

Opening ceremony, Festival of the Arts, Sculpture Exhibits, Summer Session 1956.

Summer Session 1956

Courses Are Varied and Vivid

By Ed Parker, B.A.'54, U.B.C. Information Officer.

Summer Session 1956 proved that the University of British Columbia is in big business—the education business—the year round.

No longer can we think of the University as a September to April affair with a comparative handful of students picking up one or two courses in the pleasant surroundings of the

summer Campus.

Summer at U.B.C. is the welding together of an academic education with the less tangible "cultural development" made possible by a Summer School of the Arts.

The University's Summer Session, as well as its regular Winter Session, is marked by a challenging acceleration of expansion and by continuous experimentation with new and better teaching methods.

It would be almost impossible to spend a summer on the Campus without being caught in the grip of an unending series of activities that kept many of the academic and administrative staff at their desks this summer when they were officially on holiday.

STATISTICS

When a slightly harried but much-to-be-commended Dr. Kenneth Argue, Director of Summer Session, slipped away for a brief holiday at the end of August, he left behind a modest report which showed statistically the success and vigour of the Summer Session.

"Enrolment increased 21 per cent this year as compared with 19 per cent last year."

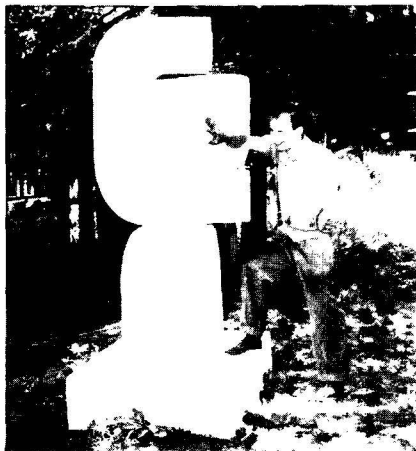


Kenneth F. Argue, B.A. (Alta.), M.A. (Oxon.), Ed.D. (Columbia), Director of the Summer Session.

"The Teaching Staff (academic credit courses) was composed of a total of 87 instructors of whom 40 were visitors. Of these, two were from the United Kingdom, 20 from the United States, three from Vancouver and 15 from other parts of Canada."

Students came from seven different Provinces of Canada and from 13 other countries to take Summer Session courses, his report points out.

"The Summer Session Students' Association has provided another \$500 for loan funds which will be available for next year's student body." This



Sculptor Robert Clothier with his prize-winning piece, purchased by the University. His work was part of North-West Institute of Sculpture exhibition displayed on the Library lawn through the summer.

is in addition to the \$2145 in Scholarships and Bursaries and \$3825 in loan funds which assisted 79 Summer Session students this year.

The report of Dr. John Friesen, Director of Extension, on the non-credit courses and Summer Festival of the Arts side of Summer Session activities, had the same success story to tell.

An estimated 22,000 people attended the concerts, plays, lectures and exhibitions of the Festival, including 9000 at Art and Sculpture exhibits, 2070 at special public lectures given by visiting instructors and 3500 at Drama events.

A total amount of \$3200 in Scholarship and Bursary funds was used to assist some 65 students in Music, Drama and Creative Writing.

RECORD ENROLMENT

Enrolment of 1823 students registered for credit courses and 598 for non-credit courses brought the grand total to 2421 students—the largest summer enrolment U.B.C. has ever had. Previous high was 2397 in the summer of 1946 during the peak of the post-war boom of veteran student enrolment.

But statistics can never tell the whole story.

The finest available instructors, solid academic achievement and top calibre musical and dramatic performances made this Summer Session not only the largest but the most stimulating in U.B.C.'s history.



Alexander Archipenko



Lister S. Sinclair,
B.A.'42.

Thousands of British Columbia citizens benefited directly from the Summer Festival of the Arts by attending Concerts, Plays, Lectures and Opera, and by viewing Sculpture, Painting and Pottery exhibits that

would not have been otherwise available to them.

