McCann and Geoghegan Berkley publishing corporation didn't appreciate the importance of the project as a feminist book, Fanette Pollack and Ruth Smith recalled. "They were afraid to take a chance with unknown, inexperienced women."

As things later turned out," Ms. Smith commented, "they had a change of heart." "After we showed the publishers we were doing a competent job," Ms. Pollack interjected.

"None of the men at Coward McCann believed we would get it done," said Ms. Grimstad, likening the project to the Bobby Riggs-Billy Jean King competition. "And that made the victory even more delicious!"

"We feel so much more powerful and independent in going off on our own, embarking on this project," Ms. Rennie also remarked. "We saw how trained

we had been to go get Tom, Dick or Harry to help us out."

For many weeks the whole group, working at Ms. Grimstad's and Ms. Rennie's apartment on Riverside Drive, worked seven days a week often after midnight, living for the most part on take-out food. As Ms. Smith said, "There was no time to eat sensibly."

Ms. Pollack spoke with satisfaction of the working relationship she and Ms. Smith were able to achieve: "We didn't know each other at all before working on the book, but we complemented each other well and worked together very productively."

Ruth Smith also stressed the bonds that were formed in working on the project. In regard to Leslie Krims, who assisted in design, she said, "I feel like I've known her for ten years."

Knowing and understanding each other's feminist thoughts also cemented their personal and working relationships. However, the differences of opinion or knowledge concerning the feminist movement, created a number of problems in laying out the book.

There was, as Ruth Smith points out, a difficulty in deciding what should be emphasized on the page. "The decision had less to do with feminism than with book making."

Another difficulty, Ms. Pollack states, was "envisioning what Susan and Kirsten's trips across the country were really like and sharing a mutual concept of what the book was going to be." The original concept of the book, she elaborated, was that it should be a research document with an academic emphasis, e.g. in-depth portraits of women's projects. But the group thought it important to include not only the

intellectual and theoretical side of the woman's movement but also the action side—which is extensive.

The purpose of the book according to all four authors was to plug the communications gap in the woman's movement.

"One thing so great about the women's movement," Ms. Grimstad stressed, "is there's no national structure telling everyone what to do. Each women's group across the country has its own approach. But at the same time, there's not enough profiting from the experience of others."

To show what women are doing and what women can do, to reach those women who have undergone consciousness changes, to describe how feminist enterprises get going, and to act as a tool and a catalyst for the development of more projects are the practical functions of the 'nuts and bolts' information supplied by *The New Woman's Survival Catalog*.

Its intent is to address a broad spectrum of women, though most of the actual material comes from more radical groups, simply because, Ms. Rennie explains, "more projects are being done by radical feminists."

After working at maximum capacity for more than five months, Fanette Pollack and Ruth Smith have mixed feelings about the completion of the book. For Fanette, settling back to her schoolwork, "The school load seems much less strenuous by comparison."

Ms. Smith, who, having graduated last year, doesn't have school work to return to (but does some work for the Alumnae Magazine), said she suffers from 'post-partum' depression after the publication of the book: "It's strange to wake up on a Sunday morning," she said almost lamenting the book's completion, "and to have the day to myself." The book came off the presses, out of the hands of its authors, and is now assuming a life of its own. Ms. Smith comments on her feelings: "I fluctuate between being depressed, nonchalant, and very excited."

They all feel the satisfaction of contributing this much needed resource catalogue to the woman's movement. As Women's Centers spring up in places they had never been, they can take pride in being a part of that growth.

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Save the 4-Course System

Barnard has a distinct educational philosophy and the four course system has, since its implementation in 1966 played an important part in the application of that philosophy to practical teaching methods. At Barnard one is supposed to learn under a system of close personal attention from teachers, and, under the four course plan, study a number of subjects in-depth. Taking a fifth course is an option left entirely to the student. This system is now threatened with extinction because Barnard must bring its system of awarding course credit in line with Columbia's point system. Barnard hopes to have this issue settled by the end of this semester.

Beside the blow that would be dealt to Barnard's educational identity by relinquishing its course system the attendant task of reordering and redesigning courses would be truly gargantuan. If courses are not revamped to fit the point system it means the work load would increase and credit awarded decrease until nothing is studied with thoroughness and everything is run through superficially.

In these days of fewer scholarships and loans, and higher tuition many students are forced to leave school for a semester or a year to work. Under a point system the option of catching up open to the student under a course system does not exist, as the option of accelerating (also to alleviate financial strain) does not.

It is recognized that in order to deal realistically with the economic future of the College it is necessary to compromise - this is certainly clear to the Barnard community at least, when without its compromising at every turn its existence is threatened in a very real sense. It does however also seem clear that Columbia does not see this issue in the same light - with all the economic power behind it, it has summarily dismissed the idea of switching to the Barnard system. The Barnard faculty it would seem, wish to maintain the course system. Columbia must separate the academic issues from the economic and work to accommodate this wish - to accommodate either the course system as it stands or some alternative which the faculty may propose. It takes two parties to reach a 'compromise.' Columbia must not sit back, solidified in its position, and demand a 'compromise' of Barnard.

As has been stated before, this is a decision that will affect students and how each and every student will go to school. It is vital that every student make her opinion known to the faculty. There will be few ears open to complaint from the students if they remain silent now when an important decision about their lives is being made.

BULLETIN believes that the course system is a viable, solid and creative system of undergraduate education. If a compromise must be made it must include the basic structure of this system. BULLETIN urges that the faculty reconsider the proposition of maintaining the four course system while assigning each course four points.

A decision on this issue must be made with care—not just to please Columbia and not without careful consideration of student opinion.

Senior Workshops

A series of self-help workshops on post-graduate plans began yesterday with the first workshop on alternatives to law and medical schools. The workshops are being sponsored by the Office of Placement and Career Planning, the Preprofessional advisor, Ms. Rowland, and the Women's Center. The workshops, which are being held in the Women's Center, are intended primarily for those seniors who are not

planning to go on to graduate school. The next workshop, which will be held on the Wednesday after Thanksgiving, will discuss clinical professions that are open to students without further graduate study. The third workshop will include a panel of published Barnard writers, such as Erica Jong, and will deal with writing and publishing careers. Students are invited to bring their questions, problems, and suggestions for future topics.

