This issue of the Bardian was born in the coffee shop. It grew out of a sense of disappointment, for some of us had been to convocation last week. We heard that Convocation was not able to call out a majority of students because, it was said, there were few issues to be discussed. We found that this was hard to believe. We knew that there were major issues that needed clarification and action, and we thought these issues were left unaddressed. We decided to join forces and found that certain issues were proposed for Bard and certain specific recommendations for curricular changes were made. We were troubled because this year most students either failed to continue this evaluation of Bard's educational program or had failed to pool their new ideas.

We believe that Bard is in a period of continuous crisis. The outside world, educational, business or professional, either has little knowledge of experimental education or is downright hostile to it. We believe that this crisis calls for increased representation and understanding at Bard, in order to maintain the progress we have begun to offer these courses. Two years ago a course in the history of the world view. Through the advisor system, lower college students would be advised and freshmen, students would have both a special technique in a definite field, and an understanding of other fields, relationships that correlated courses would point up.

There are certain main currents of Western Civilization, certain focal problems to which Western man has continually addressed himself, of which students, regardless of their specialty, should become aware. The ability to think critically and critically requires this awareness of alternative approaches to the fundamental problems of man, motivation, God, reality, and truth. In an age of devastating specialization, in which the student is alienated from the art, the politics from the pedagogue, by barriers of terminology and approach, it is increasingly important that mature students understand these multiple approaches (even those beyond the pale of Western Civilization) and attempt to integrate these fragmented areas of knowledge.

Thus, the ideal school would offer courses every year which would provide the basic concepts and techniques of the various fields of knowledge, to supplement courses dealing with specific factual material and specialized approaches. Already we have begun to offer these courses. Two years ago a course in the history of scientific ideas was offered and proved eminently successful; for those nonscience majors who were interested in scientific concepts. At present, an introduction to literature course is providing the necessary techniques for approaching literature, and freshmen, regardless of field, have been strongly urged by their advisors to take it. But these are not enough.

There are major areas that have been left uncovered, and courses which are offered only once in a great while, regardless of their merit, do not reach enough students. Specifically, we envision the development of two types of courses to supplement the present curriculum: (1) concept courses in which the fundamental aims and methods of various fields are offered to students who are not interested in specialized content, for example, a course in scientific concepts and methodology; (2) correlated courses in which various departments cooperate in describing a fundamental problem or period, for example, a course in the Elizabethan world view. Through the advisor system, lower college students would be advised to take those concept courses which they needed, so that by sophomore moderation, students would have both a special technique in a definite and an understanding of the disciplines involved in other fields. After moderation, the student would then be prepared to understand more specific relationships between his own field and other fields, relationships that correlated courses would point up.

We see that there is danger in this problem. Only a small school can take this approach, for a large school mechanisms the background training, makes its students handle concepts uncritically, brutally, and reduces them. We have already seen this happen at the University of Chicago. The concepts have been systemized and reduced in terms of a theological bias. There has been no attempt to relate concepts to the specific needs and experiences of individuals. Machine-marked tests, lecture systems, and failure to value the hands, all distort Chicago's basic aim. But for a small progressive school, in a seminar and conference system, this problem does not exist. The teacher, aware of his students as individuals, can bring concepts to life. Here, too, one finds that intimate contact between the faculties of different divisions can create natural correlations.

On the following two pages are concrete suggestions for new students from both students and faculty. Also, suggestions for extra-curricular activities that can be employed in the near future.

In all that we have stated, we are aware of practical difficulties. There are the problems of finance, faculty to teach the courses suggested, and time to plan the specific courses. But these are not insurmountable problems. These suggestions define an idea that can be put into practice.

In the last Bardian we discussed public relations. Improved public relations would enable us to have a better student body. This is perhaps chief aim. But what can we do with such a student body—for that matter the present one? We already do a great deal—Bard's educational system is excellent. There are, however, opportunities within the frame of our present advisor-seminar structure which have been neglected.