The glowing reviews of Mozart's Opera, "Cosi Fan Tutte", which climaxed the Festival events, gave fitting tribute to the work of the Summer School of Opera. Musical Director for the Opera and Director of U.B.C.'s Summer School of Music is Nicholas Goldschmidt, who has been appointed Artistic Director of the 1958 Vancouver Festival. Producer and Director for the opera was Hans Busch, Opera teacher at Indiana University for the past few years. This summer he received his appointment as Stage Director to the Metropolitan Opera Company in New York for the 1956-57 Opera Season.

Toronto-born soprano Theresa Gray, who was Artist in Residence for the Summer Session, and 1952 U.B.C. graduate Milla Andrew, thrilled audience and critics alike in the leading rôles as the two fickle sisters in the Opera. When rehearsals for "Cosi" were just getting underway, Director Busch commented "Cosi Fan Tutte has been misunderstood and mishandled. I feel it is very close to the borderline of comedy and tragedy, a delicate balance of major and minor". After the first of the four performances, audience and critics alike could agree that the cast had successfully achieved that balance as they sang in English in the stylised, rococo setting Mr. Busch directed.

LIEDER STUDY A FEATURE

Most popular addition to the Summer School of Music programme this year was the study of Lieder and concert literature, introduced by Danish Lieder singer Aksel Schiotz, Theresa Gray, Marie Schilder and by students of Mr. Schiotz' Lieder classes. Other presentations of the Summer School of Music included a concert of Sacred Music, presented at St. John's United Church by members of the University Chorus, and an evening of Opera excerpts presented in the University Auditorium.

Other names in the "star-studded cast" instructing and lecturing in the Summer School of the Arts included Alexander Archipenko, "the father of



Vancouver Art School ceramic scholarship winner, Mrs. Olga Laing, with Summer School Pottery Instructor Konrad Sadowski.

modern Sculpture", for Sculpture classes; world renowned art critic Sir Herbert Read; master craftsman of Pottery, Konrad Sadowski and Canadian playwright, Lister Sinclair, a U.B.C. graduate, who received further honour this summer when commissioned to write a play for the 1958 B.C. Centennial celebrations.

The feature of Summer Session which perhaps prompted the most discussion was the outdoor exhibit of Sculpture displayed on the library lawn by members of the Northwest Institute of Sculpture. It served its purpose well in giving an estimated 6000 people their first introduction to the interesting world of abstract space through the medium of modern Sculpture. One of the pieces of Sculpture, an abstract work by former U.B.C. student, Robert Clothier, titled "Three Forms", although often jokingly referred to as "Boy Eating Watermelon", was purchased by the University and will be on permanent exhibit.

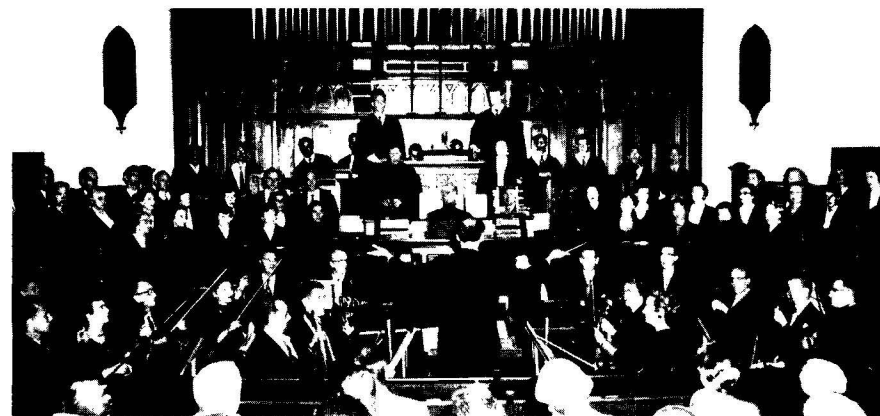
ARTS AND CRAFTS COURSES

One of the most popular divisions of the Summer School programme, in number of students as well as of those attending exhibitions, was the Summer School of Arts and Crafts headed by Extension Department Arts and Crafts supervisor Robert E. Davidson.

