Community Colleges: Creativity and Challenge
The La Guardia Review

A cooperative venture of the following community colleges of the City University of New York:

Bronx Community College
Hostos Community College
La Guardia Community College
Manhattan Community College
Medgar Evars College
Queensborough Community College
Staten Island Community College

their authors. They do not necessarily reflect those of the staff nor are they meant to represent the cooperating institutions at large.
There were no specifications to follow and few models to emulate; therefore launching a magazine was far less difficult than expected. Now we can identify those currents that will facilitate our journey and those crosscurrents that deliver us to regions ancient mapmakers called “the place of the dragons.”

The most helpful tide to date, has been the addition to the editorial committee of representatives from several community colleges who were impressed by the first effort and offered to solicit articles from their schools. In the first meeting of the expanded board, we were exhorted to seek out broad-gauged articles that spoke across the boundaries of the disciplines, the isolated classrooms and the individual colleges. Our mandate, to paraphrase Frost, is to develop a journal that asks of us a certain height, so during times of storm and stress we will have something “to fix our minds on and be staid.”

Obviously students and the classroom experience provide a ground-swell for articles. There is a place in the journal for questions, comments, near articles as well as full-blown ones, classroom innovations that worked and counsels of avoidance.

We also face a growing body of commentary critical of the community colleges. This challenge flung before us will provide opportunities for creativity we may ignore or meet head on through the quality and character of our words and deeds. The articles we have received suggest there is little to fear. Our faculties have within them persons of stature, perspective, and the capacity for discriminating between depth issues and surface problems. Failure to survive as an independent faculty journal will, in some measure, vindicate commentary critical of the community colleges.

The dream of a faculty journal which includes our several colleges has begun to take shape. We will have to do all we can to make the dream wake and become reality.
Hold fast to dreams
for when dreams die
life is a broken winged bird
that cannot fly.
Hold fast to dreams for when dreams go
Life is a barren field filled with snow.

JDC
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Contributors To This Issue:

John Buckley, Adjunct Lecturer, English Department, LaGuardia Community College.

John David Cato, Professor of Social Science, LaGuardia Community College, Editor of The La Guardia Review.

Susan C. Fawcett, Lecturer, English Department, Bronx Community College.

Brian Gallagher, Assistant Professor, English Department, LaGuardia Community College.

Joan Greenbaum, Lecturer, Data Processing, LaGuardia Community College.

George Groman, Professor, Chairman of the Humanities Department, LaGuardia Community College.

Anna Maria Hernandez, Assistant Professor, Foreign Languages, Humanities Department, LaGuardia Community College.

Elmyria Hull, Associate Professor, Human Services Division, LaGuardia Community College.

Leslie J. Keyser, Professor of World Literature, Staten Island Community College.

Janet Lieberman, Associate Professor of Psychology, LaGuardia Community College.

Cecilia Macheski, Lecturer in the English Department, LaGuardia Community College.

Ernest Manshel, Assistant Professor, Accounting and Managerial Studies Program, LaGuardia Community College.

Helen M. McCabe, formerly Assistant Professor in the Cooperative Education Division at LaGuardia.

Joel Millonzi, Professor of Economics, Chairman of the Division of Social Science, LaGuardia Community College.

Donald Moore, Counselling Department, Jefferson Community College, Watertown, New York.

Joanne Reitano, Assistant Professor of History and Political Science, LaGuardia Community College.

Cynthia Richards, Instructor, Developmental Skills Department, Manhattan Community College.

Kenneth Sheppard, Instructor, Division of Continuing Education, LaGuardia Community College.

Ely Stock, Professor of English, Staten Island Community College. Monica Vecchio, teaches English in the LaGuardia Middle College. Managing Editor of The LaGuardia Review.
Two years ago I left the shelter of an Ivy League university to teach at a community college in New York. I was neither populist enough, Marxist enough nor level-headed enough not to feel a pang of shame the first time at a national convention that I awkwardly pinned on the cardboard nameplate which read Staten Island Community College instead of the name of the Ivy League college. The Ivy League school had been permeated with a historically developed educational mission which seemed inextricably linked with its very age: to preserve and develop knowledge and wisdom to foster excellence. Standing on the hill which overlooked the city beneath, teaching in buildings which were a record of eighteenth- and nineteenth-century American history, reading in libraries surrounded by thousands upon thousands of books, walking on lawns where old trees grew, cut off from the world by the black iron fences which ringed the campus, their sections donated by the classes of 1880, 1882 ... I had many reminders of this mission.

At SICC the black fences and old trees of the Ivy League have been replaced by nondescript chain-links painted city-silver and by scrawny saplings. The school where I now earn a living (I never thought of it that way in the Ivy League) seems to have been plopped down, not on a hill overlooking the city, but on some of those anonymous bumpy hillocks which line our typical American superhighways. When I first saw its buildings in the wrong light, they looked like the facades of pancake houses, hamburger stands or Dunkin’ Donuts; many of them are temporary trailers, designed to serve not the past but the prescription for survival of our time: change. The college assumed its present direction, form, funding and curriculum not from the nineteenth century but from the events of recent history: the burning cities of the 1960’s, administrators locked in well-paneled offices, scholars screwed to their cubicles in the massive cold stacks of Ivy League universities. A new urgency, a new technology, a new egalitarianism rather than an old sense of continuity with the scholarly past provide the reasons
more clearly now than I did two years ago that the black iron fences of the Ivy League were symbolic of the admissions office there whose purpose, of course, was not to admit but to reject students. I like the looks of the community college better these days than I did two years ago.

Ten percent of the English department faculty at SICC, of which I am a member, have come from teaching in the Ivy League and perhaps another 25 percent have come from institutions in other leagues of nearly equal stature. Given the trends in higher education in America today, I see the movement of teachers out of the Ivy League into the community college league continuing, and so my experiences on this journey may be typical of many.

The influential members of my new department are not among those who have been through the fires of publishing "important" books which help to shape the way the rest of us look at language and literature. Instead, most of them identify themselves as "teachers." Most of these people fall into two categories: those who tend to take an impersonal, empirical, task-oriented approach to teaching and talk about "standards" and those who tend to be more romantic, more personal, subjective, process-oriented, and talk about "releasing energy." On the whole I would say that both groups, tempered by the students they teach in common, are less shamanistic about their teaching than were my former Ivy League colleagues.

The pervasive questions raised about teaching in the Ivy League had to do with the discipline: How do we approach a particular text or problem? The pervasive questions posed in the community college tend to be centered on students: How can we reach them? Should we teach literature at all, given their apparent needs?

The students. Rather than talk in abstract terms about them, I'd like to cite two student responses to courses I gave, one from the Ivy League school, the other from the community college.

The first response, a clipping of a New Yorker cartoon, came from a graduate of the Ivy League school who had taken a seminar on Walt Whitman I had offered there to twenty selected juniors. The cartoon shows Whitman looking rather morose at a bar. A well-dressed gentleman at the other end says: "Who is he? He keeps muttering that he doesn't hear America singing anymore." The student accompanied the clipping with a neatly written letter in which she said: "... in case you missed it, I thought I should send it on to you. I think it expresses a great deal of what we were struggling with that semester!" And after detailing her plans for the future, which
Included taking an MA in English and American literature at the University of Leicester, she concluded with an admonition: “Beware of old men with gray beards; they often mistake ideals for wisdom.” Both the letter and the cartoon express qualities which I found in most Ivy League students but do not find in abundance at SICC: a pervasive sense of irony, coolness in expression, politeness, gentility, good taste. Very un-Whitmanlike qualities, these. Also an inability to deal in meaningful terms with the failure of the promise of American life to pay off and all that that implies. New Yorker slickness does not work here. I think she missed the whole point of the course.

Contrast the cartoon and her method of approach with the poem written by my SICC student (see p. 11), one of forty people in a nonselective sophomore course that he took because he was forced to by the demands of his curriculum and because it fit the right time slot for him. Whitman’s name is misspelled five times in four different ways; the poet does not deign to capitalize the first letter of each line; the poem is not punctuated; it is written in a childish scrawl, so childish indeed that some of its phrases are untranslatable. The paper on which the poem was mailed had been crumpled, and it did not come with a “cover letter” obliquely expressing the student’s sense of what he gained from the course in ordinary, discursive prose. Nevertheless, I like the poem.

As part of my preparation for class one day near the start of the term I observed the student who later wrote the poem, and I took some notes. They read in part: “Red pants, slim, wispy mustache, the epitome of facelessness. He gets up at 5:30 a.m. to do homework, comes to school, works at Sears in the afternoon, goes to sleep at 8:30. His mother, he says, thinks he works too hard. He says that last term he did not learn anything in his English class. His instructor thought he could interest the class in writing about such things as a corncob pipe and a smelly black thing he brought in one day. They had to guess what that smelly black thing was. It turned out to be a seasponge. While the class tried to talk about the sponge, Fred looked out the window... adolescent, pubescent baby, innocent, ignorant of everything except the need to get out into a four-year school and then law school. He stutters badly, has upswinging, expressionless eyes. No apparent curiosity about anything. A strange and fragile kid, like a lot of the others.”

My first reaction was to dislike this student, and the feeling intensified when I discovered that he hadn’t done any of the reading for the course until we were well into the fourth week and that he would submit no papers on time. But as the term progressed, my opinion of him changed. I found that his apparent lack of curiosity was not because he was ignorant, but because he was not interested in what we were discussing. He was still a curious and intelligent student, but his curiosity was focused on different things than ours. Eventually, I came to admire his unique perspective and the way he approached the course.
prisons Walt Whitman says
of all the prisoners
languisurshesingising
prisonisons of stoned
prisons of forgotten
prisons of alone
prisons of tomorrow
prisons of today
may all prison bars
be torn away
I live
I live to see the green
glass of spring be grown
and live the life of freedom
nearsearching for my own
of Walt witman you gave
me the strength to carry on
the strengthth to find my
place in the sun
oh Walt Witman
may your soul be blessed
in heaven it loved
the soul of a junkie
searching for another fix
the soul of another whore
searching for another trick
the searchiching of another
alcoholic searching for another
drink
the searchiching of another
unused mother for the father
the searching of another
soldier for love
and the searchking of the
world for love,
and the searchking of God for peace

Oh Walt Whitman you
are a bard
And a bard is only second
I to God to enchant ones
soul
and seeing the spring green
of a million soul
and wondering why
the soul can't be as pure
as spring's fresh green
of the grass and
trees
of Walt Witman
I close my song
of a world that
goes on an on
blessing to thee
pure soul Walt
Witterman
that was an appropriate style for expressing the powerlessness he felt while grappling with the ideas we were exploring. And reading now the poem written months after the course had ended, postmarked from a "good" four-year college, I not only discover the misspellings, the punctuation and grammatical errors, the uncouthness of its handwriting, but also I see the imaginative transformation of "forgotten" and "alone" into nouns; the use of "green grass" and "spring" in ways that would have made sense to Whitman; the internal rhyme; and above all the sense of commitment with conviction to Whitman's drift. I think, too, that the fact that the student took the trouble to put those scrawled sheets in a dirty envelope and mail them shows that he absorbed well one of the great lessons of Song of Myself, that old poem whose first word is "I" and last word "you": the lesson that "whoever walks a furlong without sympathy walks to his own funeral dressed in his shroud." He got the point of the course.

One needs more than sympathy or Whitman's faith in the common people to teach well at a community college, although I am convinced that without these qualities there isn't even a fighting chance. What one needs most of all is the capacity to meet, the student where he is, the willingness to see oneself not only in relation to subject matter and the ways of thinking of the discipline but also in relation to strange and fragile people who happen to be students. My basic assumption as a new community college teacher is that I am there for the people in my class as well as for my subject matter, rather than primarily for the subject matter. I try to meet my students through the subject matter, and its meaning derives from our relationship with it.

The problem of discovering how I could meet students realistically was more easily resolved in the Ivy League than at the community college. Not only did the general aura of the place and its sense of history help both me and the students to give our attention to knowledge, but also we shared certain important characteristics. Chief of these I suppose was that we had received early rewards for exceptional intellectual performance and hence felt apart from the rest of American society, and on that sociological or psychological ground we could meet. But at SICC most of my students are that anti-intellectual portion of American society from which I feel and am estranged.

At the Ivy League school, aware that we were living in a time of accelerating change, of much confusion, uncertainty, anxiety, I thought of myself as a kind of pontificator—a bridge builder, to go back to the root meaning of the word—between the human core of
sional, immersed in my field, American literature, and I attempted to transmit a sense of the discipline to the students. I called myself a “contextual critic” but understood that my real work was that of a humanist, concerned with what Faulkner called “the truth of the human heart.” My subject matter (the text or problem we were considering) was usually not an end in itself but a means toward living out the values of the discipline and this is what I wanted to transmit and exemplify.

I think of myself in the same terms at SICC and find that even given the great gulf in background, class, values, ability and aspirations that separates me from most of my students, we can meet when the literature or problems we confront together concern the common human core of our Ivies—birth, love, suffering, joy, death. Of course, because many of my students—perhaps 40 percent in a typical class—do not seem to be able to read, write or speak at a level which most of us would call literate, I must supplement my general humanistic goal with the aim of helping each student read, write and speak a little better at the end of the course than he did at its start.

All of this has changed my behavior as a teacher in several ways: I spend much more time now than I did before observing the students, listening to them, reading their work. (This year each course my department offers meets four hours a week rather than the conventional three, which gives me more time to do that than I had before.) Since in general my students have been academic failures, they are easier to meet on nonacademic, rather than academic, terms. We digress from the text or problem under consideration more often now than I would have tolerated in the Ivy League. I would have thought of those digressions as unproductive rap sessions years ago. I use the fads of our time much more than I did before as a source of classroom material. Among these—and I suppose I am conservative in considering them faddish—is the use of technological aids: tape recorders, films, video tape. I’ve used W. C. Fields’s “The Barber Shop” as a way of getting into Benito Cereno, something I would not have done in the Ivy League. It worked, I think. I try to be as “open” and nonjudgmental as possible.

I suppose that a philosophical basis for what I am saying can be found in the old utilitarian principle for moral action. As Stuart Hampshire recently put it in The New York Review of Books: “When assessing the value of institutions, habits, conventions, manners, rules and laws [the classroom situation] and also when considering the merits of individual actions or policies, turn your attention to the actual or probable states of mind of the persons who are or will be affected by them. That is all you need to consider
Teaching, especially teaching in a community college, is a moral action. But observation of my students has convinced me that something in addition to "states of mind" or "states of feeling" does count: commitment to knowledge, wisdom, whatever I can appropriate of that inheritance from the past which the Ivy League school carries in its being. The student who wrote that paean expressing his own sympathy for the downtrodden had taken Whitman as his own and would have been worse off had he not done so. The closer I bring myself to Whitman's spirit, the better I'll be able to deliver what both my former Ivy League students and my new community college students need.
The Emerging Subculture of the Urban Community College

JOHN DAVID CATO and MONICA VECCHIO

Social science literature on race and class tends toward overemphasis upon behavioral consequences of ethnicity while neglecting intellectual and other environmental factors in shaping behavior. We believe the urban community colleges provide physical and intellectual settings which work to cancel traditional ethnic cleavages while fostering a set of attitudes and behaviors shared across ethnic lines. There is in our view an emerging student subculture peculiar to the community colleges and sharing characteristics which would be overlooked by merely inspecting ethnic characteristics.

The obvious characteristics shared by this emerging urban community college subculture are noted in the literature on working class youth and their attitudes toward educational institutions. These attitudes include a keen sense of peer loyalty, skepticism about the value of college education and some authoritarian traits. For instance, Herbert Gans reported, in a study of a working class neighborhood in Boston’s West End, great delight in stories about college educated people who held jobs no better than their own and in some cases were total failures. He suggested the stories not only imply belief that college education has little to do with occupational success, but indeed may even lead to mental illness and other bizarre behavior.

William F. Whyte’s classic study of college oriented lower middle class youth called attention to the psychological sense of safety offered by hanging out in the gang pattern. He concluded:

The members come together every day and interact with a very high frequency... the individual member has a way of interaction which remains stable and fixed through continual group activity over a long period of time. His mental well being requires continuance of his way of interacting. He needs the customary channels for his activity and when they are lacking he is disturbed.

The patterns of peer group loyalty are well known and seem to
Bordua researched lower middle class youth of postsecondary school age and noted trends toward authoritarian attitudes. There is a tendency for this group to protest what they consider arbitrary interference with their freedom while they seek out somewhat restrictive social environments in their peer group relationships. Further, Bordua reported “they equate coercion with concern and unconsciously seek situations where strong controls will satisfy nurturance needs.”

These sociological materials have not gone unnoticed by the community college and have probably been used in various forms of crisis management, but they have seldom been employed for teaching purposes. Several observations can be drawn from the data cited.

First, it should be noted that for most community college students teachers simply no longer represent significant authority figures. Esteem is reserved for persons within the neighborhood and media personalities. The traditional signposts of academic achievement will not win the recognition teachers feel they deserve among community college students. One implication is the use of research teams, committees in which students function as peer teachers. This means the teacher relinquishes his or her role as a central figure in exchange for one as coordinator.

A second observation is the somewhat obvious one about respecting student insights. Much impressionistic, anecdotal folk wisdom is seldom accorded the status it deserves as viable knowledge. It is too often obliterated by what teachers believe to be the glaring light of theoretical truth and academic logic. Students quickly learn to play this game. They are expected to give up their conventional wisdom in favor of academic conventions. Truth has to be discovered with all tools and from several sources including the insights of the students themselves.

A third observation about teaching the community college student has to do with an approach we might call “the paranoid style.” Careful analysis of situations reveals both faculty and students as victims of the same status quo. The task of the disciplines is response to needs with which students can identify. The disciplines are most useful when they speak to actual human needs rather than mere methodological convention. All subjects can be exciting insofar as they speak to life situations both student and faculty recognize as reality.

