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The Educator

Volume 2, No. 7

LESLEY COLLEGE

March 3, 1972



Lauren Anderson at work in the Curriculum Center.

NO SILENCE

By Beverly Hinckley

Have you used the Curriculum Library for help in research projects or planning lessons? There is a wealth of material in all areas, readily available for everyone.

In the first room of the center there is a shelf devoted solely to references. It holds bibliographies and catalogues of both books and films. There references can be used for long-term projects or just for getting ideas.

The record collection of the college is in this room. There are story and song records for children and a new set of rhythm and movement records. The collection of spoken records includes prose and poetry. The center is hoping to expand to include modern jazz, rock, and classical albums. The library has a variety of record-film sets that have the filmstrips, recording, and booklets inclusive.

Room Two contains the children's story books, and the teaching materials for regular school subjects.

The literature selection has poetry and stories, as well as some "explanation" books useful in lesson planning. A new addition is a set of books on

Indians. The literature section will be expanded when the library moves to the new building.

The teaching materials are arranged by subject. There are books for teachers containing lesson plans and unit suggestions with copies of well-known and widely used school texts. There are manipulative aids, kits, and games provided in each section. Section D4 is devoted to Special Ed. Our library has an excellent selection of materials in this area. The supply of Early Childhood Ed. materials is being increased.

There is a large stock of textbook materials. The entire Scott-Forsman series was recently purchased, and the 1971 Harper-Row series is coming. Many unique books are available. One set is called "Making It Strange" and is a set designed to help teachers add unusual touches to regular lessons.

The Distar reading and language series is available. An excellent SRA set by Siegfried Englemann, and the unit "Man—A Course of Study" by Jerome Bruner are located there.

The science series include both ESS and Nufield of England. The math section is full of

Feedback from Jan Plan

By Margi Smith

Recently, members of the Freshman class selected at random, were interviewed for a survey taken by a small group of Freshman girls working with the Curriculum Committee on evaluating the January Program at Lesley. Those Freshmen who did not have a personal interview were asked to fill out a questionnaire, similar to the form used by the interviewers. With this gathered information, the committee felt they would have a thorough picture of how well the initial January Program went.

The girls were asked what program of study they undertook; how they enjoyed and benefited from their program; whether or not the program should be continued; and finally, they were asked to bring out both the strong and weak points of the January Program as they saw them.

The Freshman class was most cooperative in giving its time to the interviews and in filling out the questionnaires. Presently, various faculty members of the Curriculum Committee are thoroughly reviewing the results of the survey. Although the specific reactions of the survey are not as yet known, the general feeling from the interviews was that the majority of Freshmen really enjoyed their programs in January and hope to see the January Program incorporated into the Lesley curriculum next year.

Hopefully, the Curriculum Committee will soon announce specific results of the survey which will be reported on.

Make America Happen Again

By Mary Zuschlag

On March 7 a Presidential primary will be held in New Hampshire. This primary is important to all the candidates because the winner will have an initial lead in the presidential race; also because the New Hampshire primary is first, and the press coverage will be great. One candidate, George McGovern, according to the *Boston Globe*, is expected to receive only 18% of the vote. He doesn't have much of a chance according to the "experts". Yet in 1968 McCarthy was expected by the "experts" to receive only about 13% of the New Hampshire vote; however when the final tally came through he received 41% of the vote, and 20 of the states 24 electorates, a bit of a surprise for the "experts".

In discussing McGovern's campaign with people the reoccurring question "How far can he get?" often arises. I refer them back to McCarthy's 1968 campaign. McCarthy surprised the experts because college students decided that he had to win in New Hampshire. McCarthy was also running against an incumbent president which made his campaign all the more difficult. McGovern can only win in New Hampshire if he has a strong "grassroot" organization in the same type which McCarthy relied on. It is true that McCarthy did not get the nomination; however this election year may be different, because of the 11 million new youth voters. These new voters can shake up Nixon's "Middle America". McGovern can win if more students dig themselves out of the rut of apathy and get involved.

The next question that usually arises is "Why should I support George McGovern?". McGovern has asked for "a new national goal: 'An end to poverty and pollution and racism; an end to the rot and decay of our cities; an end to hungry and starving children; an end to under-education and under-cared for people. An end to it all by the end of this decade.'" Campaign promises never to be kept? Look at his record.

