

1905

## 1905-1906 Course Catalog

Columbia College Chicago

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1905-6

# Columbia College of Expression

formerly

Columbia  
School of  
Oration

MIDWEST INTER-UNIVERSITY CENTER  
CATEGORY

A



# Columbia College of Expression

( INCORPORATED )

*Formerly the*

Columbia School of Oratory

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Annual Catalogue  
1905-1906

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*"Esse quam Videri"*



R. E. Harrison Kline, late Professor of Rhetoric, Oratory and Debate, Ottawa University, will have charge of Classes in Debate in the COLUMBIA COLLEGE OF EXPRESSION. The College takes pleasure in announcing these classes under so able an instructor. J. D. S. Riggs, President Ottawa University, says of Mr. Kline :

Professor Kline is a forceful, inspiring teacher, an excellent trainer, and a skillful planner and director. The repeated success of our debaters in their meetings with representatives of other institutions has been largely due to his training and management.

These courses will be open to those outside of the College who desire this special instruction. The classes will be open in September, 1905.

For fuller information address

Columbia College of Expression,  
Steinway Hall, Chicago.

**T**HE COLUMBIA COLLEGE OF EXPRESSION  
announces for the season of 1905-1906, Courses in  
the Art of Conversation under the direction and leadership of  
Miss Beatrice Gunsaulus, A. B.

These courses will include story-telling, conversation  
upon current events; art topics, and literary subjects. Recent  
publications, concerts, and various art exhibits will furnish  
special themes.

These classes are free to all regular students of the  
College. They are open also to the general public. To  
those outside of the College the price is five dollars for ten  
lessons. Address

MARY A. BLOOD, President,  
703 Steinway Hall.

# Columbia College of Expression

(INCORPORATED)

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## Board of Directors

*REV. FRANK W. GUNSAULUS, D. D., President.*

*PROF. NATHANIEL BUTLER, Vice President.*

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*MRS. JESSIE MALLORY THAYER.*

*MISS MARY A. BLOOD.*

# Columbia College of Expression

## Faculty

MARY A. BLOOD, A. M., PRESIDENT.

Vocal Language; Methods of Teaching; Classical Drama; Oratory; Bible Reading.

RICHARD BURTON, PH. D., L. H. D.

A Course of Lectures on the Drama Past and Present.

ELLEN A. HANSON,

English Literature; English Composition.

WILLIAM A. COLLEDGE, D. D.,

History of Oratory, Scotch Literature and Scotch Dialect.

MARGARET D. YUILL,

(Instructor in Extemporaneous Speaking, Chicago Kindergarten College.)

Extemporaneous Speaking; Literary Interpretation; Life Study, Personation, Modern Drama.

NAOMA ALFREY,

Stage Business; Presentation of Plays; Rhythmic Physical Culture; Expression; Anatomy, Physiology and Hygiene.

ELLA WILSON SMITH,

Contemporaneous Poetry and Drama; Browning; Phrasing.

PHOEBE M. ROBERTS,

Voice Culture; Bodily Expression; Vocal Expression; Repertoire; Tennyson. Secretary of the College.

*Faculty---Continued*

LAURA MARION BARLOW,

Bodily Expression; Physical Culture; Voice Culture; Expression.

LETHA L. McCLURE,

Normal Methods in Public School Music.

PERMELIA C. MAHAN,

Parliamentary Law.

L. DEO SCHONBERGER,

Instructor in Evening School.

LENA LORAIN TURNER,

Instructor in Evening School.

BERTHA B. LASH,

(Principal of Chicago School of Physical Education.)  
Gymnastics.

EULA HITCHCOCK,

Registrar.

## Lecturers

- REV. FRANK W. GUNSAULUS, D.D.,  
Four Lectures upon Higher Ministries of Contemporary Poetry.
- REV. JENKIN LLOYD JONES,  
Robert Browning.
- PROFESSOR NATHANIEL BUTLER,  
University of Chicago,  
Different Forms of Poetry.  
An Hour's Study of Hawthorne.  
Lowell.
- DR. RICHARD BURTON,
- DR. LIVINGSTON C. LORD,  
Pres. Eastern Illinois State Normal School,  
Kipling.
- REV. WILLIAM A. COLLEGE, D.D.,  
Prof. in charge English Department, Armour Institute,
- REV. WILLIAM HENRY MATTHEWS,  
Psychology of the Prodigal Son.
- DR. A. EUGENE AUSTIN,
- MISS MARY A. BLOOD,  
Fundamental Principles of Expression.  
Principles of Criticism. Bible Reading.
- MISS ELLEN A. HANSON,  
The Better Part of Literature.  
Words, Words, Words.  
Literature for Spare Moments.
- MRS. CYRUS SMITH,  
George Eliot.

## Readers

Season 1904-1905

BERTHA KUNZ BAKER,  
Shakespeare's "Much Ado About Nothing."

GRACE R. CHAMBERLAIN,  
Robert Browning's "Pompilia."

PHOEBE ROBERTS,  
Booth Tarkington's "Monsieur Beaucaire."  
George Eliot's "Armstrong."

KATHERINE OLIVER McCOY,  
"The Play Actress."

MARIAN CRAIG WENTWORTH,  
Browning's "Colombe's Birthday."

JOHN RUMMELL,  
Shakespeare's "Julius Caesar."

ELIZABETH WOODBURY,  
Browning's "Colombe's Birthday."

EVERETT KEMP,  
J. G. Holland's "Seven-Oaks."

EDWARD P. GROS,  
Booth Tarkington's "Monsieur Beaucaire."

ETHAN ALLEN HOLTON,  
"David Garrick."





# Announcement

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## History



THE COLUMBIA SCHOOL OF ORATORY was opened by Miss Mary A. Blood and Mrs. Ida Morey Riley in Chicago, Illinois, in the year 1890, as a private institution. Starting from small beginnings it has been built up through the earnest labors of its faculty, and the loyal support and excellent work of its alumni, until now it is recognized by many as occupying a unique and worthy place among the educational institutions of this country.

Many have expressed the desire that this school should become one of the permanent institutions of Illinois and that the particular work which it is now doing, and the influence which it is now exerting, should go on increasingly with the increasing years. Its friends have not been unmindful of the fact that the future of any private school is necessarily uncertain, that its character and purpose, even its existence, may depend upon the frail lives of one or two individuals. Since the irreparable loss which the school sustained in the decease of Mrs. Ida Morey Riley, much anxiety has been expressed, lest, in the event of the death of its principal, the

school passing into other hands, should lose its distinguishing characteristics, should cease to represent the ideas of its founders, and to fulfill the purposes to which their lives were devoted.

These considerations have led the management to take a new step in the history of the school in order to insure its permanence. On May 5th, 1905, the Columbia School of Oratory was incorporated under the laws of the State of Illinois, under the title of the Columbia College of Expression, as an institution *not for profit*. Hereafter, an able and efficient Board of Directors will stand behind the principal and in the event of her death will assume the management of the school and carry on its work.

The Columbia College of Expression, formerly the Columbia School of Oratory, will open its sixteenth year, September 13th, 1905, at Steinway Hall, 17 Van Buren Street, Chicago, Illinois.

## Purpose

This is a College of Expression for ladies and gentlemen, professional or non-professional. It is a school for character building and preparation for life. The physical, mental and moral nature of each pupil is carefully studied, and his training adapted not only to his mental and expressional development, but to his character development as well. Nowhere can the precept "know thyself" be so fully realized as in a school of true expression.

This College furnishes professional training for Teachers

page missing

groups of courses which can be compassed during a sola year (four terms) are offered to graduates of universities and of the strongest colleges.

These groups include Physical Training, Bodily Expression, Voice Culture, Phonetics, Vocal Language, Psychological Development of Expression, Literary Interpretation Dramatic Art, Oratory, Extemporaneous Speaking and other studies.

Students can enter upon this course at the opening of the fall term in September or at the opening of the summer term in May. (See general calendar for specific dates.)

## When to Enter

Pupils not working toward graduation may enter at any time.

The times for entrance to the diploma courses are at the beginning of the fall and the winter terms.

Pupils unable to enter at these times will be admitted upon passing satisfactory examinations.

