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COLUMBIA COLLEGE of EXPRESSION

Founded 1890

Bulletin of General Information

March 1911

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Columbia College of Expression

Columbia College of Expression

BOARD OF DIRECTORS

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MISS MARY A. BLOOD, Litt. D.

Columbia College of Expression

FACULTY

MARY A. BLOOD, Litt. D., President

Fundamental Principles of Vocal Expression; Fundamental Principles of Bodily Expression; Literary Interpretation; Public Recitation; Practice Teaching; Bible Reading.

WILLIAM A. COLLEDGE, D. D., F. R. G. S.

English Literature; English Composition; Scotch Literature and Scotch Dialect.

MARGARET D. YUILL.

(Instructor in Extemporaneous Speaking; Chicago Kindergarten College)

Literary Interpretation; Classical Drama; Repertoire; Orations; Programs; Development of Expression.

ELLA WILSON SMITH.

Contemporaneous Poetry and Drama; The Art of Conversation; Art History; Browning; Repertoire; Literary Interpretation; Development of Expression.

R. E. PATTISON KLINE

Voice; Extemporaneous Speaking; Debate; Development of Expression; Narrative Poetry; Repertoire.

FACULTY—Continued

EDITH S. LUEDERS.

Story Telling; Bodily Expression; Vocal Expression; Personation; Objective Drama; Visible Speech; Psycho-physical Culture.

GEORGE L. SCHERGER, Ph. D.

Instructor in English

MRS. JEAN C. ARNOLD.

(Professor of Psychology in Chicago Kindergarten College.)
Psychology.

ETTA L. PARIS

Gymnastics; Gilbert Rhythmic Exercises.

PERMELIA C. MAHAN.

Parliamentary Law.

W. E. BUEHLER, M. D., Ph. G. D. O.

Anatomy; Physiology; Hygiene.

HAZEL ROSE LAWRENCE

Development of Expression; Phrasing; Assistant Physical Training.

LEON BATES CROZIER.

Vocal Expression; Instructor in Evening School.

MAE E. RILEY

Instructor in Evening School.

HARRIET H. BISBEE

Corresponding Secretary

MARY ETHEL SPENSLEY

Financial Secretary

BESSIE SHAW

Registrar

LECTURES AND READINGS.

REV. FRANK W. GUNSAULUS, D. D.

Subject to be announced.

NATHANIEL BUTLER, LL. D.

University of Chicago.
Two Lectures—
"Some Important Aspects of the School."
"On the uses of Literature."

REV. WILLIAM A. COLLEDGE, D. D.

"The Works of J. M. Barrie."
"Ian Maclaren."
"Robert Burns."

MISS MARY A. BLOOD.

"The Nature of Expression."
"Principles of Oral Expression."
"The Universal Language of Tone."
Readings—"Idylls of the King"—Tennyson.
"A Blot in the 'Scutcheon"—Browning.
"Saul"—Browning.

MRS. ELLA WILSON SMITH.

Essentials in the drama of to-day.
"Strife and Justice"—Galsworthy.
Realistic drama of ideas.
"The Piper"—Peabody.
Spiritual drama of ideals.

MARGARET D. YUILL.

Reading—"What Every Woman Knows"—J. M. Barrie.

LECTURES AND READINGS—Continued

EDITH S. LUEDERS.

Readings—The Child—with the Mother—with the Teacher.
Miscellaneous Program.

R. E. P. KLINE.

"Series of Lectures upon Voice."
"Some Principles of Argumentation."
Readings—"Miscellaneous Program."

WALLACE BRUCE AMSBARY.

Readings from Rudyard Kipling.

GRACE CHAMBERLAIN.

"Mater"—Mac Kaye.

PERMELIA C. MAHAN.

Miscellaneous Readings.

MEMBERS OF THE GRADUATE STUDENT CLASS.

"Madame Butterfly"—John Luther Long.
"The Thief"—Bernstein.
"The Melting Pot"—Zangwill.
"The Man of the Hour"—George Broadhurst.

MEMBERS OF THE SENIOR CLASS.

"The Tempest"—Shakespeare.
"The Builder of Bridges"

MEMBERS OF THE JUNIOR CLASS.

"As You Like It"—Shakespeare.

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. It was their desire to establish one more school of expression which should stand for the development of expression by methods truly educational, for high standards, for the gospel of good cheer, and for the building of sterling Christian character. 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 it is now 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; 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. After the irreparable loss which the school sustained in the decease of Mrs. Ida Morey-Riley, much anxiety was expressed, lest, in the event of the death of its principal the school passing into other hands, should lose its distinguishing characteristics, and

cease to represent the ideas and fulfil the purposes of its founders.

These considerations 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. Since that time an able and efficient Board of Directors have stood behind the President. In the event of her death this Board will assume the management of the College and carry on its work.

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.

The methods employed overcome the effects of repression, stimulate free endeavor, increase "the joy of the working" and develop creative power.

This College furnishes professional training for Teachers of Expression, Reading and Debate, also for Public Readers and Public Speakers, in carefully prepared diploma courses.

It furnishes supplementary cultivation for those who do not desire a college education.

DISTINGUISHING CHARACTERISTICS

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 School 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 bases its instruction upon that old law, "Impression precedes and determines Expression." It agrees with the pedagogic principle that growth must be from within outward, 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. To aid in rectifying this condition it trains every student to express himself in many ways, in conversation, in story telling, in dramatic impersonations, in writing, in public speaking, in recitation and in literary interpretation. 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, and teacher and teacher.