A total of 162 students registered for eight courses in this field. Courses included Painters' Laboratory in Materials, Creative Art for Children, Advanced Painters' Workshop, Ceramics, Sculpture Workshop, Painting for Pleasure, Metal Workshop, and a credit course on Art in Education, for school teachers qualifying themselves as school art teachers.

SCHOOL OF THEATRE PLEASES

The expanded programme of the Summer School of Theatre featured three plays with Shakespeare's "A Midsummer Night's Dream", produced



Summer School Music Director Nicholas Goldschmidt conducts the U.B.C. Chorus at St. John's United Church in Vancouver.

by Stratford Festival Stage Director, Donal Wilson, as the major production. Hundreds of young children were delighted by the children's play, "The Tinder Box", which featured two cats, Kufuffle and Shemozzle, three dogs, a witch and a princess. They didn't know about the backstage "Kufuffle" requiring a cast change, when drama student, Eva Mammone, was replaced by another student in her rôle as the cat Kufuffle, after breaking a toe doing cat-like leaps on stage in rehearsal. The third drama production, "The Cradle Song", had an excellent reception, playing to capacity audiences for four nights in the Frederic Wood Theatre.

CREATIVE WRITING

One of the major additions to this year's programme was the establishment of a Summer School of Creative Writing, including lectures, course work, seminars and workshops in the areas of Playwriting, Short Story and Poetry. Melvin Walker La Follette of U.B.C.'s English Department was Director of the School, with Lister Sinclair and University of Oregon English Professor, James B. Hall, as Special Lecturers.

This programme was planned to provide Degree credits in English for students working toward Bachelor of Arts or Bachelor of Education Degrees, at the same time as providing instruction for writers or would-be writers interested only in the direct benefits of such courses.



Donal C. Wilson,
B.A. '46, B.Ed. '49

Welcome additions to the Summer Festival of the Arts this year were the numerous recitals and concerts presented by guest artists as part of the programme. In addition to the Summer School of Music concerts



Tom Kerr, right, receives his part from Dave Hughes, leader of the rustics in Summer School of the Theatre major Drama production of Shakespeare's "A Midsummer Night's Dream."



Members of the cast of *The Cradle Song* presented by the Summer School of the Theatre at the Frederic Wood Theatre. From left: Elinor Miller, Rusty Erlan, Gloria Melanson.

and Lieder recitals, there were five noon-hour concerts of Chamber Music for violin and piano by Prof. and Mrs. Harry Adaskin which drew an estimated 1200 audience. All five concerts featured Mozart compositions in honour of the Mozart bicentennial this year.

TRAINING OF TEACHERS

A big boost is being given to the summer programme, both in traditional academic courses and in the arts programme, by the establishment of U.B.C.'s new College of Education. Music, Drama and Fine Arts courses, both credit and non-credit, are being multiplied and expanded to provide the training required for Music, Drama and Art teachers in both High Schools and Public Schools.

University officials, from President N. A. M. MacKenzie down, are pleased with this welding together of the academic courses and non-academic courses to provide instruction and stimulation on a wide variety of levels. They subscribe to the theory that Education is not merely the piling up of academic credits toward Degrees, and would be happy to see more students taking one academic course plus one of the Fine Arts, Music or Drama courses in their summer programme. Students and staff alike are grateful for the opportunity to combine regular class-room work with attendance at a wide variety of Concerts, Lectures, Plays, Opera performances and Painting, Pottery and Sculpture exhibitions.

Developments in the traditional academic programme are keeping pace with the expansion in the arts. The public doesn't often get a glimpse of the interesting developments in this area, because for example, Latin classes can't produce an Opera or a Pottery exhibit to show their wares. But among the smaller circle of those who can get a first-hand glimpse of

academic credit work, the excitement about the programme is as intense as can be found anywhere in the Summer School of Opera or Drama.