*Pupils are strongly advised to enter in September.*

## Requirements for Entrance

High School graduation, or its equivalent, is required for admission to any of the regular courses. Applicants are requested to bring itemized certificates of scholarship from former teachers, and to furnish recommendations as to gen-

eral mental ability and acquirement. Before entering all pupils are required to furnish evidence of good moral character.

## Daily Sessions

The school opens each morning during five days of every week in the scholastic year at 9 a. m. and closes at 1 p. m.

Each student in the regular courses receives 200 full hours' instruction during each term.

There will be no session on Monday. There will be a regular session on Saturday morning. The work of this session will be so arranged as to be of special value to teachers and others who can give this day only to the work.

## Location

Steinway Hall is located in the very heart of the downtown educational center, is but a short walk from the Art Institute the Public Library and the Thomas Orchestra Hall, but half a block from the Lake Front, and is accessible from all parts of the city.

It is one of the most elegant buildings in the city, and has included in its construction all the modern improvements that science has invented or that money can purchase.

The rooms set apart for this College are light, airy and commodious. They have been constructed and fitted up under the direction of the Founders, and are thoroughly

adapted to the special uses for which they were planned. They include a beautiful hall, recitation rooms, library, reception room, offices, etc., all arranged with studied care, and furnished with every modern convenience.

## **Answers to Frequent Questions**

The Columbia College of Expression is singularly unfettered by preconceived ideas and ancient methods, yet it is strongly conservative in that it occupies the medium ground between the Emotional or Impulsive School on the one extreme and the Mechanical or Imitative on the other. It recognizes that expression is concerned with a subjective content which must be apprehended, comprehended and experienced, and an objective form which must be strengthened, beautified and made effective. It agrees with the pedagogic principle that growth must be from within, and by organic change, not by mere accretion. It believes that speakers and readers must be thinkers, but realizes that many of our best thinkers and writers are our poorest speakers and readers. Genuine literary training is made the basis of all the work in interpretation.

Its class room mottoes are: "Co-operation," "Learn to Do by Doing," "Theory Never Made an Artist." Its business precepts are: "Secure good pupils by all honorable means, deal with them according to the golden rule while they remain, and, if possible, secure positions for them after they graduate."

The Faculty are original in their methods and are among the most advanced teachers of expression in the profession. They are open to the truth, however presented, and are generous of their knowledge, their time and their sympathy. Their criticism is always kindly and usually constructive. They pay particular attention to the individual growth of each pupil.

There is an atmosphere of sunshine, encouragement and helpfulness about the entire institution. That greatest principle of the new pedagogy and the new sociology, that old-fashioned Christian principle of "Service" underlies the business, social and educational relations of teacher and pupil, pupil and pupil, teacher and teacher.

Columbia graduates are successful.

*Send for list of positions occupied by graduates.*





# Courses of Study

## Physical Education

### **Course I.—General Practical Course.**

Resulting in health, strength, correct bearing, grace and ease of movement.

Individual examination with measurements and health records. Prescription of special exercises and regimen.

Physical development. Relaxation. Control.

Emerson exercises. Swedish exercises.

Psycho-Physical exercises.

### **Course II.—Rhythmic Movements.**

Preparatory exercises. Five positions for the feet. Six radical motions. Arm movements. Bodily response to various musical rhythms. Fancy steps and marches. Unity of Expression.

### **Course III.—Anatomy, Physiology and Hygiene.**

(Text book, Kimber's Anatomy and Physiology for Nurses.)

### **Course IV.—Free-hand Gymnastic Movements.**

Bells, wands, clubs, balls.

### **Course V.—Advanced Work in Gymnastics.**

### **Course VI.—Practice Teaching under a Critic Teacher.**

Planning class lessons. Conducting classes under a critic teacher. Originating exercises. Diagnosis. Making measurements.

### **Course VII.—Advanced Rhythmic Work with Special Exercises.**

Steps caracteristique. Minuets. National dances. Dances for plays. Drills and fancy marches.

(Extra charge.)

## **Bodily Expression--Gesture**

### **Course I.—Training for Physical Response.**

Series of exercises for stimulating nerve centers. Method of expression. Cultivation of general physical response to sensation, thought and emotion. Cultivation of expressiveness of different agents as related to the whole body. Principles underlying bodily responsiveness.

### **Course II.—Expressive Action.**

Kinds of expressive action. Study of the different ages of bodily expression. Peculiar function of each. The position and movements. Harmony of action. Hindrance to bodily expression. Special prescriptions for overcoming mannerisms. Varied and progressive exercises in use of bodily language. (Special emphasis is laid on cultivation of the expressiveness of the torso.)

### **Course III.—Gamut of Bodily Expression.**

Descriptive action. Series of practical exercises in bodily language for the development of descriptive action. Relatory action. Progressive series of practical lessons. Dramatic action. Progressive series of practical problems. Study and analysis of bodily expression in others.

### **Course IV.—Adequacy of Bodily Expression.**

Exercises for the development of unity of bodily response. Increase of range of bodily action. Analysis of gesture. Radiation. Series of practical problems. Study of bodily expression in paintings and statuary.

### **Course V.—Bodily Expression—Advanced Work.**

Relation of action to character. Unity of expression. Completeness of expression. Power of expression. Conduct of classes. Individual investigation. Original exercises.

## Voice Culture

### Course I.—Tone Production.

Preparatory exercises for muscular development. Breathing: Shakespeare's method as applied to the speaking voice. Emission of tone.

### Course II.—Flexibility of Voice.

Cultivation of mobility of vocal organs. Development of slides. Increase of range of voice. Ear training. Development of facility of movement of voice.

### Course III.—Quality of Tone.

Cultivation of resonance. The training of the ear in discrimination of tone. Responsiveness of voice to emotion. Tone modulation. Tone color.

### Course IV.—Science of Voice.

Review of principles of sound. Study of vocal apparatus. Science of tone production. Scientific foundation of principles of voice culture.

## Phonetics

### Course I.—Speech Formation.

Training of articulatory organs. Study of elementary English sounds. Accuracy of utterance. Ear training.

### Course II.—Pronunciation.

Standard of pronunciation. Analysis and correction of common errors. Individual idiosyncracies. Ear training. Accent. Quantity.

### Course III.—Visible Speech.

Analysis of English consonant sounds.  
Analysis of English vowel sounds.  
Ear training. Vocal drill. Speech symbols.

## Vocal Language

### Course I.—Elemental Principles.

Vocal language as distinct from verbal language. Statement contrasted with vocal expression. Working and its expression in voice. Phrase accent. Solution of elemental problems through vocal drill. General principles of inflection and their application. Ear training. (Text: Selections from standard authors.)

### Course II.—Phrasing, Inflection, Modulation.

Continued practice in application of elemental principles. Grouping of phrases and clauses. Mental action and its vocal expression. Practical application of qualities of inflection of voice and their significance. Development of facility of inflection. Ear training. Cultivation of tone color. Extensive practice in the use of tone color.

### Course III.—Phrasing, Inflection, Tone Color—Advanced.

Perspective of speech. Practice for facility in the use of vocal language. (Text: Selections from Shakespeare, George Eliot, Browning, and others.)

## Development of Expression

### Course I.—Elementary.

Fundamental principles of expression. Intellectual development. Development of power to read ideas. Practical exercises. Training of the eye. Cultivation of the imagination. Picturing.

**Course II.—Freedom of Expression.**

Studies of expression of simple emotions. Vocal language of emotions. Series of studies for development of directness. Practical exercises for cultivation of animation in reading and speaking. Simplicity and naturalness.

**Course III.—Unity of Expression.**

Vividness of imagery. Studies in social emotions. Relation of reader to audience. Commanding attention. Intensity of expression. Development of momentum.

**Course IV.—Suggestiveness of Expression.**

Studies in light and shade. Subtlety. Studies in fulfillment of author's purpose. Expression of moral height of emotion. Studies in atmosphere. Power of expression.

## Literary Interpretation

**Course I.—Presentation of Selections for Criticism.**

Study and practice in rendition of different forms of literature, including the short story, monologue, lyric poetry, and dramatic composition. Criticism and suggestions from standpoint of pupil's development, and from standpoint of the interpretation of literature rendered. Abridgement and arrangement of selections.

