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Connecticut College

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**Christmas Vespers**

The hours for the Christmas Vespers Services on Sunday, December 13, in Harkness Chapel are 4:30 and 7:30. Wesleyan and Connecticut will present a choral program.

**Mayhew to Lecture On Art's Madonnas**

Mr. Edgar Mayhew, assistant professor in the Art Department, will be the speaker at the college assembly in Palmer Auditorium on Monday, December 14. His subject will be Madonnas in Art. This subject was chosen by Mr. Mayhew and the Art Department in connection with the coming Christmas season and the Christmas pageant which the Art Department presents every year before the Christmas vacation. Mr. Mayhew will illustrate his discussion of Madonnas in Art with selected slides of actual works of art.

**U. of Wisconsin Writing Clinic Gives Tutorial Help to Troubled Students**

How to slim down an over-stuffed sentence, put new blood into a lifeless phrase, and cope with poor spelling, grammar, and punctuation are all part of a unique training program offered by the University of Wisconsin Writing Clinic. Started last year as an experimental project of the English department, the clinic offers tutorial services to students who have failed to master the rudiments of good writing. For example:

Some students are able to turn out acceptable prose, but do not know how to spell. Others are good in spelling and grammar, but weak in organization and presentation. Some have become rusty through lack of sufficient stimulus to produce competent writing. Whatever the weakness, the clinic director, Mrs. Gladys Jerome, attempts to spot it and help the student find a remedy. Students come to the clinic by reference only. No one currently enrolled in a composition course is eligible.

Clinic checkups include a number of tests covering grammar, spelling, punctuation, organization, comprehension. Those who show they can improve quickly are given individual training in the clinic; those who need formal course work receive a recommen-

dation, made to the school or college, that they be required to repeat a course, or take an additional one, in written composition.

"One student referred to us had little difficulty in writing but couldn't spell," Mrs. Jerome says. "She was a fast reader and just scanned words. We attempted to help her learn to read slowly and visualize each word separately, breaking it down into its component parts." This is one of the basic steps in mastering spelling, learning to take words apart and to look at what makes them tick, she says. "There's no magic about it, but we believe a closer acquaintance with words helps students avoid spelling pitfalls," she observes.

A thorough knowledge of prefixes, suffixes, and root words, she believes, is half the battle. For instance, if you want to change the adjective "stubborn" into a noun, do you add "ess" or "ness"? If you know the suffix you automat-

See "Writing Clinic"—Page 6

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### British Universities

(Continued from Page Two)

Parliament, Covent Garden Opera House, Eton and many other places of importance to the period under study.

#### Elizabethan Drama Course

The University of Birmingham holds its course at Stratford-on-Avon, where there are exceptional opportunities for studying "Elizabethan Drama." Among these is the chance to see all of the five Shakespearean plays performed during the summer at the Stratford Memorial Theater.

The University of Edinburgh offers a survey "Development of Modern Western Civilization," stressing history, literature and political ideas. A special attraction at Edinburgh is the International Festival of Music and Drama, starting on August 22nd, 1954.

#### Authorizes Will Lecture

Oxford's theme is Politics and Literature in the 20th Century, and lectures are scheduled to be given by Lord David Cecil, Sir Harold Nicolson, Joyce Cary, and other authorities.

While in the United States, Mr. Walden is visiting colleges and universities in the East and Middle West, speaking with prospective summer school students and renewing acquaintance with those he has previously met in Britain.

Further details about the courses and application forms may be obtained from the British Information Services, 30 Rockefeller Plaza, New York 22, N. Y., or from the Institute of International Education, 1 East 67th Street, New York 21, N. Y.

### Exchange Articles Report Some Views On Students' Work

"Give me a boy who has at 16 the curiosity he had at six and he can get a college education in one year and a doctor of philosophy degree six months later," declares Dr. J. Samuel Gay, former chairman of the chemistry department at Emory University.

Dr. Gay said that students come to college poorly equipped in essentials of reading, writing and arithmetic and are thus unable to undertake college work successfully. He said his entire sympathy is for the student. "Colleges should either select students more carefully or select subjects more carefully" and let the level of instruction fit the student. Deploring the large numbers of students flunked out of colleges, Dr. Guy said, "The extreme mortality—20 to 40 per cent—in colleges is the worst business I know of."

