

Concert Series Continues With Jazz Ensemble

A concert entitled "The Great Stars of Jazz" will be presented in Christ Chapel on January 7 at 8 p.m.

The concert is the second in a four-program series of musical performances to be presented on campus by the Community



ART HODES, director of "The Great Stars of Jazz."

Concert Association of Adams County.

The seven-piece jazz ensemble features Jimmy McPartland on trumpet, Barney Begard on clarinet and Jeanne Carroll, blues and gospel singer. The director of the group and the pianist is Art Hodes.

Free tickets for "The Great Stars of Jazz" program are available at the SUB desk. Tickets will be required for admission to the concert

New VISTA Program To Be Established In Adams County

By MICHAEL KOZLOWSKI

A Volunteer in Service to America (VISTA) program will be instituted in Adams County beginning December 15, 1972. The program will be under the auspices of the Community Action Agency of Adams County.

The new program will be directed by Jim Frazer, presently a CAA official. Frazer will split his time equally between VISTA and his position on the Emergency Food and Medical Service Committee of the CAA. There will be six volunteers under Frazer's direction—four recruited from the area and two national volunteers.

The agency's efforts will be directed toward three basic problem areas: housing, medical services, and the establishment of a "buying club." Two volunteers will be assigned to each area.

In housing, VISTA will investigate the possibilities of bringing federally subsidized housing to the county. Housing facilities in Adams County are generally considered to be decidedly substandard. VISTA also hopes to establish a "self-help" training program for household repairs. Under this program, residents will learn to do repair work on their own homes.

In the area of medical services, which were described by Frazer as being highly inadequate, VISTA hopes to provide transportation for the poor to clinics outside of the county. At present only three clinics exist in the county—a migrant clinic, a well-baby center, and a tumor clinic. VISTA also hopes to organize professional medical workers and ultimately looks to the establishment of a comprehensive health clinic.

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Jan.-Term Registration Survey Explains The Reasons For First-Choice Rejections

A survey of the number of students who registered for each course in January was recently compiled by Miss Elizabeth Martin, January Term Director. Its results indicate why students complain about not getting their first choice, especially if they are upperclassmen.

This year, as in the previous years, there was a great number of students requesting certain popular courses. Music J-6, From Plymouth Rock to Modern Rock, with a prescribed enrollment of ten, had eighty students who wanted it as their first choice, sixty-two as their second and sixty as their third.

This was not the only heavily demanded course. Religion J-5, Old Wine in New Bottles: Central Yet Debatable Issues in the New Testament Then and Now, with a maximum enrollment of twenty-five, was requested by a total of 221 students, eighty-two as their first choice.

In addition there were eleven other courses that more than thirty requested as a first choice and twenty that more than 75 requested as one of their three choices. Generally courses in the Biology and Religion departments and those under General Education, especially those courses that fulfill distribution requirements, were the most popular. One result of this heavy demand was that many of these courses had to be over-enrolled.

It is an awesome task for the January Term Director to register ten to fifteen students into one course when there are several times that number who want it. Miss Martin describes her method of accomplishing this as a "practical, rational way to see that everyone gets into one of his choices."

At first, seniors are placed in their first choices. Then, the same thing is done with juniors. Ideally, this would continue through all classes. This year, however, there were practically no courses open for the majority of even the sophomores' first choices.

This necessitated the switching of seniors to their second and third choices to allow sophomores and freshmen to get into a course. The process of switching students into and out of courses to make room for others



ELIZABETH B. MARTIN

continues until every student is assigned to one of his three choices. Some consideration is given to one's class and major, but only when that is the only difference.

Must Register Last

All those students who failed to register on time, have failed a prerequisite, or did not supply three choices are required to register again for the remaining openings after everyone else has been registered.

Miss Martin emphasized that she must work on the assump-

tion that each student is willing to take all three of the choices that he submits. Thus, it is important that a student give careful consideration to his second and third choices.

New Problems

This year's registration, according to Miss Martin, posed some new problems in comparison with the registration two years ago. This year there are fewer students going off-campus, which means more students requesting courses here. Also, eight faculty members, some of which had offered courses that were popular in previous years, are on sabbatical leave during January.

Compounding this problem are the facts that this year fewer courses were designated as being specifically for a particular class or classes, and that fewer had clearly established prerequisites than two years ago. This opened many of the most popular courses to an even larger number of students.

In commenting upon ways to alleviate such course overcrowding, Miss Martin suggested several possibilities. One of these was to direct the courses more toward a specific segment of the student body and to define more clearly the prerequisites.

