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**CONCERNING OUR DRAMATIC SOCIETY**

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Of course, drama "is" an integral part of the teaching of English. But, as long as this is not understood and admitted in practice, drama will remain in its present state: a somewhat outmoded form of entertainment, which at the same time helps a few establish for themselves a reputation as actors. When drama comes into its own, the plays will be chosen by the English professors for their literary and humanistic value, and will consequently be graded. For example, we should probably have,

in High School—a comedy  
in Freshmen—a play from Shakespeare, Johnson, Wilde, etc.

for Sophomore men—a Greek or Latin play, or a translation from the French or from another modern language.

for Philosophy students—a contemporary play, with a philosophical aspect: e.g. a work of Eliot, Claudel, Shaw, Ibsen, etc.

Thus, a student who has spent six years at S. D. U. will leave with a certain knowledge of world drama, and of its evolution and its literary styles, rather than with memories of a few attempts at reproducing "real-life events" on a stage.

It is our firm contention that drama, considered as light entertainment, is, nowadays, a stupid and time wasting sport, since we can get, for a few dollars, any kind and any number of movies which will serve the purpose, viz: that of resting tired heads after a good week's work.

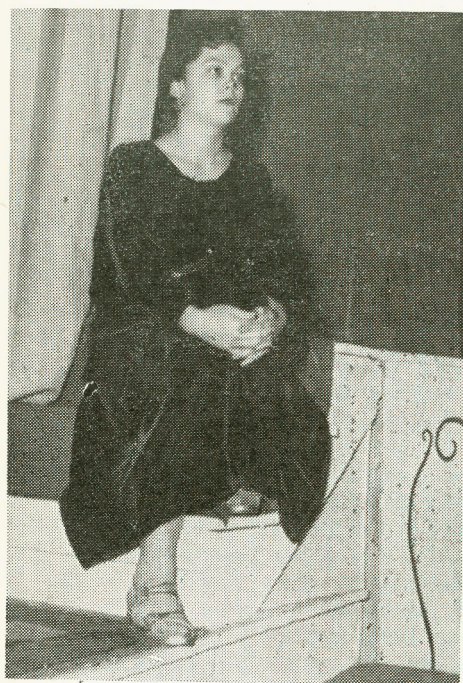
To put it more clearly, there should be no resemblance whatsoever between college drama and parish drama.

The former should be a challenge; the text should offer difficulties; the subjects of the plays should be at least worth while discussing; the plays themselves should possess style; their staging should be conceived as a creative effort towards artistry, ingenuity and originality. Not an archeological replica of the past.

There should not be any compromise: plays shallow, vulgar, banal, sensational, or with cheap everyday plots, everyday language and everyday characters should be shunned and relegated far from the campus.

We should be particularly hostile towards the good-clean-wholesome-entertainment type of comedy; it's so nice to know before you even start working on the play that the audience is "sure to like it." If the audience is "sure to like it," the play should be left to those who play for money





# Antigone



or for patriotic purposes. Drama in a college is necessarily cultural, and culture is never nice, easy, entertaining, fashionable, pleasing-at-first-sight.

Should be add that the audience ought to be prepared in the classroom?

Why did we choose Antigone?

Firstly, it is a beautiful story. Through the centuries, it has never lost any of its power to move hearts.

Secondly, Anovilk has given it a masterly touch. It is tense and hard; it has depth and poetry; its dramatic technique and composition are superbly done. Creon and Antigone are excellent drama characters, not so simple that they can be easily classified, but both are deeply human: at times sympathetic, at other times loathsome.

For the second semester, we have chosen Romeo and Juliet, with which we expect to have a lot of fun. It will be fun acting and staging the old love story; and, surely, none of the actors will ever be indifferent any more towards Shakespeare, if it has been so with them up to then.

Drama is the main means by which a college may exercise a cultural influence in a community. One day, we may perhaps wake up and find that intercollegiate relations are no longer restricted to sports, but extend also to the arts. One day . . . .

REV. ADRIEN ARSENAULT.

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"Every form of pedagogic naturalism which in any way excludes or weakens supernatural Christian formation in the teaching of youth, is false."

—Pope Pius XII in "Christian Education of Youth."

"If you get simple beauty and naught else,  
You get about the best thing God invents."

—R. Browning.

"If any man would work not, neither should he eat."

—New Testament.