Gilbert and Sullivan

'The Sorcerer': A Pleasurable Poke at Human Folly

by Daphne Merkin

The Barnard Gilbert and Sullivan Society offers "The Sorcerer" as its fall presentation and having never seen any of their productions before I only wish that I had. The evening with them flew by in two hours of delightful entertainment.

Just as the lights dim, even before the play begins, a pianist and his page-turner appear in fancy dress which sets the quaint spirit of this production of the "Sorcerer" which is a sort of civilized—eminently civilized—poke at human folly, just deep enough to keep us jumping, yet not so deep that we are actually discomfited. The cast is by and large excellent. The plot of the play is almost negligible, having to do with thwarted lovers and magic potions. Therefore, all is dependent on the performers, who do honor to their task. Gwen Sax plays the good-hearted Aline most adeptly, and sings in a pleasing, mellow voice. Gregory Hanlon as her betrothed, Alexis, is charmingly willful, drawing down his mustache into a big scowl whenever words fail him. William Payne is suitably haughty as Alexis' father, Sir Marmadue Pointdextre, with a dignified bass voice to match his regal bearing. Rebecca Eder is the sympathetic mother of the despondent Constance, sweetly played by Paula Rand, who sings in an engagingly husky voice. She is hopelessly in love with the unresponsive village vicar, Dr. Daly. Dr. Daly is played by Glen Mure, and a star is born the moment he comes mincing on the stage, pastoral flute in hand, singing his self-congratulatory ode to lost youth, "I was a pale young curate." He is absolutely marvellous, possessing the kind of stage presence that could save a floundering production, if the need arose. Even here, where the production is certainly far from floundering, he tends to overshadow the other actors. Mr. Mure plays his role with a



A.G. Murphy plays the title role in the Gilbert and Sullivan production of 'The Sorcerer' (photo by Gerry Goodstein).

consistency and lends it a dramatic intensity that one could hope to expect from an accomplished Shakesperian performer. I found myself expectantly waiting for his next appearance, and then delighting in his every smirk and shudder. His diction, like that of all the cast, is remarkably clear.

The sorcerer himself is excellently played by A.G. Murphy, whose piercing eyes give one the shivers even before he begins his incantations. Mr. Murphy leaps and darts about the stage with great agility. I overheard someone in the audience give out his age as forty-two, but ascertained that he is, in fact, thirty-eight, and has been with the Barnard company for years. The rest of the cast members are either in college, just out of college, or in graduate school.

My only complaint with the production is concerning the awkward movements of the entire cast on stage compared to

the smaller groups of performers, who work better together. The stage itself is rather small, but the actors sometimes took an unnecessarily long time getting themselves organized. I also found the stage set a bit drab, but it is compensated for by the vividly colorful and authentic costumes. Costume Coordinator Gail J. Wofford is to be congratulated. I have one question: Why do so many of the cast—men and women—sport artificial-looking painted-on brown sideburns?

All I can tell you now is to go and see "The Sorcerer" for yourself. You'll relish the performance as much as the cast seems to relish doing it. It will be playing through until the 17th, at 8:30 p.m., and at 2 p.m. on Nov. 17th, at the Minor Latham Playhouse. Where else can you hear songs, watch dancing, and laugh at lines like, "Beauty may fade and perish, but personal cleanliness is practically undying!"

Literary Magazine Enjoys Renaissance

by Vicki Leonard

Two weeks ago the staff of the **Barnard Literary Magazine** formerly **Emanon**, held its first meeting. The magazine begins production with a record amount of student interest and enthusiasm. There are thirty-two students on the staff. Aside from the usual English majors, there are also history, classics, medieval studies, and biology majors. "There are a lot more people interested this year in putting out a really good piece of work. Generating interest is the first step towards getting out a publication," said art editor Linda Gerstein.

Professor Janice Thaddeus of the English Department is the faculty advisor for the magazine. She said of the staff: "They're a very good staff, and are working like crazy. The magazine has had good editors in the past, but there was not enough student interest. This year however everyone is willing to work very hard for success."

The first meeting focused mainly on the problem of fund-raising. "Our biggest problem is money," said Ms. Gerstein. "It will take approximately fifteen hundred dollars to publish the magazine. We're getting a lot of help though from the faculty and

administration in the form of suggestions on how to raise money. The editors went to see President Peterson, and she was very helpful. "Letters have been sent to alumnae seeking their support through contributions."

In order for the magazine to be a success, people must submit their material. Members of the staff are asking faculty for the names of talented students who might be interested in submitting some of their work. Professor Thaddeus said, "You really have to pursue people to get them to submit their material, and the staff seems to be doing this." A literary subcommittee was set up to establish the mechanics and guidelines for criticizing the works submitted. It was decided that the material will be read by all the members of the staff. It will then be discussed and voted on. "It is most important that the magazine be run democratically..." said editor Susan Schnur.

This year, in addition to poetry and general fiction, the magazine would like to print critical works, translations, art-work, and photography. The art however should be in black and white, and both the art and photographs should be either 9"x3" or 6"x5".

Editor Harriet Lightman feels that the magazine's most important function is "to be a creative forum for the college. It's important that it be open to all those who do any kind of writing or art work."

The last day for submitting material will be December 15. Two \$100 prizes will be awarded: one for poetry, and one for general fiction.

Some students on the staff have also set up a Thursday evening workshop. It is not directly connected with the magazine, but "is for people who are interested in talking about their works and listening to those of others," said Pam Jarvis of the staff. "It will give writers a chance to discuss their writing outside of a classroom." Those attending the Thursday workshops will talk about the problems of writing in general, and particularly the problems of young writers. They hope to arrange a poetry reading sometime this spring.

