

1915

1915-1916 Course Catalog

Columbia College Chicago

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COLUMBIA COLLEGE OF EXPRESSION BULLETIN

UNIVERSITY

1915

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ANNOUNCEMENTS

1915-1916

With Register 1914-1915

UNIVERSITY OF ILLINOIS

AUG 26 1915

PRESIDENT'S OFFICE

VOL. VII

JULY 1915

NO. 4

Issued Quarterly by Columbia College of Expression, Steinway Hall, Chicago

CALENDAR FOR THE YEAR 1915-16.

Autumn Term—Registration.....
.....Monday, Tuesday, September 27, 28
Autumn Term Classwork begins Wednesday, September 29
Thanksgiving Day (a holiday)....Thursday, November 25
Autumn Term ends.....Saturday, December 4
Winter Term begins.....Tuesday, December 7
Christmas Holidays begin.....Saturday, December 18
Work is resumed.....Tuesday, January 4
Lincoln's Birthday (a holiday)....Saturday, February 12
Washington's Birthday (a holiday)..Tuesday, February 22
Winter Term closes.....Saturday, February 26
Spring Term begins.....Tuesday, February 29
Spring Term closes.....Friday, May 5
Summer Term—Registration.....
.....Monday, Tuesday, June 26, 27
Summer Term begins.....Wednesday, June 28
Summer Term closes.....Saturday, August 5

INCORPORATION.

The Columbia College of Expression was opened in the year 1890, as a private institution, under the name of The Columbia School of Oratory. May the 5th, 1905, the Columbia School of Oratory was incorporated under the laws of the State of Illinois, with the title of The Columbia College of Expression.

BOARD OF DIRECTORS.

WILLIAM A. COLLEDGE, D. D., President.
Department of Education, Redpath Lyceum Bureau.

NATHANIEL BUTLER, LL. D., Vice President.
University of Chicago.

R. E. PATTISON KLINE, Secretary.

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MISS MARTHA FLEMING.
Associate Instructor, University of Chicago.

JUDGE ROBERT McMURDY.

MRS. ELLA WILSON SMITH.

MRS. CASSIUS RILEY.

MISS MARY A. BLOOD.

OFFICERS OF ADMINISTRATION.

MARY A. BLOOD, Litt. D.

President.

ISABEL CRAWFORD STAMBACH

Financial Secretary-Treasurer.

FLORENCE McCracken

Corresponding Secretary.

LAURA M. MAGILL

Assistant Secretary.

DORA LOUES MILLER

Registrar.

HARRIET M. BLOOD

Department of Typewritten Selections.

STAFF OF INSTRUCTORS.

MARY A. BLOOD, A. M., Litt. D., President

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

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

Scotch Literature and Scotch Dialect; Relations of Speaker and Audience.

ELLA WILSON SMITH

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

R. E. PATTISON KLINE

Dean of Department of Public Speaking. Voice; Oral English; Practical Public Speaking; Debate; Great Orations; Parliamentary Practice.

EDITH S. LUEDERS

Story Telling; Vocal Expression; Phonetics; Visible Speech.

DOROTHY MILLS

Classical Drama; Objective Drama; Music Dramas; Literary Interpretation; Vocal Expression.

FLORENCE L. McCracken

Vocal Expression; Literary Interpretation; Platform Reading; Methods in Public School Reading; Voice.

HELEN HARKNESS

Life Study; Personation; Development of Expression; Platform Reading.

GEORGE L. SCHERGER, Ph. D.

English Composition and English Literature.

HARRY D. KITSON, Ph. D.

Psychology.

OLIVE PIERCE HAZEL

Director and Instructor Department of Physical Education. Swedish Gymnastics; Child Study and Playground; Festival; Aesthetic and Interpretative Dancing; Practice Teaching.

ETTA M. MOUNT

Associate Director and Instructor Department of Physical Education. Theory of Movement; Folk Dancing; Pageantry; Aesthetic and Interpretative Dancing.

WILHELMINA McEACHERN, M. A., M. D.

