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Belmont

The Curriculum: Part II

by Steve Tashero

Our present core curriculum is a 1965 modification of an older core. Courses and their contents have changed, but as an organizational concept the older core is President Binford's revision of curriculum in 1927.

Before Dr. Binford made his proposals to the faculty, the only required courses were determined by what major a student chose. In their first two years they had few options; later they might get as many as 11 hours of electives in their senior year.

After experimenting with man-and-society orientation courses, it was decided to adopt a curriculum which would give students the broad outlook orientation courses had moved toward.

Students took the core courses in strict order. They were told which year and semester to take each one. Six hours of electives were allowed the senior year. The rest of the work was in major or related fields.

The 65 revision has 29 hours of strictly required courses, about 9 hours of electives and a limited choice from groups of required and major courses amounting to about 84 hours, depending on choice of major. No rigid sequence is decreed.

Dr. Crownfield is the chairman; Aiken, Burris, Goddard, Gutsell, Hobbs, B. Stewart, Zopf are the faculty plus some administration; Sarah Biltz and Haul Reddick are the student representatives and the rest of the Educational Policies Committee. This faculty committee was formed early last September to submit recommendations for changes in educational policy to the rest of the faculty, hopefully by the end of the year. They have met three times and done individual work in between.

I asked Haul Reddick what happens at these meetings. He said that to begin with Dr. Burris drew up a list of "proposals" which were merely to furnish a format for the discussion. He is in charge of revising and presenting new sets as the meetings continue.

Asked whether the discussion was usually about general educational ideas or small problems he replied, "The discussions usually start around specific problems, such as whether to have foreign languages - what grading system to use and then from there we go to talking about the general ideas - why have foreign languages? What do you want the courses to do?"

I asked if he thought that the committee would make any bigger revision than was done in 65. "Yes," he said, "that was sort of a stopgap affair."

I wanted to know whether he thought their proposals were intended for the

immediate or distant future. Haul said, "I don't think we could begin to implement a significant part of a new program for at least two years. I would say we're looking about eight years into the future."

He told me that this doesn't preclude smaller changes right away.

I inquired about any discussion of attendance. "Jack Bevin, who was one of the leading light, if not the leading light, of Florida Presbyterian College - he's done work at Davidson and I think he has moved to College of the Pacific - is one of the leading people in curriculum studies. He came to our second meeting for a thirty minute talk and afterward, he reacted to our proposals and gave us some of his ideas."

"One of the ones which impressed us was the system of attendance at Florida Presbyterian. To start with there is no compulsory attendance, then, if a teacher feels a student is not doing his work well enough, the teacher must call a conference with him to find out what's wrong. After that he can decide whether to make the student come to class or not. If he decides to make him come he has to, if he doesn't the teacher just calls the dean and he's out."

"This forces a teacher to confront a student who isn't doing well - he can't just look at his name in the book, give him a 'D' and figure no harm done," he said.

In discussing the organization and content of the curriculum two unfamiliar terms came up which Haul explained. The committee was tossing around some ideas (Con't page 2)



Grimm Brothers Sing at Hut

The Grimm Brother's Comedy Trio is currently performing at the Hut. The three members, Jim Hanson, John Karraker, and Jim Fisher started the group while attending Grinnell College. The group disbanded temporarily in 1963 when all three attended different universities to obtain master's degrees in city administration.

With all of this as a background, they come well equipped for their sharply satirical commentaries on such 20th century idiosyncrasies as discount houses, zoning problems, and singing doctors who, when finally given equal time with the anti-smokers, advocate a new cigarette "which contains addiction."

"We want to say something, but we like to say it softly," explains Karraker. Hanser said, "We have found that by criticizing something indirectly and putting it in a somewhat silly light, we are

able to get our message across."

They have performed in the Bitter End in New York City, and regularly appear in the Chicago area in places like "It's Here" and "Mother Blues" and now at the Hut at Guilford. The musical group, which at first listening does not live up to its name, conceals its often rather grim messages of social satire with rhymes, funny lines, well-timed grimaces, and timely topics.

Self-taught musicians, the singers started out doing skits on zoning, but later coupled comments with music, some original and some parodies on well-known songs. "But our aim is not to be just another musical rock group," Karraker said. "How many times in rock and roll have they said I love you?" he asked. He said the Grimm Brothers "want to be something totally different."

