COVER STORY:

Plotkin in Sacramento: Peering Through the Keyhole of bigtime Politics... Page 4.

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What la YOUR GRADE? What doaa It craad on what thoaa grad** ahould maan to you? What doaa It maan to thala dlalagua will wat attempt to assart how — maan, tharafora thla taatura will not ba thla dlaouaalonrwlll ravaal la how a raal you receive. You know that alao. What Waltar Bethel Doctor Bathal racolvad hla liva profaaaor aaaa gradaa, gradara and one* that aren't good at the grade—get—

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So it stands; we students get no direct grades, for how hard we have tried. We get no grade, directly, for how much we have learned or for what we have learned. What we do get graded on is how well we can apply our knowledge.

Ideally, this is a practical and sufficient indicator as to how much the student has tried and how much he has learned; not always so, it is.

DOctor Bethel points out that the ultimate responsibility for an effective grading system is on the professor, the grade-giver. His tests must reflect his instruction on material of true "worth". The grades he gives must reflect how well each student has applied this "worth". He must be able to assign a grade that is the grade that indicates your achieve

OUTPOST: What of Secret Grades, where the professor would not tell the student his grade during the course, thereby reducing competition among students.

BETHEL: The question is, what is the value of secrecy? I've known a student, a good one, who never piled up his grades, on the ground that he knew himself to be a bright, hard-working and interesting person, and he wanted to get through on that basis. This attitude requires a lot of self-confidence, more than I've got. Would I want to be in a system where you have no way of knowing whether or not you're doing well? I'm told that this system would reduce competition pressure, but it is palpably undesirable because it upsets people. I don't see that the proposal would be any improvement; would it make you less anxious not to know about your performance? One doesn't wish to sound paranoid, but I see in many of these proposals a mistaken belief that it is somehow unfair that some people should succeed where others don't.

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BETHEL: This objection is a part of a larger plea for a system in which everything everyone wins. Everyone just don't try it. But if a person isn't good at getting grades, what does he prove he is a less able student? Or that he doesn't have what it takes to be a good student? He may possess the strengths and weaknesses that are necessary to the grade. He has not attempted to be the grade, but he has attempted to do the course.

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OUTPOST: Could a Pass-Fail system be successful? It also seems to eliminate the competitive attitude competition for grades.

BETHEL: The question here is, how many grading categories can we profitably employ. It is rather a matter of fact that a Pass-Fail, pass, pass with honors, pass with high honors.

OUTPOST: Blatant Grading then, where the professor would award the same grade to every member of the class.

BETHEL: This is an attempt to deny the individuality of each student's performance. It may make sense in, say, a dead-letter course, but you can't call yourself just as part of a collective whole in, say, a philosophy class.

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An R'N'R Guide To The Classics

It is, perhaps, unfortunate that the average rock'n'roll listener does not listen to anything else. Most r'n'r listeners have vaguely heard of jazz and country because they may have heard a part of a Waylon Jennings or Charlie Rich single on the top 40. The average r'n'r listener dismisses classical music as something for senile citizens and Stanley Kubrick movie soundtracks.

Well, my friends, classical music has been around a lot longer than rock'n'roll will ever be. Highbrow intellectuals, even some classical music fans on the classical music she is only for the rich; some of the world's best-known rock stars, acknowledging their classical influences freely. French rock'n'roll singer Franois Hardy makes references to Edgar Varese when asked about his influences. Walsen Emerson, and composer have all had classical training and their liberty to perform with frontmen with bits and pieces of Mozart, Bach, Chopin, and Mussorgsky.

The biggest step on the road to enjoyment of classical music is admitting to yourself that you really like it. That seems to be the hardest thing for most people to do. Most r'n'r listener dismisses classical music as something for the upper class and listens to anything else. Most r'n'r listeners have vaguely heard of classical music and listen to anything else. Most r'n'r listeners have vaguely heard of classical music and listen to anything else unless they have heard bits and pieces of them (from Vanquish commercials to the Huntley-Brinkley Report). My favorite is the Ninth concerto followed closely by the Fifth, Sixth, and Seventh.

My favorite composer by far is Beethoven. He was the world's first exponent of the avant-garde-the world's first rock'n'roll composer. You will find yourself why you remained so adamantly against this totally enjoyable genre of music for so long. Voila, you, too, will be a classical music lover. Moreover, when your friends give you a bad time about your seemingly sudden enjoyment of those awful symphonic sounds, you can indulge yourself in the highest level of effete snobbery and respond with something like, "Whose matter? Ain't you got no culture?"