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SUGGESTED COURSES

**correlated**

Below are a series of suggestions gathered from both students and faculty regarding correlated courses. Both a general description of the course and any suggestions of technique for application are included. The name of the person who made the suggestion is included in parentheses.

- The Surrealist Movement in Art and Literature. (The movement is) To be considered in relation to the economic and social developments after World War One.
  - A three hour seminar open to all students in their junior year. For instance; one faculty member from each of the four divisions would conduct a panel to be followed by a general discussion. To facilitate discussion, the classes could be split up into four sections, conducted by four teachers. Teachers would rotate between sections. (Mr. DeGri)

- Parallel Themes in Music, Literature, and Philosophy. A study, for example, of the handling of the Faustian idea by Goethe, Grundtvig, and Nietzsche or, the relationship between Goethe and Wagner. (Mr. Frauenfelder)
  - A seminar conducted jointly by instructors in music, literature, and philosophy.

- A course in the affect of the Orient on 19th Century literature, art and philosophy.
  - A seminar for advanced students conducted jointly by an artist, writer, and philosopher. This course would be supplemented by field trip to various museums. (D. Newman)

- A course in the problems an artist faces today including the relationship between an artist's technique and the social and commercial demands made upon him. (Mr. Borden)
  - A seminar to be taught by an artist or artists who have had to face this problem directly in their own lives. (Bardian)

- The Problem of Reality Raised by the Plastic Arts. An attempt to define the creative approach and critical standards in relation to specific workshop experience. An attempt would be made to trace the relationship of ethics to art, and ritual. (Miss Weigt)

- A course in the relationship of science and philosophy. For example, the relation of Aristotle to Greek science, Newton to Locke, or Marx to Freud to Darwin. (Mr. Garrett)
  - A seminar course taught by a drama instructor in which teachers from every department help develop the curriculum. Where it is needed, it would focus on the problem of methodology and aim has shifted. A thorough analysis of the last science colloquium)

- A seminar conducted jointly by instructors in music, literature, and philosophy.
  - A course in the application of major historical concepts to specific case-situation. For example: a class might study the period from the French Revolution to the Revolution of 1948, looking at the period not just as a political development, but in institutional, philosophic, and cultural terms. After a fundamental grounding in a specific field, the student would be asked to apply those concepts of history found in Vico, Marx, Spengler, Torece (to give but a few examples) to the specific field. He would attempt to build a synthetic image of that historical epoch through the application of these concepts.

- A course in the development of the independent scientific method. An attempt would be made to show how the concepts of causation and reality have changed from the Greek to the modern world, not by handling the specific discoveries of each epoch, but by showing how the methodology and aim has shifted. A thorough analysis of modern methodology would be attempted, with the students being able to sense the specific difficulties in the thought processes of individuals. Where it is needed, it would focus on the problem of exposition, in order that students may know how to organize term papers.

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social integration

The soft and comfortable cloak of facility withmselves, we would be able to detect the shortcomings and the poverty of the familiar institutions around us. This ability of critical faculties becomes a dangerous fault when it renders us so uncritical of our environment that we cease to note the routine activities which we engage in that do not function for the benefit of our system and community as well as they might. The danger is enhanced when, as a community dedicated to an educational ideal, we find ourselves surrounded by an educational climate which holds our system to be anachronistic—which upholds the survey course as the nexus of progressive education. If we hope for survival in these circumstances we will be forced to a perpetual criticism. In so far as we believe ourselves experimental, in all aspects of our collective effort, we must engage in constant search for hidden possibilities within our existing framework. It is in this spirit that we make the following suggestions, which could, with some effort, enlarge our educational horizon through use of our present facilities. The following proposals would aid greatly in actualising our ideal of a community with common bonds of interest, where we would like the movie program, rather than serving only the function of entertainment, could be implemented by discussion groups—to be held after the movies. Furthermore, the movies should be shown with an eye toward their educational and aesthetic value.