**Course II.—Public Recitals.**

Practical experience in a series of public recitals, given weekly throughout the year. Additional evening recitals. Special recitals at close of each year.

**Course III.—Artistic Interpretation.**

Listening to literary interpretation by acknowledged artists. Study of their presentation. Artistic ideals.

**Course IV.—Platform Presentation.**

Interpretation of selections from the best literature for public presentation. Laws of platform reading. Study of conditions and their fulfillment. Series of practical problems.

**Course V.—Entire Evening Programs.**

Abridgement and arrangement of books for recital. Material from masterpieces, of prose and poetry, from standard drama and from modern fiction. Author's programs. Programs for special occasions.

**Course VI.—Tennyson.**

Study and interpretation of characteristic poems. Study of literary form. Melody. Tennyson's message. Preparation of programs from Tennyson.

**Course VII.—Browning.**

Study and interpretation of characteristic poems. Mastery of literary form. Viewpoint of Browning. Browning's message and its presentation. Special studies for programs.

**Course VIII.—Contemporaneous Poetry and Drama.**

Study and interpretation of masterpieces of Ibsen, Hauptmann, Maeterlinck, Phillips, Hovey, and Yeats. Special studies for programs. Preparation of lecture recitals.

**Course IX.—Bible Reading.**

Listening daily to literature interpretation of scripture selections. Study of Bible selections, including narrative, devotional, didactic, epistolatory, dramatic and oratoric writing. Mental grasp of the message and its expression in voice. Expression of realization and heart response to the message in vocal language. Conveyance of the message to hearers of others.

## Dramatic Art

### Course I.—Life Study.

Study of characters from life. Written sketches of character types. Physical representation of same.

### Course II.—Personation.

Study of characters from fiction. Written sketches and physical representations. Dramatic scenes.

### Course III.—Modern Drama.

Study and presentation of good modern plays. Character studies. Dramatic action. Stage deportment.

### Course IV.—Classical Drama.

Analytic and literary study of selected plays from Shakespeare. Study of plot. Written character sketches. Presentation with stage business.

### Course V.—Presentation of Plays.

Stage business. Management of plays. Management of stage. Costuming. Selection of plays for amateurs.

## Oratory

### Course I.—History of Oratory.

Study of representative orators and oratory of different historical periods from the earliest times to the present.  
(Text: Sear's History of Oratory.)

### Course II.—Delivery of Orations.

Study and delivery of selections from the great orations, from Demosthenes to the present time. Mastery of oratoric forms. Facility and power of expression.

## Extemporaneous Speaking

### Course I.—Mastery of Principles.

Presentation of general principles. Practice speeches for discrimination in selection of material. Arrangement for logical sequence, proportion, and variety. Purpose and use of illustration. Point of contact with audience. Study of climaxes.

### Course II.—Effective Delivery.

Speeches dealing with different kinds of audiences. Speeches for the accomplishment of specific and varied purposes. Facility in extemporary address. Power of appeal.

### Course III.—Principles of Argumentation.

Debate. Discussions upon current topics.

## Parliamentary Law

### Course I.—General Principles.

Practice in all common forms of Parliamentary usage. Criticism, suggestion, and drill.

## English Literature

### Course I.—Masterpieces from the Fourteenth Century to the Nineteenth.

Introduction. Our literary ancestors—Celt and Saxon. Romance and realism in Chaucer. Study of life and poetry in the age of Queen Elizabeth. Spenser's "Faerie Queene," Book I. Shakespeare's "Tempest." Selected lyric poetry. Milton, the last of the Elizabethans.

### Course II.—Eighteenth Century Satire.

Alexander Pope. John Dryden. The return to nature: revival of ballad poetry. Goldsmith, Burns.



**Course III.—Nineteenth Century Romantic Movement.**

Coleridge: Rime of the Ancient Mariner, Christabel, short poems. Wordsworth: Lines Written Above Tintern Abbey, Ode on Immortality, Lucy Poems, Selected Sonnets. Keats: Eve of St. Agnes and Odes. Shelly: Lyrics.

**Course IV.—Later Nineteenth Century Poetry.**

Tennyson: A Study of the Idylls of the King, Coming of Arthur, Gareth and Lynette, Guinevere, or The Holy Grail, Passing of Arthur.

Browning. Drama: In a Balcony. Monologue: A Forgiveness, My Last Duchess. Selected Lyrics.

The Preraphaelites. Shorter Poems of Matthew Arnold.

## English Composition

**Course I.—Structure.**

The mental attitude in writing: Individuality. Principles of structure and their application. Studies in diction. Theme writing. Practice in criticism.

**Course II.—Quality.**

Fundamental laws of quality. Relation of minor rules to broad principles. Practical application of principles to exposition, argument, description, and narration.

**Course III.—Style.**

Study and comparison of method of different authors. The creative impulse. Relation of style to individual. Application of universal art principles.

## Practice Teaching

**Course I.—Principles.**

Study of the principles of pedagogy and their application to the teaching of Expression.

**Course II.—Physical Culture.**

Practice teaching under a critic teacher.  
Outlining lessons. Conduct of classes. Measurements.  
Diagnosis and prescription. Remedial exercises. Originating exercises.

**Course III.—Voice Culture.**

Practice teaching under a critic teacher.  
Planning lessons. Voice examination. Individual instruction and suggestion. Conduct of classes.

**Course IV.—Vocal Expression.**

Outlining lessons. Practice teaching with criticism and suggestion from critic teacher. Vocal language. Development of expression. Study of principal problems. Adaptation of teaching to conditions found in colleges, state normal schools, secondary schools, and public school grades. Supervision of reading in the public schools. Methods of criticism.

## **Public School Music**

**Course I.—Supervision.**

The Supervisor of Music in her relation to the regular teacher. The Child Voice and Song Element, with classification and interpretation of school songs.

**Course II.—Problems, Fundamental Principles.**

A study of the problems of music as they appear in the different Music Systems and the fundamental principles of teaching music in the school room. The art of Conducting in Chorus and the use of the baton.

## Private Lessons

### Course I.—

Each member of the entering class taking full work will receive twenty private lessons as a part of the required course. These lessons will be adapted to the individual needs of the pupil.

## Special Courses

### Special Saturday Classes.

Training of the speaking voice. Principles of expressive reading. Recitation. Delivery. Teaching of reading in the public schools.

### Clergymen's Classes.

Correct use of voice. Flexibility and color of voice. Principles of expressive reading. Phrasing. Tone language. Freedom and power in delivery. Reading of hymns. Bible reading.

### Children's Classes.

Correct use of voice. Physical training to form proper habits of position and movement. Bodily expression. Recitation. (Send for special circular.)

### Evening Classes.

Instruction is given in physical training, cultivation of the speaking voice, bodily expressiveness, recitation, and public speaking. (Send for special circular.)

### Impediments of Speech.

Courses of private lessons for overcoming speech defects are arranged for under a special instructor.

### Physical Imperfections.

Courses of private lessons for the correction of lack of symmetry, freedom of body, and for other physical deficiencies.

# Degrees and Diplomas

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The degrees conferred by the Columbia College of Expression are B. E., Bachelor of Expression, and M. E., Master of Expression.

Those whose education is that of college graduation, who have attended the Columbia College of Expression at least one full year (four terms), and have achieved high attainment in their courses, are eligible for the degree B. E., Bachelor of Expression.

Those whose education is that of college graduation, who have attended the Columbia College of Expression at least three years (nine terms), are eligible for the degree of M. E., Master of Expression.

Students who have satisfactorily completed the prescribed groups of courses occupying two college years (six terms) will receive a diploma of graduation.

## **Six Diplomas are Granted.**

### **Teacher's Diploma—**

Requiring the mastery of forty-five courses.

### **Public Reader's Diploma—**

Requiring the mastery of forty-five courses.

### **Public Speaker's Diploma—**

Requiring the mastery of forty courses and special work in varying forms of public address.

### **College Graduate's Diploma—**

Requiring the mastery of forty courses.

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Students who have satisfactorily completed the prescribed courses looking toward either of the above diplomas, and whose attendance, application and accomplishments are satisfactory to the Board of Directors, will receive a diploma of graduation.

Graduates holding either of the above diplomas, after the mastery of thirty-five additional courses and special added requirements, with satisfactory attainment, will be granted a professional diploma, provided further that they have proved themselves to be successful teachers, readers, or public speakers.

