

Oregon Daily EMERALD

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THE ART OF GETTING GOOD GRADES

HERE'S HOW ...the students

Make Schedules

Don't think about the A's too much, think more about what you'll get from your courses, and like them—learn to like them if necessary.

I believe in regular class attendance, keeping up, and schedules—the kind of schedule that makes you really work to get your assignments done in the allotted time and gives plenty of free time for relaxation—that's very important. Actually, my schedules usually get lost. But during final week I really use one.

I try to get an over-all picture of each course, anticipate exam questions, and make lists grouping ideas, so I can pull facts together quickly.

At an exam I read all the questions first and make complete notes on what I want to say. I rarely start with the first question—it usually frightens me most, so I return to it later. And I try to divide my time among the questions. But that's about it. Except that I always wear something bright during final week.

Sleep—Don't Cram

The very question of "how to get A's" places a student in an artificial position, since there is often an unfortunately real difference between A'ing an examination and actually learning a great deal. However, the great emphasis upon grades places a premium on earning high marks.

First, there is an obvious difference in types of exams and grading habits of individual professors. It's a wise idea to get used to these as soon as possible.

I have found that staying up late to cram does more harm than good. If it comes to a choice between studying and sleep, the extra rest enables one to think more clearly in the examination. I have also found it wise to have enough outside interests to make it necessary to budget my study time; this makes for higher concentration and eliminates inattentiveness.

In an essay exam, organization is important. It pays off to take a couple of minutes to note the main points you plan to use in your answer—otherwise it's easy to forget some and panic in mid-exam.

Throughout the course, if I find some points unclear, I don't hesitate to ask the professor for clarification. If a student is really puzzled most instructors are glad to help out and his assistance will not only help in exams but will result in a greater understanding of the subject.

Apply Knowledge

A student might offer all sorts of helpful hints for getting the most out of his college course, but such a discourse can too easily involve him in a catalog of suggestions indicative of nothing but individual idiosyncracies.

If one must suggest a basic procedure, the best, it seems, would be to want to study, learn how to study, and then do it. Important too is the application of what he has learned.

Pick Professors

Making an "A" grade doesn't necessarily mean making the most of college. What does? Of course the factors are many and they vary with individual goals. Let me simply pass on one or two tips given me several years ago—points too often overlooked in this educational merry-go-round.

One is the importance of picking professors. If we hear repeatedly that a professor is outstanding—or that he has something to offer which is appealing though he may not be the most popular faculty member—it certainly is worthwhile to take a course from him.

We can read and study on our own after college, but the information and inspiration a fine professor can offer will not be available then.

Another is the importance of meeting people—the foreign students, professors, activity students, administrators—all the dif-

Final week is drawing close, and fall term grades will soon be recorded on transcripts in Emerald hall.

Grades are something that, out of necessity, cause all University of Oregon students and teaching faculty members some concern. So, we thought you might be interested in hearing some tips on grade-making from students who apparently know how—the members of Phi Beta Kappa's Senior Six. Four compiled by the deadline.

The other day we asked these students—Catherine Black, Jackie Britzen, Virginia Wright, Gretchen Grondahl, Anita Holmes and Gerald Berreman—to write on how to make A's.

Then, thinking of the other important person involved in this grade business: the professor, we asked two faculty members to tell why they give A's. Victor P. Morris, dean of the business administration school, and Carlisle Moore, professor of English, complied with our request.

HERE'S WHY ...the professors

Creative Ability

In my judgment an "A" should go to the individuals who show marked creative ability to understand the content of a course and to think through the issues to reasonable conclusions, rather than to those who are merely skillful at reproducing the language of text and lecture. Emphasis should thus be on comprehension and analysis rather than on memorization.

The difficulty, of course, is to find the means of detecting and measuring genuine comprehension and analysis.

More than Essentials

Since I teach English, most of the reports I assign and the tests I give call for sustained expository writing, containing clear expression and effective organization of ideas. The ideas themselves must be sound, but this does not mean that they must reflect my own opinions.

What I look for in a student's work is (1) mastery of the material in question, and (2) evidence of intellectual excellence, as shown in his ability to reason in and around the material, putting particulars in a larger perspective and adding something over and above the bare essentials of the question.