McGovern first denounced the war in 1963 in a Senate speech. He is asking for a 20 billion dollar cut in defense spending. He was the first director of the Food for Peace Program. McGovern has pushed for the granting of enforcement powers to the Equal Employment Opportunity Commission to insure the effectiveness of Title VII of 1964 Civil Rights act, which forbids discrimination on the basis of sex. He also voted for the Equal Rights for Women Amendment of 1970. McGovern has given his full support to Cesar Chavez, Rev. Jesse Jackson, Ralph Abernathy, and the members of the Congressional Black Caucus. As chairman of the Senate Indian Affairs Sub-committee McGovern has worked for the establishment of new industry on Indian Reservations. He co-sponsored the Hatfield-McGovern act which would have set a definite termination point of the war. The list of projects that McGovern has started and voted for is unending. He has helped the country a lot and he can do more, but he can only do it with your help. Get to New Hampshire it could mean the presidency.

For further information
contact: Mary Zuschlag
354-3962

Everything must go somewhere or It all comes back to you!

By Vicki Simons

More minerals have been mined, fabricated and discarded by the United States during the past ten years than by all the people in the history of the earth. And there is no sign of a slow down. Today, with one-sixth of the world's population, the U.S. consumes one-third of the earth's minerals and a domestic birth rate of 6,000 persons a day keeps the gap widening.

It is predicted that by the year 2000, our country will find itself in a desperate crisis in its search for minerals with which to keep its production line rolling. We are dependent today, for many minerals, on other countries whose political and economic crisis have everything to do with our future in maintaining reserves of crucially important minerals. Forty of our 72 strategic commodities are imported from countries where the political situation is "unstable".

Civilized man is reaching a point where he is in very real danger of choking to death in the effluents of his own affluence.

Ironically, modern civilization is threatened with destruction by the very same technological advances that made it possible—unless immediate steps are taken to restore the delicate balance of nature that permits our environment to cleanse itself.

Everyone must share the blame for the present situation, and everyone must cooperate in finding solutions to the problems that face the United States.

Part of the answer lies in RECYCLING.
(Please turn to page 4)



Yes, Virginia, there IS a Lesley College. See Page 3.

games and teaching materials. The music and art materials are somewhat lacking, but are being expanded. Six new music texts are ordered. The library does have musical instruments; auto-harps, drums, melody bells, steel drums, and rhythm instruments.

The third room contains machinery and other media. There are study prints on most any subject. Filmstrips and film-loops are located here. There is a subject classification list on the wall.

A new kit is the Japanese Family Matchbox. This is a set with Japanese clothing, utensils, (Please turn to page 3)

The Muskie Election Committee announced plans today for a statewide canvass this weekend in New Hampshire.

About 250 colleges and high school students are expected to arrive in New Hampshire Saturday morning on buses leaving from six sites around Massachusetts.

"The reason to go is to canvass door-to-door and by telephone. We want to bring out the Democratic vote for Muskie on March 7," said Marty Weinkle, Massachusetts Youth Coordinator for Muskie.

Housing will be arranged for those who want to stay overnight. Some buses will be leaving New Hampshire Saturday night.

Jane Gudelsky, a Boston University student, states, "I feel that this weekend is important—the only way we can reach the public is by personal contact, either by telephone or door-to-door canvassing."

For information on buses leaving the Boston area contact Joseph Langis 282-6963 or Richard Osborne 776-6695.

EDITORIAL

By Debra Greenberg

What is one to do, when one has a strong outside interest in something such as, art, music, dance or drama and they go to Lesley College? What do you want from a school that, after all, is only six hundred women strong and is a vocational school for the training of elementary school teachers? I assert that these are two positive facts in the argument for more extensive extra-curricular programs at Lesley.

With six hundred women you are sure to have a wide variety of interests in the above mentioned fields. Am I to assume that Lesley College feels that they are able to satiate a students appetite for the Arts with their meager offerings touching on the subject matter in the form of introductory courses? What is worse, is that we aren't even able to enjoy the courses for mere enrichment of the self because most are geared toward learning how to apply the matter at hand in a classroom situation. Isn't that what we're here for any way?

As a teacher training institution, Lesley boasts of innovative programs in education. If Lesley's programs are supposed to be an indication of *all* that goes into making an excellent teacher, I say that it is a rather naive attempt at producing well-rounded individuals. I feel that this is the stand the college takes and have come to this conclusion because of the experiences one has to go through to pursue an outside interest within the Lesley framework.

