

Free tuition knocked, subsidization preferred

Free education might mean education in crowded, poorly equipped, mediocre universities, says Dr. Vincent Bladen of the University of Toronto.

"There is something to be said for making payments to students to enable them to buy education at full cost rather than making payments to universities to enable them to make education free or at a fraction of its cost."

He stressed we are able to afford the high cost of higher education, even though we must forgo many luxuries to finance this education.

Dr. Bladen was the key speaker at the Second Century Seminar Friday. The topic was "Autonomy: The Automated Society and the Multiversity."

He said many students have the wrong concept of what the university should do for them.

"The concept of a tightly-knit university is wrong—rather one should develop a group of friends and gain an exposure to great scholars.

"The prime function is education and this is more than teaching.

"Association with inquiring scholars who have few of the skills of teaching may provide a more effective education than lectures by highly skilled teachers," he stated.

Wrong concepts of the university bring some of the wrong people to university, stated Dr. Bladen.

"My concern is not with poor students who are wrongly in university. They are quickly eliminated.

"I am thinking instead of those who are pressured into attendance and are dissatisfied with the experience, who are nevertheless highly talented, highly creative students," stated Dr. Bladen.



—Peter Johnston photo

WALL TO WALL PEOPLE—This throng of happy dancers turned out to the SCW wrapup to prove the aggies didn't Bar None. The celebration took place Saturday evening, with everyone working off the energy stored up from feasting on those great western, horsey flavoured pancakes last Friday.

Literary seminar

Drama lacks leadership

Canada should forget the theatre and devote her time and money to producing good films.

The university should spearhead drama in Canada.

Drama is more effective if writers do not have their education "interrupted by going to university" since those who do will likely end up "picking lint out of their navels and not writing plays".

These ideas and many more were thrown around Thursday at a Second Century Week Literary Seminar on the state of drama in Canada.

Participating on the panel were well-known author and U of A English prof Wilfred Watson, full-time writer George Ryga, dramatist Barry Reckord and literary critic

for "Le Devoir" Naim Kattan.

Chairman Tom Peacocke of the drama department initiated the conversation by saying Canada has theatres but no drama. "Is there a Canadian literature of the theatre?" he asked.

"Where is the theatre for the playwrights of Canada?" asked Mr. Watson. He claimed the theatre is a "legitimate area of inquiry for the university" and should be developed.

Studio Theatre in Edmonton could be the prototype for this since today it has "magnificent audiences and writer talent.

"However I have no blueprint for the ideal theatre. We would have to set up a barnhouse and experiment," he concluded.

In Edmonton for the opening of his play at the Walterdale Playhouse, Mr. Ryga said Canadian drama could be helped by television and by subsidization of playwrights. While the university might be the spearhead, drama must come from those in all walks of life, he stressed.

"We must amuse ourselves among ourselves," said Mr. Reckord. "Just because we have no great writers, Canadians must stop feeling culturally backwards."

Mr. Reckord claimed to become known internationally it is necessary to produce in a "great-power" nation.

"Literary judgment is bound up with the business of power so we must not worry that our dramatists are not recognized."

Mr. Kattan concluded the panel by discussing several writers in French Canada who have been both good craftsmen and commercial successes.

In later discussion, Mr. Watson suggested "the problem is that we lack any sense of identity" and Ryga laid some blame for this failure on the audiences which are "like crippled children".

Mr. Reckord suggested writing intentionally to include a national identity is often ineffective for it is always cautious. "How much of Africa can be put in a play written with one eye on Broadway?" he asked.

Mr. Reckord hinted films might be our dramatic salvation. "A film tradition is still possible while a theatre tradition may be difficult." Mr. Peacocke challenged this, saying "All the live theatre needs is an artificial jolt in the rear end", and Mr. Watson said even a poor drama has feedback while there is none in films.

English dept. head Henry Kriesel, speaking from the audience, said, "The film art should not be taught at the university. It is already a grab-bag for too much which fits nowhere else."

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residences. the food is worthy of note usually.

arts building, with wing.

science building, with a bigger wing than the arts building, which of course has spoilt the beautiful symmetry of the original beaux-artsy plan of most campusii.

campus placement office, which has copies (free even) of the bank of montreal's new book about career opportunities in the bank that likes people and students.

engineering building, completely ignores the beaux-artsy old plan because few engineers have ever heard of a word like symmetry.

cow barns. An optional accessory on most campusii. if you've seen one you have smelt them all.

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Man extends himself by use of machines

The ultimate aim of technology is to enlarge human freedom, not to restrict it.

"Automation enables man not only to stay in charge of his faculties but to extend them incredibly. It doesn't make man a slave, it makes him the real master.

Director of humanities studies of Atkinson College, Dr. Michael Creal was addressing the Second Century Seminar Thursday.

He raised the question of what is distinctively human about human beings, what distinguishes man from machines.

He said one of the characteristic features of the human animal is the capacity to respond to stimuli and situations in a flexible and varied fashion.

Man can be compared to an automatic machine in that he makes most of his decisions on past experiences in a stereotyped manner.

"The creativity of a response can be measured in part by its individuality, by the degree to which it reflects our ability to cope with a situation."

He pointed out it is not really machines which prevent us from being human in any given situation. The problem lies in us.

"It is not the influence of machines, but our inability to be human with one another, our fear of meeting one another, our fears of exposing ourselves to one another."

Automation has one ultimate purpose, according to Dr. Creal: "to enlarge the measure of human freedom." This implies machines perform the mechanical functions and the human being makes human responses.