While we are suggesting some unity underlying ethnic diversity among the students in our community colleges, there are subtypes
The “injustice collectors” are potentially interesting students, insightful but often highly cantankerous. They are sensitive to subterfuge and class-linked prejudices. On the other hand, the type has been described in psychological literature as being addicted to unearthing problems of their own creation or merely enjoying argument for its own sake. Hopefully they will share their vision for solutions as well as their techniques for identifying the problems.

There are of course the “delightful rogues,” determined to learn as little as possible. They are usually engaged in “psyching the psych,” or outsmarting the teacher in the service of as little work as possible. Here solidarity as well as authoritarianism can be brought to bear in the interests of a team product. It often proves more significant than a mere grade. Team and committee assignments must, as Reinhold Neibuhr noted, consider the fact that “man’s capacity for good makes democracy possible but that his inclination toward mischief makes democracy necessary.” Therefore, attention must be paid to periodic progress reported by research.

David Llorens has described a student we may call “the creative rebel”:

It is not, I think, permitting the imagination to roam too freely to suggest that the student sitting before the teacher senses that the teacher is always and everywhere, even when he has not admitted it to himself, teaching the student to be at least a bit like the teacher. What if the student does not particularly want to be like the teacher? He usually rebels in some manner. And what if the student definitely does not want to be like the teacher; if he actually despises, with some passion, the kind of person that he perceives the teacher to be? Unless he is a quite willing slave — happily most young people are not — he does indeed rebel.

Unlike the rogues who reject everything out of hand, the creative rebel is usually willing to substitute alternate goals and means. Clearly, here is a potential leader and resource for the teacher in the process of deciding how to approach the course materials.

Students of the urban community colleges present vexing problems that can have positive impact on teaching. Many of us, shaped by an earlier model of education, tend to view teaching as a lonely enterprise rewarded by solitary effort. The image of the teacher-scholar as stormy isolate seeking to force-feed reluctant learners is no longer an appropriate one. The new teaching situation provided by the community colleges can become the foundation for creative teaching opportunities.

Peer group solidarity has effectively been employed in the classroom by channeling it into learning opportunities, emphasizing learning as a team effort rather than an individual undertaking.
It has been predicted that groups will relinquish the idea that the instructor is in any way a target. At first it appears that the instructor is giving up his traditional role but, in fact, grouping methods develop in the students an attitude enhancing the teacher's role as consultant-counselor. Students learn to respect the hierarchy they abhor when they become a part of it. Grouping techniques in the class encourage interaction among the group members, an element that is sorely lacking in many classrooms. Students are more likely to listen to one another in a group of their peers, a skill which can be carried over into the whole-class setting.

Successful in-class grouping nourishes an interest in the subject matter best when it permits as much input from the students as possible. The enthusiasm generated is of the kind that would normally be rejected if it was initiated by the instructor himself. Interviews with students involved in such groups have borne this out.

In a series of taped sessions conducted in the fall of 1976, students made the following observations about the advantages of small-grouping methods as seen from their points of view.

1. They liked the freedom of choice.
2. They were more open in the groups to discussion and questions.
3. They accomplished their work.
4. They had an increased sense of responsibility for their own work.
5. They developed the confidence to express themselves which was carried over into regular classes.
6. They were able to communicate their needs.

One student said that previously he "couldn't stand picking up a book". Through a debate team his attitude was completely changed and he thoroughly enjoyed doing the research. Since that time, he stated, his attitude toward research had changed. He attributed this to the freedom given him in the grouping situation and the interaction with his peers.

Experience must be allowed to teach and, if the instructor is open minded enough, even failure in the early stages of the groupings is valuable to the individuals, to the groups, and to the class, since it can be examined by everyone. All then profit from the experience. Thus students in research projects, for example, should be allowed a good deal of free rein. When groups or individuals select topics to pursue in spite of warnings, the results will instruct everyone involved. Where the methods are well timed and structured, there will be ample opportunity for the mistakes to be
be no more failures than there would have been under traditional methods. Oddly enough, grouping techniques reinforce individual effort rather than diminish it, because peers in the group act as strong motivational forces. Peer group solidarity works in favor of the weak student, since the group will often rally in his behalf. It also works toward directing leaders positively who might otherwise have operated negatively in a typical situation.

Argumentative tendencies among students have been turned from liability to asset through employing debate in the classroom. With only a few fundamentals of parliamentary procedure, the perennial rebels find positive outlets in debate. When combined with research assignments this has turned out to be one of the most successful techniques for creating real interest and for fostering critical listening and thinking in the class. Grouping methods can be incorporated with the debate method by creating teams. The possibilities for the employment of this technique are vast, and students who might not under other circumstances take a role or a stand for anything are motivated to move in the direction of a new maturity.

Many of our students have been shown to have a fine awareness of people’s real situations and attitudes, a fact which may be employed to advantage in techniques like interviewing. In the classroom mock situations conducted through role playing may be used to great advantage. Techniques employed in the class can be expanded into real life situations when the opportunity arises. In fact, it has been stated that students who populate our community colleges are strongly service oriented, that is, their natural desire and tendency is to move outward into the community at large and fulfill what to them is a real and active role. Because their sensitivity is acute, they are often particularly well equipped to serve functions which would cause difficulty to an outsider or someone with a divergent background.

Perhaps the most important point to make is that none of these techniques is necessarily a replacement for the classroom situation as we know it. But all of them have proven to be methods whereby students whose natural setting is not the classroom may be led to accept that situation by degrees and learn to successfully operate within it. In order to do this, they must develop both confidence in themselves and awareness of others. They must also develop their willingness to contribute to and participate positively in their education. Grouping techniques such as those mentioned above have proven to be successful in achieving these aims, all of which are aimed at helping students become reasonable and productive human beings both inside and outside the educational environment.
student subculture of the urban community colleges will demand not less but more of their teachers. Students will demand not only that teachers hold their attention but that teachers be committed individuals who care about them and about the learning environment within which they must work. Their protest will be increasingly demanding. They will demonstrate little respect for learned treatises published outside the college if indeed the teacher is remote from the exigencies of life at the college. These young people will very likely emerge as the unlikely heirs of the 1960’s. We thought the protests of the sixties were over . . . they have not yet begun, but lie dormant in the urban community colleges. When they come to maturity these community colleges, long neglected step-children of the educational system, may develop into an exciting educational enterprise.

REFERENCES
The Right to Know

JOEL C. MILLONZI  
JOANNE R. REITANO

There is a message which can be gleaned from the mounds of recent studies on worker discontent. It is simply that we have unconsciously forgotten that the worker is first and foremost a human being with limitless possibilities. Job oriented solutions to worker dissatisfaction abound, but considerably less attention has been paid to how society teaches workers to perceive their jobs and, indeed, themselves. The problem is not just that “jobs are too small for our spirits” but also that some forms of American education tend to make people as small as their jobs. The average American worker would be surprised to find the average French worker assuming that all workers should have general education. Demanding his “right to culture,” the French worker perceives that “in the technological society of the near future, a man’s job and rank will matter less and less to him.... His gifts for public and private life will matter all the more.” To the French, education is for more than work; it is for public life, for private life, for seeking one’s identity. How different this seems from the typical American attitude as recently expressed by Gerald R. Ford when he asked, “What good is training if it is not applied to jobs?”

For the last two centuries the industrial world has wrestled with the issue of what workers need or need not know and for what end. During the 19th century, education for the worker was tied to the perpetuity of the democratic design—the intelligent citizen was equated with the responsible voter. Intelligence, however, was assumed to include little more than the ability to discern good from bad, honesty from corruption. Education, it seems, was primarily a vehicle for socialization, a way to “raise standards of civic morality.” The American dream was personified in the self-made man—the man who was trained in the best school of all—real life experience. Indeed, one of the hallmarks of his success was that it...
America's anti-intellectual bias could not have been made more explicit.

The same pattern persisted in the 20th century. While there was increasing recognition of the desirability of having intelligent, skilled workers, education was still seen in its most limited sense. With the rise of work oriented schools such as the Wharton School of Business, the emphasis on practical education remained intact.\(^7\) The same approach prevailed in England where the Mechanic Halls taught science education and consciously shied away from broad philosophical discussions.\(^8\) Similarly, the early labor movements, both in England and the United States, were skeptical of intellectuals and doubtful of the value of a liberal education for workers over the traditional vocational emphasis. It was not until after World War I that the unions began to sponsor worker education in an earnest way, and when they did, it was primarily for vocational purposes. With the International Ladies Garment Workers' Union as the major exception, the proponents of a broader educational mission for workers were predominately from outside the trade unions such as The Bread Winners College, the Rand School of Social Science, and the Ruskin College.\(^9\) They perceived what Jane Addams and other settlement house workers had keenly observed—that all "people are interested in large and vital subjects."\(^{10}\) In other words, a life of labor should "neither ensure the absence of taste to appreciate the higher branches of knowledge, nor preclude the possibility of acquiring them."\(^{11}\)

Up to the present day, the problem of defining the focus of education for the worker has largely been "solved" by the expansion of vocational education and the development of the career-oriented training programs. Consistent with American attitudes towards public education in general, these institutions of learning were specifically designed for purely practical purposes. It is significant that the concept of education for the worker, especially in the context of vocational training, remains largely focused on practical skills and job-specific knowledge, rather than fostering a broader intellectual development. This approach reflects the enduring influence of America's anti-intellectual bias, which continues to shape educational policies and practices.
movement which, in turn, reflected the traditional American agricultural virtues of hard work, honesty, and common sense.\textsuperscript{12} Clearly, the aim of higher vocational education has been the same as the aim of public primary and secondary education—to prepare workers for a place in what was seen as a continuously growing economy. The habits of citizenship were to ensure orderly conduct so that production, as well as politics, would proceed unhampered in a stable environment. To the worker, such habits were propounded as the key to personal success confirming the fact that the colleges had “institutionalized the American’s traditional respect for the immediately useful.”\textsuperscript{13}

Until recently, the vocational orientation of worker education served the nation well for two reasons. One was that it reinforced a strong identity with one’s future job, which, in the light of our materialism and our growing economy, was a desirable and reasonable definition of self. As Robert Cole’s work so graphically reveals, we all define ourselves largely by our jobs, despite the obvious limitations inherent in that tendency.\textsuperscript{14} However, in a healthy economy, such limitations often seem unimportant in the general rush for wealth. The second reason relates to a certain disillusionment which society experienced over liberal studies. Recent college graduates frequently found themselves homeless in the labor market; education as a means to employment in the professions seemed to be an inordinately drawn out affair; technology rather than culture appeared to be the determinant in international competition. And, perhaps most importantly, liberal studies all too often seemed to provide only dull and limited insights into the larger questions of being and existence, topics which it nevertheless claimed were essential for a full and meaningful life. These arguments are powerful ones and, on the surface, are quite easy to acknowledge as the raison d’être for vocationally oriented education. In fact, we may not even have questioned their validity had we not discovered dissatisfaction both in the workplace and in the educational institution—dissatisfaction linked to a general frustration which has gripped Western culture during the last decade.

Extensive studies have been made to try to analyze the relationship between this frustration and work. “Blue Collar Blues” are often attributed to environmental factors as well as to the degrading effects of mass production and the specialization of labor. In addition, they are a function of a changing labor market—one in which Americans are often unable to find jobs in the area for which they were trained, and one in which workers are increasingly being compelled to change jobs in mid-life.\textsuperscript{15} Both sets of conditions reveal the shortcomings of an exclusively vocational education.
identification with their jobs is far from self-fulfilling. Consequently, researchers find them propounding a new set of values which call for self-actualization rather than for the traditional goals of labor, i.e., job security and adequate material compensation. Suddenly the successes of the labor movement are proving to be painfully inadequate. On the other hand, workers who cannot find, lose, or must change jobs discover that their limited educational background is not ultimately useful in the larger world. Their specific skills are unmarketable and, as a result, they become displaced—economically as well as psychologically.

Attempts to handle this situation emphasize job enrichment. Programs are being designed to improve working conditions, to alter the approach of supervisors, and, particularly, to give workers more opportunity for responsibility and decision-making in the workplace. The intention is to offer the worker greater challenge in order to heighten the sense of accomplishment and pride which he derives from his employment. What such programs are really doing is unconsciously admitting the importance of intellectual development to a happy worker, as to any person. Explaining the influence of job dissatisfaction on the worker's whole life, Pennsylvania State University's Professor Gerald I. Susman, noted that workers often do not compensate for their unfulfilling experience at work by pursuing rewarding activities after work. "The job is mind dulling," he observed, and "a mind dulling results in dull leisure." Work related frustration is devastatingly all-encompassing.

Clearly, the close self definition which workers have with their menial jobs is a potential hindrance to their long range economic viability and to their personal well being. It therefore becomes necessary to review our attitude towards worker education and to suggest that the traditional dichotomy between work and liberal education is anachronistic. The worker, indeed, society, needs to go beyond vocational training. We must begin to educate our workers to achieve an identity at a broader level—at a level which is linked more to the individual than to a specific job and which will, consequently, maximize his potential to handle not only a variety of jobs but also joblessness and, in better times, leisure. It is in the context that liberal arts traditions become relevant to the worker. As several people have pointed out, the liberal arts have always been career-oriented in that they cultivate the skills most widely applicable to life and, therefore, to work. The three R's, logical organization, curiosity, the ability to concentrate, and analytical thinking are the most obvious and more usable intellectual qualities promoted by a truly liberal arts education. They are skills which are easily translated into job competence and often into greater job
They can also promote the sense of self dignity which is probably the most important prerequisite for personal happiness—on or off the job.

To many people, the emphasis on these qualities bodes ill for the future. What would happen to production? What would happen to the supply of workers needed for menial jobs? Probably nothing much would happen in the short run, but something very positive might happen in the long run. The job may become a vehicle of personal development or, at least, no longer be a hindrance to it. The worker would now have more outlets for his personality, enabling him to view the job with greater perspective, thereby making him at once less psychologically dependent on it and more sophisticated about it. When workers understand and are confident about their broader abilities, they are less likely to feel frustrated about themselves and their specific jobs, no matter how small the task. This is not to say that particular job related skills are unimportant. In fact, liberal arts students would probably benefit from acquiring some of them. However, it is to suggest that the exposure to life's larger questions may begin to help alleviate what has been called the “Angst of the Working Class.” Be it boredom, a fear of failure on the job or of job elimination, the anxiety itself is just a reflection of the many frustrations manifested by people with limited identities.

The job oriented students whom we teach clearly recognize that beyond the necessary skills of data processing, typing, and accounting, there are issues of social relations, philosophy, power, culture, and morality about which they would like to know and be able to formulate opinions. The exposure to such discussions literally opens new horizons for vocational students who have never really been respected as intelligent human beings. Throughout their lives they have been conditioned to regard broad, humanistic pursuits as “ours not to know” and have developed inferiority complexes to rationalize their lack of depth. Clearly, this is a travesty of the educational mission, a crime whose dimensions become clearer to us each day that we teach. At the end of one particularly challenging course, a student admitted that she had originally been afraid to enter the class, certain that she would fail. Now, having earned an A, she proudly commented, “You know, before this term I never would have believed that I could think.”

Still, the concept persists that the development of the worker's intellectual capabilities threatens to make him an even more discontented and dysfunctional factor in the workplace. This assumption suggests that critical thinking is incompatible with working class activities—an assumption which is patronizing and one which may be
problems. On the contrary, intellectual development makes an important contribution to the functional qualities of the worker by encouraging the development of a relatively detached frame of mind. It is this intellectual quality which allows for choice in human situations. When presented with a frustrating or conflicting circumstance, like a boring job or a lay off, the intelligent worker has a variety of alternatives available to him. He may act as an individual or cooperate with his co-workers; he may seek redress or accept the facts. Whatever his decision, he will be capable of analyzing the situation and determining the best method of handling it without recourse to either extreme of emotionalism or escapism. If his attempts to solve the particular situation fail, he still will have sufficient internal resources to recoup. This was the factor found most pivotal in the ability of British workers to cope with unemployment during the Depression of the 1930’s. The more dimensions they had to their personalities, the more adaptable they were in the face of changing, and unpleasant, realities. Of course, social action will not (and should not) necessarily be discarded as a tactic but it is more likely that a liberally educated worker will be able to discriminate between when to act and when to reflect; that is, to understand the full dimensions of a circumstance before acting and then to consciously select the most suitable action. If this logic is valid, it should become clear that the liberal education of workers may be a boon not only to wellbeing but also to our national economic system.

The role of liberal education in America has long been misunderstood and underrated. If the traditions of popular and vocational education are a reflection of the anti-intellectualism in American life, the current discontent of the worker may be a reflection of the tensions within that tradition and of the limits of materialism as a human value. Surely, there is no better way to pursue America’s dedication to yet a third tradition, self-reliance, than by giving her citizens the tools with which to become rational, perceptive beings. The fact remains that liberal education has always had an aura of respectability and desirability about it. Blue collar workers may be questioning the Protestant Work Ethic but they are still sending their children to college—often just to get a better job, but often for personal development too. Anyone who has seen the pride on the faces of working class parents of new college graduates can attest to the enduring significance of “culture” to human self dignity. As a steel worker put it, “Education is one thing they can’t take away from you.”

Perhaps America’s affair with the Gospel of Wealth has finally lost its luster. Perhaps the crises of the Sixties and Seventies have
habits and assumptions. Perhaps all the turmoil and frustration will lead us to a constructive and humanistic end. At the very least, it seems imperative that worker's self image move away from the identity with specific tasks to a broader conception of usefulness and self expression. People must be defined less by the lathe or uniform and more by the human attributes necessary to perform their functions in a responsible and dignified manner. They must think of themselves not as slaves of money and machines but rather as masters of themselves and their activities. As such, life will cease to be merely a financial responsibility and start becoming a multifaceted dynamic challenge. The liberal arts can introduce this "extra dimension into experience" and remake "the materials of the commonplace."24 If our jobs are not equal to our spirits, perhaps our conscious abilities can be.