Questions Raised

In addition, she stated that the whole question concerning the use of the January Term to fulfill distribution requirements must be raised. She noted that some members of the faculty and administration think this time should be used in the pursuit of topics that are different from what are normally possible during the regular semesters, and should not be used merely to fulfill requirements.

Miss Martin also forewarned students who now wish to change their course. Since the final registration is determined in such a pragmatic manner, there is little room for flexibility for those students who now desire to change courses. It can be done, but not without much difficulty, and then only for exceptional cases.

In characterizing the registration procedure, Miss Martin stressed her attempt "to be fair to all." Individual exceptions are made, but there must be a legitimate reason for doing so. Otherwise, the process would be unfair for those who register through the proper channels.

grams at Franklin and Marshall, Wilson, Dickinson and Gettysburg is also being encouraged. The possibility of faculty exchange and the employment of a famous guest professor, to be shared by all the schools, is also being considered. Reimbursement for transportation between these schools has been suggested.

Dr. Schroeder feels that the utilization of the consortium would be advantageous because "faculty talents would be shared and there would be more benefits for less money." He explained that the Academic Policy Committee is "charged with overseeing the curriculum under the direction of the faculty."

A new course entitled "The Future of Man," which is a Senior Scholarship Seminar, is taught by Dr. Loose. Students in this course will explore world problems. Enrollment will be by invitation.

In the Biology department, prospective Biology majors will be advised to take Chemistry 111 in their freshman year. Modifications of the laboratory science requirement with courses which are more problem oriented are being considered for the future.

Academic Policy Committee Revises College Catalogue

By PATTY BOOTH

The Academic Policy Committee is currently undertaking the biennial process of the revision of the college catalogue. Proposals of course changes and departmental requirements from each department are being reviewed.

The English department has increased the required number of courses for English from nine to twelve. The grouping of the English courses has also been changed to place more emphasis on American literature, while twentieth century literature will be placed in a separate category.

Three new courses in American literature will be offered: "American Prose of the Colonial and Romantic Periods," English 318; "American Prose of the Realistic Period," English 319; and "American Poetry before 1900," English 320. The Seventeenth Century literature course has been expanded to include Milton. Previously Milton was covered as a major author course which now has been eliminated.

The utilization of the Central Pennsylvania Consortium pro-

Students' Evaluation A Proposed Factor In Granting Tenure

At yesterday's faculty meeting, the Executive Committee submitted two motions that proposed the use of faculty evaluation by students as a factor in granting tenure and promotions. These motions were based on a report to the Executive Committee by the Sub-Committee on Teacher Evaluation.

The motions will be voted upon at the January 11, 1973, meeting of the Faculty.

The first motion, if approved, will become effective February 1. It outlines the desired methods of evaluation. In the evaluation process, all departments must use "results of written evaluations of teaching effectiveness systematically obtained from students. . ." These may be secured either through the form distributed by the Sub-committee on Teacher Evaluation or a form developed by particular departments and approved by the subcommittee.

Other Evaluation Methods

Each department has the option of using either of two other means of evaluation. One method is "oral interviews with, or letters solicited from, an adequate number of individual students and/or graduates selected from those who have studied with the faculty member"

The other choice of evaluation is "classroom visits by department colleagues, arranged in consultation with the faculty member concerned."

Whenever departments utilize either of the last two methods, they must obtain the information according to guidelines established by the subcommittee.

The information obtained from these methods is available to members of the department involved in discussing whether to recommend tenure or promotion. Individuals may also comment on this information by writing to the Faculty Personnel Committee. If the Faculty Personnel Committee requests the evaluation data will be directly communicated to it.

Professor's Right

The faculty member being considered for tenure or promotion has a right to review student evaluation information and to discuss it with his department. This discussion will occur before department deliberations take place. The department chairman will retain this information for four years, when it will then be destroyed.

The second motion reaffirms the existing system of written evaluations, but at less frequent intervals. The subcommittee is to arrange a system which provides that "every faculty member will normally have his or her work in at least one fall or spring course evaluated each year, and in each such course at least once in every three years."

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MARYALICE LEISTER donates blood at the third annual APO-sponsored Bloodmobile. Results of the project appear in an article on page 7.

The Nature Of COR

By ROBERT J. LOHRMANN

It seems that every year this publication prints an article about COR. It usually includes interviews with former participants and is standardly balanced with both good and bad reactions. The previous articles have centered on the ideas of risk, community and commitment—all of which are vital aspects of the project. Quite possibly this type of article, admittedly valuable and informative, misses one of the most basic concepts of the organization—artificiality.