OPENINGS FOR YOUNG MEN

In these days when so many professions are crowded to an extent that makes it difficult for a young man to get a foothold, we would call special attention to the Openings for College Young Men in this profession.

It is a fact that there are not enough strong college young men who can teach Expression by the advanced methods, to fill the demands of Colleges and Universities, and this demand is constantly increasing.

IMPORTANT TO COLLEGE GRADUATES

A special group of courses which can be compassed in one year's time is offered to college graduates talented in expression, fitting them to teach Expression in High Schools and Colleges.

There is much demand for college graduates who are also graduates of the Columbia College of Expression, to fill important positions as teachers. To meet this demand special

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

These groups include Physical Training, Bodily Expression, (Gesture), Voice Training, Tone Language, Psychological Development of Expression, Literary Interpretation, Dramatic Art, Extemporaneous Speaking, Oratory, Debate 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. (See general calendar for specific dates.)

SPECIAL COURSE IN PLATFORM PREPARATION FOR PUBLIC READERS

Beside the dramatic conception and artistic execution necessary to the parlor reader and the reader for small audiences, those who contemplate entertaining assemblies in vast auditoriums need additional training. These students will be given special instruction which will enable them first to present a sufficiently large form to fill any auditorium and to so idealize this form as to retain all the beauty, the naturalness and fine emotional quality of a drawing room presentation, while losing none of the volume which gives size and power to the rendition. In other words having mastered a sufficiently large form, the second step is to master a content which will amply fill that form.

WHEN TO ENTER

Pupils not working toward graduation may enter at any time.

The times for entrance upon 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

While it is desirable that the applicant for admission should be a college graduate, it is not obligatory. High school graduation, or its equivalent, however, is required for admission to any of the regular courses.

Applicants are requested to bring certificates of scholarship from former teachers, and to furnish recommendations as to general mental ability.

Before entering all pupils are required to furnish evidence of good moral character.

DAILY SESSIONS

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

Each student in the regular courses receives (200) two hundred 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 is so arranged as to be of special value to teachers and students who can give this day only to the work.

LOCATION

Steinway Hall Building, in which the Columbia College of Expression has its home, is located in the very heart of the down town educational center, is but a short walk from the Art Institute, the Public Library and the Thomas Orchestra Hall, but half a block from Grant Park on the Lake Front and is accessible from all parts of the city.

As the college has increased in numbers it has from time to time added to its space until at present it occupies an entire floor of the building.

The rooms set apart for this College are light, airy and commodious. They were constructed and fitted up under the direction of the Founders, and are thoroughly adapted to the special uses for which they were planned.

INVESTIGATION

There is no better way of judging the work of a college than by the success of its graduates.

They are the result, largely, of the actual class room training. The graduates of Columbia College of Expression are markedly successful, filling positions of large responsibility and commanding excellent salaries.

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.
Phycho-Physical exercises.

COURSE II.—RHYTHMIC MOVEMENTS.

Preparatory exercises. Five positions for the feet. Arm movements. Bodily response to various musical rhythms. Fancy steps and marches. Folk Games and Dances. Gilbert Rhythmic exercises. Unity of Expression.

COURSE III.—ANATOMY, PHYSIOLOGY AND HYGIENE.

Osteology, Arthrology, Myology.
Blood. Vascular System. Lymphatic System. Nervous System. Special Senses. Organs of Digestion. Lectures. Recitations. Laboratory Exercises. Physiology. Blood. Lymph. Metabolism. Lectures. Recitations. Laboratory exercises. Hygiene and Dietetics. Lectures. and Recitations.

COURSE IV.—FREE-HAND GYMNASTIC MOVEMENTS.

Bells, wands, clubs, balls, gymnastic games.

COURSE V.—ADVANCED WORK IN GYMNASTICS.

COURSE VI.—PHYSICAL TRAINING.

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

COURSE VII.—ADVANCED RHYTHMIC WORK WITH SPECIAL EXERCISES.

Steps characteristique. Minuets. National dances. Folk dances. Aesthetic dancing. 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. Modes 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 agents of bodily expression. Peculiar function of each. Their position and movements. Harmony of action. Hindrances to bodily expression. Special prescriptions for overcoming mannerisms. Varied and progressive exercises in the use of bodily language.

COURSE III.—GAMUT OF BODILY EXPRESSION.

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

COUSRE IV.—ADEQUACY OF BODILY EXPRESSION.

Exercise 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 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 AND ENUNCIATION.

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 idiosyncrasies. 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 EXPRESSION.

COURSE I.—FUNDAMENTAL PRINCIPLES.

Vocal language as distinct from verbal language. Vocal statement contrasted with vocal expression. Word grouping and its expression in voice. Phrase accent. Mastery of elemental problems through vocal drill. General principles of inflection and their application. Ear training.

(Text: Selections from Tennyson, Longfellow, Lowell, Mathew Arnold and others.)

COURSE II.—PHRASING, INFLECTION, MODULATION.

Continued practice in application of elemental principles. Grouping of phrases and clauses. Mental action in phrase grouping and its vocal expression. Practical problems. Qualities of inflection of voice and their significance. Development of facility of inflection. Ear training. Function of tone language. Extensive practice in the use of tone language.