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Some other favorites are the Russian Tchaikovsky, Rachmaninoff, and Prokofiev. By far, Tchaikovsky leads the pack with his�brilliant Bartok's violin and complex rhythms and soft reflective passages make even the venerable Ninth Symphony sound amateurish by comparison. Rachmaninoff is the melancholy one of the three. His piano concertos sound almost like the melodies of a man on a ledge (my favorite is the Piano Concerto No. 3 in G minor). A great connection is the high esteem by European composers because of his craftsmanship and non-classical Stravinsky-stylo style. Charles Ives is not, yet, he is probably the most American of the three because his music is not, but he is probably the most American of the three because his music is not, but he is probably the most American of the three because his music is not.
Progress or Procrastination?

by Steven Boybold

Progress or Procrastination?

Those students who must deal daily with the administrative bureaucracy know only too well the morass of forms, signatures, and approvals it requires to accomplish something as simple as off-campus or even on-campus advertising. When it comes to putting on a rock concert or an x-rated movie, woe to those students who have to follow the rules and procedures that seem to serve not hinder the students. Or perhaps their rationale is that they are proving students with another educational experience.

When a student organization, for example, wishes to use a Cal Poly facility, they must fill out a "Form 81" which embodies the approval of a hodgepodge of bureaucrats. To those students who have never faced this ordeal it becomes an anxious, time-consuming, and confusing test of their determination. It would seem that the administration is determined to make it as hard as possible for students to direct their own affairs or change campus policy to the students' welfare and not that of the administration.

Recently ASI Films Committee Chairman Jim Fauston underwent a tedious, difficult, and frustrating task of allowing students the right to choose their own entertainment (as in x-rated films) without the need for approval from the administration. Fauston's dogged efforts to work within the system by following procedure as set forth by the Campus Administrative Manual (CAM) was met with what seems an equally determined resistance by the paternal administration. Threatened as they were by this attempt to usurp their authority in directing student affairs, the administration sat on it.

Two months later, by the continued efforts of Fauston, a decision was made to show the x-rated film "Emmanuelle." The battle was won, but not the war. Student entertainers must still bow before Father Kennedy and are it allowed on campus.

The foregoing is an example of the results a student may look towards when meeting the administration on their own ground. As one more candid administrator put it, "What really bothers me, is to see Jim (Fauston) work within the procedure CAM requires and still meet the resistance and procrastination he has."

What the administration seems to have forgotten is that their purpose is to serve not hinder the students. Or perhaps their rationale is that they are simply providing students with another educational experience.

Bureaucracies are prevalent throughout our culture, and it is here that we may learn what to expect out in the "real world." If that is the case, then students are learning the determination it requires to make any headway.

As ASI President Mike Hurtado once said, "If we're going to make any progress, we just have to keep hitting and hitting our heads against the administrative wall." With as few as 2 to 3 percent of the students taking an active role in student affairs, their heads may well become bloody stumps before significant progress is made.
It was late afternoon in Sacramento and shadows were starting to creep over the capitol building as Scott Plotkin, student lobbyist, strode along the sidewalks. Dressed in a subdued brown coat with brown tie and regulation white shirt, he looked and talked the part of a man who is consumed by the body politic.

He clutched a sheaf of papers in his hands and nodded toward the capitol. "You know, there's an old saying that goes 'People who have respect for law and hot dogs shouldn't see either being made.'" Plotkin laughs. Obviously, after spending four months in Sacramento gaining his baptism under fire, he has viewed the process from the inside and enjoys what he sees.

Associated Students, Inc. (ASI) president at Cal Poly last year, Plotkin finds himself, at age 21, in a unique position. Since August he has been the legislative advocate for the California State University and Colleges Student President's Association (CSUCSPA). He is now a student at Sacramento State majoring in Business Administration. He draws a salary of $650 a month, a monthly $30 allotment for parking downtown and a per diem when he travels. He occupies a room in a downtown office building where three battered desks serve full-time paid secretary and his two part-time interns from Sacramento State.

Funds come from the fees students pay each quarter. The student government at each campus votes on whether to include the money in its budget and then contributes the money to CSUCSPA. Poly's share is $1,400 or 10 cents a student. The scenery may be different from the carpeted and warm surroundings of his presidential office at Cal Poly. The paint may be peeling and the atmosphere just a little too musty. But, for Plotkin, the game is the same as it was at Cal Poly.

For him, the game is making your presence felt, whether it be in the office of University President Robert Kennedy or California Governor Edmund G. Brown.

