In Defense of Fine Arts

The Fine Arts Division has contributed significantly to the cultural texture and the public image of Roger Williams College through its art productions, literary magazines, art exhibitions, concerts, and visiting writer series. It might add, that many of the aforementioned have been possible because of Student Senate funding of Fine Arts Club activities, club membership, favorable newspaper and media coverage of the many Fine Arts events that have helped to make a little known college become an institution which is both known and respected.

Although the Fine Arts Division has been, by some, treated as a fifth wheel at Roger Williams College, it is very much a fourth Division. The Fine Arts Division is, in number of students, the second largest Division within the Liberal Arts College. 22% of the coded Liberal Arts students major within Fine Arts as compared to 16% in Natural Science, 46% in Social Science, and 6% in Humanities. In a poll of students conducted by Dean Uhling in the fall of 1973 the number of students who had students interested in the Fine Arts was well above the national average. The enrollment of Fine Arts majors has grown from a total of 110 during 1973-74 to 168 in 1974-75. By area within the Fine Arts the comparison figures for the numbers of majors are as follows:

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<th>Division</th>
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Despite student interest and contributions to the Fine Arts, public favorability, and demonstrable growth, there are those at Roger Williams who would destroy the Fine Arts. The major blow came Feb. 26, 1975 when the administration announced the possibility of retrenching three of the seven Fine Arts faculty members—an action which would effectively eliminate Creative Writing, Music, and the Fine Arts Division major, leaving 50 students without programs. Beyond these direct effects, other more subtle ones would be felt. The Fine Arts Division would be severely crippled having lost two majors and one program. Its faculty, reduced to numbers will no doubt be a definite blow to the quality of the arts program.

In a recent decision on the Fine Arts Division, the Fine Arts Faculty members—among them new, expanding and popular program with a good future—have been designated for possible relocation. In this situation we have to declare financial necessity to the points we are about to bring up.

1. The Creative Writing Program, according to our latest letter to the Registrar's Office, has 41 majors; many are upperclassmen who, having read RWC's advertising and brochures—or through acquaintances—have come specifically to study in the Program and to major in creative writing. Are these students not the very ones all faculty have urged, time and again, to strive to retain? Indeed, as you have pointed out more on than one occasion, retention of upperclassmen is one of RWC's major problems.

3. Raphael Geuzev President Roger Williams College

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Editorial/Commentary

Faculty Factionalism?

It's never been clear to me before just how much division exists among the faculty of this college. The lack of communication and occasional outright hostility we learn to expect from still juvenile students has shown its ugly face more and more lately on the obverse side of faculty berries.

Just stating facts and figures seems to infuriate supposedly academic, diabolically educated people. Chances are "biased" and "irresponsible" were raised against me by a faculty member recently, in full view of all in the lounge, over a mention of the 55% NC rate of last semester's freshmen in Humanities 101 courses.

When asked to state his objections and refutations in print, he refused in apparent apathetic disgust.

A second point: the Curriculum Committee has for years talked a motion to have Fine Arts courses added to the core requirements of the Liberal Arts College. Fine Arts, as Ms. Carol Hathaway points out over her signature this issue, is at this time the only Liberal Arts division denied the core requirement; thus the chance for exposure among impressionable minds.

This year, however, the Curriculum Committee apparently changed like the wind. They voted to allow the Fine Arts requirement, contingent upon the retention of the three retrenched Fine Arts faculty members.

My reaction to this vote ranges from a blase "Too late, too little" to a vehemnt charge of hypocrisy. As Ms. Hathaway asks, "Why not last year?"

A third point: the Creative Writing Department and the Music Area have vocal supporters; the Science and Math Departments have begun work, yet of all the outrages I have yet to hear, the one important short change is that the hibernating Humanities Division.

Ms. Josephine Jespersen has instructed students of this college that RWC as far back as she can remember. I started RWC in 1969.) She was the Spanish instructor, one of two full-time faculty members in the Area, along with Ms. Sue Rames in French, in the early seventies. Ms. Rames was cut and not replaced. Ms. Jespersen took up the slack, relearned her French, and proceeded to become a one-person language department.

Wake up, Humanities Division! What good is a cultural system of Western Civilization? These are but three areas of faculty factionalism. How many more are yet to be uncovered is anyone's guess, but they must all be brought to light and solved before the faculty will have any standing at all as a unified group.