COURSE III.—PHRASING, INFLECTION, TONE COLOR—ADVANCED WORK.

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

DEVELOPMENT OF EXPRESSION

COURSE I.—ELEMENTARY.

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

COURSE II.—FREEDOM OF EXPRESSION.

Studies of expression of simple emotions. Vocal language or emotion. 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 fulfilment of author's purpose. Expression of moral height of emotion. Studies in atmosphere. Power of expression.

THE ART OF CONVERSATION

COURSE I.

The manner and the matter of the conversationist.

Manner—Subjective conditions in the speaker; physical, mental, moral Objective conditions in hearers: number, quality, differences in age and sex, degrees of intimacy.

Matter—Topics: quantity, relation.

Handling of topics; deliberative, controversial, epideictic.

Afternoon teas, formal and informal receptions, dinners and social circles, round-tables, and other social functions will furnish occasions for practical work in conversation.

COURSE II.—CONVERSATION UPON ART HISTORY.

STORY TELLING

COURSE I.—

Principles of story telling. Purpose of story. Psychological reasons for selected stories for different periods of childhood. Fairy tales. Folk-lore; Fable; Bible stories; Myths; Legends; Nature and Animal stories; Hero-tales; Realistic stories; Allegories; Symbolistic stories; Dramatic stories; Individual practice with criticism and suggestion.

LITERARY INTERPRETATION.

COURSE I.—PRESENTATION OF SELECTIONS FOR CRITICISM.

Study and practice in rendition of different forms of literature, including the short story, the ballad, monologue, lyric poetry, and dramatic composition. Criticism and suggestions from standpoint of pupils development, and from standpoint of the interpretation of literature rendered. Abridgment 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. Adaption to large auditoriums. Series of practical problems.

COURSE V.--ENTIRE EVENING PROGRAMS.

Abridgment and arrangement of books for recital. Material from masterpeices 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 characteristc poems. Mastery of literary form. Viewpoint of Browning. Browning's message and its presentation. Special studies for programs.

BIBLE READING

COURSE I.—BIBLE READING.

Listening daily to literary interpretation of scripture selections.

COURSE II.--

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 hearts 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 representation. Dramatic scenes.

COURSE III. OBJECTIVE 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. Character analysis. Presentation with stage business.

COURSE V. CONTEMPORANEOUS DRAMA.

Differences between Contemporaneous and Classical Drama. Literary interpretation and technical analysis of masterpieces of the moderns. Study of theme, plot and psychological idea developed. Analysis of characters and of their action and reaction upon one another.

COURSE VI.

Presentation of entire plays, with instruction in stage management, and the art of acting

ORATORY.

COURSE I. HISTORY OF ORATORY.

Study of representative orators and oratory of different historical periods from the earliest times to the present.

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 extempore address. Power of appeal.

DEBATE

COURSE I. PRINCIPLES OF ARGUMENTATION.

Lectures on principles of argumentation, and the theory and practice of debating; collateral reading; examination and correct and faulty argumentation; extemporaneous debates; formal debates.

PARLIAMENTARY LAW.

COURSE I. GENERAL PRINCIPLES.

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

ENGLISH COMPOSITION

COURSE I. RHETORIC AND COMPOSITION.

English Composition is taught by means of lectures, class-room exercises, written work, and consulation. The principles of composition are treated with reference to the whole composition, the paragraph, the sentence, and the word. Besides the regular text-book work and weekly theme, a large amount of extemporaneous writing is required in class. Each student has a weekly private conference with the instructor in which to discuss the revision of the theme.
(Text-book: Newcomer, "Elements of Rhetoric.")

COURSE II. RHETORIC AND COMPOSITION: ADVANCE COURSE

This course consists of lectures on structure and style, and analysis of typical selections illustrating the points discussed in the lectures. (Text-books: Brewster & Carpenter, "Studies in Structure and Style." Carpenter, "Model English Prose.") One theme per week is required.

ENGLISH LITERATURE

COURSE I. HISTORY OF ENGLISH LITERATURE (500-1798.)

The object of this course is to trace the development of English Literature from the Anglo-Saxon beginnings to the appearance of the Lyrical Ballads.
(Text-book: Manley, "English Poetry, 1170-1892.")

COURSE II. HISTORY OF NINETEEN CENTURY LITERATURE.

The history of English Literature is traced from the publication of the "Lyrical Ballads," to the death of Tennyson. Important works illustrating the literature of the period are read and the Romantic Movement and growth of the democratic and scientific spirits in England studied.
(Text-book: Manley, "English Poetry, 1170-1892.)

COURSE III. FORMS OF ENGLISH LITERATURE.

The origin, the development and the literary forms of the following type are discussed the Epic, the Ballad, the Lyric, the Novel, the Essay, the Short Story. Masterpieces of literature are read illustrating these types. One weekly theme is required.

COURSE IV. DRAMATIC LITERATURE.

This is a continuation of Course III. It deals with the drama in England from the earliest times to the Restoration. Special attention is given to Shakespeare's contribution to the development of dramatic art. The work consists of lectures and assigned readings.
Six themes are required.

PRACTICE TEACHING

COURSE I. PRINCIPLES.

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

COURSE II. PHYSICAL TRAINING.

Practical 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. Practical 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.

SPECIAL COURSES.

Send for bulletin of special classes.

SPECIAL SATURDAY CLASSES.