Lesley's development of extra-curricular activities have been practically non-existent. What we have, has been hell trying to get, and once we've acquired it we realize we're operating on inadequate levels. Financial and moral support is reluctantly given, and is done only when one prostrates oneself to the college trying to justify the need for a newspaper, a modern dance class, a photography club, a dramatic production.

I agree that these above activities are realities now, but upon examination one would question how they function when there are twenty-five members of the Modern dance class in Lesley's gym, first having to check if the gym is available for the use of the students—it might be booked by the graduate school for evening class (not to mention what was gone through to get the money to pay the teacher) or how a photography club runs with virtually no dark room or how a newspaper survives when financially they are drowning and they are not taken seriously by the community or try putting on a play at the Lesley Ellis School's two-by-nothing stage.

I believe in taking a responsibility for one's own needs; however in a school of six hundred women one would expect some sensitivity toward and cooperation with the needs of the student body, on the part of the college. Not providing for these needs, shows that there is little realization that these needs exist among the students. By admitting this, there is a denial of what is also an important part of an excellent teacher—the teacher's sense of self enrichment, purely for making one's own being happy and fulfilled.

For Lesley to realize this, not only on a philosophical level, but to the point of action, would truly be a step toward innovation.

Letters to the Editor Changes at Lesley
Dr. Lair Speaks

To the Editors:

In its meeting of November, 1971, the Lesley College Faculty authorized the establishment of a Curriculum Study Committee to be made up of three faculty members and one student. Subsequently, those present at the January Faculty Meeting instructed the new committee: "to determine the mission of Lesley College for the next ten years or so; to appraise the capability of our present curriculum to meet that mission; [and] to design changes in the curriculum, where necessary, in order to meet that mission."

The faculty has selected Avis Brenner, Paul Fideler, and Mark Spikell as its representatives to the

committee. In their preliminary work the faculty members have forecasted a two year duration to the project.

As yet, the student body has not designated its representative. Given the projection of a two year work period for the curriculum study and implementation of any changes, it would seem practical to invite students from the present freshman and sophomore classes to stand for election to the Curriculum Study Committee. All prospective candidates are asked to notify Margaret Buso, President of the Student Government Council, at their earliest convenience.

Faculty Members of CSC

Naturally High on Cale A Critique on J. J. Cale's Album, Naturally

By Pam Gale

It is a rarity to find an album as musically precise as J.J. Cale's recent rock masterpiece, *Naturally*. My above statement contains adjectives requiring further definition such as rock masterpiece, but I feel that the definitions will be more than obvious as I apply the terms to Cale and the album. His musical ability can be described as unique. He is a composer, a lyricist, a singer, a guitarist, and with these accomplishments has charisma that makes the listener flow as gently through the music as Cale himself does. Each song on the aforementioned album is a tangent of Cale's uniqueness. WBCN has recently been playing *Crazy Mama*, a cut from the album. If one listens even half-heartedly he can feel and hear the ease and precision with which the members of the band

perform. It is as if an invisible conductor were standing in front of the performers molding their playing into exactness. But the beauty is that there is no outstanding conductor at all, the exactness is that of musicians feeling and respecting one another, arriving at natural musical beauty and spontaneous precision, better known as "getting it together" totally.

His rendition of *After Midnight*, known by most because of Eric Clapton's recent album, is comparable to variations on themes written by many composers such as Beethoven, Mozart, etc. This does not mean that it is in classical form, but it becomes a sensual, romantic piece by Cale as compared to Clapton's light, bouncy, rendition of the same song.

(Please turn to page 4)

Peter Brook's "King Lear"

By Jane Harris

Peter Brook's production of "King Lear" was probed Tuesday evening, February 29. Dr. Leslie Oliver, Mr. David Honick, and Dr. Russell Schofield brought their different insights to Brook's interpretation of the tragedy as well as into Shakespeare's text.

It was first discussed whether Brook's "Lear" was true to the intentions of Shakespeare, whether it had what are called "Shakespearean" qualities. Brook's often contrived and distracting use of film technique, his extensive cutting of the original version, and the seemingly resultant unmotivation of the characters might lead us to believe the production heretical. But, it was argued, Shakespeare, as all literature, is in the public domain, free to be analyzed and dramatized according to any producer's or reader's bent.

It is unfortunate though, that so much was cut out from the original text. To capitalize on time (and not because of any abashment, I'm sure) much of Shakespeare's "blue" humor and many of his puns, for which he is much celebrated, were omitted. For example, Kent, after being informed about Gloucester's illegitimate son exclaimed, "I cannot conceive [understand] you." Whereupon Gloucester replied, "Sir, this young fellow's mother could. . ."

