

## Faculty Honor System

An honor system works both ways. Like a tire with a small nail in it, an honor system with one break isn't severely damaged—it's completely put out of operation. It depends besides honor, on the presupposition of a system—one that is closed and inclusive. And if the honor of one element is broken, then the system suddenly ceases to have any meaning.

All of which means that here—as anywhere—an honor system is not the peculiar quirk or possession of the student body, nor a thing from which the faculty can be detached and aloof. It implies the participation of the instructor as well as the student: otherwise, it's little more than a sometime preoccupation of college students. The implication is, without the participation of the faculty, that it's only a means to an end, a thing you drop when you leave school. It even implies, without faculty inclusion, a deliberate untruth.

There are, of course, many manifestations of faculty inclusion in this system. One of the most important of these is the nebulous noman's land of grading. It's of the greatest importance that the relevance of the system be remembered here, since, despite the occasional admission of exterior standards which make grading an absolute, it's by and large a personal process.

Honor in grading, too, implies that the system be open and free to examination at all times. Where grading's been done on a percentage basis—where the answers, that is, are pat and final, right or wrong—it's not hard to know the score most of the time. But when an instructor doles out five grades a year, and makes up the semester average from that, it's important that the student be allowed to know where she stands—and why she got there.

So it was a little unpleasant, recently, when a student here was handed a mid-semester deficiency by an instructor who refused to explain either the deficiency or the way it was reached. This isn't questioning the merits or demerits of the student in question. But she ought to have had the right to see how she got the low blow. Else the system was rendered suspect.

Some instructors—while we're on the subject—believe they have the right to make cutting a means of deciding the final grade of a student. We won't labor the point: it's an old story in every college in the land. At the same time, it might be time for a reminder to instructors that the privilege of cutting is extended on the supposition that a student has attained the maturity to know when she needs to go to class—and when she doesn't. If she can get by with less classwork, it's her affair; if cutting leads finally to a lower grade, it's also her affair. But the cutting in itself has no place in the determination of that grade, and if it does—and it has happened here—the theory of cutting is betrayed even as it's espoused. This is another of those breaks we were speaking of—not a big one, of course, but remember the puncture in the tire. It doesn't take a big one.

So that's all we're talking about—you don't have an honor system without complete participation. That's what an honor system is, when all the Big Thinking's been done, and that's why sometimes all of us need a reminder of it. It goes for the students—without saying. WE can hope the saying for the faculty isn't necessary again.

## The Salemite

Published every Friday of the College year by the Student body of Salem College

Downtown Office—304-306 South Main Street  
Printed by the Sun Printing Company

OFFICES  
Lower floor Main Hall  
Subscription Price—\$2.75 a year

### EDITORIAL DEPARTMENT

Editor-in-Chief ..... Dale Smith  
Associate Editor ..... Joan Carter Read  
Associate Editor ..... Ruth Lenkoski

Business Manager ..... Robert C. Gray  
Assistant Business Manager ..... Mary Jane Hurt  
Advertising Manager ..... Mary Faith Carson  
Assistant Advertising Manager ..... Rosalyn Fogel  
Circulation Manager ..... Helen Kessler

Faculty Advisor ..... Miss Jess Byrd

Editorial Assistants: Lila Fretwell, Lola Dawson,  
Polly Harrop, Sis Pooser, Clinky Clinkscales, Fay  
Stickney, Betsy Farmer, Liz Leland.

Music Editors ..... Cammy Lovelace, Kathryn Pitts  
Typists: Ann Sprinkle, Janet Zimmer.



By Sybel Haskins and Winkie Harris

Activitus looked over her glasses from her height of superior wisdom as a member of the junior class, "Law yes. I've had sophomortitis myself. You can't quite know what it is yet, just being a freshman. Wait until next year. You'll probably go through that period of storm and stress, too. How well I remember.