The literary magazine will have office hours in 107 McIntosh Mondays, Tuesdays, and Thursdays from one to four, and on Wednesdays from two-thirty to four. Anyone with material they'd like to submit, or with any questions is welcome.

Joyce Carol Oates Redefines Consciousness

Do With Me What You Will. Joyce Carol Oates. The Vanguard Press, Inc., New York, N.Y., 1973. \$7.95

by Nadine Feiler

There is a problem inherent in attempting to apply literary criticism to a book by a woman, a book which you perceive as in any way feminist in its attempts. Women writers cannot be validly dealt with by a system of criticism which was created by, and which thrives in the world of men. And the world of literature, by and large, has been primarily one of men.

All the mythic figures we have of women have been created by men: Eve, Cleopatra, Helen of Troy, Mary and Mary Magdalene, and Athena, the only female embodiment of wisdom, born of an immortal man. This is why Jill Johnston has resurrected the Amazon myth, and Phyllis Chesler re-worked the Demeter and Kore myths. Women cannot deal fairly with women writers if we judge them by the standards of men.

It is unrealistic, and too overwhelming a task, though, to attempt to rewrite social history. So, unless we are to create new myths and metaphors which could only be available to a small elite, we must, however horrible this may sound to feminist purists, use what we have. We have to transcend it, re-work and adapt the myths and metaphors created by men. It is by this transcendence, in effect thumbing our noses at men with our retention of creative and imaginative powers, that women writers can write and other women can read them.

This is essentially what Joyce Carol Oates has done. Her books are brutal in their realism; there can be no doubt that hers is a man's world. She writes and lives in this world, yet survives and is an artist, and creates art. Her characters live in a man's world, and yet there are survivors, both male and female, who survive by their living, their powers of creation. True survival, true life entails a consciousness, and it is this kind of life that Joyce Carol Oates writes of in *Do With Me What You Will*.

The story opens with the kidnapping of the child Elena by her father Leo Ross, who is divorced from Elena's mother, Ardis. Eventually, Elena is returned to Ardis, who marries her off to a middle-aged lawyer, the powerful and successful Marvin Howe. A few years later, Elena meets Jack Morrisey, and the two start an affair, fall in love, and see each other until Elena has a nervous breakdown. Howe takes her off to an island in Maine, where she comes to the decision that she must change her life, must taste victory as men do, and she leaves, to return to Detroit and fight for Morrisey.

All her life, Elena has been "a beautiful doll," with no existence of her own. She exists only through other's eyes, speaks only to say what she perceives they want to hear. She is first seen through the eyes of her father, Leo Ross. He constantly warns her sweetly not to cry, to be Daddy's good little girl or he won't love her anymore. Does she love him? Doesn't she hate her mother? Elena is always ready with the right answer.

Ardis symbolically goes through a series of name changes. The power to name is the power to own, and no man owns Ardis. She tells Elena: "Some women let men make

them up, invent them, fall in love with them, they're helpless to invent themselves... but not me. I'm nobody's idea but my own. I know who I am." Elena also goes through a series of names, but she does not own herself. She is oblivious to her own existence except through others' perception of her. It is

invading the South. He is the kind of lawyer Marvin Howe detests, for Howe is the man of reality and expediency: "These days, every kid out of school who goes into criminal law thinks he can reform the country, turn things upside down, by using his clients as wedges, levers... Men like that have no real respect for the law. They jeopardize the law,

she questions rather than answers. She experiences an orgasm for the first time, and becomes totally sentient of her body. In this scene, Oates has done a truly remarkable thing. She has written, for the first time that I know of, about a woman's orgasm without using the sexual metaphors created by men. To read this scene is to say yes, that is it exactly. There is no violence or victory in her language.

In Maine, Elena is recovering from her nervous breakdown and slowly approaching her final decision. Jack, however, is back with his family and still in the throes of his duality: "He had begun to realize that studying life doesn't make your own more endurable, only more inevitable: like dissecting corpses in a pathology laboratory. It wasn't a way out of death but a way into it." In Maine Elena thinks: "Something had happened to her: she could no longer go into sleep, into peace. She could no longer shut her mind off from him... Her brain ached with consciousness... She was awake... She realized that everything is awake, the universe is awake; that it cannot be escaped." Now Oates finds use for metaphors of violence and victory: "The world was emptying-out, populated only with adversaries, men who loved her or desired her or at least owned her legally, and would not surrender her without a fight. And if she wanted her lover back, if she wanted to 'love' again, she would have to fight for him, too." She realized Morrisey is incapable of making his decision, and if she wants him she must make it for both of

them, must save him. But this is not Elena "merely crossing over into adulthood... into the excitement of evil," for one must not forget that she had a vision of that communal love. She understood what the so-called youth movements were seeking. She thinks of a client of Jack's, a mystic harassed by the authorities: "She could not understand him except with a part of herself that was not expressible in words, but she knew he was her truest lover, as he was Jack's truest lover also—but [he] had come too soon, and Elena herself had not been worthy of him, sunk as she was in love with another man. That love had been too much for her to overcome then." This vision saves Elena, allows her to see a way that combines expediency and idealism. She has come beyond Ardis' and Marvin Howe's consciousness to a new, true, transcendental one, and with her vision of love, she has taken Morrisey with her.

Perhaps this indecision of Morrisey's is behind what the media calls "campus quiet," and Oates feels it does not signal an end to what the movements of the sixties sought, but rather it is a period during which individual transformations are taking place, to make it possible for those cosmic truths we suspected existed to be affirmed. Aside from this broad-based appeal of her book, Oates has done something important for women. She has not only given us new versions of old metaphors, but essentially a new heroine in Elena, and a new definition of consciousness, expanded beyond its political sense.



Joyce Carol Oates (photo by Jack Robinson).

perhaps because of her unconsciousness in the first twenty-eight years of her life that Elena is "preserved—unscathed, retaining all her powers of innocence, and able to have a vision of that communal, transcendental love which is sought by the idealistic freedom riders and protesters of the sixties.