3. Ibid, p. 36.
13. Ibid., p. 265.
16. Ibid., p. 47, 50-1.
17. Ibid., Chapter 4.
Community colleges lend affirmation to the merit principle which, while facilitating individual upward mobility, diverts attention from underlying questions of distributive justice.¹

Community Colleges as Instruments of Social Policy

DAVID R. MOORE

These two quotations from Jerome Karabel, one of the community college's leading critics, are fairly representative of their major criticism, that the colleges are functioning as anti-democratic institutions which hinder, rather than facilitate, the upward mobility implied in the egalitarian principles of our society. My purpose in this paper will be to examine the arguments behind this criticism, to review some data pertaining to community colleges, to review the current solutions being offered, and to indicate what appears to me to be an alternate way of conceiving of the problem and the solutions.

The major process by which it is alleged the community colleges do their dirty work is one called "cooling out", a term conceived by Burton R. Clark in 1960.³ It is commonly applied to the function of the college in lowering the aspirations of the transfer students to the point where they decide that it is more "realistic" to switch to a career or terminal program. The term has also been applied to cases where women students in community colleges are subtly switched from seeking careers in male-dominated fields to seeking more traditionally female careers.⁴

L. Steven Zwerling, in his book, Second Best: The Crisis of the Community Colleges,⁵ says that cooling out is a response to the "inconsistency between encouragement to achieve and the realities of limited opportunity."⁶ In other words, in our
of the social hierarchy, and some mechanism must be found to reduce demand for these places, as there will be pressure for social change which could be disruptive. If the pressure of upward mobile masses is something to guard against, the move to cool them out is understandable, since there has been a glut of students choosing transfer programs at least since 1940, with about 75-80% of the community college students enrolling in transfer, rather than career programs.\(^7\). Zwerling alleges that the cooling out is done so smoothly that the student never senses that he has been manipulated, nor does he consider himself a failure or blame the college for the change in aspirations.\(^8\) Obviously, the process must be invisible, for, as Karabel says:

The realization that the junior college is a place where students reach undesired destinations would turn the pressure for college admission back on the “protected colleges.”\(^9\)

Without denying at this point that cooling out happens, I think it is important to look at information which indicates that many community college students never consider the transfer programs, and are thus not subject to cooling out. In New York State, for example, where the community colleges are touted as “Democracy’s Colleges” in a recent brochure, transfer (Associate of Arts, Association of Science) programs have been experiencing a steady decline in enrollments for a number of years, so that at many campuses they enroll barely half the students.\(^10\) Nationally, only 39% of the freshmen at community colleges in Fall 1975 indicated they expected to earn a bachelor’s degree, as opposed to 77% of the freshmen at four-year colleges and universities who expected to earn a Bachelor’s.\(^11\) The number of students available for cooling out may be much smaller than he has found. My own experience as a counselor in a community college for five years is that community college freshmen have a stunningly parochial view of the world and very limited expectations for themselves. The problem has always seemed to be to find a way to raise aspirations, not lower them.

Zwerling alleges that community college counselors are instrumental in cooling out, but if the students are entering college with lower educational aspirations than other students, then some other mechanism is operating here. One study of high school counseling and social mobility found that by 9th grade a student has already formed his educational expectations based on his own perceptions of his school performance, socio-economic status, and I.Q. It was found that counselors
unable to raise a student's expected level of educational achievement by more than an average of 1/3 of a year.\textsuperscript{12} If there is any cooling out, it has happened before this age. While it has been thought that cooling out was used especially against black students, one study allows the possibility that black, college-bound high school youth have already decided to avoid careers in the scientific, technological and business professions and prefer clerical and service occupations where there are more black models.\textsuperscript{13}

Even if fresh data could be produced which would show less evidence of cooling out, there may be other factors correlated with attrition in transfer programs. One study of students in six community colleges in Kentucky found that while transfer non-graduates had lower ACT (American College Test) scores than graduates, they scored higher on the OPI (Omnibus Personality Inventory) Estheticism Scale than either transfer or terminal programs persisters.\textsuperscript{14} Perhaps these students possess strengths not tapped by the colleges. Black students with academic problems at a predominately white university tended to attribute their failure to non-academic factors, such as adequacy of social life, relevance of courses, and communication problems with instructors.\textsuperscript{15} Investigations probably could find this situation at some community colleges, since community colleges with only 5\% Black faculty, have fewer Black instructors than four-year institutions.\textsuperscript{16} Zwerling also cites evidence that teachers' attitudes, the physical plant, and administrative style all function to tell the student that he and the college are second best.\textsuperscript{17}

Even if we accept that at the present there is not as much active cooling out happening as has been found in the past, the question remains to be asked: What public policy set this process in motion? With this in mind, I found Zwerling's history of the community college to be far more penetrating than that found in a book commonly held to be a leading textbook on the community college.\textsuperscript{18} Zwerling cites two explicit statements made before the turn of the century which endorse the practice he finds in 1975: Alexis Lange, in a proposal for junior colleges in California -

"...the upward extension of the high school would be in the educational interest of the great mass of high school graduates who cannot, will not, should not become university students."\textsuperscript{19}

and William Rainey Harper, advocating the Associate of Arts degree - "...to encourage students to give up college work at the end of the sophomore year."\textsuperscript{20} Clearly, these founding fathers of community-junior colleges did not have access or
of the existing order, in this case, the university system. Zwerling also notes how California quickly added vocational programs to its system in 1917, not for mobility's sake, but to offer a career between the level of artisan and professional. After World War II, more vocational tracks were added, not to give mobility, but merely more access to a population demanding education. Zwerling found many state higher education master plans which as recently as the late '60's called explicitly for a sorting and redirecting function in the community colleges. Blocker, Plummer, and Richardson also endorse without question the function of dissuading students from transfer programs and channeling them into technical programs where the manpower needs are greater.

The clear endorsements and justifications of the cooling out function have been so frequent and have come from so many places that Karabel, in noting the Carnegie Commission's endorsement in 1970 and the AACJC's commitment to it, alleges that:

"The push for vocational training in community colleges is sponsored by a national educational planning elite whose social composition, outlook, and policy proposals are reflective of the interests of the more privileged strata of our society." In the absence of any student demand for such programs, the Higher Education Amendments of 1972 contained $850 millions for post-secondary education for vocations requiring less than a Bachelor's degree. Karabel suggests that this only deepened the division between vocational and transfer programs, and increased the incentive to community colleges to redirect transfer students into terminal programs.

Another critic, Thomas B. Corcoran, reaches the same kind of conclusion. He finds that the Carnegie Commission's recommendations for the expansion of community colleges would extend and entrench a system which is neither egalitarian nor just. His suggestions for correction of the problem call for greatly increased spending for community colleges to increase their quality in all respects. This is, of course, unlikely to happen, since community colleges have been seen for a long time as a bargain, and because, as Corcoran says, "...the public does not demand equal results, just a fair chance." Nonetheless, his suggestions for the offering of equal and special services, like quality technical programs, college sponsored research to be done as a community service by faculty and students (consistent with the belief that research in the university contributes to good teaching), are attractive.
are different from, but not necessarily contradictory to, Concoran’s. Zwerling also advocates increasing their quality in all respects to remove the “second best” stigma. Noting that four-year colleges and universities have a greater success rate with their students (50% attrition over four years vs. 50% over one year), he suggests that this is because their students are expected to do well, and are groomed for success from the beginning of their college careers. Thus he suggests a “heating up”, or political education, for community college students which would raise their consciousness of the social forces around them. A reformation will be stimulated, he says, “...when students understand society’s master plan for them.” On top of this, teachers should implement “student centered” learning atmospheres where the student is encouraged and expected to know what is right for him and is given the incentive to trust his own judgment and to control his educational destiny.

There is evidence that Zwerling’s idea of political education might be effective if it were properly implemented. In a study of attrition among Black students at the University of Maryland, it was found that persisters, as compared to nonreturnees, had higher self concepts, were more aware of racism on campus, had high aspirations, and tended to be pragmatic in using the university for their own goals. If we assume that a student’s selection of a predominantly black (98%) college or university is an indication of heightened racial and cultural awareness, their responses on the Fall 1975 ACE survey indicate that they aspire to more graduate degrees than the general freshman population (9% Black) by 53% to 37%, are more likely to feel it is important to participate in community affairs (44% vs. 33%) and more likely to think that being well off financially is very important (67% vs. 40%). When Chicano students with an activist positive, militant, and self-affirming self-concept, were compared with other Spanish-speaking students and Anglo-Americans, they were found to have much higher expectations and aspirations for higher education. Apparently, raised consciousness does correlate with higher aspirations, and, perhaps, success. Zwerling’s suggestions should be examined closely, for implementing them may help community colleges became the egalitarian institutions they claim to be.

Karabel despairs of any egalitarian role for community colleges. He claims that there can be no policy change which will rescue the community colleges from the dilemma of cooling out and vocational training. Comprehensive colleges, he says,
rates, while technical colleges will simply keep the class system entrenched, providing low-level training for the masses. Like other critics, he prescribed improving the quality of teaching and counseling, and advocates programs to raise the consciousness of the students. The answer for society, however, if it wants an egalitarian system, is economic, not educational reform. Endorsing Christopher Jencks’ analysis of inequality and education, he advocates the building of a socialist society as the proper direction of egalitarian reform.  

While Karabel’s conclusion might quicken the blood of a number of social reformers, it essentially says that there is very little that can be done right now to change the situation. I do not find the situation so hopeless. I believe that a reformulation of the problem allows a solution which calls for no immediate change in federal policy or programs, but which would need a shift in thinking on the part of the “national educational planning elite” to help individual states change their higher education policies. I take as a departure point for my proposal a statement by Blocker, Plummer, and Richardson in the conclusion to their book:

The college can make its contribution to social needs by providing comprehensive educational opportunities and effective guidance for students, but it cannot — even with unlimited financial resources — cure all the mistakes of parents and society...

In other words, the critics of the community colleges who say they are anti-democratic may be barking up the wrong tree. While making the community colleges more democratic and redressing economic inequality may be attractive, I think it would be better to stop relying on the community college as a vehicle of egalitarian social policy. All of the evidence suggests that the upward mobile masses would help themselves better by demanding admission to the four-year colleges and universities, which, in spite of the current glut of degree-holders on the job market, are the only educational institutions with a good track record in retaining freshmen and graduating them with the promise of increased earnings, prestige, mobility, and access to the power structure.

Zwerling notes that CUNY, prior to the open admission crisis, had been operating a program (SEEK) which offered open admission to students of low ability directly into its elite senior schools. Students in this program experienced a 16% attrition rate over the same number of semesters that community college students experienced 50% or more. He suggests that more attention paid to their own successes might have spared CUNY much
students identified as academically disadvantaged who attended the University of Detroit found them to be doing nearly as well as the regular admissions students in all four years of their careers. The main variables in attrition were motivation and aspiration, not SAT scores. Thus, there is little reason to assume a priori than admitting low academic ability, low socio-economic status students to four year institutions will be a disaster. In fact, it could be the first real academic challenge they have had.

In his *Change* article on open admissions, Karabel mentions the notion of “value added” by college attendance:

A truly successful institution would change student’s performance level rather than insure its own prestige by “picking winners” through a stringent (admissions) selection process.

Let them prove that they can educate! If the elite educational institutions were to open their doors to all students, and treat them as if they were expected to succeed, then we might have a real egalitarian process, where anyone might aspire to excellence and to access to the structures which control the society. Since these colleges could be successful in this if they were committed to it, what is required is planning and policy at the state level which would endorse open admission to all institutions, with funding and enrollment quotas adjusted appropriately so that low ability students would not be shunted into terminal programs at low cost community colleges near their homes. The Basic Educational Opportunity Grant (BEOG) and the College Work-Study Program (CWSP) will help make state residential and private colleges affordable for low-income students. This need not provoke a great dislocation, since many residential colleges, public and private, are suffering from low enrollment. The actual number of students who might choose a four-year college who now go to two-year colleges may only be some fraction of the 50 percent who now choose transfer programs.

What will become of the community college if all the upwardly mobile students abandon it? Freed from a sorting and selecting function, it could abandon the trappings of a junior college, with many of its structures, like semester hours, 11 - or 16-week terms, and rigid two-year curricula. Edmund J. Gleazer, Jr., in setting forth some new goals for the American Association of Community and Junior Colleges, says that it should “…provide national leadership of community-based, performance oriented education.” In other words, community services would become the whole college, and performance which gets results for the community involved would guide its notions of grading, credits,
outputs, and would require state policymakers to come up with new, more flexible ways for a college to generate FTE's, which are the basis for its support formulae. In such a flexible position, community colleges would be able to make contributions to a likely national growth in life-long learning. Gleazer points out that by the year 2000, 50% of the population will be over 50 years old. If community colleges are to be the instruments of some social policy, let them lead the way for life-long access to educational services, and let them promote excellence in this, just as the universities promote excellence in other areas.


NOTES

6 Ibid., 80.
7 Ibid., 79.
8 Ibid., 85-86.
9 “Community Colleges and Stratification,” 537.
10 Office of Institutional Research, Application ans Enrollment Patterns of Transfer Students, Fall 1975. (State University of New York, 1076), XIII.
NOTE

The MLA is forming a committee on Junior and Community Colleges and is seeking suggestions as to the best possible use of the committee.

Cheryl Hurley
Director of Special Programs
Modern Language Association
63 Fifth Avenue
New York 10011
The Impact of Community College Structure on the School-to-Work Transition

JANET LIEBERMAN

What exists in the structure of the community college, itself, that makes the desired transition from school-to-work so difficult? One problem is the multiplicity and the lack of clarity of goals for the community college and for its student body. In New York City, approximately 50 percent of the student body use the two-year program to acquire a terminal vocational degree; another 50 percent see it as the basic element in an academic transfer program to a four-year college.

A variable that interacts with the multiplicity of goals of an institution is the diversity in individual abilities and motivation among the student population. Even if the institution evolves clear goals for itself, the students’ objectives do not always mesh. The achieved level of entrance abilities in the basic skills ranges from the fourth-grade to above the thirteenth-grade level, and the individual study skills competencies cover the same spectrum.

In addition to the multiplicity of goals and heterogeneity of the student population, the nature of recruitment and advancement of faculty restricts community colleges’ contribution to the solution of the school-to-work problem. For example, faculty in most colleges have little training in integrating work experience and classroom learning. Few have worked outside a college setting; many come directly from the graduate school classroom to the community college teaching role. Furthermore, faculty incentives — “publish or perish,” committee and administrative assignments, promotion and tenure criteria — almost ensure that faculty members will not acquire a greater understanding of the world of work once they obtain their faculty position. How then can these faculty members know how to integrate the classroom learning with the activities of the workplace — an integration that must be achieved in order to solve the school-to-work transition problem?
The difficulties in facilitating the school-to-work transition of eighteen- to twenty-two-year-olds posed by the multiplicity of goals and the heterogeneity of the student population in the community college can be eased by adopting a cooperative education model. The college must build an internal organization that helps to integrate work and study. Two branches of City University of New York, LaGuardia Community College and Staten Island Community College, have developed interesting approaches to combining work and study. All students (terminal degree and transfer) participate in work internship along with the normal academic course work. Antioch and Northeastern have a long history in these endeavors. Each program is consistent with its population and student needs.

Resistance to Change. In attempting to promote a successful school-to-work transition through the implementation of a cooperative education program, certain problems arise, not the least of which is lack of adequate experience and preparation for — as well as outright resistance to — change among community college faculty. The training of faculty and incentives for their participation in cooperative education programs is an important part of the solution to the school-to-work transition problem.

Much has been written about the general resistance of staff to innovation. The popular image of the ivory-tower professor epitomizes the isolated functioning of the average faculty member. Reasons for resistance to change may be rooted in the general insecurity of faculty. Faculty believe that teaching should not be restricted by outside interference. To protect their work space from interference, instructors have set up both informal and formal organizations that maximize their control.

An institution wishing to introduce a cooperative education program has two options: either to recruit new faculty who have positive attitudes toward the desired program or to change the existing attitudes of faculty opposed to innovation. It is admittedly easier to select the first option.

Deans and administrators responsible for hiring new faculty can design simple interview techniques to determine a potential faculty applicant's interest in cooperative education. It is frequently a good idea to select faculty whose histories have included more than straight academic training. The experience at LaGuardia suggests that selecting faculty who have a personal commitment to the idea of cooperative education was extremely
of candidates who are schooled in both the work and the academic areas, but obviously the sources of recruitment for these candidates are not primarily at the prestige institutions. Graduates of schools where cooperative programs exist often have valuable contributions to make.

If the program is to be superimposed, the administration will be well advised to move slowly and develop grass-roots support at the faculty level. Prior to launching a program, key faculty members can visit successful programs and talk to colleagues. One method is to encourage a teacher who wants to experiment to find a few colleagues who are interested. The newly formed group supports its members and protects it from criticism. Administrators provide the funds and the innovation moves upward through the institution. The process is delicate: administrators cannot legislate acceptance; the faculty member needs encouragement and substantial information to promote the idea. The closer the practice coincides with the teacher's own value system, the quicker acceptance will come. Part of the restructuring includes in-service training. There is virtually no preservice training for programs of the kind described.

Evidence on innovation emphasizes the need for faculty to feel secure if change is to occur. Therefore the aim of the training is to support the instructors when they engage in risk-taking behavior. Try taking your faculty on a helicopter ride or underwater, to provoke seeing the world from another viewpoint. At the same time, plan an outing to the neighborhoods where students live; provide a dialogue with parents and community representatives; arrange for prospective employers to meet with faculty. Such suggestions are informal and inexpensive. A more formalized way of broadening faculty horizons is the concept of faculty exchange, where college staff work in the cooperative placement setting (hospital, clinic, personnel office, publisher, corporation) and the potential employer comes to teach. Facilitating reciprocity between academic and work setting promotes empathy and a clarification of goals that benefit students, faculty, and employers. Mutual experience and interchange can add immeasurably to the integration of the academic and the cooperative experience.