**Professional Diploma—**

Requiring the mastery of eighty courses.

**Personal Culture Diploma—**

Requiring the mastery of forty courses.



# Physical Education

MISS ALFREY, MISS BARLOW, MISS LASH.

*Get Health. No labor, pains nor exercise that can gain it must be grudged.*—R. W. EMERSON.



THIS is our first aim in this department to lead each pupil to form such habits of regimen as will give the best physical foundation for intellectual and expressional development, and for a useful, happy life.

All pupils in the regular courses are examined on entering, and receive individual prescriptions of special exercises and advice concerning diet, rest, etc. Special attention is given throughout the course to individual needs and to individual development.

It is also the work of this department to ennoble the presence, improve the bearing, produce lightness, grace and ease of movement, and prepare the body for the finer work of Bodily Expression or Gesture. To accomplish these results a great variety of exercises is used, including Free Hand Movements, Fancy Steps and Marches, Drills with Wands, Bells and Clubs (Sargent and Anderson Systems), the Emerson System, together with exercises adapted from the Swedish System, Relaxing Movements, Special Exercises for the Development of Unity, and many Rhythmic Exercises.

Application of the psychic element to the teaching of Physical Culture has been made and with most gratifying results. Many teachers of expression and graduates of the School who have visited these classes regard this particular method of basing Physical Culture upon mental action as a great advance in the teaching of this branch, and as prophetic of its future.

Another purpose of this department is to make capable well-equipped, earnest teachers of Physical Culture. A thorough course in Physiology, Hygiene and applied Anatomy is given. This course is supplemented by lectures, and illustrated by the use of charts and manikin.

To give confidence and skill in the management of class practice in teaching Physical Culture under a critic teacher is given in the Normal Department during the Senior year.

The question is frequently asked, what books will best aid one in taking this course. The following are suggested:

Martin's Human Body.

Kimber's Anatomy for Nurses.

Emerson's Physical Culture.

Lagrange's Physiology of Bodily Exercise.

Anderson's Lighter Gymnastics. (Latest edition.)

Annie Payson Call's Power Through Repose and other publications.

Anna C. Brackett's Technique of Rest.

Anderson's Artistic Work.

Posse's Swedish System of Gymnastics.

Posse's Swedish Medical Gymnastics.



## Physical Education for Personal Improvement

MISS ALFREY, MISS BARLOW.

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*Is not that the best education which gives to the mind and to the body all the force, all the beauty and all the perfection of which they are capable?—PLATO.*

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RIVATE classes are arranged for those who desire Physical Culture for their own improvement and development. These classes are never allowed to exceed twelve, so each member is sure to receive careful individual attention. No pains are spared to make these lessons of the greatest practical value.

Those suffering from headaches and indigestion or annoyed by hollow chests and protruding shoulder blades, or by other disfigurements, and those who desire to retain the elasticity, vigor and cheerfulness of youth are especially invited to investigate the work of these classes.

## Fancy Steps and Rhythmic Physical Culture

MISS ALFREY.

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*Come and trip it, as you go, on the light fantastic toe.*—MILTON.

*To brisk notes in cadence beating glance their many twinkling feet.*  
—GRAY.

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HE work in Fancy Steps and Rhythmic Movement will be given by Miss Naoma Alfrey, a pupil of Prof. Carl Marwig of New York. The rhythmic movements employed in this course have been selected from a great variety of National dances.

This form of exercise trains the body and its members to move as a whole in curves. It induces unconscious tension and relaxation of the muscles alternately and prevents friction and undue resistance to all points. This imparts a rare lightness and buoyancy to the figure not to be obtained through other physical work.

This order of rhythmic exercise appeals to the dramatic instinct, owing to the fact that the mental self must stand off, as it were, and oversee the physical self execute the recurring rhythmic movements. When carried as far as composition it stands side by side with other arts in employing those faculties of the mind that create and reproduce.

## Bodily Expression

MISS ROBERTS, MISS BARLOW.

*Inward, ever inward to outward—so in life and so in art, which still is life.*—MRS. BROWNING.

*Grace was in all her steps, heaven in her eyes, in every gesture dignity and love.*—MILTON.



HIS is a term adopted in this school to designate an original method of teaching gesture. It is a rarer physical culture whose whole purpose is the training of the different bodily agents of expression through expression. It is more special and individual than the psychic physical culture mentioned above.

The resulting gestures are spontaneous and subtle. It acts to suppress superfluous gesture and produce a closer adjustment of form to content.

Teachers of expression who have seen this work in Bodily Expression feel that it solves the problem of teaching Gesture in a limited time.

## Voice Culture

MISS BLOOD, MISS ALFREY, MISS ROBERTS, MISS BARLOW.

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*Her voice so cadenced in the talking,  
Made another singing of the soul! a music without bars.*

—MRS. BROWNING

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It is the aim to bring out the latent strength and beauty in the voice and preserve its individuality, to improve good voices and to make poor voices good.

The Shakespearean method of breath control for tone production in singing—as applied to the spoken voice—is used with great success. Exercises based upon cultivation of the perceptive and imaginative faculties have produced most satisfactory results in ridding the pupil of unconsciousness, and in producing strong, sweet, flexible, impressionable voices.

Many cases of chronic sore throat, including clergymen's sore throat, have been cured by the practice of these exercises.

## Visible Speech or Vocal Physiology

MISS ALFREY.

*Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue.*—SHAKESPEARE.



INSTRUCTION in this branch is based upon the discovery and invention of Prof. Alexander Melville Bell and Prof. Alexander Graham Bell. "It teaches the science of sounds in language, and gives the mechanical basis for pronunciation in all languages." It enables the student to polish his own articulation and pronunciation, and to correct defects of speech in others.

Lisping and some varieties of stammering can be easily cured by this knowledge. It assists in removing other peculiarities or impediments of speech.

## Phrasing, Vocal Language

MISS BLOOD, MISS ALFREY, MISS BARLOW.

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*The thought and the form are equal in the order of time; in the order of genesis the thought is prior to the form.*—EMERSON

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UNDER the term Phrasing the sub-  
Grouping of Words and Perspective  
are considered.

No one study contributes more to  
good reading than this study of group-  
perspective and of no study is there a greater need in the  
presentation of language. This is the beginning work  
study of Vocal Art Forms.

The student is made familiar with the underlying  
principles of grouping through a great variety of illustrations  
through continued practice.

The training afforded by this study is fourfold. The  
student is trained to a quick recognition of thought groups and  
a true sense of the relative values of these sections; the student  
is trained to a good degree of facility in adequate vocal pro-  
nunciation; the ear is trained to demand of the voice such  
and the eye is trained to keep well in advance of the

Phrasing is the expression in voice of the intellectual  
conception of ideas and their relations.

Vocal language includes more than this; it includes the vocal expression of all the *emotional* and *spiritual* experiences suggested by the text.

No one study can be more profitable to the student of expression than the study of Vocal Language. It rapidly develops expressional power and creates high ideals. It gives color, flexibility and range to the voice. It cultivates the perception of spiritual element in literature, and gives criteria for its complete expression in the voice. It supplies to the public speaker the sources of his greatest power over audiences.

The training is fundamental and hence valuable in all forms of vocal expression.

## Rhythm, Tune and Tone Color

MISS BLOOD.

*It is all triumphant art, but art in obedience to law.*—BROWNING.



HAT a pupil may readily recognize and adequately present the musical forms of different poems, he must have not only an ear sensitive to musical impression, but he must have acquaintance with verse forms and the laws which govern them.

To this end the attention of the student is directed to the

study of sound as the material of vocal art forms. The subject of Rhythm is considered—its universal recognition by English speaking people, the principal forms of verse and their power in expression. The tunes of speech are also studied and the ear trained to recognize them. Some glimpse of possibilities in artistic rendering open to us from the study of Tone Color will be given.

Careful training of the ear accompanies the consideration of each of these subjects, and each is fully illustrated from the masters of poetry.

## Development of Expression

MISS YUILL, MISS ALFREY, MISS ROBERTS, MISS BARLOW.

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*The power depends on the depth of the artist's insight of the object he contemplates.*—EMERSON.