Despite the bad cutting and the somewhat loose ends of the film (the production paces under the assumption that you are familiar with "Lear") there are many fine points. Audible and clear, one can hear and hence

feel, all the wickedness and grief expressed by the characters. Filmed on the coast of Denmark, this particular landscape is perhaps the coldest one chosen to be played in, perhaps also trying to utterly convince us of the barren and frigid natures of the cruel and selfish. Paul Schofield is an excellent Lear, whose anger and humiliation build and release like the tempest he invokes.

"King Lear" is a play that raises over and over again the question of the goodness and meaningfulness of life. So many horrifying things happen that it is often difficult to understand how or why they did. The play is full of villains and the question of the governance of the world is often touched on with the effect of reminding us either of its harshness or of its mysteriousness. The tragedies of Lear and of Gloucester are often explained by the belief that there is no meaning to be discovered in the universe and consequently in human existence. The universe is absurd; all man can do is endure.

But the tragedies are also explained by ideas that men themselves are accountable for their pain, either through self-deception or through the cruelties of other members of the race.

It is clear that Lear and Gloucester are flawed men. Lear's decision to divide his kingdom before his death and his conceited motives for banishing his daughter Cordelia could only have led to ill consequences. Gloucester's promiscuity bore him an illegitimate son and ultimately his ruin. As a result of their decisions, these men have fallen and so too have innocent people. Such is always the case.

A large part of the human condition is imposed upon man and makes a fate that is as grotesque as it is inescapable. Lear must grow old, his powers of body and mind must wane and fail. Nothing can save him from his destined end. Yet the meanings and values that "social" man invents and determines himself are of a transcendent importance, not only in "Lear" but in our lives as well.

In "Lear" we see that the immediate cause of any man's suffering is his fellow man: the cruel will of non-human powers is put into execution by evil men. The intensity of the suffering is such and the bitterness over man's destiny of suffering is such that they can find adequate expression only by crying out to heaven. But in all the quiet speculations about the universe or the absolute, there lies the idea of human justice and human mercy.

(Please turn to page 4)

Anthropologist's Corner

(Ed. Note: This was written for Peter Siegles Cultural Anthropology Course. It is the 3rd in a series of 7 cross cultural studies.)

The Palauans kept their distances
When first I came to Palau.
I tried to get to know them
But I did not quite know how.

Then gradually some sought me out
And saw me every day
But soon I grew to realize
That they should all be put away!

They were not "typical", you see
Of the normal Palauan nature —
In fact, they can only be categorized
With psychological nomenclature.

Schizophrenic, paranoid
And manic depressive;
Neurotic and psychotic
Catatonic and regressive.

At first I could not understand
Just what this was about
But I began to see that in Palau
They lock them not up but out.

These deviants are ridiculed
Ignored and ostracized —
Teased and jeered and mocked and feared
And greatly criticized.

They know they aren't acceptable
They know it has to be
But they want to talk to someone,
And so they came to me!

Oh, how I wished I had listened more
In my psych. 101 class —
What could I do but sit there
And just listen like an —

And then I thought about it all
And really understood
That in Palau they don't shut them up
But they don't do them any good.

Because, you see, they are not helped
By their fellow natives of Palau.
They are expected to adjust
But they really can't know how.

What would an ink blot test reveal?
Would they find some hope?
How would these Palauans look
Beneath a microscope?

And what if there are, among these men
A genius in disguise?
How many of them did I meet
But could not recognize?

That Lady from Canada-Again

By Gwyn Brown

There was a concert at Boston's Music Hall, on Monday night. I had volunteered to write this review. And I'm sorry that I did. Trying to describe a Joni Mitchell concert is like trying to describe the ocean. There are words, but never enough of them, and somehow, they are never quite right.

Perhaps I should begin at the beginning. Jackson Browne played first.

I knew that I had heard his name somewhere, but I couldn't place it. It was not until he sang his third selection, "Colours of the Sun", that I remembered. Tom Rush has recorded two (at least) of Browne's songs, and I read liner notes. But back to Jackson Browne.

His first song, "Take It Easy", was one of those I'm-on-the-road-thinking-about-the-women-I-left-behind songs, and it was fun. His themes are familiar, and the words don't always jump out, but every so often, (and often enough), something grabs your gut. One line that really did it to me was from a love song called "Jamaica": "help me till my ships can find the sea."