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

PRACTICAL PUBLIC SPEAKING CLASSES.

Fundamental Principles. Correct use of voice. Overcoming Embarrasment. Methods of Preparation. Directness. Freedom and Power in Delivery Orations. Extemporaneous Speaking. Debate. Parliamentary Law.

CHILDREN'S CLASSES.

Correct use of voice. Physical training to form proper habits of position and movement. Bodily expression. Recitation.

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 under special instructions.

PHYSICAL IMPERFECTIONS.

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

PRIVATE LESSONS.

COURSE I.

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

DEGREES AND DIPLOMAS.

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 Columbir College of Expression at least one full year (four terms) and have achieved HIGH RANK IN EXPRESSION in their classes, are eligible for the degree of 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 courses and special work in varying forms of public address.

COLLEGE GRADUATES DIPLOMA.—

Requiring the mastery of forty courses.

Students who have satisfactorily completed the prescribed courses

required for 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 seventy-five courses.

PERSONAL CULTURE DIPLOMA.

Requiring the mastery of forty courses.

Tabular View of Courses

TEACHER'S COURSE

Junior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40)	*3	3	3
Personal Development (Individual Work)			
Emerson Exercises,			
Gymnastics,			
Gilbert Rhythmic Work,			
Anatomy, Physiology and Hygiene,	..	3	..
Bodily Expression: (p. 42)	1		2
Theory.	..	2	2
VOICE TRAINING: (p. 43)	3	3	3
Tone Production,			
Resonance,			
Flexibility,			
Phonetics: (p. 44)	3		
Pronunciation			
Speech Formation,			
Visible Speech.			
VOCAL EXPRESSION: (p. 45)			
Fundamental Principles,	4	2	2
Grouping of Words,			
Phrasing,			
Tone Color,			
Development of Expression, (p. 47)	4	4	4
Cultivation of the Imagination,			
Vocal Language of Emotion,			
Relation to Audience,			
Power.			
Art of Conversation (p. 48)	1	1	1
Story Telling. (p. 50)	..	..	1
DRAMATIC ART: (p. 54)			
Life Study,	2	..	..
Impersonation,	..	2	..
Objective Drama,	..	..	3
LITERARY INTERPRETATION, (p. 51)			
Repertory,	2	2	2
Public Recital,	2	2	2
Listening to Readings from Poets.	1	1	1
ENGLISH: (p. 60)	3	3	3
Rhetoric and Composition,			
History of English Literature.			
PARLIAMENTARY LAW: (p. 59)	..	2	..
LECTURE: (p. 63)	1	1	1
PRIVATE LESSONS	1	1	..

*Figures denote number recitation hours per week

PUBLIC SPEAKER'S COURSE

Junior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40)	*3	3	3
Personal Development (Individual Work)			
Emerson Exercises,			
Gymnastics,			
Gilbert Rhythmic Work,			
Bodily Expression. (p. 42)	1	1	2
VOICE TRAINING: (p. 43)	3	3	3
Tone Production,			
Resonance,			
Flexibility,			
Phonetics, (p. 44)	3		..
Speech Formation,			
Pronunciation,			
Visible Speech			
VOCAL EXPRESSION:. (p. 45)			
Fundamental Principles,	4	2	2
Grouping of Words,			
Narrative Poetry	2		..
Tone Color.			
Development of Expression, (p. 47)	4	4	4
Cultivation of the Imagination,			
Vocal Language of Emotion,			
Relation to Audience,			
Power.			
Art of Conversation, (p. 48)	1	1	1
Story Telling. (p. 50)	..	..	1
DRAMATIC ART: (Optional.) (p. 54)			
Life Study,	2	..	..
Personation,	..	2	..
Objective Drama.	..	..	3
LITERARY INTERPRETATION: (p. 51)			
Repertory,	2	2	2
Public Recital,	2	2	2
American Poets,	..	3	2
Listening to Readings from Poets.	1	1	1
ENGLISH: (p. 60)	3	3	3
Rhetoric and Composition,			
History of English Literature.			
PARLIAMENTARY LAW; (p. 59)	..	2	..
LECTURE: (p. 63)	1	1	1
PRIVATE LESSONS: (p. 71)	1	1	..

*Figures denote number recitations per week

DEVELOPMENT OF EXPRESSION.

MISS BLOOD, MRS. SMITH, MISS YUILL, MR. KLINE

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

THE method of teaching expression used in the Columbia College of Expression is based upon psychological principles. The student is led along the lines of development in art and nature, 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.

THE ART OF CONVERSATION

MRS. SMITH

ONE of the lost arts which people of culture are today trying to recover is the art of conversation. This art is not a gift of nature, but the result of education. It demands much, not only of intelligence, but of those fine perceptions which enable the master of conversation to draw men together by bringing into consciousness the thing which they hold in common and by evoking from each his individual quality.

Both the matter and the manner of conversation will receive special attention, the aim being to develop in the individual a fine personalty, an habitual insight into the temperament and thought of others, that grace of heart which goes by the name of tact, and an ease and fluency of speech in giving to our fellows the best that is in us.

These courses will include 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 also open to the general public. To those outside of the College a charge of seven and one half dollars for ten lessons is made.