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THE method of teaching expression used in Columbia College of Expression is based upon psychological principles. The student is led along the lines of development in art through nature's over progressive steps. He is taught to think and feel while on his feet before an audience, and to express these thoughts and emotions through his own individuality.



This results in natural style, cultivates and refines the literary taste, strengthens the imagination, and develops personal power. Any student will find this study invaluable, whether he has planned a public career or not.

## Tennyson and Browning

MRS. SMITH, MISS ROBERTS.



AN interpretative study is made of characteristic poems of Tennyson and Browning, with especial reference to public reading.

The work of these classes is intensive rather than extensive. An attempt is made to reach the depths of the poems considered, and to master the artistic form in which they are presented.

Because of the obscurity of Browning's poems, due largely to the fact that they are filled with allusions not easily understood, the student should provide himself with some good book of reference.

"A Guide Book to the Poetic and Dramatic Works of Robert Browning," by George Willis Cooke, published by Houghton, Mifflin & Co., New York, or "The Browning Encyclopedia," by Edward Berdoe, published by the Macmillan Co., New York, we would recommend as among the most helpful.

## Contemporaneous Poetry and Drama

MRS. SMITH.

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*The palpable material objects of the universe are unimportant realities; the hidden impalpable influences that surround us constitute the real facts of our existence.*—MAETERLINCK.

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This course includes the literary study and interpretative masterpieces from modern poetry and drama. The works of Ibsen, Hauptmann, Maeterlinck, Phillips, Hovey, and others will be considered.

This course is open to ladies and gentlemen not in attendance at the college. Those desiring to familiarize themselves with the works of these authors or to prepare lecture-readings upon these subjects will find it to their advantage to avail themselves of this opportunity. The instructor has had years of experience, both in the class room and on the platform interpreting the poetic drama.

To meet the demands of clubs and study classes for a leader in the work upon the authors above named and also upon Shakespeare and Browning, the college will make a limited number of engagements for Mrs. Smith. Arrangements may also be made for single or course lectures upon the subjects with interpretative readings.

## Dramatic Art

MISS BLOOD, MISS YUILL, MISS ALFREY.

*All the world's a stage.*—SHAKESPEARE.



It is believed that no one can fully appreciate the content of dramatic literature until he has studied to give it dramatic interpretation, and that the cultivation of the dramatic instinct is of the greatest value in the development of readers, orators and teachers.

All plays given by the school and all rehearsals are conducted according to the principles of stage business, stage etiquette and stage deportment.

Many opportunities are given advanced pupils to appear in public.

## Life Study and Personation

MISS YUILL.

*Not soul helps body more than body soul.*—BROWNING.



SERIES of lessons in Life Study and Personation is made preliminary to the study and presentation of plays.

This work has been found to cultivate the perceptive faculties, to encourage the timid student and bring variety into the rendering of all. It breaks up mannerisms and develops unsuspected talent in expression.

## Bible Reading

MISS BLOOD.

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*So they read in the book in the law of God distinctly, and gave the sense, and caused them to understand the reading.*

—BIBLE, NEHEMIAH 8: 8.

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PASSAGES will be chosen for study illustrating the different literary forms found in the scriptures. The narrative, the lyric, the didactic, the oratoric, the dramatic, and the epic form will be considered, and a study made of the spirit of which these forms are the natural expression.

It is the purpose of all instruction upon this subject to enable the student to present portions of the Bible to the hearts of men as a living message.

There is a great opportunity for christian usefulness through Bible reading which is practically unused. Through this study our young ministers, theological students, missionaries and other christian workers can greatly widen their influence and increase the effectiveness of their services and their personal power for good.

All interested are cordially invited to visit these classes.

# Department of Oratory

DR. COLLIDGE, MISS YUILL, MISS MAHAN.

*Eloquence is the appropriate organ of the highest personal energy.*  
—EMERSON.



It is the aim of this department to develop speakers whose style shall be simple and natural and, when occasion requires, powerful.

After the student has had general preparation he is required to study as many of the great orations as the time will permit.

This preliminary analysis enlarges his vocabulary, purifies his diction and presents high ideals of style, of finish and of power, besides giving him a broad view of historical causes and effects.

The delivery of these orations gives the student a power and facility in the use of his agents of expression which can never be gained from merely delivering his own less beautiful and less powerful speeches.

Notwithstanding these benefits, the study of the great orations alone is not sufficient to develop the power of oratory. The public speaker must create the matter as well as the manner of his speeches.

The student is given practice work in writing, with reference to delivery; in selecting from thought materials and

in expressing clearly and forcefully. He is trained to observe, to read, to walk, to talk with his subject and the occasion in mind; to look upon every incident and phenomenon as suitable material.

By this careful instruction in writing the dangers of extemporaneous speech alone are avoided.

Sear's History of Oratory is studied in connection with work.

## Extemporaneous Speaking

MISS YUILL.

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*The man is only half himself, the other half is his expression.*

—EMERSON

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THE work in Extemporaneous Speaking is the most practical character. Each pupil is given the opportunity of speaking upon a variety of subjects before real and imaginary audiences on widely differing occasions. He is expected to speak with purpose and accomplish a definite result with his audience. Frequently the subject is assigned after the pupil has taken his place upon the platform.

Each address is carefully considered and criticised. Members of the class are required to take notes and analyze speeches. By this careful study the student soon learns to recognize a wise, tactful beginning; to know if the address is

purpose, unity, proportion, sequence and variety; if the illustrations illustrate and whether the climax weakens or strengthens the address.

Among the subjects which receive special attention are: gaining and holding the attention of audiences; logical arrangement of subject-matter; the use of illustration and effective climaxes.

Those who may have occasion to address audiences will find the courses of great value.

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## Parliamentary Law

MISS MAHAN.

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*Let all things be done decently and in order.*—ST. PAUL.

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One can fully take advantage of the privileges open to him in these first years of the twentieth century unless he knows how to transact business legally in a public assembly, and how to conduct such an assembly properly.

Other things being equal, it is the young men and women who possess this knowledge that are most apt to be made leaders in the affairs of church, of state and of social reform.

# Department of English

MISS HANSON.

## English Literature

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*You may talk with kings and queens, . . . This Court is open to labor and to merit, but to nothing else.*—RUSKIN.

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LITERATURE is the content of the art of vocal expression, and is, therefore, the most important study of the student of elocution. To be an elocutionary artist one must be a literary critic in the broad sense of the term, and although the preparation of every selection in the expression classes is a literary study, yet this work is supplemented by literary training under Miss Hanson, a specialist thoroughly versed in university methods.

The courses in English Literature consist of a careful study of at least one masterpiece from each period of literary development.

Each of these masterpieces is taken as representative of the life and spirit of the age in which it was produced, and the course is so planned as to give a clear conception of those marked changes of thought and feeling through which the English speaking race has passed from Chaucer's day to the present time.



Pupils having had thorough preparation and desiring to fit themselves for the teaching of English Literature, will be given an opportunity to present special topics and to conduct classes.

No text book is required, but the following books are recommended: "Introduction to English Literature," by Henry S. Pancoast. "The Beginnings of the English Romantic Movement," by William S. Phelps. Hiram Corson's "Introduction to Browning," "Aims of Literary Study and Primer of English Verse," Gummere's "Handbook of Poetics," and Sidney Lanier's "Science of English Verse."

For outline of Courses see pages 26 and 27.

## Rhetoric

MISS HANSON.

*Look in thine heart and write.*—SIDNEY.



HIS College has taken the same advanced position in regard to teaching written expression that it has always held in vocal expression.

The method now used is in harmony with the teaching of the other branches of the College. The student's powers in written expression are developed according to his peculiar mental processes. He is stimulated and encouraged. The practical results have been most gratifying.

The following books will be found helpful: Barrett Wendell's English composition, George Henry Lewes' Principles of Success in Literature, Genung's Practical Rhetoric, D. Hill's Science of Rhetoric, Spencer's Philosophy of Style, Scott and Denny's Paragraph Writing, Arlo Bates' Talks on Writing English, and George Pierce Baker's Argumentation.

## Art History

MISS BLOOD.

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*Art is nature made by man to man the interpreter of God.*

—OWEN MEREDITH.