Before everyone latches on to the negative connotations of that word, more of an explanation is in order. Community Of Risk is a Chapel Council program devised a few years ago. It was, at that time, funded by a grant from the Lutheran Church. Since then, the college has assumed the necessary financial obligations.

The primary purpose of the organization was and is to gather ten diverse persons together one evening a week. In conjunction with an experienced person, the examination of various life styles is examined with the goals of challenge, change and community. This is where the artificial nature of COR begins to come into focus.

Applications (available at the Chapel Office) are returned by prospective participants. Interviews are held (for this spring they will be held in January), and from these interviews, a basic and rather sketchy image of the applicants is obtained. With this knowledge, the student directors of the groups endeavor to devise two groups of people, formerly unknown to each other and as different as possible. This in itself is a basic, but necessary contrivance.

After the groups have been formed, the eleven people begin to meet. The meetings are conducted on Wednesday and Tuesday nights of every week at the Mcals House. Insulated from the ordinary campus routine, the people in COR can embark on the experience. This is the basic artificiality in COR. It is also what gives rise to the great potential that COR offers.

Physically apart from campus traffic, the COR participant is temporarily in the position of forgetting the demands, both academic and social, that the collegiate atmosphere necessarily imposes. It is here he can begin to unwind and think about himself and others in various interpersonal relationships.

Each member of the group is able to encounter the others with a mental framework different from the outside world. Within this enclosed world type

of community, the walls of social defense are broken. One may become more relaxed with people unlike himself. The conducive spirit of community brings the individuals of the group closer together.

Because of the diversity of each group, experiences are related that seem to lack resemblance to one's own. Yet, even the coordinators of COR are unable to eliminate the common similarity of humanness. With that interlocking common denominator, one's humanity comes to the forefront.

The member is no longer seen as a student trying to make the grade, the frat or freak trying to make the impression, or the guy trying to make the chick. Rather, each member of the unit is a fresh individual with a unique world all his own. Hopefully, that world will become a shared one.

Thus, the island each of us creates is expanded to include ten others. The opportunity of relating the COR experience to the outside world is always there and often unavoidable. Granted, the COR experience is not always good and not always pleasant, but who is the person who does not learn from mistakes?

This article is intended as an explanation of potentials. In essence, the artificial COR group is designed for those seeking transcendence of artificiality.

Alienation And An Existential Hope

By PETE SEIDEN

The United States appears to be in a period of retrenchment. Still reeling from the political and social upheaval of the 1960's and early 1970's, the nation appears as if it wants to stop and catch its breath. Basically content, tired of change or its prospects, and an increasing willingness and desire to sit back and forget society's ubiquitous turmoil are the characteristics of the America heading into the mid-1970's.

In our contentment, it is as if there were no problems that could cause one to worry. Yet, this placidity is only an illusion saying that if the problem is not visible then there is no problem at all.

Because there are no more sit-ins, no German Shepherds poised to attack civil rights demonstrators, no voices singing "We Shall Overcome," do not mean that racism no longer flourishes in America. If anything, it is more profound than ever, and anyone who claims that things are getting better is simply a fool. The streets may be quiet, but hate and animosity are omnipresent and the scars created by such inhumanity grow deeper and

deeper, though not visible, at least, not yet.

In Westminster, Md., only twenty miles from Gettysburg on Rt. 140, a racial clash recently erupted. Last week, a racial disturbance between black and white high school students in Pontiac, Mich., resulted in the shooting of six, with one student critically wounded. None of the official explanations or excuses can change the fact that two black youths were gunned down and killed by white policemen on the campus of Southern University. A school bus carrying Puerto Rican and black children to school in Canarsie, Brooklyn, was attacked by a group of whites who smashed the windows and dumped oil and grease on the children. One can only imagine the psychological effects of an attack of this kind.

Yet, none of these incidents (except for the Southern University shooting) have been highly visible—at least not as visible as a ghetto riot or demonstration. But, incidents of this nature occur frequently, and the longer we tell ourselves that everything is fine, the harder it becomes to construct a society in which our children will live, not in hate or fear, but in love and hope. What should concern each of us, but

does not, is the future and fate of the children and those yet to be born. Instead, we are in despair, and alienated from ourselves and each other.

The contemporary American seems to be operating on two levels of alienation. On one stratum, the American is tantamount to the description offered by David Riesman's *The Lonely Crowd* in which man takes his values primarily from his peer group and has no values that he has thought out and created for himself. On a deeper level, he seems to resemble Albert Camus' Meursault in *The Stranger*: he is not even cognizant of his own existence or the existence of the world around him. If things are to improve and changes are to take place, then man must break out of this alienation and this lack of awareness.