We propose a debating team. This is not to say that social integration could be accepted with formal, thought-out, organized controversy. In addition, we envision the debating team as valuable contact with other schools, since it would help in building ties to other schools and educational climates.

We would like to see more participation on the part of the Dance, Art, and Dance Departments in the social functions of the community. Again, we have here an opportunity to establish a sense of contribution and unity that has to a large extent been overlooked.

We propose that at the end of each term a magazine be published under the auspices of the Bardian. Such a magazine would contain material of general interest which would be submitted by members of the faculty and which, in the opinion of others, would be of interest to other students.

We would like to see more par

Seasons Greetings

from those who helped put out this issue:

guest editor: Danny Newman
assistant guest editor: Susan Sussman

and the staff:

managing editor: David Hoddess

associate: Mona Pine, Debi Sussman
make-up editor: Martin Johnson

circulation: Marlene Seldin

business: Frank Gambee

Robert Soltare
Robert Cornell

Debi Sussman
The tall fellow

Some men sit on benches around the big park behind the library in Lexington. The big trees sway back and forth in the gentle breeze throwing large shadows across the grass. A few beams of sunlight sift through the shadows making a bright patch here and there.

A few hours before these men could be seen in the union office listening to Uncle John as he portioned out the day's work. Then gradually those who had been turned away moved off to the park where they could sit and dote quietly, and drink a little water from the fountain at the far end. Four or five small children play about the park. A little boy turned one end of a rope, the other end being fastened to a bench. The kids would run with a sudden movement, take their jumps quickly, then dart back afraid of the rope which might rub their backs.

A tall well-built young man with a big head, wearing a "T" shirt and a ped. of dungarees stood by watching. He took the rope from the little boy's hand and turned it evenly so they all could jump. Then he dumped while the kids turned.

"I'll show you what it is to jump," he cried and leaped up and down with great fervor, two or three feet above the grass, his chest moving in opposite directions underneath his shirt. He was awkward and missed often but the kids laughed as he tried again.

They all played tag around the park. The tall fellow was "it." He ran with long strides around the trees and benches, the kids following, trying to corner him. Sometimes he would lose his head and put too great a distance between himself and the kids. Then he would turn, slow down to a walk, and the kids would dash up to him, tag him, hang on to his legs and arms, hold him still. He would shake them off, running again, dragging a big wooden bench in his way, avoiding it, leading the kids around it. Then he headed for it and leaped way over it, turning his body in the air, landing, favoring his right knee. The kids would run around the bench and chase him again.

The other men sitting about laughed occasionally as the awkward fellow would dodge when he was trapped.

"Look at him Joe, he thinks he's a kid again. He's tiring out the little devils. It's those big legs of his; that little fellow over there has to take four steps to his one. No wonder they're exhausted!"

The tall fellow stood still watching the kids, his legs apart, his big head staring blankly ahead, ready in an instant to run off. One kid arose with a bow and arrow and making believe he was Robin Hood chased the big fellow around and around the park, dodging benches, slipping through trees. Finally they stopped.

The tall fellow sat down on a bench breathing heavily, his legs apart, his arms outstretched, his head back. The kids swarmed all over him, pulling his hair, sitting on his legs which he raised quite easily. They tried to hold him down but suddenly with a violent movement, his body erupted and the kids flew away.

He sat down on a bench next to another man. They sat quietly for a long while, then the tall fellow cursed once or twice beneath his breath; "Those damn kids never know when to stop, do they?"

by Harvey Edwards

E. P. C. report to community

Following its traditional policy of acting as a liaison between students and faculty in matters of academic nature, the Educational Policies Committee has, in recent months, dealt with a number of rather pressing issues with considerable success. I believe I can say with confidence that the committee has exercised more influence on academic affairs than it has tended to in the past, in addition to pursuing with effectiveness its more routine activities.