Instructor in Anatomy, College of Physicians and Surgeons. Professor of Biology, Jenner Medical College. Examining Physician.

MAX SCHMIDHOFER, M. D.

Anatomy; Histology; Biology; Physiology and Hygiene; Physical Diagnosis; First Aid to the Injured.

ALBERT TEUSCHER

Physical Director Chicago Turngemeinde. German Gymnastics.

VIGGO BOVBJERG

Formerly State's Gymnastic Institute, Copenhagen, Denmark. Danish Gymnastics.

LILLIAN O'CALLAGHAN

Games and Outdoor Sports; Swimming.

GRAHAM TAYLOR

*President Chicago School of Civics and Philanthropy. Course of
Lectures; Social and Civic Conditions with the Requirements
These Exact and the Opportunities They Offer
to Playground Workers.*

FRANCIS M. ARNOLD

*Director of Music, National Kindergarten College, Chicago. Theory
and Development of Rhythm. Selection and Arrangement of
Festival Music.*

GEORGE FREIBERT

Fencing Instructor.

ANNA SHAW GRACE

Musical Director.



EVENING SESSION.

R. E. PATTISON KLINE

Voice; Practical Public Speaking; Bible Reading.

HELEN HARKNESS

Vocal Expression.

LILLIAN O'CALLAGHAN

General Gymnastics; Games; Dancing.

LECTURES AND RECITALS.

Lecture and Interpretation of Frederick W. Meyers' Poem, "St. Paul."
REV. FRANK W. GUNSAULUS, D.D.

*Course of Lectures—Social and Civic Conditions; the Requirements
these Conditions Exact, and the Opportunities They Offer
to Playground Workers.*
DR. GRAHAM TAYLOR.

President Chicago School of Civics and Philanthropy.
Author's Recital of Recent Poems.
JAMES W. FOLEY.

Scotch Poetry—Lecture Recital.
DR. WILLIAM A. COLLEDGE.

Child Drama—Pageantry.
CORA MEL PATTEN.

Interpretative Reading of Browning's "The Blot O' the 'Scutcheon."
MARY A. BLOOD.

Interpretative Reading of Giacosa's "The Stronger."
MRS. ELLA WILSON-SMITH.

Reading, "The Nativity," An Original Poem.
DOROTHY B. MILLS.

Student Recitals Each Month.

Weekly Student Recitals.

"The Mollusc," by Hubert Henry Davies.
Senior Class in Contemporaneous Drama.

"Hippolytus," by Euripides.
Senior Class in Classical Drama.

"The Rose O' Plymouth Town," a Romantic Comedy in four acts.
Beginning Drama Class.

Relations of Speaker and Audience.

DR. WILLIAM A. COLLEDGE.

"Like Falling Leaves," a play in four acts by Giacosa.

Senior Class in Contemporaneous Drama.

"The Dawn of a Tomorrow," by Frances Hodgne Burnett.

(Graduating Recital.)

ELEANOR STEPHENSON.

"Maker of Dreams," by Oliphant Down.

(Graduating Recital.)

WILMA CARROLL.

"The Mill on the Floss," by George Eliot.

(Graduating Recital.)

MARY ANN McMILLAN.

"Peter and Wendy," by Barrie.

(Graduating Recital.)

GENEVIEVE WHITE.

Spring Festival. Interpretation of Greek Myth Persephone.

Students Normal School of Physical Education.

GENERAL INFORMATION.

The College Year. The scholastic year consists of the Autumn, Winter and Spring terms of ten weeks each. A Summer Session of six weeks is given in addition.

Classification. Students of the college are of two classes: (a) Students who are carrying full work and are candidates for graduation. (b) Unclassified students who are carrying special courses only and are not candidates for a diploma. Special students are eligible for private instruction and for entrance to any class in which they can maintain a standing equal to that of the average of the class.

When to Enter. Students desiring private instruction only, and those 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.

Those entering at the beginning of the winter term finish their year's work the following summer.

Those taking the special course for college graduates may enter at the opening of the summer session or at the beginning of the fall term. See page 19.