As the hippies fade

The Hippies are leaving San Francisco, we hear, discouraged by cold and boredom, and the realization that things are never what we expect them to be. There is something a bit sad in their going, just as there is always a wistful note in the collision of youth and foolishness with the sharp edges of time and reality.

Shall not gloat

We shall not gloat as they pack their sandals and beads and start the long retreat home. The hippies have given, we suspect, more than they have gotten. They have allowed us the luxury of moral indignation, the feeling that our neat lives and homes and natural-shoulder suits somehow protect society against the radical hordes forever at the gates. And now, like gray-flannel ants, we watch smugly as the frosts of autumn catch yesterday's gamboling grass-hopper in mid-

song. If we cannot again be young, we can at least feel superior to youth.

How long?

But will it be long before we look back and wonder why we were so shocked and outraged by these feckless young people whose sins were mainly against themselves, and whose outrage lay in strewing flowers down unfeeling streets or calling for a love they too often abused in a world that has too little time for it? Of course they have flouted convention, sometimes in disgusting ways, and paid in disease and trauma for what they saw as sexual freedom or mental adventuring.

Calls for love

But time stalks Haight-Ashbury, too. Yesterday's blast is today's drag, and the hippies became enmeshed in paradox. Then calls for love aroused snarls of hate. Scornful of the world of tourist attraction, gawked at by little old ladies from Dubuque. And so they split the scene, closed their dusty pads and turned their guitars and sunglasses toward home. Tomorrow, they, too, will be part of our all-engulfing conformity, leaving us to wonder who is the richer, and why.

-reprinted from
the Louisville Courier-Journal

THE SEASON TICKETS ARE STILL ON SALE UNTIL THE START OF THE JAZZ CONCERT SUNDAY NIGHT. THESE TICKETS ARE A BARGAIN AT FIVE DOLLARS. ALL GUILFORD COLLEGE UNION MEMBERS WILL SELL THE TICKETS IN ALL THE DORMS UNTIL SUNDAY. DON'T MISS YOUR CHANCE TO SAVE!

Who Are Fox's Proteges?

by Henry P. Hackett

In reading the article in a recent Guilfordian entitled "The Relevancy of the Quaker Religion; Can Fox's Proteges Provide The Answers?" I wondered if this was referring to the Quakers of this area as Fox's Proteges. In my opinion, the Quakers of this area and other Pastoral Meeting Friends, are not Fox's proteges and therefore are not really Friends. These are Friends who rely on pastors, hymn singing and collection plates in their Meeting for Worship. This is entirely alien to the basis of the Society of Friends as stated by George Fox, whose belief was that every individual is his own "minister," in that every man has what is referred to by Friends as "The Inner Light" or, that of God in every man. From this comes the concept of the Silent Meeting for Worship, where the members of the Meeting are brought together, in their silence and meditation, into a communion with the Spirit. In this situation, if an individual is genuinely moved by this Spirit to speak, he does so, sharing of himself with the community of the Meeting. This is the "individual ministry" of the Friends Meeting.

I feel that only this can be called a Meeting for Worship of the Society of Friends. This is not to say that I disapprove of the various other Christian denominations, Judaism, Hinduism or any other mode of worship, but I merely wonder how members of the programmed Meetings of the South, Midwest and West can consider themselves truly members of The Society of Friends?

Preservation Hall Jazz Band to Perform

The music they play sounds much like what we now pigeon-hole as Dixieland, or Dixieland jazz. But listen closely; It is rarer, more primitive, less elaborate, less precise. It is practiced, yet free, and though the dark faces behind the instruments still look solemn, their music is warm and happy. The attraction is jazz-plain, unadorned, foot-stamping early jazz played by elderly Negro musicians who learned their trade in funeral marches.

COMPANY OF FIVE—Featuring DeDe and Billie Pierce — DeDe Pierce, blind trumpeter, and his wife, Billie, pianist and blues singer, have been playing together 30 years in New Orleans with tours of campuses and concerts across the country. When Louis Armstrong was King of the Zulus in Mardi Gras in 1948, DeDe was chosen as New Orleans finest trumpet, to lead the band in front of the float. Billie Pierce was accompanist in the 20s with the great Bessie Smith of Clarksdale and Memphis.

Members of the band, all of whom are over 60, have been playing in New Orleans and the surrounding parishes for

over 40 years and are among the few living talented jazzmen who originated the New Orleans style. Now they are regularly featured at New Orleans' Preservation Hall, one of the outstanding jazz centers in the world.

