

The Student Activist

by Dave L. Aiken

CHICAGO (CUPI)--Students most likely to be active in student protests are those whose parents raised them permissively, and who have the affluence to ignore conventional worries about jobs and status, according to a recent study by a University of Chicago sociologist.

In a study of 'the roots of student protest,' Richard Flacks, assistant professor of sociology, writes, 'It seems plausible that this is the first generation in which a substantial number of youth have both the impulse to free themselves from conventional status concerns and can afford to do so.'

Protest Because...

Flacks proposed as an hypothesis that students today are active in protest because:

-They find student life highly 'rationalized,' which is related to impersonality and competitiveness.

-They have been reared in permissive, democratic families, which place high values on standards other than high status and achievement.

-These values make it more difficult for students to submit to adult authority, respect status distinctions, and accept the prevailing rationalized, competitive system.

tion building. Students from his course in Collective Behavior interviewed 65 of those who had sat it; 35 of those who had signed a petition opposing the sit-in; and all students living on one floor of Pierce Tower and one floor of New Dorms.

Activists Odd

According to Flacks, the most striking results of these studies are:

-Student activists differ in terms of values and attitudes from non-activists to a high degree.

He attributed the uniformity among activists to the effects of a subculture reflecting their shared perspectives, not simply to 'common personality traits or social origins'.

Parents of activists also 'deviate from "conventional middle-class" values and attitudes to a marked degree.'

-The difference of values between students can be directly traced to different values of their parents, Flacks believes. He contradicts 'a frequently expressed stereotype of activist students as "rebels" against parental authority'.

-Activists are not ideologues. While they are 'militant, committed, and "radical" with respect to particular issues, they are not committed to overarching

a socsci special - "quote it in class"

-Since they are 'not oriented to the (prevailing) norms of achievement,' they feel less need to accept conformity to 'get ahead'. Moreover, they can afford to be non-conformists - 'affluence has freed them, at least for a period of time, from some of the anxieties and preoccupations which have been the defining features of American middle-class social character'.

-They spend a long period in a university environment which, with a series of events around 1960 including Southern sit-ins and the demonstrations against HUAC, has changed from an atmosphere of 'cool' non-commitment to concern with direct action. 'A full understanding of the dynamics of the movement requires a 'collective behavior' approach,' Flacks comments.

Boazniks out Out

-Finally, the formerly disorganized 'bohemian' forms of deviance have become translated, through the liberal-minded parents, into a 'developing cultural tradition' into which the activist students are socialized. A second generation of radicals is reaching adulthood, born of the radicals of the thirties, Flacks pointed out.

Attempting to discover why the current crop of college students has developed such a strong protest movement, while students of the fifties were noted for apathy, Flacks organized a study of the family backgrounds, political beliefs, and values of students active in such movements.

He sent a crew of interviewers to talk with parents of students who live in the Chicago area who were listed as participating in national protest groups or peace groups. The students attended 26 different colleges around the country.

Parents were asked about their own political attitudes, what kinds of values they held most strongly, and how they had raised their children. The students themselves were also asked for their views on their parents.

A group of 'non-activists' similar in such factors as economic status to the activists was also interviewed as a control.

For a second study, Flacks seized the opportunity offered by the spring sit-ins at the University of Chicago's administra-

ideological positions.'

This point is reflected 'most dramatically in their unwillingness to describe themselves as socialist or to endorse explicitly socialist policies,' Flacks reports.

In demographic terms, Flacks found that activists are likely to be from high-income, well-educated, professional families from urban areas. Activists are also disproportionately Jewish, and tend to come from recent immigrant stock, his study found.

Those in the 'non-activist' control group were predominately in the 'moderately liberal' class (43 per cent), with almost three out of ten in the 'moderately conservative' group, and two-tenths calling themselves 'highly liberal'.

While all students reported opinions more liberal than those of their parents, there was a significant gap between the parents of activists and those of non-activists.

Clearly, student activists are likely to come from liberal, politically active families.

They are also likely to come from families in which 'permissive', 'democratic' child-rearing practices are used, as shown by the parents' own reports.

The homes of activists were also those in which values other than material wealth are fostered. These differences in values and aspirations were paralleled in the interviews with parents of activists and non-activists.

Flacks rated students on four 'values patterns':

-Activists are high in romanticism, which he defined as 'sensitivity to beauty', and, more broadly, 'explicit concern with... feeling and passion, immediate and inner experience.'

-They are also high in intellectualism concern with ideas.

-Humanitarianism is also a trait of activists, who are 'concerned with the plight of others' and place high value on egalitarianism.