The committee has handled with renewed vigor the matter of student absenteeism, a problem of particularly great magnitude during the beginning weeks of the semester. With the full cooperation of the Dean's office, the mechanical problems must be faced squarely. There has been demonstrated a definite need for such corrective measures here at Bard, and this need cannot go unanswered.

Last year, the vast majority of instructors found the results of the questionnaires useful in determining the effectiveness of their teaching methods.

The faculty evaluation sheets are being made available to all members of the community, too, will have a chance to make their contribution.

Since this problem haunts us from term to term, it is imperative that the pace of the investigation not bog down. The committee will present an annual report to Council shortly before the Christmas recess, so that the other members of the community, too, will have a chance to make their contribution.

It is my belief, and I believe that of the entire E. P. C., that if handled properly this question of admissions can be resolved in a manner that will give a definite asset to the administration officers, and will be an excellent reflection on our system of education here at Bard.

Howard Koch, Jr., Chairman, E. P. C.
Strindberg and the Father

That is the one hundredth anniversary of his birth is a minor reason for the revival of interest in the works of August Strindberg. During the past three months not only has it a biographical study of this remarkable playwright appeared, but his plays The Father and The Creditors are currently being shown in New York. The real (and major) reason for the present curiosity in the works of a writer who was a pioneer in the fields of both naturalism and expressionism seems to me to lie in the character of the man himself rather than in the works he created. Now, more than ever, we have become fascinated by the personality of the neurotic artist. Strindberg, like Kafka, Kierkegaard, and Dostoyevsky, is a genius of neurosis; as "existential" writer whose works and life are one. It is with the life of this man one can hardly read a play without noticing how it reflects Strindberg's own perplexities and philosophical musings; a confirmed misogygnist, he presents all his doubts concerning marriage (his own marriage) in The Creditors, The Creditors, The Link, Road to Damascus, The Father, and Dance of Death: the last being the most mar­velous of his marriage plays.

The question eventually arises (and surprisingly important one it is, too) whether Strindberg's dramas exist by themselves: can we dissociate them from the powerful personality of their geographical creator and still consider them effective works of art? Often, as in Road to Damascus, his plot structure and symbols become so confused, so obscured, that the importance of the play appears slight as well as limited. This later attempt in the field of expressionism can hardly compare with the earlier naturalism of Miss Julie and The Father. In The Father Strindberg depicts the ultimate destiny of man by woman. A house with too many women ("a lion's den" as the Captain historically describes it) provides the setting for a drama of clashing ideas and dark matters.

Strindberg is a lyric writer, interested in subjective states and problems. So many of his plays possess similar themes and characters that it is hard to think of them separately; they all congregate into a world overawed by a man's do­minic tragedy, the crimes he is guilty of and his quest for salvation. Strin­dberg saw man as an ever-changing being and, as a result, many of his characters lack dramatic unity; a man is many things, constantly in the presence of contradiction. In creating his characters Strindberg began with an abstract idea and, therefore, many times his characters become exaggerated, one-sided creatures. Yet, I maintain that his subject matter is not dated (here I disagree with many of the recent New York reviews of The Father). The Father is no period piece. Unlike many of Ibsen's works we can appreciate this play with­out letting our minds with any social movement. The economy of structure and the theme of the battle between the sexes, with its many po­tentially implausible, remains today as immediate and effective as ever. The faults of the present revival lie, not in the play itself, but rather in Raymond Massey's portrayal of The Father. The Captain should be better and pathetic, the role that the strength of the role: Massey represents him as a disillusioned cynic. Although he is powerful in his scenes of declaration, he does little to bridge these scenes. This production of The Father, however, does emerge as good theatre due to some towering dramatic moments and a powerful characterization by Mady Christians. The real test of any play, after all, is to see it acted out upon a stage.