He also sang "These Days". Rush does it better; Jackson Browne is a bit unpolished, but it's nicer that way. There's a freshness about him, and his delivery, that spit-and-polish, no

matter how good, just can't beat.

I was impressed, and so was the rest of the audience. And that's pretty good, especially when you're playing for an audience which is barely containing its hysteria for someone like Joni Mitchell, and that audience demands a pre-star encore—well—that's pretty good!

Okay, I've been stalling. Jackson Browne was good, and I want to do him justice. But it's beyond me; I've absolutely no idea how one goes about making a graceful dive into a cement-filled swimming pool.

For a while, I wondered if I hadn't made a mistake in attending the concert. She was bitchy and demanding. It took a little while for her to warm up to the crowd. Once she did, though, it was like having your body, mind, and soul massaged. It was incredible.

Some of her songs were familiar. She played a few from each of her three later albums. (I really would have liked to have heard something from her first, SONG TO A SEAGULL). And then she wove some new magic. It's hard to believe it, but she just keeps getting better and

Virginia Woolf Reopens

"Who's Afraid of Virginia Woolf?," the enormously successful Edward Albee play, was filmed by Warner Bros. as a contemporary document calculated to entertain and provoke motion picture audiences as never before.

The film, opening Sunday night at the Lesley College Theatre, became one of the most discussed of its decade, arousing passions and controversy while eliciting attention through both its artistic merit and its shock potential. It was nominated for 13 Academy Awards and won five.

"Virginia Woolf" was directed by Mike Nichols and stars Elizabeth Taylor, Richard Burton, George Segal and Sandy Dennis. The Burtons play the roles of Martha and George, a self-destructive vulgar campus couple who share with their young visitors a Walpurgis Night of fun and games, ending in exorcism.

The subject and dialogue was kept so close to the original stage play that Jack L. Warner, then head of Warner Bros., established an "adults only" policy for the film, prohibiting exhibitors from admitting anyone under the age of 18 unless accompanied by a parent. This policy was set before the now-familiar MPAA rating system had been introduced by the industry.

Admissions \$5.50

better; she keeps touching deeper and deeper.

One of the best things she's ever written is a new song. The only thing that I can remember about it is its title: "Cold Blue City and Sweetfire: Lady Release, or Madame Death Herself." Or something like that. I only know that this is one of those songs that you stop hearing, because it spins your senses, all of them, into a honed mass of straining edges, and you and the song absorb and are absorbed by one another. When it stops, it's like a burst balloon.

Another song that did that to me was "For the Roses." It's about performers, specifically, Joni herself, and is similar, in that way, to the earlier "For Free." But this is more frightened, more bitter, less wistful than the older song. "I may seem ungrateful if I bite the hand that brings me things I can't give up yet." The title, "For the Roses" is a metaphor referring to the horse who, upon winning the race, receives applause, admiration, and a horse-shoe-shaped wreath of roses. If he should happen to break his leg, he is shot.

"Oh, Honey, You Turn Me On, I'm A Radio" sounds like the name of some low-quality country-western ballad, but it is a haunting lament on Joni's inability to get it together with her man's friends. She seems to be saying: "I-know-I-can't-make-it-at-the-party-maybe-you could-drop-over-on-your-way-home."

Another surprise was Joni's musical versatility. I knew that she could do some fine things with a piano and a guitar, but when she brought forth her dulcimer, I was really astounded. A dulcimer is a three-stringed instrument of limited use. There is no other instrument which can even come close to reproducing dulcimer sounds, but there isn't too much that can be done with one—or so I thought. She sang "Carey", "All I Want", and "A Case of You", accompanying herself on the dulcimer. She made three thin strings sound like ten angel's harps. And speaking of angels. . . all I can say is, I'm glad she told us that she has a bad cold—otherwise, we might not have known. Granted, she was occasionally (very occasionally) a bit scratchy, but I probably only noticed it because she had mentioned it first. That voice—it does the strangest things. That sweet vibrato seems to tremor maddently lightly against your physical and spiritual nerve endings. You kind of find yourself suspended on sound waves, floating in the air, or tossed on the sea. It's a pretty heady experience.

The subtlest, most pervasive thing was some sort of sadness on Joni's part. At certain points I felt like an emotional voyeur. Her newest songs seem to be more confessional, less elusive than her older ones, and there is a sense of vulnerability about them. There seems to be much sorrow to Joni's life these days, if her music reflects her accurately. The songs are painfully beautiful, and tend to leave the listener exhausted and awed.