What good is student enthusiasm for faculty rights when backdoor bloodshed continues among that group? What good, indeed?

Jack Mahoney

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Former Math Major Does Homework

In these times of economic crises, "recession" is a very easy lie to peddle as the reason for any action taken by any area of administration in any field.

More specifically, the Roger Williams College Administration has come under scrutiny for the retrenchment of twelve faculty members. Without question, the administration was bit by the economic bug and, to quote our own students, "We feel the pressure."

Dealing only with those majors which have been direct affected, i.e., annihilated, I've come to realize the section of the student body who might be upset to the point of leaving RWC. In Creative Writing there are 9 registered majors and one unregistered but confirmed major, in Fine Arts 12 registered, in History 34, Marine Biology has 5 registered majors and lays claim to 23 unregistered but confirmed majors, and the Urban & Environmental Planning has 11 registered and—at a low estimate—nine unregistered but confirmed majors.

Total—133 students left to fight the cruel world with only a letter of recommendation from Dr. Gauey clutched in their heartbroken palms. If these students were to leave, this school would lose— at an average tuition of $2,000 a year—$26,600. Ouch.

The combined salaries for the twelve retrenched faculty members total up to $146,310 per year. Adding 20% of that figure for benefits, the school is supposedly saving $175,716 per year by losing these instructors. I might add that a sizable amount of money will have to be paid in unemployment compensation for the time spent weeks following the expiration of the contract. When I subtracted the probable loss from the supposed gain I came up with $60,284.

How about you, Dr. Gauey?

Heather Emmanuel

V. Marchetti To Speak

On Wednesday, March 12, at 8 pm, the students of RWC will present former CIA agent Victor Marchetti in a talk entitled "The Cult of Intelligence." Reprinted here is a release describing Marchetti's previous and subsequent CIA action.

"I cannot help wondering if my government," said Marchetti, "is more concerned with defending our democratic system or more intent upon imitating the methods of totalitarian regimes in order to maintain its already inordinate power over the American people.

The magic words used to be "national security." It was the ultimate non-answer, and it worked. By invoking "national security," government officials could silence critics, approve budgets, expedite programs— all with no questions asked. But those days are gone now. In post-Watergate, post-Pentagon Papers America, we have seen the "national security" smoke-screen used to veil incompetent, unconstitutional, and even criminal behavior, and in some cases to carry our personal vendettas against our own critics of government policy.

Our faith in our government as the bulwark of our freedom we believed in has now been shaken. We are beginning to take a hard look at our attitudes toward "national security" and classified material, and at those institutions which have permitted what we now feel has been a cruel, expensive and frightening hoax. And we are trying to get a good look at the epitome of the national security mentality, the Central Intelligence Agency, the repository of all those secrets we believed to be crucial to our survival during the cold war.

That the CIA is using all its resources to block full disclosure of its activities is understandable. Since its creation in 1947, it has grown to be one of the most powerful mini-governments in the world, with access to $1.8 billion per year (estimated at $6 billion per year) and is at its disposal vast resources to block full disclosure. It is not surprising, then, to see the CIA so accountable to no citizen, Congressional or even military review. The CIA, in its original purpose as a classical espionage organization, has now expanded to participate in military meddling in foreign governments, and today is making inroads into domestic espionage, training of local police and even, it is hinted, as an arm of the impenetrable arm. Rumors of its having grown old, fat and bureaucratic are rife. Newsmen are returning from Asia, Africa and Latin America with disturbing tales of terrorist activities, secret wars and interference in legitimate elections.

And now a former agent has come forward, as an arm of the epitome of the cold war, to tell us what he has seen. We are fortunate to be able to welcome such a distinguished speaker to our campus, and for the students of RWC, this is a very exciting time for us to hear the insights of a man who has worked at the most powerful agency in the world. We are fortunate to have Mr. Marchetti here with us tonight."

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been a vehicle for RWC students and has included the work of such writers as Lucien Stryk, Donald Justice, Michael Harper, James Tate, William Stafford, Robert Bly and others.

Along with this, we might also point out the considerable educational and cultural value—as well as the favorable publicity—of our Creative Writing Series, which has brought to campus those writers listed directly above, as well as others of national reputation like William Styron, George Garrett, Richard Yates, Tom Wolfe and Thomas Berger.