It is this extra something, I think, which indicates the "A" student. I do not grade according to a curve, apportioning grades arbitrarily; rather I try to maintain a set of standards, subjectively arrived at no doubt but based on my training and ideals as a teacher, which enable me to decide when a given piece of work is "average," that is, worth a "C"; when it is clearly "above average," that is, worth a "B"; and when it is clearly "excellent," and worth an "A." Border-line cases must often be worked out numerically, but the quality of excellence is, in my mind, instantly recognizable.

I think the best interests of the University, and of the students too, are served by keeping standards high.

From the Morgue...

20 YEARS AGO
 Nov. 30, 1931 — Practically every college in the country has subsidized athletics, declares Dean Christian Gauss of Princeton in an article in December's Scribner's magazine.

Opportunity Knocks Again

A fellow who may be president of the United States someday will be on campus next Tuesday. He's Sen. Paul H. Douglas, Democrat from Illinois. He'll speak at a student assembly at 1 p.m. in the Student Union on "Problems Facing Our Nation Today."

Worth hearing, don't you think?

We do.

More Student Government?

Every student election campaign and most activity-wise bull sessions on campus end with with a plea for an abstract something which is lumped together under the heading of "more student government."

We think that is a desirable end.

But we're wondering how we, as a student body, can expect to be granted more student government if we fail to take seriously those governmental organizations that we already have.

Take the student court, for instance. Its backers from the beginning have maintained that student control of traffic problems is one step toward an eventual, hoped-for enlargement of student control over other disciplinary problems.

But in many cases Oregon students fail to cooperate with the court and, in general, to assume responsibility in helping to solve the traffic problem here.

The student court attempts to handle student traffic violations; warning summonses are sent to offenders requesting them to pay their fine or appear before the court to plead their case. If the students charged with violations fail to heed repeated warnings, the case is turned over to the administration's Office of Student Affairs—and student government has suffered a setback. Incidentally, the authority of the student affairs office is such that it can take disciplinary action of a much more serious nature than the court, with its fines system, can.

We'll wager that before the student court is given wider jurisdiction over disciplinary matters, it will have to prove that it has the support of the student body behind it.

If Oregon students are really interested in "more student government," why not take this elemental step of fuller cooperation with a governing organ we already have—G. G.

On the Stage...

'Petticoat Fever's' Slip Showing

By Wes Robinson

Although both my program and ticket said it was the opening-night performance of "Petticoat Fever," I think what I saw last Wednesday night was not an opening performance, but instead was a final dress rehearsal.

I hope so, anyway. From the looks of things, the play just wasn't quite ready to come out from under the wraps when it went before the public eye in the Arena Theater Wednesday. Give it a couple of performances and it may be okay. But as it went on the boards the first night, it won't sell.

With proper timing and staging, it's easy to see that "Petticoat" could be a hilarious comedy. Even as it was presented Wednesday night, the play was pretty funny in spots. The gags were as sharp and explosive as anything one might find in a Kaufman and Hart or Garson Kanin play. The characterizations were good, especially Mike Hemingway's portrayal of the stranded English flier. But there were so many strains on the audience in so many other ways, the light and gay humor just couldn't keep the show from falling down.

These strains on the audience were, for a major part, due to the inadequacies of the arena theater. Some arena theaters may be fine, but the one at 104 Villard leaves much to be desired. The setting of the play, for example, was a wireless station on the coast of Labrador. Try as I might, I

just couldn't manage to transport myself to that polar region while staring across the room at the players, half the audience, and a blackboard. This play is one that needs painted scenery, flats and risers to set mood and place if a play ever did.

Secondly, pretense, the foundation of the theater, was completely absent, thanks to the characters troping in and out between acts to change scenery, plus some bumbling members of the audience who walked onto the set in the middle of the play. This arena style of presentation is intended to be more intimate, but in this case it merely showed everything to false and sham, which of course it was, but you aren't supposed to know. The sad fact was that the audience was just too close. A person gets much more enjoyment out of an oil painting if he doesn't jam their nose up against it. The same is just as true of many plays, including "Petticoat."

By the third performance, this show should be considerably changed from the Wednesday night run when everything seemed so bad. By the time it closes, it might be approaching as close to excellence as it can get under the circumstances. Whatever the case, it can't be much slower than it was on opening night, and still many people enjoyed a good bit of it. Let's put it this way: it has possibilities, but "Petticoat" has gotten off to a pretty bad start.

How NOT to Get A's



"Ha, ha!—If you've read to here you've read over 18,000 words, ya big fat chair warmer! Tell ole Ed and Bill what Prof. Snarf said, Worthal."