This is the world of which Jack Morrisey is born. He is a civil liberties lawyer, during the time of freedom rides and test cases and droves of well-meaning white liberals from the North

its sanctity, and that is a terrible thing. We need the law because the law is what's left of divinity." Jack and his wife Rachel and her friends involved in the civil rights and later the anti-war movements all feel that only "if I could locate the center of the universe you can be damn certain I'd go there and I'd have perfect leverage then to change everything."

Slowly, Elena physically emerges for us. We hear her voice in dialogue more often, and

'Femininity Game': Every Woman Plays . . .

The Femininity Game. Thomas Boslooper and Marcia Hayes Stein and Day, New York, N.Y., 1973. 227 pages.

by Rose E. Bole

Sometimes it's the little things that count. Did you know that at the 1964 Melbourne Olympics six of the women gold medal winners were menstruating at the time of their victories, and ten of the 26 Soviet women champions were pregnant? Mrs. Jeanette Piccard did the piloting during the famous (Mr. Jean) Piccard balloon ascent because she had her pilot's license and he didn't. Twelve-year-old Sharon Poole was booed off the Little League field in Haverhill, Massachusetts by a group of enraged parents after she got a hit. Billie Jean King once said, "I don't think girls should play against men. They should stay in their own league." There is a wealth of fascinating detail about women in sports in Thomas Boslooper and Marcia Hayes' *The Femininity Game*, and their book is readable enough to inspire the most dedicated non-sportswoman to run around the block.

The main point, that "physical equality" is a basic right that has been denied to women in America is familiar, but it is useful to be reminded that there is much to be done in a field often overlooked by feminists. There is practical and sensible argument about how participating in athletics provides confidence, healthy outlets for aggression and hostility, and testing grounds for intellectual and creative goals. The authors theorize that competitive sports

which help boys to acquire skills that lead to success in our society should be more open to change and to women so that they might have better options in competing for the proffered awards. "A woman is a girl through many years when the goals of liberation are not immediately relevant to her. The physical bias has warped the personalities of millions of women long before they were old enough to care about politics or a career." At puberty girls are encouraged to play the "femininity game," to win a man and traditionally,



Marcia Hayes and Thomas Boslooper (photo by Robert Gannon).

marriage. The sporting equipment for the "femininity game" is social shrewdness, clothes, and stereotyped attractiveness. The tactics are manipulation, deception, the payoff, love. The documentation of past and present discrimination against women in sports on the beginning and

professional levels and in the media presentation of events and women athletes presents a forceful argument for change.

Unfortunately, the argument loses some of its power because the authors attempt to cover too large a field. Instead of sticking to sports they spend far too much time reiterating the standard Beauvoir-Friedan-Millet arguments and doing the required debunking of Freud and all his followers. To cover history there is a simplistic and superficial description of how

determinants, giving credence to the abhorred anatomy-equals-destiny argument, are criticized. The most supportive information outside the arena of sports concerns recent studies by Columbia Professor Alexander Alland and Dr. John Hampson at Johns Hopkins who provide evidence for the theory that culture and socialization of individuals are the strongest determinants of so-called "normal" gender role behavior. In the chapter "The Feminine Physique" reputable medical studies are cited that do a good deal to dispell the myths of the alleged mental and physical disadvantages women bring to sports.

Though this book will distress people who have more than a superficial knowledge in any area except sports, it is a good one for getting the feet wet in applied feminism. It is particularly helpful if you are one of those women who "suddenly" stopped being interested in sports at, say, 13, and have been wondering why and what to do about it. The authors conclude that "women don't want to imitate men's sports any more than they want to imitate men. They want an opportunity to compete on the same level, and to create in the process, a new game that has no boundaries, no hard and fast rules, no automatic losers." This is a bit vague; however, there are concrete suggestions about what you can do on personal, group, and national levels, and many inspiring examples of women who have succeeded in the sports, who want to help others along the way.

Dear Mrs. Sheila I Love You

by Ellen McManus

Room 302 looks like sheer chaos. All the elements of a traditional classroom are present: desks, chairs, bookcases, even papers hung on the walls; but somehow they are put together in a way that doesn't quite make up that traditional classroom. Desks are all pushed into little clusters, chairs are scattered all over. Books and other articles don't seem to be in their proper places and the papers hung on the walls are not neat spelling tests but drawings, essays, letters. A third grade class sitting on benches in the corner of the room, the teacher discernible by her position alone. A boy holding a live snake. Room 302 is an open classroom in PS-84.

Sheila Reines is a Barnard senior who student teaches in room 302, a third and fourth grade classroom in PS 84. "I decided to do my student teaching there because I felt dissatisfied with traditional teaching methods and wanted to see an alternative system of teaching and learning. I went to a traditional grade school myself and it didn't fulfill my needs as a student."

Education Program

Student teaching in an important part of the Barnard Education program. During senior year all students in the program are required to student teach one semester. During that semester the students also attend a teaching seminar which focuses on the principles and practices of classroom teaching. Students who complete the program are eligible for a New York State Provisional teaching license, which is valid for five years anywhere in New York.



Bejeaned student and student teacher discuss class projects.

According to Professor Patricia Graham, who has been chairman of the program since 1965 when there were 14 students enrolled, the number has increased the last few years until they have had to limit the enrollment to 50. "We still get many more applications than that each year," she said. "The increase in the program's enrollment reflects the great self-conscious interest in education which has been developing in this country over the years, particularly an interest in new methods of education, such as the open classroom."

Sheila says she has wanted to be a teacher since she was 14 and after working four years in a summer camp realized that she really loved working with young children. "I first majored in French at Barnard because I wanted to teach French in high school. At that time the Ed program was only for students who wanted to teach in secondary school. But then they altered the program to include elementary school teaching, so I decided that was what I would do."