**Academic “Discipline.”** An even more difficult area of retraining is to reduce the academic “discipline” orientation. Attitudes toward vocationally related experiences are generally negative. Often, instructors are not skilled in helping students benefit from their work experience. Faculty participating in community college cooperative education programs need to understand the
basis, the student also needs to understand the authority structure on the job. Coming late, missing class, not keeping appointments are poor preparation for external success. We do the student no favor by misrepresenting the real world. Students must learn to accept the consequences and responsibility for their behavior.

Other techniques can also help integrate work and education. Simulation of work experiences of an office or a factory assembly line can be very helpful. A team approach to training can be a desirable in-service exercise to assist students in understanding the ecology of work and the impact on the worker.

Incentive System. Finally, administrators must expand the merit and incentive system to include promotion for innovation. If and when a college has a clear goal to promote a program, the innovative efforts to achieve that goal warrant appropriate rewards; otherwise, faculty energy will be diverted to personal pursuits. Only by integrating the incentives into the existing system will new practices be fostered. Establishing a good cooperative education program is possible. It is difficult and not the only approach to the problem of easing the school-to-work transition, but it is feasible and the rewards for students and faculty are worth the effort.

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Three Learning Models Applied to Cooperative Education in Colleges

HELEN M. MCCABE

The transition from adolescence to young adulthood is usually accompanied by changes in perception and behavior. These changes are particularly evident among students in cooperative education programs. Such programs serve students as a modern rite of passage to adult status by introducing them to the institutional world of work. This paper discusses two models of human learning that currently appear to underlie the cooperative education process. The first is B. F. Skinner's scientific causal model described in his book, *Science and Human Behavior*; the second is a humanistic, processual model described by Peter L. Berger and Thomas Luckmann in their book, *The Social Construction of Reality*. In spite of theoretical differences, both models appear to share similar goals whereby education becomes a device for maintaining social control and ensuring conformity to the existing social order.

Also discussed is a third model of human learning based on Paulo Freire's writings concerning emancipatory education, a model that seems relevant to the community college's predominantly female, low-income, working-class student population. In Freire's relational model, education is viewed as an intersubjective relation of communication and dialogue in an on-going search for knowledge. The model offers students the possibility of learning to understand the self-formative process of both society and self, thus providing for creative social change and a qualitative transformation of life in American society.

In American society, the transition from youth to young adulthood in the human life-cycle usually occurs at about ages eighteen to twenty. The transition is characterized less by physiological than by psychological and behavioral changes. In a college-level cooperative education program, faculty are closely involved in the transition process and, over a two-year period, actually
are confronted during the transition to adulthood with one major factor — the problem of interpersonal relationships.

Adolescent behavior is frequently characterized by self-centeredness and inconsiderateness of others. The direction of change in the young adult, however, is toward an increased capacity to live in real relationship with others as they are more clearly perceived as persons with their own rights. The process of change is described by Robert W. White as follows:

Immersed in his own behavior, intent on the impression he is making or the point he is trying to put across, the youngster fails to perceive clearly the people around him. Progress during the college years seems to be an irregular phenomenon... During young adulthood there usually proves to be still a good deal to learn before one truly interacts with others in their own right as individuals. As a person moves in this direction he develops a greater range and flexibility of responses. He notices more things in the people with whom he interacts and becomes more ready to make allowance for their characteristics in his own behavior. Human relations become less anxious, less defensive, less burdened by inappropriate past reactions. They become more friendly, warm, and respectful. There may even be greater room for assertiveness and criticism. (White: 345).

In overcoming the teenage tendency toward egocentricity, young adults learn to perceive people and the world around them in a more sensible, realistic manner. These changes in perception are accompanied by changes in social behavior.

Of the many skill areas subsumed by on-the-job learning, the area of social behavior or interpersonal competence is one of particular importance to community college students both for personal and career reasons. Cooperative education programs offer unusually broad opportunities for learning in this area, as Arthur W. Chickering points out.

Experiential learning permits students to live through various work settings and social situations, and then to enlarge their perspectives on those situations by systematic observations, reading, discussion, reflection, and self observation. This approach to learning can contribute significantly to interpersonal competence in ways that businesses, agencies, and organizations in which students are directly involved otherwise cannot. In addition, educational institutions can help students unlearn old behaviors and devise and practice new ones, so that professional and personal development can proceed in this key area (Chickering 1976: 83).

Students working in offices usually find themselves in totally new social settings and interacting with people whose age, social background, education, and interests differ considerably from that of the students.
As a group, current community college students typically are from low-income, blue-collar, working-class families. During their work term, students may find themselves working in contact with people from the middle and upper-classes who are company officials in plush corporate offices, top-notch lawyers, CPA’s, bankers, insurance agents, educators, stockbrokers, hotel managers, systems analysts and computer programmers, sales managers, personnel directors, or a host or other white-collar workers in various organizations and office settings in the metropolitan area. After weeks of interacting with diverse people in a particular work setting, students acquire a broad range of knowledge about institutions in the workplace as well as about themselves and their relationships with others.

The cause and effort process involved in experiential learning by students in work environments is seemingly analogous to B. F. Skinner’s scientific model of behavior. In Skinner’s terminology, a cause is a change in an independent variable — the student’s environment — and an effect is a change in a dependent variable — the student’s behavior. As a behaving organism, the student is subjected to external environmental forces and these forces or stimuli cause a behavioral response. When skilled and appropriate, the behavioral response is equated with knowledge (Skinner: 140). Thus, knowledge is viewed as a complex repertoire of behavior that education maximizes and that “enables the individual to react successfully to the world about him . . .” (Ibid.: 408-9).

Although external conditions are relevant to a causal or functional analysis, the internal states of an organism are not essential to Skinner’s stimulus-response methodology.

The objection to inner states is not that they do not exist, but that they are not relevant in a functional analysis. We cannot account for the behavior of any system while staying wholly inside it; eventually we must turn to forces operating upon the organism from without (Skinner: 35).

External forces or stimuli acting upon the organism cause behavior; therefore, Skinner defines the self as “a device for representing a functionally unified system of responses” (Ibid.: 285), and self-knowledge is simply a special repertoire of behavior (Ibid.: 289). All of which highlights the fact that the purpose of Skinner’s causal scientific analysis is not the understanding of human needs and desires that prompt behavior but rather the prediction and control of human behavior.

In applying Skinner’s model to cooperative education in students, the work experiences provides the external conditions for operand reinforcement — the means by which the students...
Reinforcement improves behavioral efficiency and maintains the behavior in strength; the strengthening of behavior as a result of reinforcement is called conditioning. Conditioning and reinforcement for cooperative education students is provided in the work environment by daily interaction with co-workers, by a weekly salary, and by credits earned toward the two-year college degree.

Further conditioning and reinforcement occur when the student returns to college at the end of the work quarter and meets with a faculty advisor for evaluation of the work experience and assignment of a grade. At that time, the advisor and the student discuss the employer's written evaluation of the student's work habits and attitude, and the student presents an oral report of the actual learning achieved as a result of the job. The evaluation dialogue provides the faculty advisor with the opportunity for reinforcing the student's learning behavior in the least effective part of the experiential learning process, i.e., the process of generalizing from experience. Thus, the advisor acts as a personal mediator in the educational process to the student.

Skinner's emphasis on the response of an organism, in this case a student, to stimuli in the environment provides a superficial view of human beings as primarily passive creatures who emit operant behavior that acts upon the environment and generates effects, but who inhabit a social environment that controls their actions. Even when an individual exercises self-control, the behavior is largely a result of social reinforcement provided by society, so that little control remains with the individual (Ibid.: 240).

The weakness of Skinner's model becomes evident in his concept of the contingencies of reinforcement in the life of an individual. These contingencies involve unknown, diverse environmental stimuli, such as those that a student is exposed to in the work setting. Unless the individual's perception of the environment is taken into consideration, there is no way of knowing which stimulus or combination of stimuli is in control of the individual at any given time. The way in which the individual views the environment is essential knowledge in order to predict a response. Therefore, a purportedly scientific model that omits this vital element breaks down when attempting to predict or control complex human behavior.

Skinner's mechanistic view of human beings attempts to reduce learning to a pool of educated skills, with the appropriate response determined not by the individual but by his/her social environment.
The strong credibility of Skinner’s theory, however, is no doubt due to the fact that all human behavior is subject to habitualization, a crucial point emphasized by Peter L. Berger and Thomas Luckmann in *The Social Construction of Reality*.

In their discussion of society as objective reality, Berger and Luckmann present a structural-functional theory of institutionalization that has its origins in the human propensity for habitual action. Behavior patterns that become standard operating procedures free the individual from the constant need to make decisions. The process of habitualization, therefore, directs and stabilizes human activity (Berger and Luckmann: 53). When habitualized action patterns are shared by members of a social group, the patterns become institutionalized as reciprocal types of actions. Both individual actions and individual actors in institutions are then typified (*Ibid.*: 54), as, for example, the interaction of student and teacher in a college or child and parent in a family. Thus, the college and the family are institutions that “control human conduct by setting up pre-defined patterns of conduct…” (*Ibid.*: 55).

Berger and Luckmann’s view of the objective reality of institutions in man’s social environment, and the social control exercised by institutions over human behavior, is analogous with Skinner’s theory. However, instead of Skinner’s rather simplistic cause-and-effect view of the environment acting on the passive organism to produce a response, Berger and Luckmann view as dialectical the relationship between the social world man produces and man the producer, a relationship in which each acts on the other (*Ibid.*: 61). The three dialectical stages are externalization, objectivation, and internalization.

*Society is a human product. Society is an objective reality.* Man is a social product… an analysis of the social world that leaves out any one of these three moments will be distortive… only with the transmission of the social world to a new generation (that is, internalization as effectuated in socialization) does the fundamental social dialectic appear in its totality (*Ibid.*: 61).

In transmitting the social world to the next generation, knowledge of the institutional order is passed on along with rules of conduct and constructs of roles. Part of an individual’s self — but only a part — thus becomes objectified in institutionalized social roles and is subjectively experienced as the real “social self” which differs from the self in its totality (*Ibid.*: 73).

In the study of human personality and behavior, role theory provides a concept of the individual as a cluster of various roles. Each role encompasses a particular identity which is only a part of the individual’s self.
in enacting the role derives from the individual's psychological need for a consistent self-image and from perception of one's self as a whole person (Berger: 107). By considering the self and society as different aspects of a single process, role theory takes a sociological approach to both.

Looked at sociologically, the self is no longer a solid, given entity that moves from one situation to another. It is rather a process, continuously created and re-created in each social situation that one enters, held together by the slender thread of memory (Berger: 106).

Depending on the particular social context and on "its habituation to previous indentities and perhaps also on certain genetically given traits," the self has the ability to transform itself (Ibid.). The process of transformability remains a lifelong possibility, and the number of roles learned in one lifetime indicates the individual's versatility. Conversely, the form and content of the roles learned provide insights into the individual's social environment.

When social roles take over the self in its totality so that self-identity is made up entirely of socially assigned typifications, a person loses subjective distance between him/herself as a person and his/her role-playing. Roles and identity itself then tend to become reified or dehumanized. At the other extreme is subjective detachment so great that a person performs certain roles by consciously "acting out" institutionalized behavior. Roles are casually put on or laid aside at will without the person identifying with the reality and obligations of the social role.

Although many community college students come from diverse ethnic family backgrounds, they tend to share a common objective reality, that of the low-income, working-class social world. Studies by anthropologists reveal that whereas children from middle-class families are taught self-control by their parents in order to attain their goals, children in lower-class families are taught submission, conformity to traditional customs, obedience to authority (Schneider and Smith: 57).

Obedience is exacted not by reasoning but by punishment, hence the frequent designation of lower-class parents as "authoritarian" (Schneider and Smith: 57).

Habituation to authority by coercion is an integral part of the socialization of all children, but coercion by reasoning is not the same as coercion by physical force and results in differing psychic orientations toward authority. Both classes attribute failure to achieve goals to the individual person. However, the middle-class faults the unsuccessful individual for lack of self-control
The social world that the child takes on from its lower-class parents is an uncontrollable, unpredictable, uncertain world—a world in which luck plays a major part. As a result, the ability of an individual to manipulate circumstances and people to best advantage is a highly valued skill (Ibid.: 58).

All lower-class groups, irrespective of ethnic origin, place emphasis upon these qualities of manipulation. Today the lower-class Afro-American is often taken as the epitome of lower-classness, much as the Irishman was in another day. It has always appeared to the middle classes that the behavior of the lower class is lacking in self-control and is essentially immoral (Schneider and Smith: 58).

Further chances for developing manipulative skills are provided by a too highly structured college program. An unusually strong emphasis on support and counseling services may create an environment more suited to high school students than to young adult college students.

If, as freshmen, students are assigned a team of three advisors consisting of one instructional, one student services, and one cooperative education faculty member. Students are required to obtain permission from one, and often two, of these advisors in order to register for courses. For young adults, a team of three advisors is not only redundant but less effective than a single advisor with whom the student could become well aquainted. Redundancy in providing students with advisors permits a hierarchy of prestige and power to develop, with the instructional faculty at the top, student counselors in the middle, and cooperative education faculty at the bottom. As students compare one advisor with another, they tend to play off one against the other in order to achieve their goal of getting a college degree rather than the goal of self-education.

As redundancy increases, development of competence, identity, and integrity, and the freeing of interpersonal relationships decreases (Chickering 1969: 147).

Instead of learning to become independent, self-motivated individuals, actively engaged in self-education, students learn to manipulate the hierarchial structure of the college environment. Since the college structure reproduces the authoritarian structure of the family and the work institutions, students continue to learn submission and manipulation rather than initiative and creativity. In this way, new generations are integrated into the workforce, workers who accept, rather than question, the prevailing social order.
share a positivist orientation toward social control and social conformity. The dialectical stages in the processual model allow only gradual change over generations. Essentially, the model portrays a world in equilibrium and, through internalization of shared roles and moral values, seeks conformity to the existing social order. Values are seen as “imprintables” existing outside of the individual which must be transmitted and placed inside. Instead of being determined by the individual, values are regarded as things that are handed down and received by the individual (Gouldner: 413). Conformity to received social roles and social values is the model’s focus rather than the need to change them (Ibid.: 424).

It is the requirements of these roles and values and of the society that they constitute that are problematic for Sociological Functionalism, and not the need of individuals, which are taken as given (Gouldner: 424).

If life in American society is to improve qualitatively, social change for the better must start at the individual level, and the needs of individuals rather than roles and values must became the focus of attention.

Freire’s concern focuses on the needs of students or educatees, who are co-participants with the teacher or educator in a mutual self-education process. Education is not the act of transmitting or systematically extending knowledge; education is a relation of communication and dialogue (Freire 1969: 139).

The educator’s task is not that of one who sets himself or herself as a knowing subject before a knowable object, and, having come to know it, proceeds to discourse on it to the educatees, whose role it is to file away the “communiques” (Freire 1969: 139).

Rather than a transfer of knowledge, education is an intersubjective act of communication and dialogue between the educator and the educatee. The classroom is “a meeting-place where knowledge is sought and not where it is transmitted” (Ibid.: 150). The ability of an educator to enter into reciprocal dialogue with educatees makes the educational process a quest for knowledge by all participants.

When education is dialectical and dialogical, the teacher joins with students to establish an on-going, problem-posing discussion “centering around the problematization of the human being and the world” (Ibid.: 154). Problematization simply means not only asking questions but calling into question; in other words, it is a challenging attitude and the start of an authentic act of knowing (Freire 1970: VII).
of the world or work, products, ideas, convictions, aspirations, myths, art, science, the world in short of culture and history which is the result of the relations between human beings and the world. To present this human world as a problem for human beings is to propose that they “enter into” it critically, taking the operation as a whole, their action, and that of others on it. It means “re-entering into” the world through the “entering into” of the previous understandings which may have been arrived at naively because reality was not examined as a whole” (Freire 1969: 154-155).

The demythicizing of the social world through reflection, critical thinking, and dialogue permits teacher and students to apprehend the dialectical relations of humans with the world and with others, thus seeing the world “not as static reality, but as a reality in process and in transformation” (Freire 1968: 71).

Instead of inhibiting creative power and social consciousness, problem-solving education reveals reality while striving “for the emergence of consciousness and critical intervention in reality” (Ibid.: 68). Human consciousness, unlike that of other animals, is never simply knowing; it is also knowing that one knows — “never a mere reflection of, but a reflection upon, material reality” (Freire 1970: 29). Reality is then seen as a process in which people interact with one another and with the world; interaction in turn leads to reflection and new action, thus reproducing the constantly changing world in which we live and work. Rather than learning to adapt to the world, students learn to shape the world through active consciousness and understanding of the self-formative processes of society and self.

Neither the Skinnerian mechanistic model nor the Berger and Luckmann functional model of human learning can provide effectively for social change since both models prescribe a future for the student — a future that accords with the present and stems from the past. The student’s potential for becoming is restricted to the narrow technical or specialized work roles provided by the college curriculum. A college cooperative education program that prescribes, on the one hand, specific learning objectives, skills, attitudes, and competencies, or, on the other, certain general ideals or aspirations for the student to achieve in the workplace, is arbitrarily determining for that student a predefined future. In a pluralistic society, characterized by rapid technological and socio-economic change, methods of education based on idealized goals of common values and social roles, or on the simplistic view of human beings as assemblages of learned behavior, are both naive and inadequate.

New educational methods are needed to prepare students for living and working in today’s world, where the lightning speed...
knowledge can become obsolete overnight in a world undergoing rapid change, and specialized education can lead to extinction in the workplace. Generalized learning skills — knowing how to learn and to expand one's knowledge — are needed in today's world.