-Activists are low, however, in moralism and self-control, defined as 'value on keeping tight control over emotions, adherence to conventional authority and morality, reliance on a set of external inflexible rules to govern moral behavior.'

reprinted from: The Canadian Composer



'Don't Shoot, Miss Levine.'

Dr. McCauley - Leading York Choir to Fame

by Anita Levine

Critics of the extracurricular scene at York who keep screaming 'Apathy, Apathy' should soothe their savage breasts by auditing a session with Dr. McCauley and the Choir.

The York Choir is one of the most non-apatetic institutions to be found on campus--or Glendon, for that matter. One wonders what kicks there are in standing around with your hands folded, but face it--80 students who like to sing and SING WELL can't be all bad.

What is it that maintains the active interest of such a large group over a period as long as the academic year? Students who join choirs for the thrill of it all soon find out that being one among eighty just isn't showbiz. Nor is the choir suitable for group therapy (too many). And it certainly would not provide an adequate family environment for someone who missed out on brothers and sisters. Since choral music without orchestral accompaniment is not terribly exciting for the singer, there must be a special reason why 'being in the choir' is so popular at York.

Many choir-members admit that the main attraction is their bearded leader, Dr. William McCauley, surely one of the hippest-looking university profs around. They cite his personal magnetism, drive, and patience as responsible for their eagerness to forego supper every Monday and make the long trek (out of The Wilderness) to Glendon for rehearsal.

One of the more successful of Canadian conductor-composers, Dr. McCauley knows the music business inside and out. Toronto jazz buffs remember him from the early days as trombonist with the Trump Davidson band, while CBC viewers might recall his summer jazz series of 1956 and 1957. His formal musical studies began at the Royal Conservatory of Music in Toronto and were completed with the aid of a Canada Council grant at the Eastman School of Music in Rochester, N.Y. While studying in Rochester, he composed 'Five Miniatures for Flute' which was chosen to represent Canada on a United Nations program and was later recorded by the Rochester Philharmonic. Dr. McCauley received his doctorate from Eastman in 1960, was appointed musical director of the O'Keefe Centre (a position he still holds) the same year, and became Director of Music at York in 1961.

Canadian Composer, a bilingual magazine written by, for, and about the musical elite in Canada, featured Dr. McCauley and the Choir on the cover of its November issue and gave him all due accolades for his contributions to the Canadian music scene. His activities at York are representative of his overall concern with things cultural. He conducts the York Strings, a professional ensemble who appear frequently at Burton; three years ago he organized the student concert band which is now under the direction of Voltr Ivanofsky. In



addition Dr. McCauley has been a vigorous promoter of the free jazz-classical concerts which take place weekly at York in cooperation with the Toronto Musicians' Association. It is obvious, however, that his greatest contribution to the musical climate at this university has been the development of the Choir.

Under Dr. McCauley, the York Choir has known success after success as a musical organization of quality. Their public performances have received critical acclaim from the commercial press; they have placed high in previous Kiwanis Music Festivals; they have waxed an LP, entitled 'From Bach to Rock' (available in the bookstore, gang). They have become regular performers in the Sunday night concert series at Burton Auditorium. The audience reception was excellent for their most recent Burton concert, Jan. 22. The all-Canadian programme included a group of folk-songs and 'Immanence', a poem by Wilson MacDonald set to music by Dr. McCauley - a marvelous showpiece for the versatility of the choir.

Further evidence of the non-apaty and unabashed enthusiasm of choir and leader is their mutual excitement about Centennial Year. The choir is entered in four classes for the forthcoming Kiwanis Festival, and have a good chance of taking top honors. An exchange program with the University of Montreal and Laval University has been set for early May. York will give four performances in Quebec and the other two choirs will reciprocate by coming to Toronto to perform. In addition, the choir will make two appearances during the CNE at band shell concerts, accompanied by a forty-piece orchestra.

A trip to Expo 67 has also been scheduled, involving both the York and University of Toronto choirs. Dr. McCauley was in Montreal two weeks ago and reports that final arrangements have been made for two joint performances to be given at Expo May 7. Not surprisingly, our Musical Director has Expo plans of his own. He has been commissioned to compose the music for the CPR-Caminco pavillion. Dr. McCauley's music will have to coordinate with images produced simultaneously by eight synchronized slide projectors and also reflect the theme of the exhibit: Man and His Environment.

We keep hearing a nauseam that York is a small university, yet suddenly we have an 80-voice choir that is comparable and perhaps superior in quality to those of the multi-universities and is starting to win international recognition. A choir is only as good as its director, but a director is only as good as the voices he has to work with, so to Dr. McCauley and Company goes the E.E.E. award.* May they continue to upset the apathy-cart.

*The Excalibur Effective Enthusiasm Award: 31 *Clear the Track, Here 'Comes' Shack' Records