Students taking the regular courses are strongly advised to enter in September.

Entrance Registration. Prospective students for any courses are requested to fill out the application blank and send it to the Registrar of the College. This should be done two weeks before the opening of the term. Students should also send or bring to the Registrar a certified record of the work done in the institution from which they come, with a letter of honorable dismissal. As soon as the application has been acted upon they will be notified.

Requirements for Entrance. While it is desirable that the applicant for admission should be a college graduate, it is not, however, obligatory. High school graduation, or its full equivalent, fifteen units, is required for admission to the regular diploma courses. Satisfactory evidence of good moral character must be presented.

Cost of Instruction. All tuition payable in advance at the opening of each term. Payment should be made by draft or post office order. An additional charge of \$1.00 will be made on all fees not paid on the day of enrollment.

For each term of attendance.....	\$60.00
Library fee, per term.....	1.00
For less than five weeks of any term, per week.....	7.00
For three days per week, each term.....	40.00
For two days per week, each term.....	30.00
For one day per week, each term.....	18.00
For ten lessons in any morning class.....	6.00
Graduation and diploma fee.....	10.00
Physical examination free during first week of each term, later..	2.00
Fee for special examinations.....	2.00
Coaching teachers of expression on methods, per hour.....	5.00
Summer term, six weeks.....	40.00

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 clergymen, theological students and W. C. T. U. workers who are making the temperance cause their business in life. This applies to class lessons only.

ESTIMATE OF EXPENSES.

Tuition and Library Fees for one year.....	\$183.00
Board and room for one year.....	\$150.00 to 300.00
Books for one year.....	7.00 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 or daughters in suitable and congenial homes. The Three Arts Club has a splendid new building for its home and offers unusual advantage to the student of expression in association with students of art and music. Monnett Hall affords a pleasant Christian home at reasonable rates; the Young Women's Christian Association is within walking distance; and selected parties have for years furnished homes for those of our students who prefer private families. Miss Harriet M. Blood will make this work her personal care and will have general oversight of the students' welfare. We furnish escorts from trains when desired.

PRIVATE LESSONS.

With Miss Blood.

Ten (1 hour) lessons.....	\$50.00
Ten ($\frac{3}{4}$ hour) lessons.....	40.00
Ten ($\frac{1}{2}$ hour) lessons.....	30.00
Single lessons (fifty minutes).....	5.00

With Mrs. Smith, Mr. Kline, and Mrs. Hazel or Miss Mount,
without accompanist.

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 Mrs. Hazel or Miss Mount, with accompanist.

Ten (1 hour) lessons.....	\$45.00
Ten ($\frac{3}{4}$ hour) lessons.....	33.75
Ten ($\frac{1}{2}$ hour) lessons.....	27.50
Single lessons (1 hour) \$5.00, ($\frac{3}{4}$ hour) \$4.00, ($\frac{1}{2}$ hour).....	3.25

With Mrs. Lueders, Miss McCracken or Miss Harkness.

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 O'Callaghan, without accompanist.

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

With Miss O'Callaghan, with accompanist.

Ten (1 hour) lessons.....	\$30.00
Ten ($\frac{3}{4}$ hour) lessons.....	23.75
Ten ($\frac{1}{2}$ hour) lessons.....	17.50
Single lesson (1 hour) \$3.50, ($\frac{3}{4}$ hour) \$3.00, ($\frac{1}{2}$ hour).....	2.25

With Mr. Bovbjerg.

Ten (1 hour) lessons.....	\$30.00
Ten ($\frac{3}{4}$ hour) lessons.....	24.00
Ten ($\frac{1}{2}$ hour) lessons.....	18.00
Single lessons (1 hour) \$3.50, ($\frac{3}{4}$ hour) \$3.00, ($\frac{1}{2}$ hour).....	2.25

Private lessons lost through the absence of the pupil will be made up when the teacher is notified the day previous, *otherwise the lesson will be charged.*

TUITION LOANS AND SCHOLARSHIPS.