Having seen the Cherry Lane produc­tion of The Creditors I am convinced that there is nothing better than Strindberg done well; nothing worse than Strindberg done badly. Interest­ingly enough, this production is played against a modern setting. A bit as the theme is just as significant (which proves that Strindberg is not just dated), the language is not. Besides presenting a bad translation of the play, the Cherry Lane production is filled with archaic phrases, that are hardly meaningful. There is nothing more difficult to convey than a Strin­dbergian character; it takes much searching, indeed, to convey a character pos­sessed by many devils. Tekla, the femme fatale, a woman capable of tremendous love and frenzied hates, emerges in this production as a young vampire equipped with the pseudo-parsonship of a blues sing­er. The result is that the play, which should create nervous tension creates nervous laughter. Strindberg is drained of all his power.

Strindberg's achievement is no small one. His plays range from the natural­istic to the mystical; from the fairy play, Swanwitzke to the impressive historical dramas of Sweden in the fifteenth and sixteenth centuries. Through all his plays there shines the personality of a literary genius; a great pioneer of the theatre his theatrical innovations are still influencing contemporary drama. A man like Strindberg who is preoccupied with the workings of man's mind, as well as his soul, can hardly be con­sidered dated. Because of our current interest in psychology and the neurotic artist, we perhaps possess more meaning today than ever before.

Lewis S. Silvers, Jr.
emotional maturity of an applicant is perhaps the most characteristic of his personality and it is also considered very carefully to determine his fitness for Bard Community. (4) Every effort is made to achieve a representa­
tive cross-section of college students, which will con­
tribute constructively to the life of our Community. (The deleted material is not relevant to the argument of this paper.)

These statements contain several hidden assumptions which give the impressions that we want to be all things to all people. They look like a compromise between two factions.

They have certainly bred dis­
trust. First, they suggested that (1) we have felt entitled to a portion of the national philanthropy, whose Jone's share went to the large colleges and universities because of their greater contribution to the political and commercial life of the na­
tion, but that we offer a very special kind of service for which we do deserve consideration.

Then, on the one hand (2) they in­
dicate that we want the self-starting, self-directed student; the student with a consuming interest in cultural pur­
suit—by which I mean intellectual, scientific, aesthetic, and a genuine passion for learning.

On the other hand (3) (4) they in­
dicate that we want an average sampling of the members of our Community—the foreign student isn’t men­tioned—people with a passion for part­
ticipating, sharing, and working in matters pertaining to community living.

There is of course no limit to the possible contributions that individuals in the human individual. But there must be some obvious reasons as to the pos­sibility of finding 300 individuals who combine self-directed passion for cultural pursuits with a mature emotional and social balance in matters of social living.

Moreover, the emotionally mature, socially well-balanced adolescent is a contradiction in terms. He does not really exist, except in specimens so dull that they would not even live up to the challenges of the Trial Major, the Sophomore Review and the Senior Project. I do not mean that every ado­
lescent is or should be an inactive, negative student, but that his industrious de­
gree of maturity does not exist. One might as well admit that, here and there, in a few members of that age group loosely termed adolescent, are adults in the in­
ward sense whom they have decided, in­
wardly, on their "strategy of existence," on the only real difference between the world and themselves is the world is futile and irre­
levant, and on those others where all effort to make contact through social ex­
dressional responsibility must be taken even at great personal danger. But since such people are relatively rare even in the so-called adult age group, it can­not be expected of any admissions of­
 
ficer to dig them up for Bard or any other college in large numbers.

But the student who has at least made the decision, before coming to college, that he wants to study and do a certain thing outside the normal curriculum is the approach to this state of maturity ex­

1. The BARD COLLEGE STORE
PETER'S
- To Speed Service-

"Please bring dishes back to counter

Paul de Man

2. Intellectual personalitites, the general policy for the planning of courses and admissions follows this application and both. First, it is obvious that a small place, being flexible and individualistic, is bet­

ter suited for such a task than a large college.