Although the Education program does not constitute a major in itself, it is taken in conjunction with a major in some other field. When the program only included secondary school teachers, students would major in the subject they wished to teach, such as French, English, math or history. Students who wished to major in a field such as psychology or anthropology but wished to teach below the college level, could not reconcile their interests. When the elementary program was added, students could major in any field they chose and teach on an elementary school level if they wished. Sheila switched her

major from French to anthropology when she decided to enter the elementary teaching program. "We have students in the program from almost every major in the college," said Professor Graham. She added that this year the program includes Columbia College students and that in the future they hope to include General Studies students as well.

The schedule of required courses differs according to whether the student wishes to teach on an elementary or secondary level. Students preparing for elementary education must take in addition to psychology and sociology courses, Education 2 in the spring semester of their junior year. It is basically a method course with some direct contact with children through tutoring in various elementary schools.

"In general, I think some of the education courses are too intellectualized," said Sheila. "After you encounter a problem in actual teaching or tutoring, you can bring it to the class to be discussed, but you really don't learn that much in these courses that can afterward be applied in practice. For example, one exercise in Ed 2 is to present a reading lesson to the class. Of course the class, being Barnard students, respond as intelligent adults, not as screaming 3rd graders. The problem is that you have to learn to gear your thinking to a different level, because with children you must explain very basic things, like why 2 plus 2 equals four and why 100 pennies is the same as a dollar.

"On the other hand, Ed 2 has a lot of potential for presenting to the students alternative teaching methods and

bringing to the class examples of various systems that are actually being used in schools. The seminars should emphasize to the student what is available to them as teachers.

"I think the most valuable thing about the course is that once a week each student goes to a school and tutors one child and works with her in the classroom. I tutored at PS 84 and so this year when I went back there to student teach I wasn't unprepared for what it would be like. If I had never been in an open classroom before or just had never experienced the transition from student to teacher, the trauma would just have been too much when I suddenly had to go in and teach on a regular basis every day."

First Day of School

Part of all the education seminars is keeping a journal. Each student writes down her feelings and observations each day and periodically turns it in to her individual advisor. "Keeping a journal is really important," Sheila stressed. "It makes you organize your thoughts and evaluate what happens in class each day and also lets you see your own growth." Sheila wrote in her journal on her first day as a tutor at PS 84:

"How different this is from my elementary school experience! The halls are alive! Instead of the silent no-man's land reserved for running errands and being punished, the corridors are places for learning: a gym, a visual aids center, a classroom. The very first thing I saw in P.S. 84 was a blur of kids streaking down the hall.

"Glimpses of 'things that never were,' just walking in the halls...affection between student and teacher—When I was in school a spontaneous show of emotion towards a teacher or another child was unthought-of. To see a big person and little person walking arm-in-arm, or one hugging the other was closer to what I remembered of day camp. It didn't seem like 'school' except for the familiar smell of paste.

"After an upbringing of 'sit still and be

socially oriented rather than achievement oriented. You present it to the kids this way, 'If you are bad, it reflects on everyone. You're not only holding yourself up, you're keeping us all from getting ahead.' Also, if a kid works at his own pace, he knows he is working for his own benefit, not to measure up to someone else's arbitrary standards.

"The kids know they can come to the teachers for help because in an open classroom the teacher can act like another

"After an upbringing of 'sit still and be quiet' I was unprepared for really seeing the freedom of sound and motion in an open corridor school."

quiet' I was unprepared for really seeing the freedom of sound and motion that I knew to expect in an open corridor school. Kids talking out loud, walking in and out of class, wandering the halls without passes; it's all strange to see."

Each grade in P.S. 84 has one "traditional" classroom, but most of the students in Sheila's combined third and fourth grade class, have been in open classroom situations since they started school.

Open Classroom

"One of the best things about open classrooms is that the kids seem to enjoy coming to school," explained Sheila. "There was nothing enjoyable about going to school when the classrooms had the rigid traditional setup. Not that the kids can't wait to come to school now, but at least there is no longer the association of school with a "bad place" because of the strict discipline and the fear it engendered. The idea of being punished for talking or leaving your seat is simply irrelevant in an open classroom, and I think the atmosphere is therefore much more relaxed and more conducive to real learning.

"The reason open classroom systems often fail is that in an unstructured situation, you need a lot more organization to make it work, and too many teachers don't realize this. They think if they let their kids run around, do their work when they want and go on a lot of field trips, they have an open classroom. But it is just the opposite. You can let the class work on, say, five projects and work independently, but the

human being; she doesn't have to maintain omnipotent being image." Sheila recalled a day when a substitute teacher, unable to control the class, had resorted to shouting, which only resulted in more tension and resentment. "Finally, realizing that a loud voice wasn't accomplishing anything, she suddenly stopped and did nothing until the class quieted down. Then she asked Chavez (one of the students), "How do you feel at the end of a day like today?" He said nothing. She asked, "Do you think it was a nice kind of day? Would you like tomorrow to be like this?" He mumbled, "No." She then called everyone to the meeting area and asked them to talk about what was going on. The kids felt she was interested in what they had to say, and began to express their feelings about specific incidents, attitudes towards substitutes, and the responsibility that everyone has as a part of the classroom community to keep it functioning."

Enlightening Visit

A visit to room 302 is an enlightening and very surprising experience. The class at first seems to be in an uproar, with no kind of order at all. A casual visitor is very matter of factly told that she can help and before long becomes part of the activity. Once involved in the action it becomes clear that there is an order amid the apparent chaos: the kids are divided into five groups and they are doing projects—"listening" (which involves a record player and records), film, science and library. The kids are arranging themselves into little work crews, setting up their "equipment" and generally



A reading session—the teacher's the one wearing the scarf (photos by Marian Lewis).

teacher must have a very definite idea of what she wants to be accomplished and somehow relate this to the kids while still letting them retain independence and control over what they do.