A cooperative education program structured on the dialectical tenets of Freire's emancipatory education would not only provide students with opportunities for direct interaction with co-workers and the institutional world of work, but with the learning skills needed to comprehend and reflect upon their work experiences. Students would then acquire a common-sense understanding of societal institutions and of work as a social relation, which would permit them to gauge social reality for themselves. Instead of viewing the world as an object — something that is out there — the student would become aware of the world as his/her own world, an intersubjective world populated and created by people.

Faculty in cooperative education programs, by entering into dialogue with students, would then use the student's work experiences for curriculum problem-content. Both teacher and students, by dealing with real institutions, people, and events, would then become involved, through the dialectic and dialogue, in uncovering both social reality and new knowledge. Teachers would be learning and re-learning whether their theoretical knowledge holds up in practice or needs revising in terms of the students' experiences. Students would be actively engaged in their own self-education and self-formation, confronting the problem of interpersonal relations through dialogue, both in college and in the workplace, and thereby preparing themselves for a lifetime of learning and becoming — of creatively transforming society and self.

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Tradition in the Two-Year College
GEORGE L. GROMAN

The two-year college of the present is still in the process of seeking an identity, and, somewhat like the smallest child in a very large family, is being given a great deal of attention. Years ago, the two-year college was oftentimes more specialized, functioning as a kind of finishing school for the children of the rich and the well-to-do, for youngsters who would not or could not face the rigors of university life. More recently, particularly since World War II, the two-year college has reached out to many different kinds of students, and today reaches out to people who — even a decade ago — would not have considered a college education possible or necessary.

Undoubtedly, as in any experimental framework, there have been failures at the community college, sometimes the result of a belief in magic solutions, sometimes the result of the imposition of unrealistic goals. Yet the community college has had great successes in reaching what Patricia Cross calls in The Open Door “The New Student”, one without traditional college orientation, but with aspirations for a productive, useful life. The community college has reached out to young people who have been slow to mature to the point where they can develop fundamental skills; it has reached out to the older student trapped by poverty and ignorant of the ways in which bureaucratic structures can be manipulated; it has reached out to the community at large, offering varieties of new programs and approaches to learning. Experimentation continues. There is much serious research at the community college on the job market for two-year graduates as well as on ways to involve students in studies leading to general enrichment.

New liberal arts faculty who have gone to work at the community college have often been bewildered and sometimes disappointed by the experience. Coming out of largely traditional graduate school backgrounds, the new faculty member brings certain assumptions — that intellectual pursuits represent escape from societal pressures, an effort to be beyond...
traditional western cultures can and should be a deep and meaningful experience. These assumptions are not shared, at least to begin with, by students in two-year colleges, and probably also not shared by many students in four-year colleges. The instructor who seeks acceptance on the basis of such assumptions is in for much frustration and eventually much grief. This can be the case even if the new faculty member is fundamentally sound, if, as Gilbert Highet once said in *The Art of Teaching*, the instructor knows his own field and related fields with a degree of thoroughness and if he or she has such necessary personal characteristics as memory, will power, and kindness.

Despite all of the difficulties, I would suggest that many of the insights and much of the imagination embodied in traditional cultures belong in the community college and need not be abandoned. If, as Joseph Wood Krutch suggested in *The Modern Temper*, a classic is something that is important now, that we, as teachers, have the obligation to make it so — though our approaches can be very different from what they once were. One important approach is what I would characterize as the appeal to creativity. Certainly, the need to create is strong in all of us — whether it be an outpouring of the imagination or some form of play. The community college student who takes a first course in drawing or painting or sculpture learns to see and to feel in new ways without initially facing the terrors of the written word. Such a student can use the new learning to develop individual projects and can come to know first hand the difficulties as well as the joys of the creative act. What is true for the visual arts is certainly true for music as well. The same might also be said for theatre — though this kind of involvement creates special problems for students who have difficulties in reading or speech.

Although the written word presents, for many students, more formidable difficulties, the urge to create in written form is there and can be nurtured. At my college, LaGuardia, which is a branch of the City University of New York, our Creative Writing Workshop has been supervised by novelist John A. Williams who is on our regular faculty and has been very successful. He has found that autobiographical reminiscence has been a powerful incentive. Older students who as orphans faced the horrors of institutional life, former convicts who have sought a new and better existence, students with memories of countries and lifestyles elsewhere all have had their stories to tell. The results have been engrossing and unusual. Even students with rather narrowly defined job goals have revealed
session that we held lasted until midnight, and it was only when the maintenance staff turned out the lights that the meeting came to an end. Now it seems to me that given such a strong impetus, that there can and must be further recognition of what the arts have accomplished and what they can accomplish. Students who have made their first steps in art, music, theatre, or writing, albeit rather tentative ones, will want to go on to learn more about the achievement of people with large imagination and intellect.

Of course, most students come to the Community College primarily for job training (not personal creative pursuits), and this involvement must be given serious consideration. At La Guardia, all our students go on job internships, many of which bring salaries, and one of our major concerns is to link our liberal arts program to the job experience or what has become to be known as “experiential education.” Recently, the head of our Philosophy Department, Neil Rossman, developed a seminar for students who are involved in the job internship, and posed the question, “What can or should be the relation of work to freedom?” If there are or must be some restraints on freedom in the workplace, how does one deal with them? Students were asked to set freedom within a context, to define it, and to relate such a definition or definitions to their job experiences. Interns who must face restrictions (either externally imposed or resulting from inner psychological or other inner restraints), and will face them in one form or another for most of their working lives, usually will be involved, even engrossed, in the discussion. Such students can then be encouraged to learn how philosophers have defined freedom in varying contexts and have sought to come to terms with the concept. Students will also have learned something about the nature of philosophical inquiry and about the history of philosophy.

Still another approach to learning is to view traditional cultures within a political context, i.e., as part of the struggle for power. Despite the current mood of acceptance on college campuses, in dramatic contrast to what occurred in the 1960’s, students continue to be interested in the nature of power and their relationship to it — though that concern can be the result of some form of self-interest. Minority writers and other artists since the 1960’s, have argued that much that is vital in cultural development is neglected in the name of tradition and what passes for traditional excellence. The furor of the 1960’s, the pleas and the demands for relevance, were in my view a healthy response to unjustified neglect. The interests in folk art and
It is easy to forget that such fundamental probing was not necessarily characteristic of the academic world only a short time ago. We all recall that Voltaire's Dr. Pangloss thought this "the best of all possible worlds." Had Dr. Pangloss, like Virginia Woolf's Orlando, been able to move forward in time, and had he been a college English textbook editor in the 1950's, he would have been assured of the fact. A perusal of the table of contents of an American literature text would have contained mostly writers of Anglo Saxon origin, heavily influenced by English forebears, with little attention given to immigrant writers, Black writers, or writers who were women. He would probably have accepted as an axiom that all roads lead to Rome, not only politically, but culturally and aesthetically as well. He would have understood that because of the Napoleonic era, Europe would continue to be a French province in more ways than one. He could have speculated that had Hitler's thousand year Reich lasted somewhat longer than it did, the goosestep might yet have been considered the most graceful of human motions. Students who view history in such a light will come to understand that culture is not of necessity distant and obscure, but describes a very human story in which we all can and do play a part.

I would suggest finally today that the traditional concern with historical continuity should not be abandoned in the community college or elsewhere. The teacher of composition who reviews comparison and contrast for the hundredth time is indeed performing a vital service because he or she is laying claim to varieties of human experience that must be valuable. It has seemed to me for some time that when Toffler in *Future Shock* claimed that the symbol of modern man was the Kleenex, he was claiming, wrongly I think, that man is disposable. It is, for me at least, a rather terrifying vision. Alex Haley's recent books, *Roots*, tracing the history of a black family from its origins in Africa to life in America, is, by way of contrast, an important contribution and an encouraging one. This is true whether the book is viewed as fact, fiction, symbol, or myth. What Haley has attempted should be tried on a larger scale. In the best scholarly and humanistic tradition, we need to continue the search for our past, our present, and our future. Like those ancient Greeks, we need to stand tall, reach for large visions, and make the most of our opportunities.
A PEOPLE REVISITED

Once more do I lament
With feet well clad
Once more the trail I take
   I weep.
The silvery hair
The feeble voice
The jolting gait
Undauntedly I press
So let the message now go forth
Discrimination is not in reverse
   When
My children have no food
And my young men have no jobs.
   I weep.
Today the doors are closing;
Tomorrow — I see no doors.
Again I weep.
These lines are getting longer
And the days are getting shorter
I call but no one answers.
My mentors have been stolen
   and
My friends too have deserted.
I am alone —
   I weep.
I dare not see my brother
My eyes are on survival
It cannot be.
An so, in this late evening,
With feet well clad
Again I MARCH!

Cynthia Richards
Hearing, Seeing Black

On Saturday evening, October 29, 1977 the Frederick Douglass Creative Arts Center presented, at the Macmillan Auditorium of Columbia University, a program entitled “Lifeforces: Black Roots V: A Festival of Poetry and Music.” It was entirely too much of a good thing. When the last performer, Caribbean poet Derek Walcott, rose to read three poems from his latest collection, Sea Grapes, the smokey hall was more than half-empty and even the loyal were weary. Derek Walcott is, in my estimation (and in the estimation of not a few others), one of the English language’s greatest living poets — his work deserved a better, more thoughtful hearing, and so did much of the other work on the program. I do not wish to malign generosity, since I assume most, if not all, of the performers donated their services, but I do wish to suggest, for reasons I will discuss in conclusion, that this kind of overcrowded program hints at a certain shortsightedness in appraising recent Black literature.

The evening was chiefly poetic, though dance and music were interspersed. The program began with a group of dancers from Staten Island College who performed, admittedly with élan, a series of African dances to a dual drum accompaniment, dances which centered around the mimed action of food gathering leading into a comedic series of seduction attempts, the male dancer approaching each of the four women in turn and drawing an increasingly frenzied response. If fault could be found with this performance, it is the same fault which permeates the whole Roots-inspired view of the Black experience, namely over-simplification, here the view that the African past was chiefly a natural and joyful idyll. By contrast, I took much more interest in the “Soweto Sounds Revue,” composed of half-a-dozen South African dancers and musicians who chose to remain in the United States rather than return home with their fellow cast members from last winter’s Ipi Tombi revue on Broadway. Their dancing was kinetic in the extreme, a perpetual flow of the traditional formats (Victory Dance, Maiden Dance, Warrior Dance) into untraditional expression. This group obviously reflects the reality of life in an urbanized, racist, modern environment. The dancers’ costumes were traditional, while the musicians wore tee-shirts, trousers and boots, but
into the dance patterns, including a broad parody dance done with bells attached to rubber boots, while dancers replaced them, keeping up the driving accompaniment of drums, shouts and whistles. The anthropologist Dan Ben-Amos has pointed out that it is arbitrary and false to imagine that African folklore is dying as much of the continent becomes increasingly less remote and more urbanized; African folklore is merely changing to meet new circumstances. The “Soweto Sounds Revue” demonstrated the viability of that adaptive process. The other musical performance, that of African trumpeter Hugh Masekela, was in the literal sense Afro-American, being a “field holler” based on the ancient African “call and response” pattern which was carried over by early slaves and which still significantly informs the pattern of Black American culture, most overtly in certain church services. Masekela’s trumpet spun out two fine lines, one near and one distant, gradually bringing the two lines together until they reached virtual simultaneity.

The poetry came in such profusion that I can only record some unifying impressions and not treat each poet in detail. Many younger Black poets, not surprisingly, are turning out poems centered more on personal experience than on racial issues. Edwin Lake’s “A Need” is typical; it details the speaker’s absolute need for a woman’s love as contrasted with her husband’s merely strong need. Esther Louise’s “Me, Woman”, built around the refrain “me, woman, grown-up woman” is, aside from the accidentals of surroundings, a universalized treatment of the surprising, and often painful, transition to adulthood.

Among the more established poets, Verta Mae Grosvenor impressed me with her “stutterin’ poem” (based on the “stutterin” blues) and her excellent comic lament-celebration of “mens,” while Quincy Troupe caught the indifferent meanness of the urban landscape in a poem centering around the refrain “steel posts give back no sweat.” Eugene Redmond, one of the finest critics of Afro-American poetry writing today, avowed that his own poetry was firmly based on a world view with the family at its center. I will concede Redmond his formula, and I will not deny his strong imagistic bent, but I still find myself shuddering in the face of lines like “cocooned in our last orgasm.”

Common consent declares Gwendolyn Brooks one of the major Black poets of the twentieth century, one of the major Black voices, and common consent also has it that the more strident, more Black nationalistic poems of her last ten to fifteen years are noticeably below her earlier work in quality.
The two poems she read this evening — "Primer for Blacks" and "The Real Thing" — struck me as consciously reductivist, full of a bitterness and despair which belie the witty irony of her earlier work. Ms. Brooks reads in an alarming contralto, dripping scorn, a voice that allows no mistaking of the message.

Eclectic, thrustingly comic, ironic and redolent with odd and true bits of information, Ishmael Reed's novels and poems resemble those of no other writer. This evening he read a long — and to those who disfavor him, no doubt rambling — poem on that jazz archetype, the "St. Louie Woman." Here, tumbling about like comic acrobats, were hundreds of images, sacred and profane and mundane, of that midwestern city and its women. Reed seemed greatly at ease with himself, a writer who has decided, and brilliantly, that if one cannot be a solver of confusions at least one can be their cataloguer.

Toni Morrison, whose recent Song of Solomon has made her the most evident Black writer this year, read two excerpts from that novel, the confrontation scene between the majestic Ruth Foster and her son's lover, Hagar, a woman whose love is so ferocious it has led her to attempt to murder Ruth's son Milkman several times, and a scene detailing a character's discovery, through a family narration, of his hereditary tie to the land. I find in Morrison's prose a Faulkner-like intensity, a quality further emphasized by her manner of reading a passage quietly at the outset and then letting excitation gradually creep into her voice. Toni Morrison is writing about the Black experience, and particularly about Black women, from a new angle. Suffering, irrationality and madness are no longer just the stuff of social tragedy, they are the inevitable accompaniment to a dazzlingly rich and terrifyingly blessed view of human life.

I know of few poets, all dead, who equal Derek Walcott's gift for precise, individual imagery. His most important reading was of "Saint Lucie", a long poem depicting his home island. These lines from that poem are typical of the dense, but always lucid, specificity of all his verse:

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something always being missed
between the floating shadow and the pelican
in the smoke from over the next bay
in that shack on the lip on the sandspit
whatever the seagulls cried out for
through the grey drifting ladders of rain
and the great grey tree of the waterspout,
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Walcott is a master poet; having evolved a variable, though always metered line, with an occasional reliance on rhyme, he has created a true voice, capable of profundity yet linked to the rhythm of Caribbean speech. Joseph Conrad wrote that the writer's chief task was "above all, to see" and Walcott sees brilliantly.

The richness, complexity and variety of Afro-American culture has largely been ignored by white America, often with the result that the Black audience came to regard artistic achievement symbolically, i.e., as an assertion that Blacks could do what whites said they could not. Black writers in particular have suffered from this overemphasis on what they were doing rather than how they were doing it. Any program which includes Walcott, Brooks, Morrison, Reed, Redmond, Masekala's trumpet, several groups of dancers, and a dozen other poets is bound to draw away concentration from the very real, and very diverse, achievements of any one writer or performer. Mies Van der Rohe has said "less is more" and it would have been in this case. When one faces the immense vitality and variety of contemporary Black literature, one should feel the need to chose and savor some writers, while leaving others for another evening.

Brian Gallagher

Dance Umbrella

When I first discovered the exciting modern dance companies performing under the Dance Umbrella, now the Entermedia Theatre, I added dance to my list of the relevant and vital arts. I had hitherto seen only the better known and usually classical dance companies and was often frankly disappointed by dance that seemed predictable, stilted, even emotionally dishonest. Worse, the sexual stereotypes implicit in much classical ballet (women being lifted and propped by men who function primarily as lifters and props) could quickly turn an evening of dance into a sort of uppity celebration of dating.

How refreshing to find a variety of companies making dance out of the experience of our time, exploring adult
performance by the Paul Sanasardo Company that concluded the Fall 1977 season is a case in point. “Triad” is set in Cleopatra’s tomb. Sinuous guest dancer Naomi Sorkin awakens, strips off her queenly robes and golden headgear and dances again with her lovers, a sensuous Anthony danced by Douglas Nielsen and a linear, hard-muscled Caesar danced by Sanasardo himself. The changing relationships among the three are complicated sexually adult and poignantly human against the backdrop of the tomb.

In “Metallincs,” a hypnotic update of the Eden myth, Sanasardo focuses our attention not on a contest of good versus evil, but on the relentless, almost machine-like relationship of opposites. Naomi Sorkin in slinky black is the solitary, serpentine force whose frenetic dance is interrupted each time two white-clad lovers come onstage; she scuttles behind a floating cage of vertical bars which she angrily embraces until they depart. But the lure of dark and the curiosity of light attract irresistibly, and the alternation of the two dances builds swiftly toward the inevitable touch.

In the climax of the evening, “Abandoned Prayer,” Nielsen and Sanasardo examine the relationship between Christ and Judas to the powerful music of Albinoni. On a bare stage, their only prop a large industrial lamp, they reveal the interdependence of the two roles, for throughout, it is Judas who turns out attention to Christ, first by fixing Christ’s self-absorbed dance in the beam of light, later by begging for forgiveness. But Sanasardo’s coup is that it is the passion of Judas himself that most moves us; his confusion, fear, and the inner darkness that suffers toward an awareness of itself become the very image of humankind. This is Sanasardo’s work at its best, confronting the harshest of facts and still pervaded by what Galway Kinnel calls a “tenderness towards existence.”