PUBLIC READER'S COURSE

Junior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40)	*3	3	3
Personal Development (Individual Work)			
Emerson Exercises,			
Gymnastics,			
Gilbert Rhythmic Work,			
Bodily Expression. (p. 42)	1	1	2
VOICE TRAINING: (p. 43)	3	3	3
Tone Production,			
Resonance,			
Flexibility,			
Phonetics, (p. 44)	3		
Speech Formation,			
Pronunciation,			
Visible Speech.			
VOCAL EXPRESSION: (p.45)			
Fundamental Principles,	4	2	2
Grouping of Words,			
Narrative Poetry			
Tone Color.			
Development of Expression, (p. 47)	4	4	4
Cultivation of the Imagination,			
Vocal Language of Emotion,			
Relation to Audience,			
Power.			
Art of Conversation, (p. 48)	1	1	1
Story Telling. (p. 50)	..	..	1
DRAMATIC ART: (Optional.) (p.54)			
Life Study,	2	..	..
Personation,	..	2	..
Objective Dama.	..	..	3
LITERARY INTERPRETATION: (p. 51)			
Repertory,	2	2	2
Public Recital,	2	2	2
American Poets,	..	3	..
Listening to Readings from Poets.	1	1	1
ENGLISH: (p. 60)	3	3	3
Rhetoric and Composition,			
History of English Literature			
PARLIAMENTARY LAW (p. 59.)	..	2	..
LECTURE: (p. 63)	1	1	1
PRIVATE LESSONS: (p. 71)	1	1	..

*Figures denote number recitation hours per week.

voice is trained to a good degree of facility in adequate vocal presentation, the ear is trained to demand of the voice such facility and the eye is trained to keep well in advance of the voice.

Above and beyond this training the pupil's mind is widened and strengthened as he thinks the thoughts of great souls after them.

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

Tone language includes more than this, it includes vocal expression of all the emotional and spiritual experiences suggested by the text.

The study of Tone Language rapidly develops expressional power and creates high ideals. It gives color, flexibility and range to the voice. It cultivates the perception of the spiritual element in literature, and gives criteria for its complete vocal expression. 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.

PERSONAL CULTURE COURSE

Junior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40)	*3	3	3
Personal Development (Individual Work.)			
Emerson Exercises,			
Gymnastics,			
Gilbert Rhythmic Work, (Optional)			
Bodily Expression, (p. 42)	1	1	2
VOICE TRAINING: (p. 43)	3	3	3
Tone Production,			
Resonance,			
Flexibility,			
Phonetics: (p. 44)	3		
Speech Formation,			
Pronunciation,			
Visible Speech. (Optional)			
VOCAL EXPRESSION: (p. 45)			
Fundamental Principles,	4	2	2
Grouping of Words,			
Phrasing,			
Tone Color.			
Development of Expression: (p. 47)	4	4	4
Cultivation of the Imagination:			
Vocal Language of Emotion,			
Relation to Audience,			
Power.			
Art of Conversation, (p. 48)	1	1	1
Story Telling. (p. 50)	..	..	1
DRAMATIC ART: (Optional.) (p. 54)			
Life Study,	2	..	..
Personation,	..	2	..
Objective Drama	..	..	3
LITERARY INTERPRETATION: (p. 51)			
Repertory,	2	2	2
Public Recital,	2	2	2
American Poets,	..	3	..
Listening to Readings from Poets.	1	1	1
ENGLISH: (p. 60)			
Rhetoric and Composition,	3	3	3
History of English Literature.			
PARLIAMENTARY LAW: (p. 59)	..	2	..
LECTURE: (p. 63)	1	1	1
PRIVATE LESSONS: (p. 71)	1	1	..

*Figures denote number recitation hours per week.

TEACHER'S COURSE

Senior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40)	*3	3	3
Personal Development (Individual Work)			
Emerson Exercises,			
Gymnastics,			
Advanced Gilbert Rhythmic Work,			
Theory,			
Bodily Expression. (p. 42)	2	2	2
VOICE TRAINING: (p. 43)	3	3	3
ART OF CONVERSATION: (p. 48)	1	1	1
Art History (p. 49)			
LITERARY INTERPRETATION: (p. 51)			
Repertory,	2	2	2
Kipling,	2	..	..
Tennyson,	..	2	..
Eliot,	..	..	2
Browning,	..	..	2
Public Recitals,	2	2	2
Bible Readings.	1	1	2
DRAMATIC ART: (p. 54)			
Classical Drama,	3	3	
Contemporaneous Poetic Drama,	2	2	
Presentation of Plays.			
ORATORY: (p. 57)			
Extemporaneous Speech,	..	2	..
Debate,	..	..	2
Orations,	3	..	..
ENGLISH: (p. 60)	3	3	3
Rhetoric and Composition,			
Forms of English Literature,			
History of English Literature.			
PSYCHOLOGY AND PEDAGOGY:	2	..	..
PRACTICE TEACHING: (p. 61)	2	2	2
Physical Training,			
Voice Training,			
Vocal Expression.			
LECTURE: (p. 63)	1	1	1

*Figures denote number recitation hours per week.

DEPARTMENT OF VOCAL EXPRESSION

FUNDAMENTAL PRINCIPLES, PHRASING, TONE LANGUAGE.

MISS BLOOD, MRS. LUEDERS,

The thought and the form are equal in the order of time—but in the order of genesis the thought is prior to the form.—Emerson.