3. In conversations with us, you have said that "area flexibility" was a factor you weighed in your deliberations. Might we tell you again that since the Bristol campus was opened, we have regularly taught Humanities 100; that we have offered beginning and advanced creative writing courses which have added considerably to the array of offerings for English majors; that we are still the only department on campus to teach such an essential course as Expository Writing; that in fact we feel ourselves quite flexible as a staff, after all, we have both served in the English Departments of major universities (both of Iowa)...

We question, as others will no doubt do, the wisdom of your approach in eliminating programs: as you put it in conversation, you preferred to scrap entire programs rather than to selectively prune them. Why? Doing what you have done seems to have so seriously weakened the structure of this school that it's ultimate demise—unless, of course, you or others in control have plans ever afterward to aspire to the title "college."

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MARCHETTI (continued from page 2)

Accreditation

We wonder if you have considered the effect of what you have done—and we don't mean only the elimination of Creative Writing on the assessment of RWC by the accrediting agencies presently scrutinizing it. If you will, a college which professes a liberal arts curriculum but has no courses in music or foreign languages, whose only teachers you have retained. Indeed, the elimination of three areas and two majors (creative writing, for all practical purposes, history) boggles the mind—at least if this school is ever afterward to aspire to the title "college."

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Sports

First Year Man Sets Record
by Sue Dwitt

Although the hockey team did not have an outstanding season, it did have an outstanding player. Freshman Bob Pendergast seems to be one of the few new players that has shown a great deal of skill and tremendous amount of talent on the ice.

Bob's previous experience was with Pilgrim High School in Warwick, which was the All-State team in R.I. He holds the career assist record at Pilgrim with 46. He also plays in the summer league in North Smithfield called the "Senior "A". Bob has quite a lot of enthusiasm for the game. Playing all year round as he does and playing soccer in the fall for R.W.C certainly indicates a dedicated athlete.

Warwick's Ray Maker, head hockey coach at the college, describes Pendergast as a dedicated athlete.

His 22 goals this season set a new record at R.W.C.

"solid, 6-foot, 175 pound wing and just the type of player to build our team around," Pendergast has been the most consistent player this year. In his first nine games with RWC, he scored nine goals and nine assists.

It was Maker who brought Bob to Roger Williams and the coach has no regrets. In fact, he remarks that "Bob is the man on the team and is so well-rounded that he could play any position I should ask him to."

Bob also broke the college record for the greatest number of goals in one season. The record was 21, set in 1989.

"We realize we have a difficult task ahead of us," says Coach Maker, "but I know as long as we can build Roger Williams into a very competitive Division III and, eventually, Division II team in the ECAC." Meanwhile, Coach Maker will be searching for more athletes like Bob Pendergast.

Continuations

FINE ARTS (continued from page one)

Another motion recently made by the College Curriculum Committee, unless reversed, will destroy, a most valuable, successful, and, yes, "experimental" program in the Art Area, a program known as Art 406, Senior Teaching.

Has Roger Williams lost sight of the importance of the Creative Arts? So it would seem, but sure we must first need something of beauty, of poetry, of the dramatic portrayal of ideas, and of music if it is not to become totally dehumanized. In the arts we still can find something to answer the very old dictum "man does not live by bread alone." Art survives its time, and the politics, technology, and science of its time. We remember the greatness of ancient Greece because of her poets, artists, and dramatists. We remember Leonardo da Vinci primarily because of his art, not his science, and without his art perhaps his science would have been forgotten altogether. But it isn't enough just to appreciate art; we must never lose sight of those who make it - for if we destroy our artists, we destroy our humanity and our identity.

The Fourth Division

At Roger Williams we do have a fourth division and it is FINE ARTS. I think we all would concede that a fourth wheel contributes to the stability of a vehicle. A healthy stability is something which Roger Williams College desperately needs. Students must have assurance that the programs which they commit themselves to will be available four years from the date they matriculate. Faculty members must know that the programs which they dedicate themselves to will, if successful, be allowed to grow and develop. Students in the Fine Arts represent 33% of the Liberal Arts Students at Roger Williams, and surely these students are important. Fine Arts is the Fourth Division, and it is not dying, but is being killed.

Carol J. Hathaway
Coordinator
Fine Arts Division

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