Other highlights of the fall season included Pearl Lang’s marvelous spoof “Watergate” with its furtive, gray-suited dancers sporting flashlights, fright wigs and elaborate “shooshes,” with its spangled political convention cum beauty pageant, one of the most delightful humorous dance performances I have seen. In Don Redlich’s literal burlesque, “Lake of Fire,” the formal characters of a Victorian tableau slip out of their stiff costumes (that remain standing all by themselves) and swing through a sequence of passionate and violent encounters before re-covering themselves.
Survival

The setting is a theatre located on the basement level of an impressive building directly across the street from the Public Theatre. High up on the facade of the Astor Place Theatre hangs a sign with a picture of men who appear to be fading into the background, with one word in bold print: "SURVIVAL". This fascinating, authentic and utterly enjoyable production, billed as a South African play with music, can be relied upon for some of the best acting and singing, on or off Broadway. Much has been covered in the media around the world about South Africa's new wave of repression and harassment, including the banning of the Union of Black Journalists, the arrest of persons daring to protest the regime's denial of human rights, and the death of Steve Biko, the activist leader of the Black Consciousness movement. Nevertheless, or perhaps because of all these reasons, this play deserves special attention in its plea for justice and human rights for all of the people of South Africa... for justice and human rights for all of the people around the world.

SURVIVAL deals with the real life experiences of four men, the same four men who not only created the provocative and exciting material, but who are also demonstrating their incredibly diversified talents as actors and singers. In lesser hands than these magnificent men, the production could have resulted in a deadly, dull series of messages of sympathy, melodrama, and sentimentality. Instead the dialogue is bold, bluntly realistic, forceful, philosophical, clever, entertainingly different... a perceptive and sensible examination of their experiences. And above all, it was understandable, relevant, imaginative. All the action takes place within the walls of a prison, extended to include the prison-like atmosphere of the entire country. A lot happens. Prisoners hold mock trials for defendants who would be found guilty regardless of offence. Scenes depict justice, degradation, pride, embarrassment, fear, isolation; privileges for Blacks from other countries are compared to the lack of the same for local Blacks. The consistent denial of all rights is vividly portrayed. It was easy to understand...
a way to go back to jail. At least," he says, "I know what's expected there." He has learned that he could be locked up for doing "nothing". "For every African in South Africa it is almost mandatory to go to prison."

There are tender moments; a mother subjects herself to ridicule and to humiliation as a sacrifice in order to secure a job for her son. Men compare notes about their love for their homeland and about their hopes for genuine brotherhood and understanding. There were tough and powerful moments when one could hear the shrill of a long suppressed rage, of resentment and conflicting emotions, of anger, disgust, frustration, helplessness, despair. Somehow the presence of these four men made the audience feel more at ease because they were able to put themselves in contact with an audience's every vibration. They treated the audience as if they were truly an important part of the entire production.

I was thrilled by the substance, style and rich and relevant content, in addition to the excellent and intelligent direction. The first and second acts appeared curiously uneven, maybe because the first displayed more of the exceptional musical talents of the performers, the second, more of the wide range of superb and serious acting talents.

The intuitive sense for writing and acting isn't something that recently came to these four. Prior to establishing the South African Workshop '71 Theatre Company, each had participated in local theatre companies in such communities as Alexandra Township, Johannesburg, Soweta (South Western Townships), and Cape Town. Even in the face of cruel and unfair punitive actions, each had certainly experienced the results of daring to speak out as a citizen committed to struggle for human rights. They tell their story so well in SURVIVAL because it really is their story.

Elmyria Hull

Peter Grimes at the Met

On Monday evening, November 21, 1977, Benjamin Britten's Peter Grimes returned to the repertory of the Metropolitan Opera and operagoers were again given rare but convincing proof that the English language is a perfectly suitable medium for
that the English language had to endure an absurdly long wait between operatic masterworks (Purcell's *Dido and Aeneas*, 1689, and *Grimes*, 1945), but at least the last thirty years have proven more fruitful, having given us half a dozen more Britten operas of lasting quality, as well as Stravinsky's *The Rake's Progress* with its Auden-Kallman libretto. Once the prejudice against opera in English, not to be confused with the prejudice against opera put into English, is fully overcome, we can, or at least I can, hope Britten's operas will replace some of the Puccini and Strauss operas so dreadfully overpresent in today's repertory.

What Benjamin Britten did with *Peter Grimes* was to invent opera in English, for Purcell's work was an anomaly: a short, relatively static work written for performance at a girls' school, a work still more closely tied to the masque than to public spectacle. In doing so, Britten calls to mind Moussorgsky, who, with the bold stroke of *Boris Godunov* (1869, 1872), invented Russian opera, and indeed it is *Boris* which *Grimes* resembles more than any other single opera. Both works rely heavily on chromatic shifts to create a musical texture; both place the chorus at the center of the action (it could be argued that the chorus is the central character in each work); both exploit a strong, but musically viscous, language to tell a tale full of rage and madness. The contrapunctual rhythms which open the second act of *Peter Grimes* are meant, I believe, as Britten's recognition of his debt to Moussorgsky's opera, for these rhythms strongly resemble the opening measures of *Boris*' coronation scene, yet what is borrowed is also transformed and put to specific musical-dramatic use. Here the *Boris*-like measures reflect the tortured, divided mind of Grimes; they are transformed into the sprightly melody of a flute set against a trite, almost banal, melody in the strings, obviously a reflection of the generally complacent, unreflective community gathered in church on this Sunday morning. At the end of this interlude the "Grimes" measures return in a slightly syncopated form, and the curtain rises on Ellen Orford and Grimes' new apprentice, the two characters most obviously caught in the Grimes-community conflict so clearly mirrored in the preceding interlude.

Great operas come to be written in curiously different ways. If *Grimes* resembles *Boris*, it is well to recall that few operatic composers are less alike than Britten and Moussorgsky. The latter was a civil servant with a spotty technical education in music, whereas the former was already a composer of note, and one with a full grasp of the European musical heritage.
In the best sense of the word, Britten has an excellent librettist in Montagu Slater. There are echoes of Sullivan's music and Gilbert's locutions interspersed throughout, e.g., in Swallow's "Assign your prettiness to me" at the opening of Act III. The handling of the orchestra's percussive instruments recalls Prokofieff. Several traditional English folk songs are fully worked into the musical fabric, most effectively "Old Joe has gone fishing" in the pub scene, while numerous English folk tunes lend phrases to the score. From the tradition of grand opera Britten has borrowed such devices as the mad scene, the chorus "off", the creation of a "storm" through wailing chords in the orchestra, the on-stage band, choral part singing. Still, though, Grimes, like many attempts at modern opera, could easily have become merely a pastiche, if Britten had not that queer, "added" talent a composer must have for opera: the ability to reproduce in understandable, effective musical terms two to three hours of action physical, social and psychological.

Peter Grimes, as most operas of lasting merit, is intensely national, both in its view of its subject and in its way with the language. The libretto is based on an episode from George Crabbe's early nineteenth-century poem "The Borough." The plot is quite simple: the prologue depicts Grimes, a sullen and rather solitary fisherman, being acquitted of blame for the recent death of his young apprentice. Acts I and II, each with two scenes, depict Grimes' growing estrangement from the community, and culminate in the death, again accidental and again provoked by Grimes' harsh treatment of Grimes' second apprentice. Act III shows the community roused against the missing Grimes, who, in III, ii, enters, quite deranged. Eventually Grimes follows Balstrode's directive, "Sail out till you lose sight of land, then sink the boat", and as the sun rises and the villagers filter on to the main street the tiny speck of a boat is seen far off. It quickly vanishes under the waves, and in a final chorus, "In ceaseless motion comes and goes the tide", the villagers indicate normal patters have returned to this Suffolk coast town; the sea is stronger than any man's will or grief.

The real interest in the story rests in the psychological depiction of Grimes, a man driven by conflicting motives of rage and love. His defiant cry "I'll marry Ellen" is hurled out at several points, and expresses his decisiveness perfectly; his love for this widow is inseparable from his desire to prove his soundness, even his normality, to the village, yet he cannot bring himself to act in his best self-interests. Some demon drives
Ellen when she discovers a bruise on the boy's neck, Grimes is cursed too with being a poetic dreamer in mundane surroundings. There is a purposely unearthly quality about this great aria, "Now the great Bear and Pleiades", which interrupts the very earthly sprawl of activities in "The Boar" on a stormy night. Grimes, then, is a symbol of the darkness within, of the fact that noblest aspirations often copulate with the basest actions, the only alternatives being, in the opera, a kind of weakwilled sympathy, exemplified by Ellen, or the kind of nasty and submissive sameness exemplified by the villagers. Edmund Wilson, who experienced an unexpected "shock of recognition" when he saw Peter Grimes in London in 1945, discerned in Peter's character a significance terrifyingly appropriate for a world just come through six years of global slaughter: "Peter Grimes is the whole of bombing, machine-gunning, mining, torpedoing, ambushing humanity, which talks about a guaranteed standard of living yet does nothing but wreck its own works, degrade or pervert its own moral life and reduce itself to starvation." Today we might identify Grimes with the impulse which drove the United States, in the name of the highest motives, to acts of almost unbelievable lowness in Vietnam, or with our personal self-destructive impulses. Britten's work embodies a pessimistic, tragic view of existence, but a definite Conradian sense of pity and compassion informs it also.

Some of the world's greatest operas are badly structured. Il Trovatore is, despite what apologists say, completely dependent on Verdi's musical genius to triumph over a very silly plot. Mozart and his librettist changed their minds a third of the way through The Magic Flute, making the seemingly heroic and long-suffering Queen of Night over into a villainess, yet never bothered to revise the earlier sections. Who but Mozart could not merely have surmounted such a circumstance but turned it to absolute victory? Britten, on the other hand, could ill afford a weak structure, either dramatically or musically, for two reasons: first, he needed an evident musical texture to unify and subsume his disparate devices and borrowings; second, since the opera told a story of madness, of psychological disintegration, it needed to distance itself from its central character so as to make us see the shape and meaning of his story. Slater's libretto provided a basis upon which Britten constructed an opera that is musically both complex and tightly structured.

The most essential structural principle in Peter Grimes is the musical circularity of the action. The music of the "Dawn Interlude" returns on the final scene, having been modified by the Beethovenian "everything arising from everything else" of the interludes—"the numbers from the sea", as Britten has described them. The opera is intricately woven from its start to its finish; a structural unity is maintained throughout.
turns slightly transformed in the closing section of the opera, but this is only the most obvious, and hence least subtle, instance of this musical circularity. More indicative of Grimes' subtlety is Swallow's delivery of the verdict that Grimes' first apprentice "died in accidental circumstances" in a startling bass falsetto, which is recalled in Grimes' mad scene, where he mockingly parodies the phrase 'accidental circumstances' in a frenzied run up and down the scale. The entire opera is full of these varied incremental repeats. For instance, the viola obligato, on muted strings, which stands out in the passacaglia between II, i and II, ii, returns, unmuted, toward the end of the scene — after, in a sense, Grimes' ultimate fate has been decided by the "accidental" death of his second apprentice. I am not sure a specific literal meaning can be assigned to this repeat, but certainly it echoes, to use Yeats' wording, the continuity of a "terrible beauty" in life despite the drastic shifts in any single human destiny.

Jon Vickers has been, for some years, the tenor most closely associated with the role of Grimes. Vickers is clearly a tenor in the heroic mode, an Otello, a Tristan. As such, he contrasts notably with the only other tenor identified with the role, its originator, Peter Pears. Vickers' Grimes is a raging, immensely strong creature, able to shake the opera house rafters with his woe and torment. Pears, whose voice is lighter and sweeter (here I refer to the 1959 recording of the opera, with Britten conducting) focuses more on the poetic, doomed qualities of the hero. Both conceptions have their validity and their strong points artistically; while Vickers is certainly the more continuously exciting, Pears' creates an unexcelled beauty in Grimes' two arias, which call for mezza voce singing of the most poignant sort.

Ellen Orford must be one of the most demanding roles in the soprano repertory, for it requires a singer letter perfect in all registers. While the tessitura is rather low, her music has amazing leaps into the middle and high registers. Moreover, Ellen's most elaborate aria, "Embroidery in childhood was," is written considerably higher than the rest of the role. To survive such a role is a kind of distinction in itself, and in this performance Heather Harper (who, incidentally, is an Irish, not an English, soprano, just as Jon Vickers is a Canadian, not an American, tenor) survived quite nobly.

The Met chorus, which has become somewhat slack in the last season or two, fortunately chose this occasion to return
pitch and enunciation. John Pritchard's conducting of the score might have lacked some of Britten's subtlety, but it did convey in nearly full measure the score's power and complexity. In addition, Pritchard's conception of the opera blended perfectly with Vicker's heroic conception of the title role.

Opera exists by extremes; its basic pattern is extreme, and the chances of completing that pattern more successfully than not are elusive. When, as happened with this performance of Peter Grimes, a brilliant work is excellently performed, and in one's own language, one has a surfeit of pleasures.

Brian Gallagher
A metropolis can be a wonderful place for a mature artist to live in, but, unless his parents are very poor, it is a dangerous place for a would-be artist to grow up in; he is confronted with too much of the best in art too soon. This is like having a liaison with a wise and beautiful woman twenty years older than himself; all too often his fate is that of Cheri.

W. H. Auden

THE STUDENT AND THE CITY

Auden’s wry advice to young poets holds for us a valuable insight into the nature of our problem, understanding the urban environment. For LaGuardia’s students are urban citizens and the wonders and dangers of the metropolis should be a critical part of their education.

As members, for the most part, of the working classes, our students live in a unique, if perverse, relationship to New York City. They live in apartment houses surrounding the core of Manhattan primarily in Queens, Brooklyn, and the Bronx. And they become provincial about their boroughs. Most LaGuardia students seldom explore the riches of our Urban culture; perhaps, like Auden, they suspect its ability to undermine their grasp of day to day duties with dangerous pleasures. While they persevere as urban dwellers in order to find work, to keep families together, or to participate in various social events, they tend to be unaware of many of the issues which grow out of the contemporary urban environment. Such problems as slums, race relations, feeding the poor, protecting the elderly, and running the subways are seen only if immediately relevant to the daily survival needs of each individual. This seems a natural area where awareness could be awakened and increased. Many of our present courses — Literature of the City, Getting Sick in NYC, The Urban Arts Workshop, Urban Sociology — are a beginning in the attempt to answer this need.
interpreted in a narrow sense. Nor should we limit our role as a college to studies which merely superficially and overtly relate to “city life,” for the urban environment is a very subtle and variegated one.

One of the most revealing ways of understanding a concept is to examine its opposite. Let us consider, for a moment, the pastoral. Every heavily urban society, from the Greeks and Trojans to the Elizabethans to our own revels in a pastoral myth. Our students write their freshest, most competent essays, for instance, on their experience of a weekend in the mountains, a visit to a deserted beach, or a weekend camping trip when wild deer were seen grazing in the woods. They enclose the city-oriented weekdays with pastoral weekends but cannot see the broader significance of the back-to-nature plans. The retreat to nature provides more than just recreation; it offers a means of coping with the problems generated by daily urban living and also provides a release for the imagination; romance is essentially a pastoral form. Thus we must teach them not only about the city and its values and functions, but also alternatives, historical and contemporary, to city living if we are fairly to prepare them to judge and evaluate contemporary urban issues.

It becomes our responsibility to guarantee our students not merely a narrow view of what it is like “Down These Mean Streets” or of poems marked “London” or “Brooklyn Bridge,” or how to fill out application forms for a municipal job with a good pension; we must broaden their outlooks, and the college’s, to the fact that having “an understanding of and conscious involvement with issues related to the contemporary urban environment” means, finally, to acknowledge culture and civilization as positive forces, crucial to both our pleasure and our survival.

Understanding and participating in daily city life for our students could take many forms. The students may need to know about the history or urban architecture in order to protect a landmark building or park in his or her neighborhood. He or she may need to understand the law in order to claim rights as a tenant. The urban student especially needs to understand issues such as aging — the plight of senior citizens, of social security, of union pension plans. To grasp the issue of old age security requires a firm knowledge of government, of labor movements, of youth culture, of changing family structure, of economics. Thus a simple urban issue must be seen as multifaceted, for the city is itself an infinite and variable surface. Other issues include poverty, community dynamics, ethnic movements, even sexuality and decadence.
they were assuring the destruction of a whole civilization. Shakespeare sends his heroes and heroines into the deep green forest of Arden when he wants to find a standard to measure his own city by. To the eighteenth century playwrights and especially the poets, the city marked the high point of all of mankind's finest achievements. The city becomes the only barrier between sanity and madness, between knowledge and stupidity, between all the civilized virtues and the teeming hordes of barbarians who wait to overthrow those virtues. The stereotype of the country bumpkin or the country wife becomes a symbol of the ultimate penalty of non-urban living: lack of education. The city means a place of learning where the arts are nurtured; the opposite of urban order and urban awareness is chaos and anarchy. For Alexander Pope, when citizens fail to understand and support the values of their urban environment, the results are catastrophic:

Lo! thy dread Empire, CHAOS! is restor'd;
Light dies before thy uncreating word:
Thy hand, great Anarch! lets the curtain fall;
And Universal Darkness buries All.

Throughout history, then, City has meant civilization and culture. In order for our students to gain genuine understanding of their own urban environment, they must be aware of the overwhelming number of problems and possibilities that environment holds. To make them share a conscious involvement with issues they must see these issues in the broadest way; city must be synonymous with civilization.

Cecilia Macheski

CONCEPTUALIZATION AND THE DILEMMA OF STANDARDS FOR COMMUNITY COLLEGES

When C.U.N.Y. began the open admissions policy, there were gloomy predictions that this would lead to a collapse of existing academic standards. Such fears were unavoidable in the beginning. LaGuardia came into existence in this new era. Before the college opened its doors to students, faculty and administrators much discussion was generated and a degree of agreement was reached as to minimum standards. This, however, did not result in uniformity of such standards, by all faculty or equally in all disciplines. As LaGuardia has matured and achieved a distinct "personality" of its own, especially through
It has succeeded in attracting more "first choice" students and increasing enrollment at a rate that is the envy of all other C.U.N.Y. units.

