

BARD WEEK

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ATTEND THIRD PSYCHOLOGY PANEL TOMORROW NIGHT, ALBEE SOCIAL

The Educational Panel on Curriculum and Profession, postponed from last Thursday will be held in Albee Social tomorrow night at 7:30. Mr. George Rosen will act as moderator

The debates that highlighted the first panel will probably be renewed under a different focus. The major questions to be discussed revolve about the type of student Bard College requires and what his attitude toward the modern world should be.

In recent weeks, as a result of the first panel, much time has been spent discussing what should be the main emphasis of Bard Education. Along with current informal debates and the criticism of Bard in the Bardian, the Bard Week, through its faculty column this week and its editorial last week has tried to pose basic questions. It is hoped that all those who heard about the first panel and were not able to attend, and those who have been pleased, irked, or awakened by the criticism and suggestions from the two newspapers will come to participate in the discussion tomorrow night.

The annual Ascension Day Midnight celebration of the Holy Eucharist will be observed Thursday, May 26 in the chapel of the Holy Innocents.

Father Orrick at present in residence at Holy Cross Monastery in West Park will be the celebrant, Hobie Pardee, Bob Bizzaro, Jack Collins and Scott Peyton will serve as acolytes.

Ascension Day is one of the three most important days in the Christian year. It has been celebrated on this campus since the founding of the college in 1860.

DANCE WORKSHOP TO PERFORM TWO SENIOR PROJECTS

A Dance Workshop to be held June 9, 10, and 11 in the gymnasium will feature a senior project by Frank Lemmon and one by Sarah Cashman.

Frank will present a dance based on Oscar Wilde's fairy tale, The Birthday of the Infanta. He will take the major role, that of the ugly, misshapened dwarf who falls desperately in love with the charming Infanta. The chorus will include Zoe Warren, Joan Kroll, Janet Gay, and Phyllis Oram. Theodore Prochazka composed the music for Frank's project.

The Roan Stallion by Robinson Jeffers supplied Sarah Cashman with the inspiration for her project. Frank and Sarah will dance the leading parts.

A composition by Claire Weight involving the entire dance group will complete the program. Janet Zimmerman composed the music for Miss Weight's creation.

* Bard Week *

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-2-

(Editors' Note: The following article by Mr. Heinz Bertelsmann is the third in a series written by members of the faculty. Next week's article will be contributed by Mr. Stefen Hirsch.)

AIMS OF PROGRESSIVE EDUCATION
by Mr. Heinz Bertelsmann

The two questions asked in the last issue of Bard Week, "What is Progressive Education? What do we want it to become at Bard?" should be asked and discussed incessantly as only by doing so will progressive education remain a living issue. Therefore, the fact that both faculty and students have taken the ~~initiative~~ initiative of late to bring about discussion of the meaning of progressive education is in itself a healthy sign and an indication that we all are alive to the problems which constantly confront us. Thoughts and debates are no substitutes for action, but deliberation must precede intelligent action.

Everyone at Bard, I believe, agrees that "definite and rigid" are contradictions of "progressive", the latter implying growth and improvement, but there is no danger in our becoming rigid in defining aims and principles as long as we realize that we must search continuously for new approaches and methods to attain our ideals, for ever-changing life ceaselessly confronts us with new problems but also opens up new opportunities.

It is reasonable, I believe, to turn to the Catalogue for a definition of aims, as it was the ideas expressed there which brought us teachers and students here - none of us, at least, could honestly have become associated with Bard had we rejected them. The following excerpts are found there: "provide for each student the educational experiences which will be of most value to him or her"; "...student (to) be dealt with as an individual personality"; "...help the student find that field...through which he can make the greatest contribution to society"; "...assume responsibility for their ways of living..." To this I am inclined to add "the producing of civilized human beings", but that perhaps is implied in, or is even the sum total of, the above, as education as defined here is a very broad concept indeed. We do not think of education simply in academic terms, in terms of curriculum, but we also think of individual personalities and their needs, and we also speak of "contribution to society" and (continued on page 3)

Editorial:

The recent report by the Committee on Social Standards and Regulations indirectly states that our social problem here at Bard is open house. The Committee, after a careful study of the "situation", proposed a by-law that would establish the best hours for proper social intercourse.

In reality our "social problem" is only great because too many of us cannot firmly support present open house hours when faced with the sceptical outside world. But to the community these hours don't seem immoral. Let's face facts, then; as much as we may try to make ourselves think that hours should be changed to suit the social needs of the community, it is only the outside world we are afraid of.

The second part of the report - the hours proposed by the Committee - does not fit the social needs of the community. How many people want to have their study during the week? And how many people take showers on Friday and Saturday during five and six-thirty P.M.? It is just exactly at this time that "small, informal gatherings" (cocktail parties) take place.

The most important part of the report, though, is not these specific details. It is that each house, under the proposed by-law, would not have the authority to regulate its own hours WITHIN the set hours. To realize effectively community government much responsibility should be placed in the houses as well as in council. To take from the houses the power to declare their own open house hours is neither a step toward good government, nor is it democratic.

To solve the open house problem, once and for all, the community has to make a concession to public opinion outside the college and accept the maximum hours in the proposed by-law. At the same time the law should be amended so that a two-thirds vote in any house would give that house the power of self-determination within the maximum (the maximum on Friday and Saturday being 1:00 - 8:00 P.M. and 1:00 - 10:00 P.M. respectively).

Barbara Schamberg
Jud Levin

"responsibility for ways of living". Progressive education, then, means all these things and not just ONE of them, it means the individual - but also society, it means curriculum - but also personality, not the one or the other. Each in its proper fashion will develop and strengthen the others, rather than live at their own expense. When there is a clash between, as there must be from time to time, they will become harmonized.