UNDER the term Phrasing the subjects of Grouping of Words, Phrase accent and Perspective of Speech are considered. No one study contributes more to general good reading than this study of grouping and perspective of speech and of no study is there greater need in the vocal presentation of literature. This is the beginning work in the Vocal Art Forms.

The student is made familiar with the underlying principles of grouping through a great variety of illustrations and through continued practice. Master pieces of literature are used as text.

The training afforded by this study is fourfold. The mind is trained to a quick recognition of thought groups and to a nice sense of the relative values of these sections, the

PHONETICS.

MRS. LUEDERS

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 Professor Alexander Melville Bell and Professor Alexander Graham Bell. "It teaches the science of sound in language, and gives the mechanical basis for pronunciation in all languages." The student is thus enabled to polish his own articulation 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.

PUBLIC READER'S COURSE

Senior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40) Emerson Exercises Gymnastics, Advanced Gilbert Rhythmic Work, Bodily Expression: (p. 42)	*3 ..	3 2	3 2
VOICE TRAINING: (p. 43)	3	3	3
ART OF CONVERSATION: (p. 48) History of Art (p. 49)	1	1	1
LITERARY INTERPRETATION: (p. 51) Repertory, Kipling, Tennyson, Eliot, Browning, Public Recitals, Bible Reading, Programs.	 2 2 .. .. .. 2 1 2	 2 .. 2 .. 2 2 1 2	 2 .. .. 2 2 2 2 2
DRAMATIC ART: (p. 54) Classical Drama, Contemporaneous Poetic Drama, Presentation of Plays.	 3 2	 3 2	
ORATORY: (p. 57) Extemporaneous Speech, Orations.	 .. 3	 2 ..	 .. ..
ENGLISH: (p. 60) Rhetoric and Composition, Forms of English Literature, History of English Literature.	3	3	3
PSYCHOLOGY:	2		..
LECTURE: (p. 63)	1	1	1

*Figures denote number recitation hours per week.

PUBLIC SPEAKER'S COURSE

Senior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40)	*3	3	3
Bodily Expression. (p. 42)	..	2	2
VOICE TRAINING; (p. 43)	3	3	3
ART OF CONVERSATION. (p. 48)			
History of Art (p. 49)	1	1	1
LITERARY INTERPRETATION: (p. 51)			
Repertory,	2	2	2
Kipling,	2	..	..
Tennyson,	..	2	..
Eliot,	..	..	2
Browning,	..	..	2
Public Recitals,	2	2	2
Bible Reading,	1	2	2
Programs.	..	1	2
DRAMATIC ART: (Optional.) (p. 54)			
Classic Drama,	3	3	
Contemporaneous Poetic Drama,	2	2	
Presentation of Plays.	2	2	
ORATORY: (p. 57)			
Extemporaneous Speech,	..	2	2
Debate,	..	..	2
Orations.	3	3	..
ENGLISH: (p. 60) Rhetoric and Composition, Forms of English Literature, History of English Literature.	3	3	3
PSYCHOLOGY:	2	..	..
LECTURE: (p.63)	1	1	1

*Figures denote number of recitation hours per week.

VOICE CULTURE

MR. KLINE, MRS. LUEDERS.

Her voice so cadenced in the talking,
Made another singing of the soul! A music without Bars.

—Mrs. Browning.

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 breathing for tone production in singing, supplemented by other methods, is used with great success as applied to the speaking voice. Exercises based upon the cultivation of the perceptive and imaginative faculties have produced most satisfactory results in ridding the pupil of self-consciousness, and in producing strong, sweet, flexible and impressionable voices.

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

BODILY EXPRESSION—GESTURE.

MISS BLQOD, MRS. LUEDERS, MR. CRQZIER

Inward, ever inward to outward--so in life and so in art, which still is life.—Mrs. Browning.

Nature forever puts a premium on reality; what is done for effect is seen to be done for effect.--R. W. Emerson.

THIS is a term adopted in this college to denominate an original method of teaching gesture. It is a rarer physical training whose whole purpose is the development of adequate respone of the different bodily agents of expession through expression. It is more special and individual than the psychic physical exercises mentioned before.

The resulting gestures are spontaneous and subtle. It acts to develop harmony, to suppress superfluous gesture and produce adjustment of form to content.

PERSONAL CULTURE COURSE

Senior Year.	Fall Term	Winter Term	Spring Term
PHYSICAL EDUCATION: (p. 40) Emerson Exercises, Gymnastice, Advance Gilbert Rhythmic Work, (Optional)	*3	3	3
Bodily Expression: (p. 42)		2	2
VOICE TRAINING: (p. 43)	3	3	3
ART OF CONVERSATION: (p. 48)	1	1	1
History of Art. (p. 49)			
LITERARY INTERPRETATION: (p. 51)			
Repertory,	2	2	2
Kipling,	2	.	..
Tennyson,	..	2	..
Eliot,	..	..	2
Browning,	..	2	2
Public Recitals,	2	2	2
Bible Reading.	1	1	2
DRAMATIC ART: (Optional) (p. 54)			
Classical Drama,	3	3	
Contemporaneous Poetic Drama,	2	2	
Presentation of plays.			
ORATORY: (Optional) (p. 57.)			
Extemporaneous speech,	..	2	..
Debate,	..	..	2
Orations.	3	..	..
ENGLISH: (p. 60) Rhetoric and Composition, Forms of English Literature, History of English Literature.	3	3	3
PSYCHOLOGY:	2	..	..
LECTURE: (p. 63)	1	1	1

*Figures denote number recitation hours per week.