For those of you who couldn't be there, perhaps I have been able to share something of the experience. For those of you who were—well, you try to describe the ocean.

Candle in the Dark

Dr. R.G. Schofield

The Primacy of Perception and Other Essays, by Maurice Merleau-Ponty, edited by James Edie, Northwestern University Press, 228pp., \$5.95.

The Primacy of Perception and Other Essays by Maurice Merleau-Ponty is a collection of his shorter writings published together as a preliminary statement of his life work, *The Phenomenology of Psychology*.

"The Primacy of Perception" is a statement of the main thesis and the defense of that thesis before the French Philosophical Society in November of 1946. Some of Ponty's major concepts which he developed in later and larger writings are also found in the essay.

Merleau-Ponty insists that the perceived world is the foundation of all existence and value. In the dialogue which took place, he is attacked as an extreme Idealist, an extreme Realist, or an extreme Empiricist. Merleau-Ponty's defense is that his thesis cannot be treated as an additional statement of other philosophers of the above schools. He comments that this thesis must be understood as a radically new philosophical psychology.

Early in the address before the Society, Merleau-Ponty defines his major theme this way,—

"By these words, the primacy of perception, we mean that the experience of perception is our presence at the moment when things, truths, values are constituted for us; that perception is a nascent logos; that it teaches us, outside all dogmatism, the true conditions of objectivity itself; that it summons us to the tasks of knowledge to sensation, but of assisting at the birth of this knowledge, to make it as sensible as the sensible, to recover the consciousness of rationality". (p. 25)

Perception is then defined in terms of a sensory-motor behavior through which the world is constituted for man as the world of human consciousness prior to any explicit or reflexive thought about it. It is the experience of totally knowing an ob-

ject without any intermediary which empiricism and sensationalism consider necessary for an adequate epistemology.

Chapters three and four, *Phenomenology and the Sciences of Man*, and the *Child's Relations with Others*, reproduce two courses given by Merleau-Ponty at the Sorbonne. These clarify Ponty's unique interpretation of the phenomenological method.

In the concluding chapters, *Eye and Mind*, *The Crisis of Understanding*, *The Yogi and the Proletarian* are found specific applications of his ideas to the realm of art and the philosophy of history and politics.

This collection of essays is a declaration of Merleau-Ponty's major thesis with an indication that the phenomenology of perception would eventually be developed programmatically in several fields; aesthetics, psychology, history, politics, sociology. He never finished all the areas of his projected program because he died in 1961.

John Dewey's new theories of education at the beginning of the 20th century delivered the learning experience from the stultifying grip of authoritarianism. Merleau-Ponty's newer theories are for the mid 20th to the early 21st century. Exciting new learning words and phrases are capturing the imagination and thinking of present day philosophers and educators—total participation, expectation, discovery, value, meaning—words and phrases which have been used before without the newer meaning Merleau-Ponty gave to them in his *Phenomenology of Perception*.

Merleau-Ponty left an unfinished work but his thesis will be the new learning experience of the future. His ideas should be understood and clarified through experimentation and much needed research so that his methods and opinions can be used in modern education.

John Dewey delivered us from the bondage of authority, Mr. Merleau-Ponty beckons us to the "light" of knowledge through perception.

NO SILENCE

(Continued from page 1)

a family picture album, records, films, and booklets. These items would help children get a feel for the country. There is also a City unit available.

The library loans all machinery for 48 hours. Equipment includes—movie projectors, tape recorders, record players, film-strip and filmloop projectors, slide projectors overheads, and a language master. The language master records the voice of the teacher and student, so that a child may compare his voice with correct pronunciations for speech problems or learning foreign languages. Next year the library is getting a Tachomatic Projector which is a "controlled reader".

The Curriculum library also offers many services. There is programmed instruction for using the audio-visual equipment. Some machines may be used for making your own laminations and transparencies. When the library moves to the new building there will be a separate area for this equipment. A camera is available for making

slides from book illustrations. There is a synchronizing machine, too.

The library has been doing workshops with Core on materials and how to use the library. They are sponsoring a film program on three evenings in March. It will be entitled "Films for You to Show Children".

If you have any suggestions for units or items that the center should obtain—please speak with Fran Bonnie or Chris Patterson. The Curriculum center hopes to provide a variety of media that all students may use in their teaching assignments or their classes. With a wide selection there is something for everyone. And remember—NO SILENCE.