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COURSE of lectures will be given upon the History of Painting. These lectures will be fully illustrated from Prof. Charles S. Farrar's extensive and unrivaled collection of slides.

It is the purpose of these lectures to acquaint the students with the great masters of painting and their most noted works, to broaden their vision, and to teach them to trace the analogy between any good play, poem, novel or literary interpretation and a well composed picture.

Students desiring to make some preparation for this work are advised to study "Schools and Masters of Painting," A. G. Radcliffe, D. Appleton & Co., or read, as they have opportunity, any standard Art History.

# Music

MISS M'CLURE.

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*Music washes away from the soul the dust of every-day life.*

—AUERBACH.

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THE kinship of the fine arts is recognized in no better way than by the association of Music and Literary Interpretation, since each is the expression of the soul, the one through speech, the other through song. That music may be a part of the broad culture of the school and that teachers may prepare to supervise music as well as reading in the public schools and to conduct the chorus work in high schools or colleges, two courses in the Theory and Practice of Public School Music are offered the Senior Classes.

## Recitals and Lectures

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RECITALS will be given on Fridays from 1 to 1 o'clock. These recitals are a part of the required work of the school and are designed to give students frequent opportunities to come before audiences. Each student is expected to take part in turn and will receive suggestions from a critic teacher.

The last period on Saturdays will be given to a series of lectures and entertainments by members of the faculty, advanced students in dramatic art and by distinguished lecturers and readers from outside the school.

To these programs on Friday and Saturday the public is cordially invited.

# Practice Teaching

MISS BLOOD.

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*Man can give nothing to his fellow man but himself.*—SCHLEGEL.

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IN order to insure the greatest success of all those who desire to make teaching a profession it is arranged that the students of the senior and post-graduate classes shall have frequent drills in Practice Teaching and in taking charge of the class.

This practice teaching will include giving instruction to classes in Physical Culture, Voice Culture, Vocal Language and the Progressive Steps in "The Psychological Development of Expression."

These exercises will be subjected to criticism, their good points noted, and suggestions made for the pupil's further development in teaching.

Besides this class of instruction, a number of the students have taught during the past year in charitable institutions in the city.

## Criticism



THE function of the critic teacher is twofold: that of judge and director. To direct the pupil's progress easily engages the highest powers of the best teacher. While the needs and limitations of the pupil are never lost sight of, his mind is placed on what he is to accomplish rather than upon what he has done which is wrong.

In a word, the methods of criticism are positive, constructive and kindly rather than negative and destructive. The pupil is ever invited to put forth effort, and as far as possible is freed from the bonds of self-consciousness.

## Evening School



THE Evening Sessions will be under the supervision of the President. Courses will be given in Physical Culture, Voice Culture, Bodily Expression, Elocution and Oratory and Recitation. The work will be progressive, and any pupil from these classes wishing to enter the regular course will be given credit for the work already accomplished. These sessions present an excellent opportunity to those persons who wish to take the two years' course, but who desire to test their ability before entering it. They also furnish excellent opportunities for young men who desire to add to the sum of themselves the power of Oratory and Extemporaneous Speaking.

The term will open Thursday evening, October 12, 1905.  
Term of Ten Lessons, one and one-half hours, \$5.00.

For further information call, or send for circular.

Address DIRECTOR OF EVENING SCHOOL,  
Columbia College of Expression,  
Steinway Hall, Chicago.

## Saturday Classes

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FOR the benefit and convenience of those who cannot attend the college during the early week days, special classes have been arranged on Saturday mornings. The work offered will include instruction in Physical Culture, Voice Culture, Vocal Expression, Bodily Expression, Phrasing, Methods of Teaching, and Bible Reading. To these classes we would call the especial attention of **Teachers** (*Public School Teachers, Teachers of Expression,*) and **Public Speakers** (*Ministers and Theological Students.*)

## Children's Classes

Classes to meet the needs of children are held on Saturday afternoons at 1:30 o'clock. The work offered consists of Physical Culture, Voice Culture, Bodily Expression, Reading and Recitation. This work is all on natural lines and all interesting to the children.

The term will open September 30, 1906.

Send for special circular.



# Summer Instruction



SUMMER term of ten weeks, from May 15th to July 21st, 1906, has been arranged. The addition of the May and June work to our regular summer session in July is designed to furnish an opportunity for those who desire to take regular courses in the school and have only the summer months at their command; for those who, having studied elsewhere, wish to fit for entrance to our senior class; for those entering at the beginning of the winter term to complete the junior year and enter the regular senior class the following September; for those desiring special physical or vocal training and to furnish opportunity for any others who may desire additional summer study. The courses offered are most practical and afford unusual opportunities for earnest students who need to economize time and for professional men and women who have only the summer season at their disposal.

The sessions of the summer school will open May 15th and June 19th, 1906.

Credit will be given on Diploma Courses for summer work. Send for special summer circular.

## W. C. T. U. Endorsement



At the annual national convention of the Women's Christian Temperance Union, held at St. Louis in the autumn of 1896, the Columbia School of Oratory was endorsed as the Central Training School for W. C. T. U. workers.

A reduction of fifty per cent on class prices is made to such workers.

## Libraries, Museums, Etc.



REFERENCE Library of more than one thousand volumes has been gathered. In order to increase the fund and pay the wear and tear of these books, a nominal fee of one dollar per term will be charged each student.

The College is within five blocks of the new Chicago Public Library and the Crerar Library; and is only a short ride from the Newberry and University of Chicago Libraries.

Chicago has become an acknowledged center of music and art. The Art Institute and the various picture galleries are all easy of access from the Columbia College, and on certain days admission is free.

The Art Institute is well equipped and affords an excellent opportunity for the study of the laws of expression as illustrated in the kindred arts of sculpture and painting.

The Thomas Orchestra Concerts are held but two blocks away and tickets are so reasonable that the humblest student can take advantage of this rare opportunity for studying the effects of music, the art most closely related to his own.

Besides these advantages the student has opportunity to see and hear the finest representative members of his own profession.

The most eloquent preachers and lecturers, the most brilliant singers, and the most noted actors can all be heard in Chicago. The student from outside the city will find himself at once in touch with metropolitan life and culture.



# General Information

## Calendar 1905-1906

Registration September 12th.

Fall term opens September 13th and closes November 18th, 1905.

Winter term opens November 21st, 1905, and closes February 10th, 1906.

Spring term opens February 13th and closes April 28th, 1906.

Commencement week April 24th to 28th, 1906.

Summer term opens May 15th and closes July 21st, 1906.

Special summer term opens June 19th and closes July 21st, 1906.

There will be a vacation from December 16th, 1905, to January 2d, 1906; from March 17th to March 26th, and from April 28th to May 15th, 1906.

There will be no school on legal holidays.

## Cost of Instruction

*All Tuition payable in advance; an additional charge of ten per cent will be made on all fees not paid on the day of enrollment or at the beginning of private lessons.*

The Scholastic Year consists of three terms of ten weeks each.

|  |         |
|--|---------|
| For each term of attendance (including library fee)..... | \$51.00 |
| For less than five weeks, of any term, per week.....     | 6.00    |
| For three days per week, each term.....                  | 35.00   |
| For two days per week, each term.....                    | 25.00   |
| For one day per week, each term.....                     | 18.00   |

|   |       |
|---|-------|
| For ten lessons in any morning class.....                       | 5.00  |
| Graduation and diploma fee.....                                 | 10.00 |
| Physical examination free during first week of each term. Later | 2.00  |
| Fee for special examinations.....                               | 2.00  |
| Student observers, per week.....                                | 10.00 |
| Coaching teachers of Expression on methods, per hour.....       | 5.00  |
| Summer terms, 10 weeks, \$50.00; 5 weeks.....                   | 30.00 |

## Private Lessons

With Miss Miss Yuill—

|  |         |
|--|---------|
| Ten (1 hour) lessons.....  | \$40.00 |
| Ten ( $\frac{3}{4}$ hour) lessons.....   | 30.00   |
| Ten ( $\frac{1}{2}$ hour) lessons.....   | 25.00   |
| Single lessons (1 hour) \$4.50, ( $\frac{3}{4}$ hour) \$3.50, ( $\frac{1}{2}$ hour)..... | 3.00    |

With Miss Alfrey or Miss Roberts—

|  |         |
|--|---------|
| Ten (1 hour) lessons.....  | \$30.00 |
| Ten ( $\frac{3}{4}$ hour) lessons.....   | 25.00   |
| Ten ( $\frac{1}{2}$ hour) lessons.....   | 20.00   |
| Single lessons (1 hour) \$3.50, ( $\frac{3}{4}$ hour) \$3.00, ( $\frac{1}{2}$ hour)..... | 2.50    |

With Miss Barlow—

|  |         |
|--|---------|
| Ten (1 hour) lessons.....  | \$25.00 |
| Ten ( $\frac{3}{4}$ hour) lessons.....   | 20.00   |
| Ten ( $\frac{1}{2}$ hour) lessons.....   | 15.00   |
| Single lessons (1 hour) \$3.00, ( $\frac{3}{4}$ hour) \$2.50, ( $\frac{1}{2}$ hour)..... | 2.00    |

All work lost by students must be made up. No tuition refunded except in case of protracted absence.

