

DTH Book Review

'Academic Revolution' In U.S.

By WAYNE HURDER DTH Editor

The Academic Revolution, by Christopher Jencks and David Riesman; Doubleday & Co., 543 pages.)

The revolution in American society that occurred following the Civil War when the country industrial growth skyrocketed has brought right on its tail another revolution, an academic revolution, according to Jencks and Riesman in their book.

Higher education has become a major growth industry, they contend, which exercises a decisive influence on the society.

Characterizing this revolution has been the development in the late 1890's and early 1900's of a handful of national universities, such as Harvard, Yale, Berkeley, and Michigan, "that have become less and less preoccupied with educating young people and more and more preoccupied with educating one another by doing scholarly research which advances their discipline."

The rise of these universities and the respect they won from the society has led almost all institutions within the country to try to imitate them in turning out scholars that follow in the pattern established by their educators, the two writers contend.

Riesman, who was in Chapel Hill over the weekend for the Carnegie Commission

discussions, and Jencks paint a picture of an academia that has managed to bedazzle the rest of the society with their scholarship and continually raked in the dough for research purposes to advance their profession, while at the same time claiming that they are educating their youth.

"The striking fact about America, at least to us, is... the extent to which the verdict of academicians on the young is accepted by men who have little apparent sympathy for academic values."

An interesting comment coming at a time when the most vocal commentators on the University, the persons on the New Left, are claiming the opposite, that it is the business segment of society that is leading academia around by the nose, rather than vice versa.

The radicals idea of what the university is about is typified by a recent statement passed by the New University Conference at Michigan University, one of the schools that Riesman and Jencks would fit into their category of leaders of the academic revolution:

"The actual goal of the University is the mass production of the technicians and the techniques that keep society functioning smoothly. In exchange for these commodities, the University receives money and recognition."



Author David Riesman Explains Ideas

... At Discussion With Students In Chapel Hill

government into providing it with grants to finance scholarly endeavors, the actual case, according to NUC, is that the federal government uses grants to make the University dependent on it and therefore can "prevent the University from assuming the important and objective critic of the values, structure, and policies of the society."

How Riesman and Jencks have reached their conclusion on how the Universities are running the show is hard to determine. They have done an excellent job of assembling evidence on the development of the colleges into major universities but, weighing the evidence, it seems to point towards industry's use of the university to further itself,

rather than the opposite.

The two authors point out that following the First World War "America and its colleges changed dramatically. The economic, political and social institutions that had emerged after the Civil War became increasingly stable and established. Both within and around them power came to depend less on entrepreneurial imagination, zeal, and ruthlessness, and more on professional expertise, personal adaptability, and packaging... New business curricula were established for students who found the traditional academic fare indigestible, and corporations began to consider college graduates as potential junior management material."

Riesman and Jencks call this change in curricula a move by the educators to exploit the businessmen. It's hard to grasp how this is academia's exploitation of business. It sounds more like business using the institutions, or at least the establishment by business of a symbolic relationship in which colleges educate junior executives for the business and businessmen leave the colleges free to develop their scholars.

That it is trying to serve both can be judged from the fact that they admit both that the purpose of the university is to educate the student in the ways of the society and later on say it is to indoctrinate him in the ways of his discipline.

Perhaps the most interesting aspect of the book, one for which there can be little disagreement, is the pages of evidence they present to prove that higher education is not a means by which the lower classes can rise, but that it merely perpetuates the class system in America.

Their solution to this is not to make entrance into college any easier for lower class students or to make available to them remedial courses, because, they explained, these efforts to increase class mobility would meet opposition from the middle and upper class who recognize that when someone goes up the ladder, more than likely, another person will have to go down. Their answer to the problem is to decrease the difference between classes for increased equality, rather than increased mobility.