Says Plotkin apologetically, "I happened to pull a position with a very bad stereotype around here. That's unfortunate. He does everything he can to fight the image of the back room wheeler dealer out to get a piece of the action. He got some experience in that area when rumors floated in September as to how he came by his job.

Plotkin was last year's president of the CBUCSPA and more than just a few eyebrows went up when he was named the organization's lobbyist. It seems to be who you know, went the talk. Unfazed by the rumors, Plotkin has a ready explanation for the turn of events that led him to his job.

He explains, "Joe Hove (the former lobbyist's) decision to resign was made in August and when I made up my mind to move up here, it was financial and personal. The fact that Joe resigned and that a chance to get the job was pure coincidence. I didn't plan for this to happen. I couldn't have." "There's an awful lot of people who are going to find out who I am...and they're going to identify me with student issues," he admits.

One of the most important victories for the CSUCSPA this year, as Plotkin sees it, is

Peering Through the Keyhole of Bigtime Politics
was the passing of legislation allowing a student to sit on the state university and college Board of Trustees. Gov. Brown signed the bill in September and when, as expected, it went to Sacramento in January, interviewing Plotkin, candidates were being interviewed by the Governor’s office. The purpose of the student trustee is to ‘make students a part of the system,’ he says. ‘Of course, the trustees were totally opposed to this, they couldn’t stand the idea.’

Selection of a student trustee should be announced soon. ‘The student trustee will be a representative of the CSUCSPA,’ says Plotkin, ‘but a trustee who happened to be a student, not a puppet of anyone but independent.’

The outlook for any kind of collective bargaining bill being acted on in this session is not quite so good. Claims bananas and they’re going to influence the Trustees and the Trustees will oppose the bill.

‘So, what’s our strategy?’ We have a conservative, Republican legislator introducing the bill. We’re working on that right now.

What is important, says Plotkin, is finding out who the author is and what will be the reaction of other legislators. That’s why sometimes we choose a weak legislator, one who gets no notoriety at all, to carry a bill for us. Many times it goes through without any notice at all because people say ‘Well, he’s a careful man, the bill must be all right.’

‘But, if we went after, say, Wilies Brown, and had him introduce something for us, a very flamboyant, glamorous member of the legislature and everybody watches him closely because he’s too

"People who have respect for law and hot dogs shouldn’t see either being made..."

Plotkin. ‘The prognosis is that any type of collective bargaining bill just isn’t going to be any this year because it’s an election year and the legislature still has the memory of all the strikes (the policeman’s walkout in San Francisco). A lot of people feel we won’t see any collective bargaining worked on until 1977.’

But, the fight over the collective bargaining issue in the last session did demonstrate the student’s power in lobbying the legislature, he claims.

The CSUCSPA and the University of California lobbyist pushed for the so-called student amendments. These would have students sit in on negotiations as part of the management team when pecuniary terms such as wages, salaries and fringe benefits were being discussed. When non-pecuniary terms would be involved, the students would sit in as a third party. But, the students would still maintain the right to comment and give opinions on the negotiations.

The position of the CSUCSPA on the issue is ‘that we aren’t opposed to it, but we aren’t in favor of it either. There must be a student involvement in the collective bargaining process or we will be opposed to that bill,’ outlines Plotkin.

The student lobbyists did carry some weight when every bill that came to a final vote in the Assembly last year carried a student amendment. But, it took some doing, he says.

‘We were bucking a big lobby the AFL-CIO, which said ‘Plotkin. They didn’t want us involved and they were doing their damnedest to keep us out.’

As Plotkin tells it, the Governor, in hopes of appeasing the AFL-CIO and giving any hope for the bill, decided to eliminate the student amendments and called in the student lobbyists to inform

them of his decision. The lobbyists protested his action and when the bills came up before the Senate Finance Committee, made a vote, the student amendments were put back in by sympathetic legislators.

‘So, we even bucked the Governor on that one,’ muses Plotkin.

It is because of experiences like this, that Plotkin has picked up a few pointers in the art of maneuvering a bill through the complex maze called the legislature.

Using a new bill that would control a University President’s hold over student funding of groups as an example, Plotkin outlined a basic lobbying strategy.

‘We look at the issue first and see ‘is it going to be controversial one? Who’s going to oppose us in it?’

The bill, we know that a couple of Presidents are going to just go absolutely

situanty. But, how much input do they get from an average constituency on a super-complicated issue like collective bargaining?"

Plotkin obviously isn’t one who takes a utopian view of the way government operates today. It may spring from his time at Cal Poly where laws-by-doing is considered the measure of one’s success. ‘If you get frustrated and say “Shoot, this isn’t democracy” and pack up your bags and leave, then someone else is just going to come in and take your place and you’ll be forgotten,’ muses Plotkin.