To be harmonious within oneself and with society most certainly does not mean supine acceptance of the world as it is, for its shortcomings are only too evident to all of us. The answer to these shortcomings is found neither in a withdrawal from this world nor in a declaration of ways by the nihilist, but in the incessant struggle of understanding men and women who, because they carry harmony in their souls can bring harmony to others.

Progressive education, then, includes not only those things which are stressed in last week's article (the freedom to explore, small classes, individual expression, stimulating discussion, new courses, intelligent students, good teachers, interesting speakers), although all of them are most certainly necessary, but also the equally essential development of the passion for truth; of curiosity; of understanding; of tolerance of opinion, idiosyncrasy, human failings, and faiths; of humility; of charity; of respect for others; of the determination to join battle against lies, intolerance, vilification, and corruption; and of the willingness, no, of the strength, to change one's mind.

Unless we understand this full meaning of progressive education, we are likely to make the horrible mistake of identifying a high IQ with attainment, knowledge of facts with enlightenment, and arrogant intellectualism with wisdom. Genius of sorts wrongly motivated - remember Hitler! - can all too easily become the curse of humanity. The best teachers and the best students in a school of progressive education are those who try their level best to strive for not just one but all the goals which progressive education seeks to attain.

LETTER TO BARD WEEK:

All housewives must meet food planning problems to a limited degree. Therefore I can sympathize with the dietitian who has to plan for a large family. However, to request that one week notice be given before a parent or visitor can have a meal at college shows an inability to be efficient in a flexible manner.

If the administration is anxious to have the "parent-body" become aware of the individual qualities of Bard College and acquaint itself with Bard's particular atmosphere, such inflexibility should be avoided at all costs.

From a visiting parent

Kronen Carries On:

BARD WEEK SELECTS A WAITER OF THE WEEK

Because he can pile a plate of potatoes better than any other white-wing in the dining commons, we name Dick Kronen the Waiter of the Week. This is the first time Bard Week has seen fit to single out The Man with the Tubers.

In an interview, Kronen, a small, alert young man, accepted the honor with the calm reserve of a student who has seen a lot of hash in his time. Said Kronen on the eve of immortality: "Dining Commons is good to me - Mrs Smith always tells me when I'm doing a good job"

Kronen is a modest man who has received so many compliments from Mrs Smith that he can't even remember why they were given to him.

The dining commons champion lives in North Barracks with his dog and two children. They are both very proud of him.

In all his years of work in commons he has had but one motto:

"To drop, perchance to mop"

NOTES ON NOTABLES: OR, BRING 'EM BACK ALIVE

I paid a visit to Dr. Fullers Zoological Park-on-Hudson the other day, and was much enlightened by the beasts I saw there. Perched in the first cage was the rare Talented Blond (D. Arnasonus), so sought after by curators, collectors, and night clubs. In the next coop, a Night-Blooming Student (Goldbrickus Vulgarus) was raving at the bars. My big thrill was yet in store though, for when I moved towards the crowd that milled about another large pen, I was treated to the sight of a real Small-Time-Editor (Bardiensis Intellectua;us) who was at the moment feeding on a few faculty fish.

Further on in the Park, I saw great numbers of common Love-Birds, (Zabritsky Wanderers, they are often called) and some Greater Thinkers. The latter were so quiet in their cage, that it was hard to know if they were alive. In the Park, too, was a variety of simians, but they were so well mixed in with the other specimens that it was difficult to recognize them.

In all, I had a very good time at the Park, and the staff was most courteous. One of them, however rudely implied that his association with the wild beasts was having its effect on him. To this fantastic idea I paid no heed, and I scurried toward the exit just as fast as my four feet would take me.

Whitney Bolton

ART AND THE WORKING CLASS

Last week's article ended with a question: in view of the hostility of the business world to art, must the artist seek footholds in the working class? The answer is neither simple nor absolute, for the proletariat of this country is of varying political viewpoints and has, as a consequence, many different attitudes toward art. Also, it is in a state of transition: the relation of the Union to Management is in the ~~process of being decided.~~

Generally, however, the working class is still subject to a vicious sort of mass-romanticism. Its most obvious manifestation is in the belief that every working man can, with the 'breaks' and a little capital, become a manager and a profit producer. Mass-romanticism also shows itself in the avidity with which the workers swallow Hollywood fantasies of American prosperity, and in the constant equation of the upper-class life with pleasure. (The recent criticism of Hollywood, it should be noted, came only from the advanced art circles or from the professional red-baiters and political hacks in Congress) The working class thus is still subject to a vision that has no objective basis in fact. It continues, furthermore, to conceive of man only as he has acted in the 'market-place' during the last hundred years.

This irrational vision clutters the imagination of the workingman, making him unconsciously uneasy and antagonistic to any other imaginative scheme. However, there is a potential in the working class that makes me believe that a time will come when the artist will be able to feel rooted in, and use symbols that are accessible to most men. When the Unions have come to see that democratic socialism is not an empty slogan calling merely for another type of planned economy, that it involves a vision of a reformed man, a man who has the leisure to create and discover, a man who knows others not only by their clothes or gestures, then the artist will be called upon to help define what man should be, he will have found a foothold, his vision will be valued.

Should the artist tie himself with the working class? No, not as it now exists. He must wait until he is needed to define the new man. Until then he must live out his life isolated from the populace, showing them, by his own example, what man can be. But the time will come when such isolation will no longer be necessary, and the artist will again become the high priest with a modern ritual.

D. Newman