Collins Specialty: 'City' Folk Music

In presenting Judy Collins as a part of the Duke Weekend entertainment program, the Carolina Union is giving this campus the seemingly impossible combination of elements it demands—a familiar "name" and something new. On Friday, November 22, the concert-goers will find that that something new also happens to be very good.

For Judy Collins the emphasis in music is on communication and getting at it "through lovely, beautiful songs... words put together with melodies that came from somewhere different, immediate, close."

But from the first, when she was labeled strictly a folk singer, and increasingly since her last two albums, Judy Collins has been beyond bagging. She herself says that if she belongs to any tradition, it is one of the city, one with roots in urban life.

When "In My Life" was released in January, 1967, the critics recognized that the "folk singer" had become an outstanding interpreter of contemporary songs. The album was hailed as a

milestone, an irrevocable break with the past, a unique treatment of unique material, a new attitude towards contemporary songs as works of art.

Her most recent album, "Wildflowers," offers another new side of Judy Collins—as her own songwriter. She considers this new creative phase of her work as being completely different—difficult, yet wonderful. "I have to work, look, find out what is in the song, if I love it, look long at everything about it, take the trip with words and music; and I find that I am more and more a singer."

Judy Collins' appearance here should offer an enlightening experience in lyrical communication because she is the kind of singer, choosing the kind of songs, who will make you "lean into the words."

Tickets are on sale now at the G.M. desk at \$1.25 for students and their dates. Don't forget The Association, who will be appearing available to UNC students for \$2.

Unique Art Contest Offers Cash Prize

By MARY BURCH DTH Staff Writer

Do you think the model student is a TCC, a College Joe or a dorm rat? Draw him and you may win some money.

The Gallery Committee of Carolina Union is sponsoring a unique art contest for non-art majors on the theme "The Model Student."

The exhibit and judging will take place Sunday, December 15, in the main lounge of Graham Memorial. Entries may be in oils, charcoals, drawings or any other media except sculpture.

"The idea for the exhibit was discussed at the beginning of this semester," said Di Anna Cowan, chairman of the committee. "We feel that this contest is an excellent way to discover student talent and to give non-art majors a chance to exhibit their works."

The winning work will be purchased by Carolina Union at a minimum of \$25, the exact figure left to the discretion of the judges.

Students who enter exhibits may sell their works to buyers if they wish, but prices may not be exhibited with the work.

All entries must be submitted on Saturday,

December 14, between 10 a.m. and 5 p.m. along with name and address. The judges will be members of the Ackland Art Department.

Following the judging there will be a reception in Graham Memorial. Everyone is invited.

This is the first year that the Gallery Committee has been in existence. The new Carolina Union affords students and faculty the opportunity to display their works.

The Gallery Committee has 10 members and Miss Cowan, the chairman, who seeks to bring art shows to campus and to display the works of campus talent.

Exhibits are usually set up on a monthly basis. The first showing this month was the London Graphic Arts exhibit from Detroit which Miss Cowan noted was a "tremendous success."

"The response to the committee and the art show have been good so far," Miss Cowan said, "but we hope more students will participate, especially in the non-art majors contest. The theme gives students a wide area in which to work."

For more information students may contact Di Anna Cowan at 933-1907.

Miami Pop Festival advertisement including dates (SATURDAY, DEC. 28, MONDAY, DEC. 30, SUNDAY, DEC. 29), location (AT GULFSTREAM PARK), and a 15% discount coupon for tickets.

RED CARPET SPECIAL advertisement for Hamburger Steak at \$1.35, located at 1404 E. Franklin.

DAILY CROSSWORD puzzle with clues and a grid.

Honey's Restaurant advertisement featuring a place for new and old students, with a list of services like Luxurious Dining Room and Instant Car Service.

Large advertisement for a record sale, featuring a graphic of a record and the text 'We've CUT THE PRICES ON RECORDS' and 'Save up to \$3.00! Major Label LP's Top Artists!'.

PEANUTS comic strip panels showing characters like Snoopy and Woodstock.