He added that the most experienced teachers should handle the elementary courses and that the heads of departments should teach the freshmen. "No man should teach freshmen unless he has at least 10 years' experience," Dr. Gay said.

### Writing Clinic

(Continued from Page Four)

ically write the word "stubbornness." In the same way a knowledge of prefixes helps spelling. The word "collateral" is an example. If you know the prefix is "col" and the root word "lateral," there is no question about single or double "l."

Mrs. Jerome emphasizes two criteria that are basic to all good writing, and to all effective communication: correctness and precision. "Sentences should be neat, crisp, and direct," she concludes.

tractive. She had about her movement a sense of line which was beautiful to watch. Furthermore, her transition from summer to winter (when, presumably, she has reached John's earlier view that life means only the expression of sexual hunger) was accomplished with considerable grace and poignant charm. Her excellent performance was complemented by that of Richard Cavonius. Although he did not reach Williams's idea of the sexual athlete in the first scenes, he was particularly appealing in the second half of the work. His understanding of Rosa and Alma as symbols was entirely clear, and his intelligence was apparent in his handling, particularly, of the last scene with Alma.

#### Supporters Praised

Among other persons of the cast Constance Demarest deserves particular praise for her Rosa Gonzales. She was in entire command of the role; like both Miss Roth and Mr. Cavonius she was fully aware of the relation which each character, as symbol, bore to the other figures. I liked also the work of Dorothy Claire Palmer as Mrs. Winemiller and Nancy Rutledge as Nellie Ewell.

Miss Hazelwood's direction made of all these talents and achievements the unity I spoke of earlier. Thus it was not, happily, a performance marked by singular aspects.

#### Williams' Theme

The remaining comments I have pertain to Williams, the playwright. Williams speaks for his generation, and I am sure that we ought to see his work often. But what I think of him is another matter. If I was saved from boredom by the expert performance of Wig and Candle, I know that I was only because my

### Summer & Smoke

(Continued from Page One)

attention was led away from the limitations of this author rather than into them. Williams, in my estimation, is capable of the most offensive pretentiousness and utter phoneyess in the history of the American theater. His images in Summer and Smoke of the Magellanic clouds (to emphasize the "cosmic" view of John Buchanan, Jr.), of an old woman departing this life "on the wings of carcinoma," of the number of the prescription from Dr. John for Alma's heart as "the telephone number of God"—all these parade the genius of Williams' perennial adolescence. So, too, do scores of images in the Camino Real, or in The Rose Tattoo. It may be that images however, are minor. And if they are, then what do you make of the content of Williams' symbols? I think it is adolescent in a most undifferentiated lumpishness. Since I do not care for the plays of adolescents produced at the neighborhood barn, and since I am not interested in the discoveries about sex which these dream-ravished, unformed people make, it seems to me that a time of national mourning arrives with the ascendance of Williams. Each age gets what it deserves. Perhaps we deserve no better. I don't know. But I am very much aware that Williams is the symbol of a whole new school of American letters. He speaks in the theater for Truman Capote, Gore Vidal, Frederick Buechner, Paul Bowles, and the late John Horne Burns, among others. It is not necessary that Williams should write like Faulkner, or Warren, or Miller. Nor is any one to deny the usefulness of good, old-fashioned libido for the making of drama, or any great art. But this new school is more interested, I suspect, in the cultivation of its exotic plants inside the

warmth of the hothouse than it is valorously determined toward investigating the great issues of human existence. The theme of the frustrated woman in Williams's plays begins to look like transvestitism, and the familiar debate of the body and the soul gets pretty raucous with tin horns. Great art is not made in the make-believe of side-shows.

### More Students Are Taking Part-time Outside Work

Evidence that more and more students are taking on part-time jobs to help meet college expenses is presented in a report from the Personnel Bureau at New Jersey College for Women. There, 539 undergraduates — or nearly 45 per cent of the student body—were employed on or off campus during the 1952-53 academic year.

The percentage of students employed is the largest ever reported by the women's college of the State University. Part-time workers, who accumulated \$79,492 during the year, earned an average of \$178 in the permanent jobs classification and an average of \$29 in occasional positions.

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