CONDOLENCES

The Educator staff extends condolences to the friends and family of Mrs. Genevieve Wilson.

THE EDUCATOR STAFF
Lesley College 1972

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"The Educator" is a student newspaper serving the Lesley College community and is supported by the efforts of students and faculty.

Ecology Begins at Home

"If I cannot do great things, I can do small things in a great way."

Each of us plays an important part in our environmental problem, whether we realize it or not. In the words of Florida ecologist, Arthur R. Marshall, "We are all part of the endlessly integrated earth system. We can't do nothing about it; we either direct our environmental history, or we just let it happen to us."

We affluent Americans in our "throw-away" culture have had a devastating effect upon our planet's life support systems. We must stop this destruction before the whole system collapses. But we must act NOW. The personal responsibility of each and every one of us begins at home—with some deep thinking about our own life style. The following suggestions should be taken seriously as important first steps.

What YOU Can Do

- 46% of all municipal solid waste is paper and cardboard. You can help bring this down to one percent by recycling cardboard, newspaper and magazines, and by composting other paper materials.
- Select products in minimum packaging. Complain to store managers about excessive wrappings.
- Buy a tote bag to carry with you when shopping. Take your brown paper bags back to the supermarket and reuse. Place fruits and vegetables lose in your shopping cart.
- Return egg cartons to stores, or recycle them.
- Substitute cloth for paper in toweling, napkins, handkerchiefs and diapers.

KING LEAR

(Continued from page 2)

The full theme of Lear, one adroitly illustrated by Peter Brook, is the decay and fall of the world as a consequence of a decay and fall of the human soul. It affirms a rational and moralized universe and shows just what happens to it when human evil is introduced.

- If you do use them, save half-used paper napkins in box on counter for wiping up grease and spills instead of paper towels.
- Do not buy disposable plates, cups and flatware. Invest in a picnic basket complete with reusable dishes and utensils.
- Pack lunches in a lunch box rather than a paper bag.
- Dyes pollute, so use only white facial tissue, toilet tissue, napkins, etc.
- Reuse paper wrappings (gift wrapping, etc.)
- Most plastic materials do not disintegrate and they release poisonous gases into the air when burned. Avoid buying polyvinyl chloride (clear, soft plastic), styrofoam, cellophane and other plastic products.
- Use wax paper wraps and sandwich bags instead of plastic.
- Buy your milk in returnable glass bottles. These are available at all Farm Stores.
- The per capita waste in the U.S. is five pounds per day. This cannot and need not go on. Take your paper, aluminum and glass to the recycling depot, and encourage our county officials to change to a trash separation system which recycles the end products.
- When you shop, consider the containers in which products come. Buy products in returnable, reusable, or recyclable containers.
- Bi-metal or wax-coated products are not recyclable. Neither are the laminated wrappings which are part paper and part foil. Purchase these sparingly and reuse them at home.
- Do not use a trash masher machine. These consume electricity and result in a highly compacted lump of material which is very slow to disintegrate.
- Make a compost for your garbage, grass cuttings, leaves, etc. Recycling and composting will drastically cut down on the volume in your garbage cans.
- Try to think in terms of reusing everything at least once (wash off aluminum foil and reuse, save used envelopes, etc. for note writing)

What's up?

By Amy Weiss

The Proposition continues to perform its show Thursday-Saturday at 8 and 10 pm. 241 Hampshire Street, Inman Sq., Cambridge. For further info 876-0088.

Old West Church 131 Cambridge Str. Boston 227-5088. Jazz Celebrations, Phil Musra Sextet—March 5, 6 P.M. Dance Workshop, Arawana Campbell will teach every Wednesday 3:30-5:00 beginning Feb.23-Apr.26 Cost \$2.00 More info call 1-636-5340.

Cambridge YWCA Central Square. Are you interested in: Leathercraft, Piano, Pottery, Learning to Drive, Woman as seen through Western Literary Tradition, Senior Lifesaving. If interested in any of these courses please call Ms. Sandra Scott 491-6050 for further information.

On March 25 there will be a Sugaring-off Party in Putney,

Vermont. Will leave Cambridge at 9 AM and return at 5 PM. Coed. Call 491-6050.

Harvard University There are several movies being shown here this weekend. Check local listings for "Films Across The River," Quincy House and Emerson.

Columbia University plays Harvard Basketball 8 PM Friday. **Brattle Theatre** 40 Brattle Str. Cambridge. "East of Eden" and "Rebel Without A Cause" are being shown this weekend.