It is at this crucial point that LaGuardia must assume leadership in coping with the vital problems of maintenance of standards. We have already proven the "open admissions" students can be successfully integrated into the workforce and have increased career opportunities. Can we further prove to the worlds that "open admission" students can not only meet, but even surpass, acceptable minimum standards? How can we justify the great public investment in our programs if our graduates are not adequately prepared for advanced (or junior year) courses at a senior college? Since the senior colleges of C.U.N.Y. are now imposing more stringent requirements on students entering the junior year from community colleges, the questions and problems pertaining to standards are no longer academic. They are a matter of considerable urgency.

Can this subject of standards be dealt with on a purely objective basis? Or is it so entwined with social, political and philosophical values that it becomes impossible to deal with it on any one plateau?

One point of view that raises a number of serious questions is offered by Scott Edwards, in his article "Academic Standards and the New Egalitarianism". He writes, "... academic standards in the traditional sense... take no notice of who one is but only of one’s capacities." He adds that professors should adjust grading practices in order to compensate a new class of student, one that comes from a markedly deprived cultural background. He points out that students, faculty and administrators "have accepted the thesis that academic standards are a sham." This argument goes that grading standards lack objectivity in two ways. First, they are nothing more than a set of rules about how to please or flatter professors. Second, being able to thrive under such rules is a skill acquired naturally by middle class students. The question then arises, "Should faculty have social justice in view when they assign grades?"

I must interject an example that is based on first hand experience. A student receives A’s and B’s in several courses, then takes a course in a subject taught by the "old curmudgeon" who believes in "standards". The student earns a C. The student complains. The same student continues on to senior college. What grades is that student more likely to earn subsequently? Most likely, C’s. If that same student had been subjected to the same standards from the beginning, might it have been
and worked up to the standard? Or conversely, if that student was only capable of earning a C, would that have been more equitable for the student in the first place? Who gains, who loses?

One set of standards in one situation and a different set of standards for another course, will, naturally, result in resentment. But, not surprisingly, the brighter or the more ambitious student will be the one to appreciate the demands made on him, and recognize the constructive value high and consistent standards have.

The dilemma of standards focuses most severely on the problem of conceptualization. Students entering college with insufficient skills can be taught such skills as they apply to grammar, spelling and mathematics... at least to a reasonable degree. It can also be clearly seen that a sizeable number of students entering the community college do very well in structured disciplines such as secretarial science, accounting and data processing. It is when these same students take courses requiring a substantial degree of conceptual skill and (oral or written) articulation, that they encounter much more difficulty. As a result, two choices are open: lower standards for such courses so that these students can achieve the same level of grades as in their other courses. This will result in inflated hopes of success at the senior college or in their career. In the long run, of course, it will hurt later classes, because the degree earned will have a somewhat deflated value. The second choice is to maintain reasonable standards, thus allowing students with less developed conceptual skills to earn a two-year degree but at the same time giving them a more realistic insight as to the level of achievement for the future. From a humanitarian point of view, would this not be far better course?

This applies not only to career programs. I suggest that the same should apply to all courses. Is it not far better to train someone well at a level the student can master instead of building levels of expectation which must in the end result in disillusion and dissatisfaction?

LaGuardia has taken significant steps in the right direction by requiring entering freshman to demonstrate adequacy in basic skills before being allowed to enter into regular course work. It is especially significant in that the college now recognizes that the learning process involves a two-sided contract — maximum understanding by the faculty of student’s needs and maximum effort by students to make the most of the opportunity! Those
1. There must be greater communication between faculty members and between departments as to what standards of behavior and performance are acceptable. This must then result in a certain uniformity of general acceptance. These would include such easily definable matters as class attendance and punctuality; assignments turned in on time, neatness of papers, a reasonable level of adequacy in grammar.

2. It might be worthwhile to re-evaluate the college’s orientation process for new students. It could be re-designed to involve faculty members in explaining standards and the reasons for their existence. It can be positive, not a “threatening” approach. As a recent article by Suzanne Britt Jordan put it, “The young people are interested, I think, in taking their knocks, just as adults must take theirs. Students deserve a fair chance, and, failing to take advantage of that chance, a straightforward dismissal. It has been said that government must guarantee equal opportunity, not equal results.”

3. The instructor must be consistent. The students that complain about his “tough” standards, might well be the same ones who would complain about discipline, work load, etc. on the job. In the long run students understand and appreciate the value of standards — provided they are reasonable.

4. The instructor must give students an opportunity to succeed. It should be made a practice to encourage all students to submit second (or even third) papers or revisions on an assignment so that every student could achieve a higher grade. This process works well for a student who is willing to try, even one who starts with inadequate skills. This process requires guidance — either classroom discussion of the assignment or individual guidance on specific error in method, expression, logic, etc. In this process the very same students begin to improve not only their conceptual skills but their facility to communicate ideas. It is a self selective process; everyone has the same opportunity, but only a handful will take advantage of it.

5. The instructor must explain his goals. Only in that way will he obtain a high or even reasonable degree of acceptance. Students will understand, when given the explanation that an answer badly worded yet retaining the crux of what is expected will earn a partial credit and a better chance to earn a higher grade.
tutoring is of the essence. At least one instructor has been able to recruit some better students in his classes to act as tutors. Whatever the method, the instructor must clearly demonstrate to his students that the instructor will make every effort to be helpful... provided that the student keeps his part of the bargain.

7. The instructor's approach to his subject and his standards must be relevant... but not too much so. It may take three different examples to explain a particular theory. The instructor must keep on trying to reach the maximum number of students who all have varying degrees of experience, of perception. It at times becomes a major project to make some students understand that "the rest of the world is not like us", that opportunities arise only by understanding how others feel and act. This difficulty is sometimes a sign of intellectual immaturity which corrects itself in time, and must result in some temporary failures. Hence, to remain "relevant" in terms of students' experience may very well mean standing still.

8. The instructor must lead to new horizons. Use of the library through special assignments must be encouraged. This need not involve heavy research, just looking up current articles in newspapers and magazines. It helps bridge the theory of the classroom with the actual world outside.

9. The instructor must be proud of his profession. He teaches because he loves young people, and because he is enthusiastic about his field. The end result is that this sense of love transmits itself to at least some students and provides that most difficult unknown motivation.

When one professor insists on these basic standards and others ignore them, then one professor is judged elitist, or lacking understanding of students' needs, or simply as "tough". The truth of the matter may very well be that it is just this professor who shows more understanding and interest in his students, and, by the way, requires him to work much harder!

Ernest Manshel
A kind of homogenized t.v. culture is overtaking us like a flood tide. What is t.v.?

1. Packaging. Form and no content. Content is bound to be offensive to somebody. T.V. can't afford to be. Thus, it is almost all taped, pretested for viewer reaction, fitted out with a laugh track, canned. It's the path of least resistance, not the free exchange of ideas.

2. It employs the lowest common denominator in language. Above all, one must understand — immediately, simply, in the images of conventional wisdom. T.V.-speak is a thing unto itself — a hall of mirrors. It reflects itself. It reflects itself infinitely.

3. Its main themes — if it can be said to have at all — are sex and violence. Of these two, it does credit only to violence. The sex is pure sensation, itself a kind of violence.

4. Time is unnaturally ordered. It's divided into 30-second "spots" or, at least, into small, gulpable chunks. Subliminally, it raise expectations: a "Binaca blast" a minute.

5. T.V. is a money-making proposition. It rarely challenges the assumptions of corporate capital. It normally embraces them. Someone's always trying to sell you something. As for whose we rarely know anymore — multinationals. As for what, consult the F.D.A.

6. Stereotypes abound. That is, benign hopeful stereotypes such as the flustered, comfy housewife or the bourgeois refugee from history or the big-city cop up to his shoulder holster in angst.

7. Everywhere it intervenes in human relations and muddles them. It provides us — if we let it — with categories to put our own experience in. Thus, it alienates us from reality. Things are really almost never "squeezably soft."

So what? Consider these phenomena for a moment.

Books. Stop by a paperback bookstore and check the latest titles. Where are the first novels? Or the serious journalism? Nearly everything's packaged for the movies or television or both. What's more, writers are now made to go around and sell their books on t.v. This does nothing for writers or t.v.

Movies. One film spins off the last. Television programs spin off movies and vice versa. (Is there a "Star Wars" series in the wings?) Both spin off books, that are increasingly being
Theatre. New American plays are rarely produced because they're not — horrors! — packaged. Instead, we get "Annie" or "Chorus Line" or "Shadow Box" — predictable t.v. packages. Or British imports which, though packaged and pre-tested, are usually accompanied by hype anyway. Or revivals which are still-born and revive nothing.


Television. The t.v. has begun to feed off itself — no surprise since we're all too absorbed to give it new images. So we get unintentional t.v. parodies like the awards shows, roasts, Johnny Carson, phony sports events. And shows whose only apparent function is the promotion of other shows through the institution of the "guest spot". And all the chatter about the Neilsons. And all those bantering newscasters who preempt the news. And the much discussed passion of Barbara on her historic flight from NBC to ABC to Jerusalem via Cairo.

And on and on... Everything's a little cheap these days, a little too shiny in this perishing republic. Restaurant food is turning into pop art, moonchildren have become moonies, Mobil Oil is buying time on WNET, and Mary Hartman's rather charmed existence passes for the human condition in, as they say, millions of homes across America. Okay, "Hartman" worked as satire, but didn't it work on us somehow more insidiously? What bothered me was Mary's narcotized reaction to her crisis-ridden, product-laden life in the suburbs.

What we'll develop if we're not careful is a television-publishing-promotional complex that makes the military-industrial one look like a push-over. This time, it's not the arms suppliers that should give us pause, it's the creeping shift in our own sensibilities. Expecting less makes us happy. Viewing is easier than thinking. The packaging of candidates is more important than what they have to say. How will it all end? A bang? A whimper? A flickering dissolve?

So tune in, not out. There's a great new mini-series coming in the spring. It's called "The Decline of the West" after Ozzie Spengler's immortal property. It's got lots of action. It's got plenty of suspense. There is only one commercial interruption. The role of Technology will be played by Farah Fawcett Majors. It was shot on location.
IMPLICATIONS FOR EDUCATION

The seventies have seen a flurry of literature about the changing nature of jobs. These studies range from the popular HEW report, entitled “Work in America” to the scholarly trailblazer by Harry Braverman, called “Labor and Monopoly Capital — The Degradation of Work in the 20th Century”. They point to growing job dissatisfactions among American workers as job tasks are increasingly subdivided, specialized, and made more routine and repetitive.

As recently as ten years ago academics were hailing increases in education and automation as two indicators of the coming humanization of work. Theories such as the Human Capital school argued that increased educational levels meant that Americans were preparing themselves for better and more challenging jobs. Automation theorists foresaw the day when computers would be used to do most routine functions, freeing the mind to take on jobs which promised more varied and thought provoking tasks. Yet by 1970 Ivar Berg and Shery Gorlick report in “The Great Training Robbery” that Americans were already over-educated for the jobs they held. Similarly the 1973 HEW study concluded that

“Many workers at all occupational levels feel locked-in, their mobility blocked, the opportunity to grow lacking in their jobs, challenge missing from their tasks”. (p. cvi)

Trends which previously had been limited to the blue collar jobs, suddenly began to infiltrate the white collar arena.

The events of the 70's are not a discontinuum with the past, created by the recession, but rather the logical outgrowth of prior movements towards worker efficiency. Since Fredrick Taylor’s studies of “Scientific Management” at the turn of the century, the movement has been towards increasing routinization and repetition at the expense of worker decision-making and variety of tasks. Taylor’s Scientific Management sought to develop methods to motivate blue-collar workers while removing the craft nature of their work and replacing it with repetitive functions. This, of course, paved the way toward assembly line operations, for once the workers’ tasks were isolated and timed, it was possible to routinize them in the form of activities along a conveyor belt. The change in industrial work, away from craft activities toward specialized detail tasks, proved successful for industry. It created a consistent and predictable level of productivity and helped control the workers. White-collar spect-
sector. Yet encroach it did just when the number of white-collar jobs was expanding.

While the work force continues to grow we see a marked change in the nature of jobs and the labor process involved in those jobs. From the employment section in newspapers, as well as feedback from our own students the shape of the de-skilling and specialization process takes form. The process appears contradictory at this point in time, marked by rapid growth in the number of new occupational titles as well as blocked mobility and increased routinization and authoritarian structure in many newly created positions. The same contradictions appeared fifty years ago as blue-collar jobs were subdivided and de-skilled for increased productivity.

This brief summary is not intended to trumpet the sounds of doom for the future of education and our students. Rather, it is intended to help point the way toward understanding the nature of the changes, and the conflicts which confront our student body as they prepare for the world of work. Certainly, we sense their frustration as they try to relate the American dream about education as the “key to the door of success” with the reality of their experiences and those of their friends and family. The conflict is becoming more acute.

We often speak about the lower economic level of the families of our students, usually described as working-to-lower-middle class. In addition, we discuss the lack of educational preparedness of our students as they arrive from the public education system of New York City. We tend to speak of the student from a poorer family and inadequate educational background. Yet the motivation, needs and plans of this supposedly stereotypical student are hard to define.

Rarely do our students come from homes where the model of “education-leading-to-success” can be found. In many cases, the parents have routine, dead-end jobs, where middle-class values like motivation and striving could not and would not gain anything. Most blue-collar jobs can be characterized this way, as can an increasing number of routine white collar functions. The relationship between the parent (worker) and the boss is often a negative one involving strict rules. The parent brings home stories about the power and irrationality of the boss, for the boss is realistically seen as authority, the one who whimsically can control the worker’s life and thus the life of the family. Not surprisingly this authoritarian relationship
To the student, the teacher or system replaces the horror stories of the boss.

While working-class parents may encourage their children to “get ahead, get an education” there is a contradictory push-pull in the message. The push towards education is mitigated by the pull of family reality — one which of necessity, openly discusses distrust of authority and lack of opportunity. The contradictions manifest themselves as frustration and lack of motivation on the part of the student. The messages from the family, extended family and neighborhood often carry these contradictions.

When we seek to point fingers of blame on the lack of preparedness of the students it is easy to have them bend in the direction of the New York City public school system. Without re-cataloging the documented ills of the “system” it may be helpful to isolate a few items which apply to the argument here. In general, we get the impression that the students are not so much taught to think as to respond. The powers of analysis are less emphasized than the powers of memory. The importance of written and oral communication are retarded in favor of multiple-choice decision making, and the aura of authority is dominant.

In short, the students come from an educational environment which, for a variety of reasons, turns out students trained not in the process, but rather in obedience. If it were successful at this level, which itself is questionable, it, in fact, would prepare well for routine de-skilled jobs administered in an authoritarian manner. Students come from the womb of an authoritarian and rationalized educational environment toward jobs with the same characteristics. The skills needed for success are precisely the ones they have not been taught. Given doses of the American dream their experiences conflict with the messages presented to them. It is no wonder that we sense frustration and lack of motivation.

I have left out empirical and theoretical data which I believe would help support my hypothesis that students are both coming from and going towards educational environments which retard their growth as full human beings. Regardless of debate which might arise about this issue, the fact remains that we have but a brief period in time in which to “reach” students and help shape their future as well as unshape their past. The range of implications is quite broad. I would like to address only a few to begin discussion.
How do definition and awareness of the problems help us clarify them? How can faculty develop and share methods and common experiences? And certainly not least, what in our own experiences could help us construct a better understanding of our students' experiences? We must start with our own experiences and those of our students. Specifically, we can begin with two issues: a definition of the problems confronting the students; and the implications they raise for delivering the product called education — teaching practices.

Yet the ability to differentiate the forest from the trees is not easily arrived at. The tasks of this process are made even more difficult by the rationalization of the students' prior educational experiences and the routinization of their future world of work. If the goal of education is to teach students to think in order to make their own decisions, then our teaching methods are as critical as the content of our teaching.

Joan Greenbaum
Daniel Martin is an English roast beef dinner of a book. There is nothing lean or macrobiotic about it. John Fowles has in his other novels played with the form of the novel, but in this work he presents a full course in the use of every device which the novel has appropriated from every other literary form. Celebration, elegy, appointment list, day book, diary, letter, and travelogue all combine to create a novel which sprawls for 629 pages, yet never displeases or leaves its reader unsatisfied.

Fowles has had an interesting career as a novelist. He has been very successful in the balance sheet, best-seller list manner of judging novelists. He promises his readers a good read, and he always delivers it. Critical opinion of his novels has been divided, but the preponderance of what has been written about his work has been favorable, and indeed, he now seems to command the status of a major review from most reviewing publications. This combination of the box office appeal of a Jacqueline Susann or an Irving Wallace, with the critical respect accorded other British novelists like Iris Murdoch and Margaret Drabble is interesting itself to a critic, because Fowles has been most highly praised for his experimentation with the form of the novel. Can it be that experimentation with form, the risk-taking of art, can actually make the best-seller lists?

Fowles’ first published novel The Collector is an example of his experimentation. It is at both a modern novel and one whose form is taken almost completely from the great 18th Century classic, Pamela.

In The Collector Fowles uses Pamela as a starting point; he uses its basic plot of the abduction and seduction of an innocent young girl by a man of means. Unlike the sentimental Pamela however, in The Collector the psychological states of mind of both the captor and the captive are examined. There is a tension between the quaint form which Fowles revives and the modernity of its characters and setting. The Magus, Fowles’ second published work, does not reach into the history of the novel for its form; rather it concerns itself with a technique of the modern novel, the depiction of a narrator who cannot be trusted. Nicholas Urfe, the narrator of The Magus, is an artist of personality, his own. He creates himself in a mean-spirited, modern, neurotic way. He is a man obsessed with a certain mode of living which is only to be found in the French novels of the 1950’s. He wishes to be the existential hero, but by his wishing and acting in accord with his model, he cannot achieve his goal. Urfe eventually becomes an unwilling participant in the psycho-drama being played out by a group assembled on a small island, and finally realizes the absurdity of his previous attempt to program the absurd into his life. He finally becomes free to choose.