First, on the other hand, con­

sidering this little isolated conglomer­

ate of chosen individuals as a sub­

-This is the long story of, Joyce. And shear (3) (4) they in­
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dicate that they
Almost everybody feels that we should have World Government sometime in the future. But by mere feeling and believing we shall never attain this goal. The "ora" (belief, pray) has to be followed by the "labora" (work).

Therefore, a meeting for anybody interested in any form of World Government was held on November 30 in Kappa House Social. The meeting which was sponsored by the Bard Forum attracted about 20 students. Many more who had expressed their desire to attend were prevented, for various reasons, from showing up.

Today, two major organizations work for the common goal of World Government—the United World Federalists (UWF) and the Federal Union, Inc. The meeting served to familiarize students with the aims and tactics of these two movements. At the close of the meeting it was decided that the students would form a chapter of each organization here at Bard. In view of the heavy schedule everybody has for the remainder of the term, it was proposed that we organize these two groups after the Winter Field Period.

The climax of the meeting was a recording heard of an exclusive interview with Mr. Walden Moore, Secretary of the Atlantic Union Committee (the Political Action Committee of Federal Union, Inc.), which was conducted by Charles Naef for the Bard Forum of the Air. Mr. Moore's remarks on Federal Union were amplified afterwards by Jean Allen, spokesman for a Federal Union chapter at Bard.

Federal Union's immediate objective is to organize all member nations of the North Atlantic Pact and other Western Democracies, such as Sweden and Switzerland, into a Federal Union. The future Federal Union is comparable to the United States. The nations (their states) would be allowed to keep certain rights, while other rights such as military defense, currency regulations, common foreign policy, citizenship, etc., would be transferred to the government of Federal Union. Only democracies are eligible to Federal Union. As soon as a country respects the Civil Rights of its citizens, it will be invited to join. Federal Union visualizes a future World Government of federated democracies. Its principle is that freedom prevails.

Miriam Kornuth was the able spokesman for the United World Federalists. This organization wants to transform the UN into a World Government. Thus, this proposed World Government would include democracies as well as totalitarian nations. All nations of the world would be invited to join. The United World Federalists believe that World Government can be attained in one step. They hold that freedom cannot exist without peace. The UWF have done a tremendous job in educating the people to accept the principle of World Government.

A lively discussion followed the presentation of the two viewpoints. With several pamphlets containing arguments in his or her pocket, each person left the meeting with the hope of belonging to either student chapter after the Winter Field Period. The Bard community will be kept informed about future actions.

In the meantime pamphlets for Federal Union, Inc., may be obtained from Jean Allen (McVicker 3), and for UWF from Miriam Kornuth (Porter 17).

Sir:

I was very much interested in the article on "Publicity at Sarah Lawrence," which appeared in the current issue of THE BARDIAN.

As a member of the Board of Trustees and Chairman of its Committee on Public Relations, I want you to know that I agree with the premise that Bard does need the services of a full-time director of publicity, and it may be of interest to you to know that Mr. Robinson has so recommended to us for the past two years. Unfortunately, the problems of financing the program during this period have not made it possible for us to see our way clear towards the creation of this position. It is hoped, however, that the time may not be too far off when we can make such an appointment.

As City Editor of THE KINGSTON DAILY FREEMAN, quite apart from any connection I have with Bard College, I know that Mr. Robinson's office is sending out adequate press releases regarding events and students at the College. Also, I receive every week a calendar of events from which we prepare our own news releases if we think that events at Bard will be of interest to our community.

Your third recommendation, suggesting that parents be brought into a closer relationship with the College has also been discussed thoroughly. For example, the conferences held at the time that President Fuller was inaugurated had as one of their principal objectives the establishment of just such a relationship. At that time parents, students, faculty members and alumni all participated in discussing some of the basic problems of the College. I agree, however, that it is an area in which even more can be done, and I have been informed that the special Convocation in March to celebrate the Ninetieth Anniversary of the College will include opportunities for parent participation in the educational conferences to be held at that time.

Sincerely yours,

Richard O. Grover
Dec. 12, 1949

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