Cinema Qua Non—Harkness Commons—film "Macbeth" shows 8 & 10.

CALE

(Continued from page 2)

Each song on the album is a part of the total, and yet each cut stands alone in its uniqueness. Cale's voice adapts to any style, any mood, and yet never loses its cool, human tamber. If one is into John Mayall, blues, The Band, The Dead, or just plain good vibes from music he is bound to appreciate and enjoy Cale's masterpiece, *Naturally*.

ing) and then recycle if possible.

Think—"Is everything in your waste basket *really* waste. . . . or is it *wasted*?"

- Water is one of our most valuable and abused resources. Stop and think about how you can take real steps to conserve it.
- Do not leave water running continuously when brushing your teeth or washing dishes.
- Take 3-inch baths or 3-minute showers. Bathing more often than twice weekly actually robs your body of natural oils, so substitute sponge baths occasionally.
- Do not flush toilet unnecessarily. About five gallons of water is used with each flushing. Adjust the float valve in the toilet tank or pile bricks inside to reduce flushed water.
- Always have a full load before turning on dishwasher or washing machine.
- Wash outside windows, lawn furniture, car, etc. from bucket instead of running hose.
- Garbage and grease belong in the ground rather than in

our water supply. Put your kitchen grease on your compost pile, or, if an apartment dweller, in your trash can. Avoid using a garbage disposal since garbage provides excessive and harmful nutrients to our waters.

- Phosphates provoke excessive algae growth, which leads to eutrophication of our fresh water supplies. Use non-phosphate detergents or soap products when washing your laundry & dishes.
- Our limited fossil fuels are being used up at a frightening rate. In addition, all power pollutes, so learn to conserve it. Turn off the lights when leaving a room.
- Reduce or omit the use of electric clothes dryer; use a clothesline instead. Save the dryer for emergencies and rainy days, if you must own one at all.
- Eliminate non-essential electric gadgets and appliances from your home. Use manually operated tools when possible.
- Use only necessary horsepower on motor boats, or better yet, take up canoeing and sailing.

EVERYTHING

(Continued from page 1)

For, just as he uses and reuses air and water, man must also convert waste to use and preserve land and natural resources if he is to maintain and enhance life on this crowded planet.

Recycling means re-using. Taking articles made from paper, glass, and metal, such as newspaper, bottles, and aluminum cans and breaking them down to be used again instead of adding them to our unmanageable garbage problem.

The Law of Ecology is:

EVERYTHING MUST GO SOMEWHERE

or

(IT ALL COMES BACK TO YOU!)

This is of course, simply a restatement of a basic law of physics—that matter is indestructible. In nature, there is no such thing as waste. In every natural system, what is waste to one organism, is taken by another for food.

Within the next few weeks, Lesley College will have a recycling program of their own. If you have any interest or energies you wish to put forth, please contact:

Vicki Simons Aylene Shapiro
Bisbee OR Doble
876-3751 491-1016

If we all work at recycling we can save the forest of America. For every ton of newspaper that is collected, 17 trees are saved. Today the paper industry produces 20% of its paper from recycled waste, a saving of 200,000 trees. If tomorrow the paper industry would produce 50% of its paper from recycling, 500,000 trees—a forest equal to the square mile area of New England, New Jersey, New York, Pennsylvania, and Maryland would be saved.

ACT TODAY . . .

TO SAVE TOMORROW.

Week of March 5-March 11

Sun. March 5	7:00 PM	SGA MOVIE "WHO'S AFRAID OF VIRGINIA WOOLF"
		gym
Mon. March 6	6:00-7:00 PM	Exercise Class
		gym
	6:30 PM	SGA
		Cambridge Hall
	7:00 PM	SGA MOVIE "WHO'S AFRAID OF VIRGINIA WOOLF"
		White Hall Lounge
	7:00-8:00 PM	Films for you to show to children presented by the curriculum center classroom No. 1
		Cow
		Dance Squared
		Horses
		Neighbors
		Pas de deux
		Pigs
		Plus discussion of film sources
Tues. March 7	7:00 PM	Albert Cullum
	7:30 PM	Intermediate Dance Class (Modern)
		gym
	8:30 PM	Beginner Dance Class (Modern)
		gym
Wed. March 8	6:00-7:00 PM	Exercise Class (open to anyone interested)
		gym
Thurs. March 9	6:00-7:00 PM	Exercise Class
		gym

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