EXPERIMENTAL COURSE IN LATIN

A new experiment in the teaching of Latin, for example, proved highly successful. Some 26 students registered for instruction in five different Latin courses, ranging from First Year to Graduate level. All were taught in the same class from the same text by the same instructor. Mr. H. T. Logan, Professor Emeritus of Classics, expressed keen satisfaction with this experimental course, after some initial doubts when he first saw the size of the class. In the six-week course, the class read the whole of Vergil's *Aeneid* in English with the First Year students averaging 376 lines of translation and the Graduate and Honours students doing as much as 2382 lines. The composite course enabled all students to get a view of a major Latin work as a whole, and of its value as literature, in a way impossible in more conventional courses. That the experiment initiated by Classics Department Head, Malcolm McGregor, was a success can be judged by the fact that more than a dozen members of the class requested that it be continued next summer to enable them to take the same kind of course at a higher level.

The expanded offerings in Education, designed to meet the needs of the 1225 School teachers registered at Summer Session, made educational history, with the largest number of education courses ever offered and a long list of distinguished visiting lecturers from all parts of Canada, the United States and the United Kingdom.

Included for the first time was the complete programme of training,



Rôles of the sisters in Mozart's *Così Fan Tutte*, produced by Summer School of Opera; Left, artist in residence, Theresa Gray, and Vancouver soprano, Milla Andrew, B.A. '52.



From Left: Extension Department Head, Dr. John Friesen, President MacKenzie, Visiting Lecturer on Poetry and Art, Sir Herbert Read, and Extension Department Art Supervisor, Robert Davidson.

leading to certification as High School Counsellors. Close co-operation between the University and British Columbia businesses and industries proved invaluable in a special course on "Occupational Information for Counsellors" taught by Dr. H. P. Johns, Director of Educational and Vocational Guidance for the provincial Department of Education.

OCCUPATIONAL LECTURES

Particular attention was paid to B.C. occupations during the course. A major innovation was the inclusion in the course of an expanded week-long session, during which representatives of B.C.'s major industries discussed job situations in their industries with members of the class and others interested in teaching or counselling who sat in on the week's special lectures. B. M. Hoffmeister, Chairman of the Board of McMillan and Bloedel, spoke on the Lumber

Industry; R. H. R. Young, Executive Vice-President of Crown Zellerbach, on Pulp and Paper Industry; Ronald Ritchie of Imperial Oil, on the Petroleum Industry; E. L. Harrison of B.C. Packers, on the Fishing Industry; Ralph Pybus of Commonwealth Construction, on the Construction Industry; and Allan C. Kelly of General Paint Corporation, on secondary industries.

Two of the many new courses added this year were, "Methods of Teaching Biology" given by Dr. Ian McTaggart-Cowan, Head of U.B.C.'s Zoology Department, and a course on Adult Education by Dr. J. Roby Kidd, Director of the Canadian Association for Adult Education.

PLANS FOR EXPANSION

With enrolment increases expected to be even greater next summer, plans are already being laid for a further expansion in next year's Summer Session. An even wider range of courses

for teachers working toward the new Bachelor of Education Degrees is planned with more teachers expected back at Summer Session after the College of Education has been in operation a year.

Major expansion of the Summer School of the Arts programme is planned over the next two years. Already, U.B.C.'s summer programme in the Arts offers a wider variety of productions than anything of its kind in Canada, including Canada's famed Stratford Festival, and the Summer School of the Arts is the largest in Canada in both enrolment and variety of course offerings.

University officials and an ever increasing number of British Columbia citizens are seeing in the programme of the Summer Festival of the Arts a stimulus to Canadian talent and a whetting of audience appetite for Music, Drama and the Arts on the west coast in proportions hitherto undreamed of.



Children's delight, The Tinder Box, presented by Summer School of the Theatre. Top to bottom: Marie Adams, Betty Ann Tompkins, Eva Mammon.



Summer Scene across the Library lawn, showing part of outdoor Sculpture Exhibit. Centre foreground, "Jazz Band."