Tuition Loans. The College is greatly in need of an increase of loan funds. Not infrequently earnest, talented students make great sacrifices to gain their expressional training, hindering their work and sometimes impairing their health. People of generous hearts will find here an opportunity to help worthy, ambitious young men and women by contributing to our loan fund. The expenditure of comparatively small sums brings great results.

Scholarships. The scholarships at present available are:

THE IDA MOREY-RILEY SCHOLARSHIP

A full year's scholarship, cash value \$180, is given annually. A scholarship contest is held each September at the opening of the autumn term. This scholarship is awarded to the successful contestant. For full particulars of contest, address Chairman of Scholarship Committee.

THE HELEN HARKNESS LOAN SCHOLARSHIP

Miss Helen Harkness, a graduate of the college and a member of the faculty, has generously donated the sum of one hundred and eighty dollars to be used as a loan scholarship, available for members of the senior class.

THE PERMELIA C. MAHAN SCHOLARSHIP

The class of 1914, desiring to pay tribute to the memory of this able teacher, loyal friend and sterling Christian woman, presented to the college the sum of ninety dollars, to be used as a one-half year loan scholarship, in remembrance of our beloved Miss Mahan.

To be eligible for these scholarships, one must be a graduate from an accredited high school or have the full educational equivalent.

Openings for Young Men. We would call attention to the openings for college men in this profession, in these days when so many professions are crowded. It is a fact that there are not enough strong college men who are well prepared to teach Oral English and Practical Public Speaking, to coach Plays and prepare Programs, to fill the demands of high schools, colleges and universities, and this demand is increasing.

Important to College Graduates. There is much demand for college graduates who are also graduates of the Columbia College of Expression to fill important positions as teachers. To prepare students to meet this demand, a group of courses, leading to graduation and which can be compassed in one solar year (four terms) is offered graduates of universities and colleges of first rank.

Students can enter upon this course at the opening of the fall term in September, or at the opening of the summer term.

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

The rooms set apart for this College were constructed and fitted up under the direction of the founders, and are well adapted to the special uses for which they were planned.

As the college has increased in numbers it has from time to time added to its space until at present it occupies the entire seventh floor of the building and space for the gymnasium, locker room and baths on the sixth floor.

Investigation. We solicit the most thorough investigation; those interested are cordially invited to visit the classes at any time.

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.

Daily Sessions: The college opens during five days of each week in the scholastic year at 8:45 a. m. and closes at 1:15 p. m. Each student in the regular courses receives two hundred and fifty (250) fifty-minute periods instruction during each term. 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. There will be no session on Monday.

LIBRARIES AND OTHER ADVANTAGES.

A 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 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 in music and art. The Art Institute and the various picture galleries are all easy of access from the Columbia College of Expression and on certain days admission is free.

Orchestra Hall, the home of the Chicago Symphony Orchestra concerts, and Fine Arts Theater, the down town center of the University Lecture Association, are but two or three blocks removed.

W. C. T. U. ENDORSEMENT.

The Columbia College of Expression is endorsed by the Woman's Christian Temperance Union as the Central ~~ance~~ work to the teaching profession, the remaining tuition becomes due.

TEACHER'S DIPLOMA COURSE.

This is a two year course, requiring forty-two credits for each year's work. A credit is defined as one hour of recitation (50 minutes) per week for eighteen weeks. Candidates for graduation will submit eighty-four credits.

Graduates holding the Teacher's Diploma are recommended by the College as teachers, readers and story tellers.

Training School for W. C. T. U. Workers. A reduction of fifty per cent on class instruction is made to all who are making the cause of temperance their life work, or are fitting themselves so to do. If one changes from temper-

PHYSICAL DIRECTOR'S DIPLOMA.

For the courses required for the Physical Director's Diploma see Bulletin of Normal School of Physical Education.

READER'S DIPLOMA.