PHYSICAL EDUCATION

MISS PARIS MRS. LUEDERS, DR. BUEHLER, MISS LAWRENCE

This is the great error of our day in the treatment of the human body, that physicians separatn the soul from the body.—Plato.

Every spirit makes its house and we can give a shrewd guess from the house to the inhabitant.—R. W. Emerson.

IT 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 give throughout the course to individual needs and to individual development.

But there is a far higher aim to be reached in physical education than the well-being of the physical, important as this is. Said Plato: "This is the great error of our day in the treatment of the human body, that physicians separate the soul from the body." The soul is in the body, and can speak only through the body; if body and voice are not responsive, the soul is imprisoned, and the man can never manifest the power or exert the influence which is his. It is the work of this department to train the body to become the free, responsive agent of the soul's expression.

RHYTHMIC EXERCISES

MISS PARIS

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.

THE work in Rhythmic Movement consists of harmoniously combined movements of all the members of the body executed to music.

These co-ordinated exercises give a rare buoyancy and lightness of the figure, with bodily control, which results in unity of action, in poise, freedom and grace, and at the same time furnishes exercise sufficiently vigorous to stimulate the vital organs to increased activity.

This order of rhythmic exercise appeals to the dramatic instinct, and when carried as far as composition stands side by side with other arts in employing those faculties of the mind that create and reproduce.

Special afternoon classes in Folk dancing and aesthetic dancing are held.

SCHOLARSHIPS

A full year scholarship, known as the Ida Morey-Riley Scholarship, is given annually. This is awarded to the successful contestant in our annual scholarship contest held each autumn at the opening of the fall session.

At our Commencement of 1910 there was announced a gift by William E. Buehler, M. D., of an endowed perpetual scholarship, the interest accruing on the amount given being sufficient to cover full yearly tuition. This scholarship is to be known as the Dr. William E. Buehler Scholarship. To be eligible for either of these scholarships, one must have high school graduation or equivalent education.

We hope soon to announce that others have followed Dr. Buehler's generous example.

For particulars address

Columbia College of Expression,
700 Steinway Building,
Chicago, Ill.

ART HISTORY

MRS. SMITH

Art is nature made by man to man the interpreter of God.—Owen Meredith

A COURSE of lessons will be given upon the History of Painting in connection with the Art of Conversation. These lessons will be fully illustrated from the Perry and Brown pictures.

It is the purpose of these lessons 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., Publishers; Charles H. Caffin's "How to Study Pictures" or read as they have opportunity any standard Art History.

STORY TELLING

MRS. SMITH, MRS. LUEDERS

STORY TELLING is one of the oldest of the arts, but never, perhaps, since the old days when Homer was the supreme artist, has it been so generally recognized as a dignified and legitimate art of entertainment as now.

This popularity has undoubtedly grown out of its recognition as an educational factor in the life of the child, for today the story is regarded as the best means of inculcating lessons of morality and ethics as well as of interesting the child in the facts of science and history, and of developing in him a taste for good literature that the years will not diminish.

The Course presented will be based upon a knowledge of the child and of the capabilities and tendencies of his mind at the different stages of his development.

The Manner of telling the story will be founded upon the principle that every art has for its purpose Giving Delight, and through that delight quickening the imagination and arousing the life of the spirit to do, to think, to feel nobly and beautifully.

RECITALS AND LECTURES

STUDENT'S Weekly Recitals, to which the friends of the college are cordially invited, are held in the assembly hall, on Fridays from eleven-thirty to one o'clock throughout the scholastic year. These recitals are a part of the required work of the college and are designed to give students frequent opportunity to appear before audiences.

The last period on Saturday is devoted to a series of Lectures and Readings by members of the faculty, and by distinguished lecturers and readers from outside of the college.

In addition to these, a Series of Faculty Recitals will be given on alternate Saturday afternoons, from three to four o'clock throughout the college year.

Members of the senior class have the privilege of giving graduating recitals at the close of the year. A hall for such recital is provided, free of expense.

CRITICISM.

THE function of the teacher is two-fold: that of judge and that of director. To direct the pupil's progress easily engages the highest power 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 kind rather than negative and destructive. The pupil is ever invited to put forth effort, and is freed from the bonds of self-consciousness.

LITERARY INTERPRETATION

MISS BLOOD, MRS. SMITH MISS YUILL

It is all trimphant art, but art in obedience to law.—Browning.

AN INTERPRETATIVE study is made of characteristic poems of Tennyson, Kipling, George Eliot, Browning, Lanier and others, with 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.

That 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 an 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 form. 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 studied

and the ear trained to recognize them. Some glimpses of the 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.

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.

"The Browning Cyclopedia" by Edward Berdoe, published by the Macmillan Co., New York, "A Guide Book to the Poetic and Dramatic Works of Robert Browning" by George Willis Cooke, published by Houghton, Mifflin & Co. Boston and "The Poetry of Robert Browning" by Stopford A. Brooke, published by Thomas Y. Crowell Company, New York, we would recommend as among the most helpful.

PRACTICE TEACHING

MISS BLOOD, MR. KLINE, MISS PARIS

Man can give nothing to his fellow man but himself—Schlegel

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

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

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

Besides this class of instruction, a number of the students teach during the year in various institutions in the city.