"The important thing is that although the teacher must have very organized lesson plans, more of the responsibility in an open classroom falls on the kids themselves. They feel that they have a commitment as part of a community, and they respond to it. Discipline is more

organizing things. Sheila and several members of the film group are standing on desks and wrestling with the portable movie screen. They are shouting at each other. "No, that goes here." "Roberto, don't pull that." "Stop shaking it from the bottom." Finally the screen is setup and they begin to run little films through the projector, everyone contributing his or her knowledge about how that should be done.

The other groups are working very

busily and efficiently: the science group setting up experiments; the library group organizing a little library in the corner, complete with library cards which one girl is busily writing up; the listeners playing records. The teacher is not telling them what to do, just making sure that something gets done. Sheila seems as confused as any of the kids about how to run the projector, but they all seem confident that she knows what she is doing and, "Ask Sheila," is often heard among the other confused shouts.

Suddenly, with no apparent reason or signal, "project time" seems to be over and the kids begin to drift off and do other things. Some are practicing arithmetic, some are reading and some just seem to be walking around. Sheila goes out into the hall with one of the kids carrying a reader and they sit down on the floor and begin going over a lesson. The room has quieted down and everyone is busy with something, and the teacher never once rang a bell or gave an order or sent anyone to the corner.

Baseball Records

Sheila recorded in her journal her first real experience with what the open classroom is all about.

"We began talking about people being important in bad ways as well as good. At first nobody understood. I said that when somebody did something wrong that resulted in the whole class being punished, they were important because they were affecting what was happening to everybody. Someone said something about it being like baseball records—there are records for the most errors as well as home runs. We compared the class to the way a town or city works, and I think that it was the first time that the kids saw themselves as a community, where each

Busy people

After discussing the self help, pupils should complete the page independently.

Pets	goldfish	kitten	dog	sun
Things to eat	cake	car	pie	card
Presents	picture	book	crowd	toy
Parts of a dog	tail	leg	hill	paw
Clothes	hive	dress	cap	coat
Times of year	summer	winter	team	spring
Animals	secrets	guilt	monkeys	horns
Things to grow	seeds	pumpkins	always	flowers
Colors	red	seven	green	yellow
Things to ride	sled	car	bus	hope
Buildings	face	school	barn	station
Things made of wood	step	bed	table	hot

Evaluate errors in terms of word recognition and indexing. Give additional help where needed.

Directions: Read each word or phrase at the left. Then draw a line under the right thing that belongs to that class.

Use 10 pages 187-196. Don't bring River. Series 1 and 11. New York.

Head each story and draw a line under the best name for it.

Then draw a line under the best answer to each question.

Evaluate errors in terms of word recognition or failure to understand what is read. Let pupils find story parts that give clues to best title and answer to question.



Freddie's Secret

Freddie was a small boy of five who lived near a river. Sometimes the noise of boats woke him at night. But Freddie did not care. He thought the boats were telling him secrets. One night in bed Freddie thought he heard a Christmas secret. It was about Santa Claus and a present. Freddie had always wanted a pet. He hoped to get a brown rabbit with a white face and white paws. Now he thought the boats were saying "Your rabbit is close by. You will see him soon."

What was Freddie's secret?
He would soon get a new pet.
He would never get a pet.
He would take a boat ride.

Busy Builders

The hot summer sun and the rains helped the seeds in Bill's garden. They grew into big, strong plants. Sometimes Bill finished his work as the sun went down. Other days he still had work to do. I can't take care of all my plants," he said. "I'll look for help. So Jack came to work with Bill. He and Bill made a busy team. Soon crowds of people came to buy the things that grew in the garden. From far and near they rode to get Bill's good garden things.

In what way was Bill right?
He could care for his garden alone.
He needed a helper.
He needed new plants.

Academic Standing

"But," she continued, "I sometimes wonder how much of the basic academic things they really are learning. When I first came to P.S. 84 I wrote in my journal: 'Something that bothers me: How much is getting learned in our class? Every time I'm there I feel like nobody is doing any school work. I'm not saying that the day should be for work and nothing else, but I wonder how much of the day is wasted with a lot of useless stuff under the guise of the "open classroom learning experience" (it's beginning to sound rhetorical). This applies only to room 304, because I think that the fault lies with the teacher. It's easier for him to spell out a story word-by-word than to teach the kids to use spelling and reading skills, and it looks respectable as long as it seems educational. It seems that the kids are losing out somewhere, but I can't really tell from an afternoon/week and one whole day. I won't lose faith in the open classroom because of these feelings, but it makes my time in school frustrating. Maybe I just feel that given the chance, I could do a better job.'

"I still wonder how well they are doing compared to kids in traditional classes, but now I know that they are learning to read, write and do math and are progressing steadily at their own rate, although they may be slightly below some kind of national standard. There isn't the same sense of continuity that we got in traditional grade schools, at least no one that is immediately apparent. But when you see a kid actually get through and finish a book of progressively harder math problems, you feel that is concrete evidence that they are learning."

Whatever their standing on a national scale, the kids themselves seem extremely open and receptive to learning. A visitor that has come merely to observe, suddenly finds a little person in her lap reading "Down Singing River" to her and finds herself helping, correcting, encouraging. The kids want to learn; they want to help also. They don't want to be observed and photographed; they'd rather show you around the classroom and take the pictures themselves. They are also very affectionate. While kids in a traditional classroom would never dare even approach the teacher except perhaps to ask a question, and then only at a distance. The third and fourth graders of P.S. 84 like to hug, joke and laugh with their teachers. Sheila, who is not a lot bigger than most of the kids in the class, is often draped with several kids who just want to talk or stand next to her.

Part of My Life

"The best thing about P.S. 84," says Sheila, "is that the people are all really dedicated to teaching, and dedicated to the idea of the open classroom. They are always talking about their classes and their kids. Even on their lunch hours, it's all they want to discuss."

"Being so close to your kids tends to affect your whole life, not just the four hours a day you spend in the classroom.

You begin to examine all your relations in general in the light of the way you relate to the kids. The kids become part of your life.