I was a SOPHOMORE in college. Life was reaching a crucial point. I had to stop and take stock of myself. After all, here I was almost ready to go out into the world, and what was I prepared to do. NOTHING. I tore my hair; I paused dramatically on thresholds. Then, finally, I was the practical one.

What was I getting out of college? I was preparing to do nothing which would earn me any money, and you can't live without money. Then, AHA! Inspiration. I would transfer to a place where I could learn to be a secretary. Everybody wanted secretaries. In two years I would be the First Secretary of the Assistant vice-president of the world famous firm of Birkhead, Birkhead, Birkhead and Zombi. I would be a CAREER woman.

Everybody in the smokehouse felt the same way. We all knew we had to be prepared to make money when we got out of college. So we all applied to the greatest University for Ladies, where we could get one, two or four years of secretarial work.

We felt wonderful. Life was beginning to take on MEANING. We took all the courses necessary for transfer—Analytical Geometry, Relative Biological survey, Anatomical survey and a few others. We started working harder.

We laughed our heads off at the people who told us we were wrong, that we were really getting something even though we didn't know it. We snickered when anybody said that this way we were improving our minds, whereas in a purely mechanical job we would become dull and mechanical people. After all, we were sophomores in college, we knew what life meant and we knew what we had to get out of life. We weren't getting what we wanted. We were going to TRANSFER.

We didn't transfer. I don't know whether I can tell you why. Maybe it was because someone who had been to secretarial school said that she regretted what she had done, sat in an office from nine to five, getting the same salary as any high school girl with a few years of typing, and gave us logical reasons why. Maybe it was for sentimental reasons, we had developed an affection for the school and liked the girls. Maybe it was because we were a little less sure of ourselves, a little less certain of what life meant and of what we wanted to get out of it. Maybe—Well, I guess it was a mixture of many reasons that brought us back—.

Acti snapped out of her daydream. She looked at the freshman pityingly, "I guess you'll just have to go through it. I can't explain such things. You think you've got troubles now. Just wait. In what lies the justice of man's higher aims concerning the relative position of his philosophy? I am searching for the answer—I am seeking KNOWLEDGE. I can't be bothered with trivialities.

## Dear Editor:

Ex-comp students will be interested to know that George Melville is still writing stories and is making A on composition at Indiana University, according to a letter Miss Byrd received from him this week. In fact, George is working now on a novel.

George also has some good things to say about the Salemite. He writes:

"I don't take the school paper here, but I have read a few issues of it. I don't get the idea that the students who work on the paper get a kick out of it as they do at Salem. There is a professional tone to the paper—a reporting that observes rather than feels and writing that is based on minimizing words rather than producing tone and atmosphere. Ronny Aiken could have given them some pointers."

## Leach's Views

by Robert Leach

The Salemite has kindly pressured me into sharing its editorial page this week. I can think of no more timely nor controversial subject to approach than that of the Roman Catholic Church in relation to American democracy. For decades there has been a tacit assumption in our country that adverse discussion of religious practices is *per se* intolerance: especially if any particular faith is explicitly named. That assumption is categorically challenged by Paul Blanchard's authoritative work entitled AMERICAN FREEDOM AND CATHOLIC POWER. Blanchard's thesis is that the Catholic Church is controlled by anti-democratic Italian personnel, who are systematically seeking the control of American political life, by maintaining authoritarian management of American Catholics in an obscurantist parochial school system—and seizure of the American School System.

Instead of picturing a mythical "1984" type of development, Blanchard describes carefully the 1950 Quebec situation, where the Church had captured the public school system. Instead of depending upon his own personal observation and judgment, Blanchard is scrupulously careful to quote extensively from authoritative Catholic sources. Topics dealt with include: organization of clergy; attitude toward the nation; education; medicine; birth control; miracles; communism; and Catholic censorship. So strong in fact is Catholic censorship through threats to advertise

that no regular publisher would touch Paul Blanchard's book. It appears under the sponsorship of the Congregationalist Church Press, and the book has risen to the best seller lists, although such a strong newspaper as the NEW YORK TIMES has been kept from advertising the book, because of fear of recrimination.