DEPARTMENT OF ENGLISH

DR. COLLEDGE DR. SCHERGER MISS BEEBE

THE primary object of the work in English is to train the student to express his ideas in written language freely, clearly and forcibly, and to put into practice the principles of rhetorical structure in descriptive, expository and argumentative composition. In the second year the work is more detailed and attempts by analyses of good selections to enable the student to appreciate more of the details of structure and style.

In the courses in Literature the subject is treated chronologically, and each writer's contribution to the development of English Literature is emphasized. The object of these courses is to cultivate in the students an appreciation of the best literature and to acquaint them with as wide a range of reading as is possible in the allotted time.

BIBLE READING

MISS BLOOD

The letter killeth, but the spirit giveth life. II Corinthians III-6

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 forms 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 the living message of the Bible to the hearts of men.

There is a great opportunity for Christian usefulness through expressive Bible reading. 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.

DRAMATIC ART

MISS YUILL, MRS. SMITH, MRS. LUEDERS

The actual personality of a great actor is enlarged and made magnificent by the atmosphere of emotion.—Caffin's "How to Study Pictures."

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.

Opportunities are given advanced pupils to appear in public.

PRINCIPLES IN ARGUMENTATION.

MR. KLINE

THE course will consist of lectures upon the theory and practice of debating; collateral reading and actual practice in formal debates.

The purpose of the course is three-fold: to train the student in logical thinking, to give practice in oral argumentation, and to afford a perparation for those who will train debaters in colleges and schools.

PARLIAMENTARY LAW.

MISS MAHAN

Let all things be done decently and in order—St. Paul.

NO ONE can fully take advantage of the privileges open to him in the first years of the twentieth century unless he knows how to transact business legally in a public assembly, and how properly to conduct such an assembly.

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.

EXTEMPORANEOUS SPEAKING

MR. KLINE.

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

THE work of Extemporaneous Speaking is of 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 aim with his audience. Frequently the subject is assigned after the pupil has taken his place upon the platform.

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 have occasion to address audiences will find these courses result in a rapid increase of personal power and effectiveness.

LIFE STUDY, IMPERSONATION AND OBJECTIVE DRAMA

MISS YUILL

Not soul helps body more than body soul.—Browning

A SERIES of lessons in Life Study and Impersonation 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.

These courses are followed by scene practice and the presentation of objective drama which in turn are succeeded by the study of classical and contemporaneous drama.

CLASSICAL DRAMA

MISS YUILL

Under Classical drama are offered courses in Shakespearean Comedy and Shakespearean Tragedy.

Representative plays are studied for interpretation and public presentation.

Less frequently courses in Greek drama are given.

CONTEMPORANEOUS POETIC DRAMATISTS

MRS. SMITH

A GREAT wave of interest in the dramatists of the present age has swept over our country in the last few years and students of literature and the art of expression are not abreast with the times unless they are informed upon the works of our contemporaneous poetic dramatists.

We therefore offer a course to meet this need.

Ibsen, Hauptman, Maeterlinck, Echegaray, Rostand, Yeats and Stephen Phillips, the representative poetic dramatists of Norway, Germany, Belgium, Spain, France, Ireland and England will therefore be studied and at least one work of each taken up for dramatic presentation or interpretative reading.

The University extension movement has brought these dramatists to the notice of the public. We offer an opportunity to study the dramas themselves, to compare them with the works of past masters of dramatic art, and to acquire principles of criticism which will enable one to judge for himself of the artistic merits of any drama he may read or see presented—and all with a view to the dramas being used for programs or entertainments.

Few Colleges or Universities present a course so complete and comprehensive as we offer. Lovers of poetry and the drama will do well to avail themselves of the rare opportunity this course affords to interpret and present the worlds greatest dramas of today.

DEPARTMENT OF ORATORY

MISS YUILL MR. KLINE, MISS MAHAN

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 ideas 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.

"Oratory is the great power that moves nations to do and dare. It was Oratory that wrecked Rome and made Christianity live."—Abraham Lincoln.

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

TEACHER'S CLASSES

TUESDAY AFTERNOON CLASSES.

The work of the Columbia College of Expression is accredited by the Chicago Board of Education for salary promotion. Thirty-six hours work in vocal expression being required to make one credit.

The hearty appreciation of the teachers attending these classes has been very gratifying. They have been very enthusiastic in their expression of the benefits received both in their personal development and in practical aid in their own teaching. Many have expressed the desire to continue their study.

Teacher's classes will be held on Tuesday afternoons from 4:00 to 6:00. Instructions will be given in Physical Training, Voice Culture, Fundamental principles of Expression, and Development of personal power. Selections rom Tennyson, Longfellow, Lowell, Scott, Coleridge and others, will be used as text.

Special arrangement made for those students who have attended during previous terms.

Fall term of twelve weeks, opens October 3rd, 1911 and closes December 19th, 1911.

Winter term of twelve weeks, opens January 2nd, 1912 and closes March 19th.

Spring term of eight weeks, opens March 26th and closes May 14th, 1912.

There will be vacation from December 19th to January 2nd, 1912.

SATURDAY CLASSES.

For the 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 Training, Voice Culture, Fundamental Principles of Expression, Expressive Reading, Story Telling, Conversation, Repertoire, and other studies in which instruction may be desired. To these classes we call the special attention of Teachers and Students.