One of Sheila's suitemates noted that she and the rest of the people in the suite seem to know all Sheila's kids even though they have never seen them. "I feel I would know Laura or Roberto or Anthony if I ever met them on the street."

"Although student teaching is considered one of the courses of the Ed program," Sheila pointed out, "It is clearly

American education." "I begin to feel that my most valuable experience is the time I spend at the school or planning lessons and I begin to resent even the two hours a week I have to spend in the seminar. On the other hand, the seminar is a good place to discuss your class and your kids with people who are interested professionally in the same thing, not just interested in funny anecdotes about my kids. Probably the most valuable discussions I've had have been with women in my seminar, but they were held

"I agonized more over a little mimeographed sheet I did about poetry for my class than I did for any paper I ever wrote at Barnard. But it was worth it."

not just another course. Aside from what you put in emotionally, there is also a lot of time involved outside of the 20 hours a week in class. You have to write your journal, plan lessons... I agonized more over a little mimeographed sheet I did about poetry than I did for any paper I ever wrote at Barnard. But it was worth it."

A poem is a special way of telling a story. The sentences are short and each new sentence starts on a new line. Sometimes the last word in some sentences rhyme, like:

"I think that I shall never see
A poem lovely as a tree."

Every other sentence may rhyme, or all of the sentences may - sometimes none rhymes. But lines of poetry have a rhythm, and rhythm makes them different from sentences in a story.

Rhythm is like in music—a beat you can clap with your hands or stamp with your feet. We can make talking sound like music by saying some words softer and some words louder. That is how we read poems.

A paragraph in a poem is called a verse. A sentence in a poem is called a line. Verses have a special number of lines—usually 4 but sometimes 6 or 8. A verse of a poem has one line under the other. In a regular story we write sentences one after the other. A verse of poetry looks like this:

Twinkle, twinkle little star,
How I wonder where you are.
Up above the clouds so bright,
Like a diamond in the night."

See how different a poem looks from a story.

Student teachers meet once a week for a two hour seminar, Education 3, 4, in which they discuss their problems and "examine contemporary issues in outside of class, just an informal get together. The big potential of the seminars is that they are gatherings of people all interested in the same things."

The 50 students in the Ed program teach at various schools in the area, including P.S. 84, P.S. 125, Joan of Arc Mini School, John F. Kennedy High School, High School of Music and Art, Annex of Brandeis High School, Dalton School and Fieldston School. Student teachers are required to visit a school which is different from the one at which they teach, and make a report on it. Sheila visited Dalton School, a private school on the East Side which goes from kindergarten through 12th grade. "It was a good experience going to another school, especially Dalton because it is so different from P.S. 84," she said.

"One of the best things about the Ed program, aside from the actual teaching, of course, is that the people in it are all interested in different fields and teach at schools with different systems and experiences can be exchanged," Sheila said.

According to Professor Graham, increase in interest in the Ed program is due partly to interests in other fields, not only education, but in a general interest social welfare. "A lot of the impulse behind the Civil Rights movement of the 60s, for example," said Professor Graham, "has been diverted to an interest in equal education."

The Real World

"We don't consider the Ed program to be only for people who are interested in teaching," she continued. "It is also for people who are interested in say, psychology or urban studies, who want to get out of the classroom and work with people in the real world."

P.S. 84 is a lot closer to the real world than the grade schools at which most Barnard student teachers were students. Kids no longer play cowboys and Indians or even cops and robbers, but "mugger and muggee." One tiny third grade girl said on Halloween, "I'm either going to be a witch, a pilgrim or a junky."

Victor
Victor is a boy cat. He can not have kittens but he is very playful. And there are kittens in my backyard and he likes them. I love my cat. Love love love

The Ed

person's actions had an effect on others and the totality as well as on themselves. This surprised me; I thought it would be one of the first things that emerges in the establishment of an open classroom.

Community Feeling

"I don't know if anything was accomplished or resolved, but the people in the class were thinking and becoming aware of each other. One boy said, "Everybody is important; if one of us never came back, it would be losing a part of us." People started listening—one girl, instead of saying what she had intended to after interrupting Julia, was aware of what she had done, caught herself, and said, "I'm sorry; go ahead with what you were saying." It was a beautiful example of people learning from each other, an experience that developed because the teacher had a feeling for the right direction to channel the energy in the room."

The kids in the class all do seem to have a distinct personality and role in the group, much more so than in the traditional classroom. Their actions, thoughts and even their clothes are not restricted and directed as in a traditional classroom and therefore seem very expressive and unique.

"The atmosphere in an open class allows for a much freer flow of affection, or any other feeling for that matter, including anger and dislike," explained Sheila. "It is much easier for kids to fight or for friends to be together. The kids also help each other with their work and the big kids often look after the younger ones."

WOMEN'S COLLECTIVE NEWSLETTER

In sisterhood: Anne Caplan-Weltman, Jennifer Fox-Shults, Mary Graves, Jean Lichty, Rosalyn Richter, Kim Scheppele. Published bi-weekly.

Women Form Feminist School

Several women in the Women's Collective have been working on, teaching and taking courses at the New York Women's School. The school is located in the Park Slope section of Brooklyn and classes began on October 15. The school provides women all over the city a place where we can get together to share and learn about our skills, our history and ourselves.

We see the school as a way to help build the Women's Movement as we begin to learn how to struggle against those who benefit from the exploitation of women. Those who want to keep us in low-paying, unskilled jobs. Those who see us only as mothers or sex-objects. Those who carry on wars in Indochina. Those who send victims of the drug plague to jail for life. Those who want welfare mothers cut off the welfare roles without giving them the opportunity to support themselves in a dignified way. Those who oppress gay people. Those who scream about muggings and law and order without wanting to deal with the poverty and starvation that exist all over the country.

We have learned that the only way we can fight against our oppressors is to break down the divisions, yet understand the differences between ourselves as women, and those who are

exploited by the same people. This is why we are offering some courses that do not deal exclusively with women.