This problem of choice, the existential problem, is at the core of The French Lieutenant’s Woman.
is both a heroine of the Victorian novel, and a character with modern motivations. Like its title character, The French Lieutenant's Woman is a novel made of two parts. Fowles has said that he wanted to see what happened when a modern novelist attempted to write a Victorian novel. What happens is wonderous to behold. Far from seeming a pastiche of attitudes from one time and background from another, Fowles' book's creative tension drives it along. The French Lieutenant's Woman is Fowles' most experimental novel. Fowles even appears as a character in it, which is less a challenge to the suspended disbelief of the reader than a necessary part of the novel's construction. He is able to both disrupt the traditional form of the novel and use this disruption to his work's advantage.

In his earlier works Fowles uses the history of the novel to help create new novels; in Daniel Martin he writes a book which is almost a primer in the various forms of the novel's construction. Daniel Martin is an Englishman who, after a moderately successful career as a playwright, drifts from that work into screen-writing. He is good at his work, but he is not yet in the first rank, and probably will not get that far. While he is working on a film in California he gets a call from his ex-wife Nell, telling him that her sister Jane's husband, Anthony Mallory is soon to die of cancer. At Oxford together the four, Daniel, Jane, Nell, Anthony had been best friends. The demands of Daniel's theatrical career and Nell's jealousy of that career broke up their marriage. Afterwards, Daniel wrote a play giving the form of the novel the

...he gave the three people closest to him in his thinly veiled autobiographical play resulted in the breakdown of a friendship. Upon hearing of Anthony's illness, Daniel returns to England because Anthony wants to restore the friendship before his death. After he and Daniel reconcile, Anthony throws himself from his hospital window, killing himself. The relationship between Daniel and Jane grows. She has been unhappy for years in her marriage to Anthony. Daniel persuades her to come to Egypt with him while he researches backgrounds for a script he is writing. They eventually fall in love, and the book ends with them attempting to make a life together.

Boiling down any work of art only leaves us the thin soup of plot. Daniel Martin is much more than the simple story line given here. It is, like all Fowles' other novels, one which is read for the telling as much as for what it tells. Rather than being a straight-forward narrative, Daniel Martin slips and slides, jumps and skips, never staying within the confines of a straight line narrative. There are beautifully evocative passages about the England of Martin's youth, and his life as a rural minister's son. We learn about the various women he has loved since his marriage's breakup. There are whole set pieces (they cannot be called interpolations, since they have a definite relationship with the ongoing narrative material of the book) which could easily stand on their own.

The narrative jumps from third to first person whenever Fowles feels the need of it. In The Ticket that Exploded William Burroughs arbitrarily rearranged the type that went to print in his book.
form of the novel so that people would not view it with the traditional attitudes that three hundred years of prose fiction have created in the reading audience. Fowles has found a more effective and salutary method. Daniel Martin is folded around itself. Though one part of the narrative is always proceeding forward in time, the book is so full of flash-backs, asides, meditations, letters, and other bits and pieces of the action of Martin's life that it seems to refer to itself continually. This self-reference is an oblique one though, because of the length of the novel and the delicacy of the technique. The novel has an almost déja-vu quality about it as an incident from one part of the book vibrates harmonically with other incidents from Martin's life.

Daniel Martin the character and Daniel Martin the novel are both concerned with art. Martin as a screen-writer must be able to tell a story in images on a screen. Martin as a man however knows that the form in which he works will forever be able to dictate some part of the content of any film he writes. It is the final and complete tyranny of the screen that it allows no imprecision, no place for the mind of the audience to make a choice. Martin cannot think of his life in these terms, cannot see it as final and precise, but only as "a constant flowing through now-ness," which is both what the novel is about and the form which allows its audience to experience some artistic analogue of Martin's experience.

This is a book which attempts to show us a life worth examination. Martin is a man who has passed the mid-point of his life and is a whole. His art, his family, his home, and his loves all flow through the consciousness of this novel as they flow through the mind of Martin. Indeed, Fowles has used all the techniques of the novel to create a book which approaches those written in the stream-of-consciousness in its portrayal of the actual workings of a mind. Rather than a stream, this book is a pool of conscious reflection. The past is at ease with the present here in a way that can never be depicted on screen.

Daniel Martin is a wonderful novel. Fowles has the moral fervor of the great English novelists of the past and a commitment to the art of his own age which combine to give us a portrait of great strength and interest. He is an artist, a risk-taker. Though a popular novelist in terms of his gross sales, Fowles never falls into the trap of only entertaining. We read popular writers like Irving Wallace for the same reason we watch television or go to the movies; we enjoy the process of the show, the quick wham-bam of plot carefully constructed to entertain. We read Fowles for the show of his process, the slow accretion of detail and incident, which build into a work of art whose intelligence and concern can both entertain and, in the highest sense of the word, inform us.

John Buckley


Initially released in an election year amidst the flurry of Watergate media tomes, Edwin Diamond's The Tin Kazoo, subtitled Television.
enjoyed the audience and popularity it deserves. Compounding the problem immensely is the singularity of Diamond’s vision. In this age of media consciousness, he is the naysayer. As others denounce the power of television, especially as it impinges on politics, Diamond denies television’s power. Television is, he charges, a poor old tired “tin kazoo,” and when it comes to news and politics, it is a “weak and uncertain instrument,” a tin kazoo no longer as potent as other commentators suggest, but blunted by overuse and misuse, and now facing ever more critical viewers.

Diamond’s thesis may be a little easier to accept today, for all the latest statistics show more and more people turning their sets off, just as networks fight for more prime time access. Give us this time, the networks argue, and there will be no longer national news programs. Edwin Diamond’s *The Tin Kazoo* suggests many reasons why additional news should be seen as a sour note and an unwelcome gift, unless news agencies and news formats for the networks are totally transformed.

Interestingly, Diamond himself is a newscaster, regularly appearing on Washington television, a journalist, whose fine articles have enlivened the popular *New York* magazine, and a solid academic, the director of the MIT News Study Group. He shuffles hats gracefully, never allowing his penchant for the trendy and popular to deflect him from a ruthless search for truth and insight. Much of *The Tin Kazoo* is distilled from careful, tedious, comprehensive chronicling and analysis of television by Diamond’s study group at MIT. This News Group is America’s finest monitor is the most articulate and provocative of their analysts.

Diamond relentlessly digs behind conventional wisdom about media, always asking one more question, posing one more problem. He notes, for example, as most commentators do, that viewing television is America’s number one activity after sleep; the average person spends more time watching the tube than working, eating, or making love. Diamond’s next question is the critical one, though, as he tries to define the effect of this viewing on political attitudes. Quantity of viewing doesn’t, he shows, define the degree of change in attitude television can cause. In fact, more than any other institution, television has dropped in esteem over the last two decades. More importantly, television news watching reduces information to a Newszak, an ineffectual background noise, often unnoticed by an audience that is constant in size regardless of the programming and content.

Diamond constantly keeps looking at specifics, preferring concrete trees to immaterial and vague forests. In discussing Watergate, for example, he shows that all the commentary and exegesis by newsmen never overcame a natural and human approach on the part of most viewers. Most people, he reminds us, formed their “opinions about Watergate on the basis of the face on the screen.” Physiognomy overwhelmed the propaganda from media commentators and Watergate defendants alike.

Diamond has that marvelous knack for always asking the right question. His consideration of Viet Nam, for example, is a careful new critical consideration of the media’s choice of names for
question of media and the war is skillfully explicated in terms of the variation among media use of "communist guerillas," "Vietcong," "NFL," "Hanoi's forces," and "reds." Similarly, Diamond explodes the myths of the Pentagon Papers merely by searching for the real cause of the faulty reporting, discovering "the poor coverage was due to bad habits rather than policies." Even political ads fall victim to Diamond's dogged research. As he shows one unsuccessful ad campaign after another, he points to surveys showing that only 17 out of 38 media-oriented campaigns were successful. Such facts, carefully marshalled and smoothly presented, make television's kazoo sound all the tinnier.

Diamond's work in *The Tin Kazoo* combines his finest talents. The research is meticulous, the style agreeable, and the conclusions convincing. Television will never look or sound the same for those who read *The Tin Kazoo*; they will always hear the shrill dissonance, the botched score, and the half-formed melody haunting the background.

**Lester J. Keyser**


Back in Mrs. Riddell's times, and up until the 1880, the ghost story was oddly linked to Christmas. While an occasional ghost story might appear in one of the numerous fiction periodicals of the day, most frequently they were to be found in Christmas periodicals: *Warne's Christmas Annual, Beeton's Christmas Annual,* and *Reedle's Christmas Annual.* Nor was this a purely English phenomenon; let us only remember Hoffmann's "Nutcracker and the King of Mice," and "A New Year's Eve Story," which also link Christmas with supernatural occurrences.

Perhaps attempting to revive this now defunct tradition, Dover has published the first collection of Mrs. Riddell's ghost stories since *Weird Stories* — now an extremely rare volume — just in time for Christmas. This collection is the latest in a notable series published by Dover under the direction of E. F. Bleiler; since the late sixties, the series has made accessible such masterpieces of supernatural fiction as the works of J. S. Le Fanu, Algernon Blackwood, M. R. James, Oliver Onions and Lord Dunsany, among others.

The Victorian period was the one literary epoch before our own which saw both an unprecedented, even methodical interest in exploring and recording supernatural phenomena and an equally unprecedented prominence of women in the literary world, and particularly in the field of the supernatural. Indeed, as E. F. Bleiler points out in his thorough introductory essay, the best supernatural fiction of the day, with the notable exception of the works of J. S. Le Fanu, was produced by women: Miss Braddon, Mrs. Ellen Wood, Miss Rhoda Broughton, Florence Marryat, Amelia Edwards, Mrs. Molesworth, Mrs. Oliphant, and Vernon Lee (Violet Paget). J. J. Bachofen and C. G. Jung advanced the belief that women possess an inborn inclination toward the supernatural and divine, the irrational and miraculous; E. F. Bleiler, however, attributes the Victorian interest to women's novels and to 'Mrs. Riddell's of English Occasional Fiction.'
argument to explain this phenomenon. For him, this state of affairs was a product of economic factors: "Most of the fiction periodicals had a strong feminist slant, were edited by women and were aimed at the new, moneyed, educated middle-class wives of the large cities."

Mrs Charlotte E. Riddell (1832-1906) was born in Ireland of impoverished gentry and moved to London in 1855 with the intention of gaining a living as a writer. After several mediocre works under the name of F. G. Trafford, she received literary acclaim with *George Geith of Fen Court* (1864). Her work consists of some fifty novels and short story collections, one third of which are supernatural, a travel book, and a few miscellaneous pieces. Aside from her collection of ghost stories, *Weird Stories* (1884), she also published four ghost novels: *Fairy Water* (1873); *The Uninhabited House* (1874); *The Haunted River* (1877); and *The Disappearance of Mr. Jeremiah Redworth* (1878).

Mrs. Riddell’s themes, like those of most other mid-Victorian ghost story writers, were fairly conventional, limited, and not overwhelmingly "fantastic". Unlike the earlier Romantics, who brought such beings as monsters, vampires, demons and witches into their works and sustained the mood of the supernatural throughout a whole work, the mid-Victorians presented a very solid, real world which was momentarily disrupted by a paranormal intrusion. These intrusions, in most cases, belonged to one of these categories: deathbed visitations, haunted places, revelations from the grave, and prophetic dreams. In his introductory essay, E. F. Bleiler points out how close these and fears of common folk.

For Mrs. Riddell, ghosts and other occurrences seem to have meant nothing more than literary devices, and were often "explained away" at the end of the story or novel, as in "The Uninhabited House," where we are confronted with a "living" ghost. She seems to have been more interested in the reactions of her characters to given situations than in an exploration of the world beyond; notable exceptions to this rule are "Sandy the Tinker" and "The Last of Squire Ennismore," which could safely be counted among her best.

Mrs. Riddell wrote for a living; hence, her work is not always as polished as it could be. Next to such classics of the genre as "Nut Bush Farm" and "The Open Door," we find shoddy characterizations and poorly developed climaxes, as in "A Strange Christmas Game." Still, she had fine control over a genre difficult to master and, when at her best, brought masterly characterizations and descriptions to a form often shallow and banal. Most importantly, her themes, deeply rooted in contemporary folk beliefs, help draw us a vivid picture of the common concerns and fears of nineteenth-century England which were excluded from more "serious" fiction and, thus, would have disappeared without a trace.

Ana Maria Hernandez

**GUIDE TO SHAKESPEARE.**

Professor Zesmer’s compact and comprehensive guide is both a readable book and a useful tool. The introductory material draws on current scholarship and includes a substantial amount of biographical information on Shakespeare’s life and works. The detailed analyses of the plays are brief but are well-balanced and helpful to the student who is seeking a quick understanding of the plays.
proven fact and vague hypothesis, making the student sufficiently aware of the major pitfalls in Shakespearean biography. In the chapter on text, chronology, and sources there is a surprising wealth of insightful information which cuts across the myths around Shakespeare with swift intent. Included in the same chapter is an adequate listing of all the known sources, a reference often omitted from books of this kind.

Plays themselves are divided into topical and chronological divisions, but there is not much discussion of the canon or of any problems it poses except in passing. The real strengths of the book, however, far outweigh its deficiencies. The text is extremely well written and is appropriate for introduction, review and even formal criticism. There is ample and well-selected citation from each of the plays in support of statements made, and the quotes are very intelligently compounded with the text itself. There is for each work a final section which briefly reviews significant arguments about key elements in the work, many of which may come as revelations to even advanced readers. Although Professor Zesmer admits that he has leaned toward modern criticism, which indeed he has, he includes many of the more traditional works in his bibliography at the end. He also takes care to list the standard bibliographical works, a tool which many students are sure to find practical. Perhaps the most praiseworthy quality of the Guide to Shakespeare, however, is its notes. The notes are extensive in number and exceptionally informative regarding appropriate further reading for general and specific subjects concerning each work. They

As one would expect, the commentary is essentially conservative. The book's main purpose is not interpretive. Nevertheless, there is generous commentary and it is very well supported. Professor Zesmer is not ambiguous in his critical statements. He makes certain to mention those theories which he believes require refutation and expresses his convictions firmly. This is one additional asset which gives the book its special quality and makes it a fine source for students. More advanced readers will appreciate its scholarship as well as its straightforwardness.

Monica J. Vecchio
ADMINISTRATIVE

American Association of Community and Junior Colleges (AACJC)
April 9-11
Atlanta, Georgia;

Workshop for Increasing Retention and Admissions
March 23, Chicago
April 6, Kansas City
Contact: Enrollment Analysis, Inc., 37 South 13th Street, Philadelphia, Pa. 19107 or call: (215) 569-3887

1978 National Association for Women Deans, Administrators and Counselors Conference
March 29 - April 1
Detroit Plaza Hotel, Detroit Michigan

DEPARTMENTAL

American Personnel and Guidance Association (APGA)
March 19-23
Washington, D.C.
for further information contact: APGA, 1607 New Hampshire Ave., N.W., Washington, D.C., 20009.

Association for Educational Communications and Technology
April 16-21
Kansas City Convention Ctr., Kansas City, Missouri
Contact: AECT, 1126 16th Street, N.W., Washington, D.C. 20036

Association for Humanistic Education and Development (AHEAD), "Violence and the Family"
May 19
New York City;
for further information contact: Alice Adesman, La Guardia Community College, Long Island City, N.Y. 11101

Cooperative Education Association Meeting, (CEA),
April 11-14
San Francisco,
for further information contact: CEA, Drexel University, Phila, Pa., 19104

Council for the Advancement of Experiential Learning (CAEL),
April 26-28,
Toronto, Canada

Eastern Community College Social Science Association,
Sept. 2-4
Grossinger's, N.Y.;
for further information contact: Eastern Community College, One Dupont Circle, Washington, D.C. 20036
Lacuny Institute
“Libraries-On-Line”
March 22
Statler Hilton Hotel, 401 Seventh Ave., New York, N.Y.

NFAIS 20th Annual Meeting
National Federation of Abstracting and Indexing Services
March 6-8
University City Holiday Inn 36th and Chestnut Streets
Contact: NFAIS, 3401 Market St., Philadelphia, Pa. 19104

New York State Education Department, “Toward Humanizing Education”,
April 5-7
Concord Hotel,
for further information contact: SUNY, State Education Department, Albany, N.Y. 12224

Sixth Annual Conference on Ethnic and Minority Studies
April 19-22
University of Wisconsin at La Crosse,
Contact: Dr. George E. Carter, Institute for Minority Studies, University of Wisconsin at La Crosse, La Crosse, WI 54601

WORKSHOPS
Association for Humanistic Education and Development (AHEAD) “How to Write a Grant Proposal”
May 10
New York City;
for further information contact: Alice Adesman, La Guardia Community College, CUNY, Long Island City, N.Y. 11101

Occupational Therapy: Writers’ Workshop,
April 14
LaGuardia Community College
Long Island City, N.Y.;
for further information contact: Gertrude Pinto, Occupational Therapy Department, LaGuardia Community College
The LA GUARDIA REVIEW welcomes contributions to any of its sections. Manuscripts should be sent in duplicate either to the Editor or to the representative at a participating college. A manuscript should be typed and double spaced and should include identifying information about its author. Unpublished manuscripts will not be returned unless a specific request is made. Deadline for all manuscripts is October 15, 1978.

The editors reserve the right to copy-edit a manuscript with discretion where necessary while preserving the manuscript's intent.

The review also welcomes readers' comments and response to any item printed, either in a Letter to the Editor or in article form.

We anticipate a future edition on special and experimental programs, and encourage submission of related articles.

Editor
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La Guardia Community College