A discount of fifty per cent will be made to W. C. T. U. workers, clergymen and theological students. This applies to class lessons only.

Private lessons lost through the absence of the pupil will be made up when the teacher is notified the day previous.

## Board---Estimate of Expenses

|  |                      |
|--|----------------------|
| Tuition and Library Fees for one year..... | \$153.00             |
| Board and room for one year.....           | \$120.00 to \$210.00 |
| Books for one year.....                    | \$5.00 to \$10.00    |

Some students reduce these expenses by providing their own meals. The cost of sundries depends almost entirely on the student's habits.

The college has no dormitory, but parents and guardians may be assured that we will cheerfully assist them in placing their sons and daughters in suitable and congenial homes. Miss Harriet M. Blood will make this work her personal care and will have general oversight of the students' welfare.

We will furnish escorts from trains when desired.

## Teachers and Readers

The college can furnish readers at prices varying from five to seventy-five dollars. Managers or others writing for readers will please name the price they are willing to pay, and describe the kind of entertainment desired.

County superintendents wishing to employ institute instructors and directors of institutions desiring teachers are invited to visit the Saturday morning normal class. This gives an opportunity to examine the teaching of the different members of the senior and post-graduate classes. Those who cannot call are requested to open correspondence.

## Recommendations

The Columbia College of Expression will grant no recommendations except to its graduates. A certificate of the amount of work done will be furnished if desired.

## Visitors Welcome

Those interested in the Study of Expression or Physical Culture are cordially invited to visit the college at any time.

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## Correspondence

Those who contemplate entering the college are requested to write early, giving a description of past education and stating purpose in taking up the work. Address,

COLUMBIA COLLEGE OF EXPRESSION,

Seventh floor, Steinway Hall,

Chicago, Illinois.



## Alumni Association

### Officers

(Elected at the meeting in December, 1904)

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|                          |           |                            |
|--------------------------|-----------|----------------------------|
| Honorary President,      | - - - - - | MARY A. BLOOD              |
| President,               | - - - - - | PARMELIA CURTIS MAHAN      |
| Vice President,          | - - - - - | STELLA SATTERTHWAITE SMITH |
| Recording Secretary,     | - - - - - | ENOLA PEARL PIERCE         |
| Corresponding Secretary, | - - - - - | CATHERINE LA BARRE JOHNSON |
| Treasurer,               | - - - - - | EMILY GRIGSON PICKENS      |

### Departments and Superintendents

MINNA ROMAN, CHAIRMAN

|  |           |                                      |
|--|-----------|--------------------------------------|
| Physical Education,                              | - - - - - | M. CATHERINE LYONS                   |
| Public Reading,                                  | - - - - - | GLENNA SMITH TINNAN, EVERETT C. KEMP |
| Voice Culture,                                   | - - - - - | PHOEBE MAE ROBERTS                   |
| Public Speaking,                                 | - - - - - | A. E. TURNER                         |
| Reading in Normal, Secondary and Public Schools, | - - - - - | MISS HARRIET FOWLER                  |
| Expression in Colleges and Universities,         | - - - - - | OLIVE J. PIERCE                      |
| Home,  | - - - - - | SOPHIA SWANSTROM YOUNG               |

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Alumni Association meetings are held annually in the rooms of the College, on Thursday and Friday following Christmas day. The dates for 1905 will be December 28 and 29.

Excellent programs are arranged each session and the event is a great inspiration in the life of each alumnus. The meeting of 1904 was very well attended and most loyally supported in every way.

Graduates are requested to send immediate notification of any change of address to the Secretary of the College. In this way they can keep in close touch with their alma mater and be sure to receive the various circulars and announcements from time to time.

# Students 1904-1905

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## Graduate Students

|                                 |              |
|---------------------------------|--------------|
| Carter, Mabel Lankton .....     | Oregon       |
| Chambers, Mary L. ....          | Illinois     |
| Krebs, Adin C. ....             | Kansas       |
| Lueders, Mrs. Edith .....       | Colorado     |
| Moss, Mabel .....               | Illinois     |
| Smith, Mrs. Addie Chase .....   | Illinois     |
| Schoenberger, E. Deo, B. A..... | South Dakota |
| Turner, Lena Loraine .....      | California   |

## Senior Class

|                                      |           |
|--------------------------------------|-----------|
| Abernethy, Mary Elizabeth, A. B..... | Illinois  |
| Arthur, Eleanor Louise .....         | Illinois  |
| Brimhall, Amelia E. ....             | Illinois  |
| Buek, Bertha .....                   | Kansas    |
| Carr, Mosceoline .....               | Missouri  |
| Clark, Calista B.....                | Wisconsin |
| Derbyshire, Mollie Margaret .....    | Illinois  |
| Dodge M. Luella.....                 | Illinois  |
| Drake, Mrs. Augusta .....            | Illinois  |
| Drury, Louise Osborne .....          | Illinois  |
| Dunham, Mabel Wilder .....           | Wisconsin |
| Hiebert, Peter H.....                | Kansas    |
| Hinshaw, Della W.....                | Indiana   |
| Hyde, Elizabeth H. ....              | New York  |

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|                                  |              |
|----------------------------------|--------------|
| Kennedy, Mary .....              | Illinois     |
| Kingman, Doris E. C. ....        | Illinois     |
| Koch, Christiana, Ph. B. ....    | South Dakota |
| Long, Anna Marie .....           | South Dakota |
| Marriott, Victoria Darlene ..... | Illinois     |
| McCracken, Florence L. ....      | Kansas       |
| Miller, Edith L. ....            | Illinois     |
| Morley, Edythe .....             | California   |
| Mossler, Gertrude L. ....        | Kansas       |
| Noble, Jennie Luella .....       | Kansas       |
| Pearce Iva C., B. S. ....        | Illinois     |
| Prothero, Mrs. Bessie .....      | Wisconsin    |
| Quire, Mabel .....               | Iowa         |
| Rahm, Mary, A. M. ....           | Ohio         |
| Salisbury, Fay .....             | Michigan     |
| Shumate, Louise .....            | Iowa         |
| Smith, Clara M. ....             | Missouri     |
| Tietsworth, Fay .....            | Michigan     |
| Wooster, Helen McNiell. ....     | California   |