When we began working on the school last June, we had visions of women beating down our door, - a whole building for the school and a curriculum of fifty courses. But reality set in and we had to be practical. We found two floors in a building in Park Slope that gives us room for classrooms, a lounge and a library. More than a place to go for classes, the school offers a way to overcome the isolation that many of us feel and that is a part of living in New York City. We hope to use the school space for rap sessions, pot luck dinners and parties in addition to our classes...

This term we offered nine classes: Basic Home Repair; Our Bodies/Ourselves; Women and the Law; Indochina; Lesbianism; History of Women in the United States; How to Change our Schools; Women, Class and Consciousness, and High School Equivalency. Courses are taught by at least two women to underscore our concept of learning as an active, co-operative venture in which different opinions, experiences and perceptions are essential. By next semester we hope to offer an expanded list of courses and work has already begun on that.

The registration fee is \$5.00 - but that can be waived for any woman who can't afford that much. We talked long and hard about the fee. We don't expect it to be able to cover all our expenses - rent, paint, furniture, books, supplies, phone and insurance. Still we thought it essential that all women feel that the school is for them - not just for those able to plunk down a lot of money for a course at one of New York's private institutions. Because of the financial gap we anticipate, we will have to put additional energy into fund-raising. We've already had a craft sale and hope to have city wife women's dance at Barnard either in December or next semester.

Along with the registration fee, all women work one night per term on childcare. Women with children must feel free to come to the school to take courses and to share the space with their sisters. Childcare, a right not a privilege, will always be available free of charge.

A catalogue for next semester should be available by December. If you would like to send us a contribution or would like any further information, write or come by our building at 317 9th St. (Seventh Avenue stop on F train, walk to Sixth Ave.) Or call us evenings at 212-788-9209.

-New York Women's School

Support District 65

As the start of this school year, Sue Costello, union organizer for District 65 representing Barnard's clerical workers, began coming to the Thursday evening Women's Collective meetings in McIntosh. She came to let us know that Barnard's workers were involved in the long and difficult process of establishing their union and negotiating for a contract. As we talked with her, many of us began to feel that we had a definite role in what was happening. It was at this point you may have noticed flyers announcing student support meetings for district 65. We had several initial organizational meetings with Sue, but as the school year went on and everyone's commitments grew and grew, it got hard to attend

weekly meetings. Those meetings have stopped now, but that does not mean that the needs of the workers have stopped nor has their need for our backing.

As a result of these meetings, I saw that the efforts of the workers were something which had a very real effect on us, as students. We are not at Barnard simply to "be educated," we are here to participate in the process of our own education, whatever that may turn out to be. And Barnard is not just an institution, it is a community; the students, workers, faculty and administration together make that community what it is. Whether we as individuals take an active role or are content to be indifferent, there is no way we can really exist separately from the

"political" side of Barnard.

There will soon be informational discussions in the dorms, in McIntosh at lunchtime, and at all Women's Collective meetings. There will be leaflets explaining the union's basic demands. For anyone who would like to speak with some of the workers personally, every Tuesday from 12:00 to 2:00 in the staff room in the basement of Milbank, there are meetings with Sue Costello which students are welcome to attend. The contract (or lack of one) of the people responsible for the day to day running of this school is not something we can afford to be ignorant of. If we want to know our own position at Barnard, we owe it to ourselves to listen to the position of those who work here.

-Terry Lowe

Women as Co-eds

The understanding of Columbia College men about Barnard College's intention to remain an independent women's college with ties to Columbia University is practically non-existent. Columbia students seem to advocate a merger with Barnard in 1976 when the three year agreement is up or the admittance of women to Columbia College. The reason for this is that Columbia men seem to think that co-ed classes are more natural and conducive to better learning for them.

It is the opinion of many women at Barnard that the classes these men seem to envision are not conducive to better learning for women. The discrimination against women in society at large is reflected in co-ed classes, whether blatant or

subtle it takes many forms. It may be the assumption that what men have to say is more valuable or the need to dominate many men have. Women are not only discriminated against in classes but in many aspects of Columbia College (How many women professors at Columbia?).

Since most Barnard students favored the joint-trustee agreement it would seem that there is something at Barnard that is valuable, mainly a concern for women. Since Columbia is not a feminist oriented college, a merger would be to the detriment of Barnard students.

If Columbia is serious about admitting women I would advise them to do some thinking about the needs of women and not just the needs of Columbia students who want co-education.

-Mary Graves

Women's Events

November 15 Noon, "The New Woman's Survival Catalog"; Editors: Susan Rennie, Kirsten Grimsted, Ruth Smith, Fanette Pollack, College Parlor, Lunch, 1.00.

November 18 5:30, Women's Collective Meeting, Rear lounge of McIntosh, All Women Welcome.

7:00, Meeting to Support the Four Course System at Barnard, Lounge of McIntosh. BARNARD WOMEN ARE URGED TO ATTEND THIS MEETING IF THEY WANT THE FOUR COURSE SYSTEM MAINTAINED.

8:00 PM, "Women in China," Women's Center, 243 W. 20th St., 2.00.

7:00 PM, Meeting of Lesbian Activists at Barnard, Rear Lounge of Mac.

10:35-11:50 AM, "Feminism and Politics-Will It Work?"; Speakers: Jo Freeman, Judith Hole, Letty Cottin Pogrebin, Catherine Stimpson, Ann Klein, Lehman Auditorium.
Noon, Executive Committee Meeting of Women's Center.

Women's Poetry Readings Every Wednesday from Noon to 1:00 PM in the Women's Center.

Day Care Project Of Columbia University Needs Volunteers. Call 280-3168 if interested.

"Women and the Law-A Course Offered at the College of New Rochelle. See Women's Center Bulletin Board for more information.

Girl Friday

to run errands and help research for author.
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Applications now available for BARNARD WINTER GRANTS

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4:00 P.M. Monday-November 26th

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For further information:

Contact Undergrad x 2126 (days)

Maureen x 6716 (evenings)

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