As the existentialists would have it, the first step beyond alienation is the development of awareness. Man must become aware of his situation and then he must react against it in order to overcome it. If he does not, he becomes the "one-dimensional man" that Herbert Marcuse expounds upon in *One-Dimensional Man: Studies in the*

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Rachel Verinder (Vivien Heilbron) enlists family friend and solicitor Mr. Bruff (Peter Sallis) to locate her missing moonstone diamond in the five-part dramatization of Wilkie Collins' 19th century mystery "The Moonstone" which begins Sunday at 9:00 on Channel 33, Hershey.

Victorian Thriller

By DAVID E. GEORGE

This week *Masterpiece Theatre*, leaving Balzac and Dostoevsky behind, presents its first detective thriller, a five part dramatization of Wilkie Collins' nineteenth century novel *The Moonstone*. Part one will be shown Sunday night at 9:00 on Channel 33, PBS, from Hershey.

The scene is Victorian England, the story is of a fabulous diamond stolen from a temple in India and the misfortunes it brings to those associated with it. One of its victims is the young, beautiful heroine, Rachel Verinder (played by British actress Vivien Heilbron, who has received the valuable gem as an inheritance on her eighteenth birthday.

At her birthday celebration Rachel, wearing the Moonstone, is warned by a much-traveled guest that it resembles a diamond which was once stolen from a Hindu statue, and could spell trouble for the owner. Needless to say, the following morning the jewel is missing, and the famous detective Sergeant Cuff (John Welsh) is summoned to solve the crime.

The story unfolds, and a series of mysterious events occur, in-

cluding a suicide, the use of sleeping drugs, the activities of an unsavory money lender, the appearance of three sinister Indian conjurers, and of course, a murder. The only two prime suspects are Franklin Blake (Robin Ellis) and Godfrey Ablewhite (Martin Jarvis), both Rachel's cousins, and both after her hand in marriage. But, as in all good mysteries, the real villain remains unknown until the very end.

The star of the series revealed in an interview why she particularly enjoyed her role in *The Moonstone*. "Victorians are usually very one-dimensional young ladies, delightful, but a bit sissy. Rachel, though, is a strong character with a will of her own; headstrong and very daring for those days. Victorian heroines were usually the ones who had things done to them, rather than actually manipulating the action themselves. Everybody says that poor Rachel is her own worst enemy. But I personally like her very much."

The Moonstone was written more than a century ago, and was the first full-length detective novel. *Masterpiece Theatre's* five-part dramatization proves that it remains one of the finest mystery stories written in the English language.

Roses, Raspberries, And Faces

By LESLIE LICKSTEIN

The new album by Joni Mitchell, *For the Roses* (Asylum), shows a talented artist again opening up herself in her music. The album can best be summed up as excellent lyrics coupled with interesting music.

The best example of this combination is the song "Cold Blue Steel and Sweet Fire" which musically uses the techniques of overlaid guitar work. The lyrics tell a vignette about heroin: "Red water in the bathroom sink/Fever and the scum brown bowl/Blue steel begging/But it's indistinct/Someone's Hi-Fi drumming Jelly Roll/Concrete concentration camp/Bashing in veins for peace." These excellent images, Joni's soaring voice, and the interesting music make this song superb.

In the song "Let the Wind Carry Me" Joni says that she is "a wild seed" so "let the wind carry me," as she remembers her childhood. Her piano work contributes much to the song, too.

In some songs of the album, it is evident that Joni is talking about one of her old loves, James Taylor, as in the title song of the album: "Remember the days when you used to sit/and make up your tunes for love/And pour your simple sorrow/To the sound hole and your knee/And now you're seen/on

giant screens" She is saying that fame is worthless because it is fleeting, but nature is always there and is thus worthwhile.

"See You Sometime" says directly to Taylor: "But you know I'm not after a piece of your fortune/and your fame/'Cause I tasted mine/I'd just like to see you sometime."

For the Roses is another excellent album for Joni Mitchell. It is different from her last effort, *Blue*, in that it is not melancholy, but rather a statement of realistic facts and yearnings. *For the Roses* combines Joni Mitchell's fine lyrics, her excellent voice which seems to get better every album, and her good musicianship.

Anyone like good lightweight rock a la *Beatles '65* or *Beatles VI*. Go ahead and laugh, but I have come across an American group who can do the three-part English-group harmony with energetic melodic rock. They are called Raspberries (from Cleveland, Ohio) and their second album, *Fresh Raspberries* (Capitol), contains ten potential top-40 hits.

These four males perfectly duplicate the English light rock and sound amazingly British. The only way to describe their music is "infectious."

The first song of the album, "I Wanna Be With You," is al-

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