It is my opinion that Blanchard has done us all a great service by openly presenting the whole problem—removing it from the realm of hush-hush, which is destructive of freedom of opinion. Whether or not the reader agrees with his solutions, every fair-minded person must admit that he presents the facts approximately as they are. He appeals to all Americans to preserve the Public School system free of sectarian control, and he appeals particularly to the great body of non-Catholic Americans, to assert pressure to bring the viewpoint of the American Catholic clergy in line with the ideals which the laity holds. The book is careful to differentiate between the theological-liturgical position of the church and its social theories and advocated practices. It is not the Catholic "religion", but its sociology which is under fire. How to act creatively in a spirit of love, and yet to remain true to freedom of conscience is the problem which is presented by American Freedom and Catholic Power. A challenge to all American faiths is put to us equal in its importance to the capitalist-communist dichotomy so frequently in our minds.

## World News

by Mary Lib Weaver  
British Elections

Yesterday the people of Great Britain voted in their national elections. The Labor Party in pre-election polls were expected to win, but not until the last vote is counted will the election outcome be certain. The Conservative Party promises lower taxes, and the Labor Party promises full employment. Neither party has offered a practical solution to one of Britain's number one problems—housing. If the Labor Party wins, Clement Attlee will be Prime Minister, and if the Conservatives come out victorious, Winston Churchill will again become leader of Great Britain. The Labor Party has been in power for four years now. During this time it has devalued the pound. Even with this in its background, the experts predict another victory, though not a landslide for the Labor Party.

Coal Strike

The refusal of coal miners to return to the pits has led to some talk in Congress on legislation to

allow the government to seize the mines. The President does not now have seizure power. Federal Judge Richmond B. Keech has given another "stop strike" order to John L. Lewis and the United Mine Workers. It is to run until March 3. If this order is not followed, big fines may be put on the union. Also a contempt citation against the union may be brought up. Since Lewis has twice ordered his miners back to work, and they have refused both times to follow these orders, some Administration authorities have speculated that Lewis himself may be cleared of all contempt charges. Negotiations between Lewis and the coal operators are continuing, but their progress seems slow. The nation's coal supply is diminishing. The Ford Motor Company is considering a cut-back in production, and New York State has been ordered into a brown-out and coal ration as a result of the coal strike. Some officials feel that the miners will hold out until they get their desired five day week.

## Leppert's Reviews

by Betty Leppert

The History of Impressionism is the type of book that any student would enjoy looking through—art major or otherwise. With its 472 pages filled with 407 plates (22 in full color) detailed accounts of the various historic group exhibitions, and complete characterizations of the impressionist painters, based on innumerable documents—some of which are little known or even unpublished—should interest anyone.

This brilliantly organized, informative book is a prerequisite to the true understanding of impressionism as an all important development in art history and as a major source of contemporary art. Indeed, we are fortunate to have this new book among our stacks for all to enjoy.

Groges Seurat—John Rewald

John Rewald produced an excellent historical and critical analysis of the events in Seurat's life.

There are 97 five illustrations, including photographs of detail and four color plates. The author definitely showed how facts about art should be presented and you yourself may judge this material. It is at your disposal.

The Art of the Renaissance in Northern Europe, by Otto Benesch, is a discussion of Durev, Grunewald, altodrfen, cranach, Holbein Breugel, the Masters of the Netherlands, the school of Fontainebleau, to poets of de Pleiade, and the great scientists of the late Renaissance. It is beautifully illustrated with representative works of the period.

The History of Modern Painting is a book that any connoisseur or "dilletante", here at Salem College should be exposed to. It is an historical conspects of the great schools of painting and chief art movements from Bandelaire to Bonnard, and contains a number of color prints by Monet, Ce'zanne, Vuil Vuillard and others, with comments on each work and its artist.