And, forgotten is a label that he doesn’t want to have applied to himself.

‘Presence’ is what carries weight in the halls of the capitol building and as the year stretches out, Scott Plotkin, student lobbyist, figures to build quite a presence for some 300,000 students of the statewide university and college system.

“He does everything he can to fight the image of the backroom wheeler-dealer..."
In French, the word EVASE means flowing upward and outward. At Cal Poly, EVASE means expansion and beautification in Poly Canyon.

Poly Canyon is fifteen acres of architectural paradise, or so it hopes to be. A campus group called EVASE (pronounced, E-vay) has come together to form a "work force". Their job is to incorporate their skills in refurbishing Poly Canyon into a "showcase".

EVASE is led by a talented group of architectural students who see great possibilities in redirecting goals and ideas to build the canyon into something Cal Poly can be proud of. With support from the School of Architecture, EVASE is planning to reconstruct Poly Canyon’s natural beauty and repair several of the deteriorating "archie projects" planted intermittently along the hillside.

According to Bruce Elster, one of the group leaders, "The feelings were, that there didn’t seem to be any real planning involved in how the canyon was being used. EVASE is an outgrowth of these feelings.”

Elster along with others felt there was real need to get all the students involved in Poly Canyon and use it for the benefit of everyone instead of just a few architecture students.

EVASE began as a brainstorm of several people involved in the Architecture Department. Evolving slowly through the summer and fall quarters, EVASE began to show signs of real potential and actuality.

This quarter there are five classes being offered which direct themselves to actual work up in Poly Canyon. EVASE performs a duty of organizing different courses involved in working participation with the design and building of structures in the canyon. Curriculum for the quarter varies from a 240 level course in Poly Canyon Graphics to a 471 level class concerning Environmental Impact Reports.

Advisors for the group are Nelson Greene and Al Cooper, both architectural professors who feel that the students should be aware of what Poly Canyon is and what it can be in the future.
Continuing on through the hierarchy of EVASE are various departments or "Menial Task Forces" (MTF). Each MTF is led by an individual concentrating on his particular interest to lead a small group of people, and accomplish specific goals in the expansion of Poly Canyon.

An example of a task force is the Design Review MTF. This review board was organized to alleviate the problem of hastily constructed projects. The board evaluates all future structures in the canyon concerning specifications and details so that the construction is professional and permanent, exemplifying the kind of quality that Poly Canyon deserves.

This is the only school in the world that has a Poly Canyon and this is the first attempt by students to manage this choice piece of land and guide it to its hopeful "showcase" status. The biggest goal for each individual is to gain insight into why we are all involved in "Higher Education": Why are we all going to school? To live the real world with the classroom theories that we all know are so important, RIGHT? RIGHT!!

In Elater's words, "Reciprocation between everyone involved is important, because if just one aspect of the project fails, then everything fails. We want to prove to everyone, including the other students, that we as students can put something together and make it work!"

It is not really a group led strictly by an individual or individuals but rather a "flow" of people manipulating physical direction, study and construction. EVASE is not really a group led strictly by an individual or individuals but rather a "flow" of people manipulating ideas upward and outward, hence the name, EVASE.

The structural hierarchy of EVASE contains a steering committee which operates as their title implies. They steer the group in a positive direction, aiming for continuity and development. This committee is comprised of four individuals who have not been elected but have taken on the responsibilities of leadership and control.

"We should be aware of what Poly Canyon is and what it can be in the future."

But part of the problem is that only the School of Architecture uses this laboratory. Poly Canyon should be a more interdisciplinary lab. Varying majors will be represented and involved in the use of Poly Canyon, concentrating on diversified interests from diversified students. Elater expresses this point: "To say that Poly Canyon is strictly ours, [Arch. Dept.] is ludicrous. We are not an elitest group; Poly Canyon belongs to the university and to each and every student."

Receiving first-hand experience is the utmost importance. Using classroom knowledge and getting your hands dirty with building techniques, soils study, and design systems are just a few examples. More help is needed in many fields in order to obtain the quality effects of physical direction, study and construction.

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"If one aspect of the group fails, then we are affected."

Constructing EVASE as a closely knit group of people is unique. Everyone is united for a common goal maintaining and proliferating the growth of Poly Canyon. Students are taking responsibility for the canyon to make it special. The canyon can be a guideline for other schools to hopefully develop their own areas similar to Poly Canyon.

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