

~~GALLEY~~
~~GALLEY~~

Sophisticated Literary Cows unite!

We must assume that the letter written by the drama division to the editor of Quadrille is only another attempt to get a response from a complacent college community. We must make this assumption because the letter is so shocking, so irresponsible, so offensive and destructive - but beyond that, it is so contradictory to the educational process - that we cannot admit the possibility that it may really reflect the actual view of this division. It is distressing that the members of this division have so little understanding of the learning process.

Any educational objective which denies the validity of criticism is antithetical to education. We would be interested to know what educational objectives can legitimately be equated with the suppression of criticism.

We would like to believe, unlike the authors of this article, that the readers of Quadrille are sophisticated enough to accept student criticism for what it is.

A criticism by a "grossly inexperienced" student is certainly as valid as the interpretation of a grossly inexperienced director.

"Grossly inexperienced" may well mean "different perspective" in this context. And is not a different perspective of value to the educational process? Is not the suppression of such criticism more harmful than any effects its public presentation may have? Suppression has never been in the interest of education.

The problem runs still deeper.

Obviously, traditional literary criticism is not equipped to deal with a theatre which is "a poetry of gesture, of scenic image, and of sub-textual rhythms as much as it is a poetry of language." But modern criticism is as modern as the modern theatre.

If "only a practicing theatre artist (who could not at all be objective) could practice such criticism of the mise-en-scene," then it follows logically that only professional actors are qualified to act, and only professional directors are qualified to direct.

If the drama division persists in its denial of criticism, it must be prepared to present its sub-textual productions to a void.

The theatre-goer cannot be expected to take into account months of preparation, however intense. He is presented with the reality of the performance, and it is this reality which he must learn to evaluate.

[CA FALL 1966]

A published opinion is no more representative than a private point of view, and it is inherently no more significant than any other ~~single~~ opinion.

Is not criticism a creative endeavor? And does it not stimulate further creative development?

Obviously and unfortunately the lively arts are not coordinated in this system.

An educational policy which denies the validity of criticism cannot at the same time support the ideals of experimentation.

This policy is an ironic and saddening affirmation of intellectual absolutism.

B.A.F.
P.W.N.

K. B. M. shares the sentiments expressed above but prefers not to sign at this time because she is actively involved in an intellectual endeavor.