## Junior Class

|                               |            |
|-------------------------------|------------|
| Austin, A. Eugene, M. D. .... | New York   |
| Abell, M. Ethel. ....         | Illinois   |
| Barlow, Mrs. Fannie. ....     | Illinois   |
| Bates, Sara Ruth. ....        | Minnesota  |
| Biggs, Doris Ellen. ....      | Washington |
| Blount, Reba R. ....          | Illinois   |
| Brady, Minnie M. ....         | Illinois   |
| Bundy, Bird .....             | Iowa       |
| Burgess, Allen B. ....        | Michigan   |
| Canfield, Gertrude .....      | Colorado   |
| Carr, Carolyn Mae. ....       | Illinois   |
| Decker, Harriet .....         | Wisconsin  |

|                               |              |
|-------------------------------|--------------|
| Edgerton, Jessie Kasson.....  | South Dakota |
| Elliott, Kate .....           | Illinois     |
| Feyereison, Magdalene .....   | Iowa         |
| Flagg, Josephine .....        | Illinois     |
| Fowler, Lois Winifred.....    | Illinois     |
| Frush, Mabel A.....           | Illinois     |
| Guy, Della .....              | Illinois     |
| Harrell, Caroline .....       | Indiana      |
| Harris, Irene .....           | Missouri     |
| Hensell, Grace .....          | Illinois     |
| Herbert, Hazel .....          | Nebraska     |
| Hill, May Reed.....           | South Dakota |
| Hilton, Mollie Hall.....      | Iowa         |
| Hitchcock, Eula .....         | California   |
| Hodgson, Hortense .....       | Wisconsin    |
| Hodgson, Mary .....           | Wisconsin    |
| Iverson, Clara G.....         | South Dakota |
| Jackson, Ida Belle.....       | Pennsylvania |
| Jenks, Minnie Bird, B. A..... | Iowa         |
| Kellar, Venia .....           | Illinois     |
| Lespinasse, Louise .....      | Illinois     |
| Loring, Lucile A.....         | Illinois     |
| Loveday, Louise E.....        | Michigan     |
| Lowe, Lucy .....              | Wisconsin    |
| McCall, Neola .....           | Iowa         |
| McClane, Bess Mae.....        | New Mexico   |
| Meek, Grace Clemenons.....    | Illinois     |
| Merrill, Nan .....            | Illinois     |
| Miller, Birdie .....          | Iowa         |
| Miller, Mayme .....           | Kentucky     |
| Monger, H. Ray.....           | Illinois     |
| Myers, Mary Ann.....          | Indiana      |
| Nattkemper, Leonard G.....    | Indiana      |
| Riley, Chester .....          | Illinois     |

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|                               |          |
|-------------------------------|----------|
| Riley, Mae .....              | Illinois |
| Scott, Flo B. ....            | Illinois |
| Seabury, Hazel .....          | Illinois |
| Squires, Mrs. Mattie G. ....  | Illinois |
| Swenson, Annie .....          | Kansas   |
| Taplin, Jessie M. ....        | New York |
| Van Cott, M. Grace. ....      | Nebraska |
| Wakelee, Mrs. H. W. ....      | Illinois |
| Waterhouse, Harriett C. ....  | Illinois |
| Wickersham, Jessie .....      | Iowa     |
| Woodruff, Mrs. Jennie W. .... | Illinois |

### Special Students

|  |           |
|--|-----------|
| Carlisle, Abigail Irene. ....          | Minnesota |
| Chadwick, Edna May. ....               | Wisconsin |
| Coleman, Mrs. J. ....                  | Illinois  |
| Griffith, R. W. ....                   | Illinois  |
| Hagstrom, Rev. G. A. ....              | Illinois  |
| Henshaw, Rev. D. C. ....               | Illinois  |
| Johansson, E. A., A. B. ....           | Illinois  |
| Johnson, Mrs. Katherine. ....          | Illinois  |
| Larkin, Anna Irene. ....               | Illinois  |
| McGann, Rev. ....                      | Illinois  |
| Patterson, Corinna .....               | Illinois  |
| Poage, Glen .....                      | Illinois  |
| Reid, Janet .....                      | Illinois  |
| Schottenfels, Estha .....              | Illinois  |
| Stewart, Rev. Wm. J., A. M. B. D. .... | Illinois  |
| Stringer, Mrs. Lillian. ....           | Illinois  |
| Swift, Rev. F. W. ....                 | Illinois  |
| Todd, Alice C. ....                    | Illinois  |
| Waite, Rev. C. L. ....                 | Illinois  |
| West, Mabel Sterling. ....             | Illinois  |
| Wyant, Rev. A. R. E. ....              | Illinois  |

## Children's Class, 1904=5

|                         |         |
|-------------------------|---------|
| Abbott, Lael Ray.....   | Chicago |
| Ayers, Maude .....      | Chicago |
| Fenneman, Nordica ..... | Chicago |
| Forsyth, Letta .....    | Chicago |
| Hall, Mary .....        | Chicago |
| Hall, Margaret .....    | Chicago |
| Holbrook, Grace .....   | Chicago |
| Huber, La Vern.....     | Chicago |
| Pech, Bernardina .....  | Chicago |

## Evening School

|                            |         |
|----------------------------|---------|
| Arbuckle, Nettie .....     | Chicago |
| Cadieux, G. A.....         | Chicago |
| Carlson, Carl A.....       | Chicago |
| Clark, Alice L.....        | Chicago |
| Combs, Harriett .....      | Chicago |
| Cullen, Loretta .....      | Chicago |
| Day, Jessie .....          | Chicago |
| Due, Chas. J.....          | Chicago |
| Horsman, Melinda .....     | Chicago |
| Jacobsen, Caroline .....   | Chicago |
| Kennedy, Jessie B.....     | Chicago |
| Lawrence, Mabel M.....     | Chicago |
| Lenn, Mathilda .....       | Chicago |
| Leonard, Mrs. E. F.....    | Chicago |
| McArdle, Nellie .....      | Chicago |
| Ness, Clara .....          | Chicago |
| Reid, Janet .....          | Chicago |
| Thompson, Frances .....    | Chicago |
| Tartarsky, Florence S..... | Chicago |
| Turner, Oscar .....        | Chicago |
| Wolfe, Irene A.....        | Chicago |

## Summer School, 1904

|                         |              |
|-------------------------|--------------|
| Adams, Geneva           | Ohio         |
| Alden, Helen            | Illinois     |
| Bates, Margaret         | Missouri     |
| Black, Viola E.         | Texas        |
| Boylan, Mrs. M. Manora  | Iowa         |
| Broadhurst, Mrs. Hermia | Illinois     |
| Brubaker, Edith         | Indiana      |
| Buckner, Mrs. M. P.     | Illinois     |
| Chandler, Mrs. Dixie    | Texas        |
| Chambers, Mary          | Mississippi  |
| Crapser, Florence       | Illinois     |
| Drake, Mrs. Augusta     | Illinois     |
| Drury, Louise O.        | Illinois     |
| Dunham, Mabel Wilder    | Wisconsin    |
| Fern, Grace E.          | California   |
| Garlough, Fred          | Michigan     |
| Gasoway, Hallie         | Kansas       |
| Graves, Euseba          | Illinois     |
| Green, Myrtle           | Illinois     |
| Harold, Marguerite      | Illinois     |
| Hiebert, Peter          | Kansas       |
| Hilton, Mollie Hall     | Iowa         |
| Hopkins, Elizabeth      | Michigan     |
| Hughson, Florence       | Michigan     |
| Hyde, Elizabeth         | New York     |
| Jackson, Ida Belle      | Pennsylvania |
| Jenks, Minnie Bird      | Iowa         |
| Laube, Herbert          | Wisconsin    |
| Loewen, Cornelius A.    | Kansas       |
| Lzicar, Libbie          | Montana      |
| Marriott, Victoria      | Illinois     |
| Martinson, Chastina     | Iowa         |

|                                |              |
|--------------------------------|--------------|
| McCallie, Margaret .....       | Idaho        |
| McGann, Rev.....               | Illinois     |
| McMillan, Estelle .....        | Iowa         |
| McMurray, Mrs. Viola Dale..... | Missouri     |
| Miller, Edith L.....           | Illinois     |
| Parshley, Marietta .....       | Maine        |
| Prothero, Mrs. Bessie.....     | Wisconsin    |
| Rahm, Mary A. M.....           | Ohio         |
| Reid, Janet .....              | Illinois     |
| Robertson, Jean D.....         | Wyoming      |
| Schonberger, E. Deo, A. B..... | South Dakota |
| Schellbach, Augusta .....      | Illinois     |
| Semple, Katherine .....        | Missouri     |
| Shuck, Mrs. M. E.....          | Colorado     |
| Shumate, Louise .....          | Iowa         |
| Skinner, Lucretia .....        | Indiana      |
| Smith, Leah .....              | Illinois     |
| Smith, Mrs. Marcia.....        | Wisconsin    |
| Snyder, Mrs. Myra.....         | Nebraska     |
| Spear, Eugene .....            | Illinois     |
| Strayer, Gertrude .....        | Illinois     |
| Turner, Lena Loraine.....      | California   |
| Woodruff, Mrs. Jennie.....     | Illinois     |
| Wooster, Helen McNeill.....    | California   |