Students who are candidates for the Reader's Diploma, while taking all the physical, vocal, expressional and dramatic training in the Teacher's Diploma Course, omit the courses in Anatomy, Physiology, Hygiene, Psychology, Practice Teaching, Oratorical Construction and Debate, substituting additional courses in Platform Reading, Music Drama, Literary Interpretation, preparation of a variety of Programs for Recital and Story Telling. Additional private work is required for this diploma. Those taking the Reader's Diploma are recommended as readers and story tellers.

PUBLIC SPEAKER'S DIPLOMA.

Candidates for the Public Speaker's Diploma omit courses having less bearing upon one's development as an orator and substitute additional courses in various forms of Public Address and in development of personal power.

PERSONAL CULTURE DIPLOMA.

Candidates for this diploma take all expressional and cultural courses, omitting studies having more especial relation to professional work, and substituting more advanced cultural courses.

SCHEDULE OF COURSES, 1915-1916.

First-Year Courses. Teacher's Diploma.

PHYSICAL TRAINING—

CORRECTIVE GYMNASTICS, DANISH PRINCIPLES. Course I, 27 hours.

FOLK DANCING. Course III, 18 hours.

AESTHETIC DANCING. Course V, 45 hours.

ANATOMY, HISTOLOGY, PHYSIOLOGY AND HYGIENE. Course I, 45 hours.

BODILY EXPRESSION—GESTURE, TRAINING FOR PHYSICAL RESPONSE. Course I, 18 hours.

VOICE CULTURE, LECTURES AND INDIVIDUAL TRAINING. Courses I and II, 54 hours.

PHONETICS—Courses I and II, 45 hours.

LITERARY INTERPRETATION—

FUNDAMENTAL PRINCIPLES OF VOCAL EXPRESSION. Courses I and II, 72 hours.

DEVELOPMENT OF EXPRESSION. Courses I and II, 90 hours.

STORY TELLING. Course I, 54 hours.

PLATFORM READING AND PUBLIC RECITAL. Courses I and II, 90 hours.

BIBLE READING. Course I, 27 hours.

DRAMA—

CHARACTERIZATION, SCENE PRACTICE AND BEGINNING DRAMA. Course I, 54 hours.

PUBLIC SPEAKING—

THE ART OF CONVERSATION. Course I, 18 hours.

ORAL ENGLISH. Course I, 36 hours.

PARLIAMENTARY PRACTICE. Course I, 18 hours.

ENGLISH—

LECTURES, THEMES, CONSULTATION. Courses I and II, 72 hours.

CULTURE COURSE, LECTURES AND CONSULTATION, 9 hours.

Second-Year Courses. Teacher's Diploma.

PHYSICAL TRAINING—

GENERAL GYMNASTICS, FREEHAND AND LIGHT APPARATUS DRILLS. Course II, 27 hours.

ADVANCED FOLK AND NATIONAL DANCING. Course II, 18 hours.

AESTHETIC AND INTERPRETATIVE DANCING. Course II, 45 hours.

BODILY EXPRESSION, GESTURE. Course II, 27 hours.

VOICE CULTURE, LECTURES AND INDIVIDUAL TRAINING. Courses III and IV, 54 hours.

LITERARY INTERPRETATION—

PLATFORM READING AND PUBLIC RECITAL. Courses III and IV, 90 hours.

MASTERPIECES OF PROSE AND POETRY. Course V, 63 hours.

BROWNING. Course VI, 27 hours.

BIBLE READING. Course II, 27 hours.

DRAMA—

CONTEMPORANEOUS DRAMA. Course III, 45 hours.

DEVELOPMENT OF DRAMA. LECTURE COURSE. Course V, 9 hours.

CLASSICAL DRAMA. Course IV, 45 hours.

PUBLIC SPEAKING—

PRACTICAL PUBLIC SPEAKING. Course II, 18 hours.

ORATORICAL CONSTRUCTION. Course IV, 18 hours.

GREAT ORATIONS. Course III, 18 hours.

DEBATE. Course I, 18 hours.

ENGLISH—

HISTORY OF ENGLISH LITERATURE. Courses III and IV. (Lecture and Theme Course), 90 hours.

PSYCHOLOGY—

GENERAL INTRODUCTORY. Course I, 54 hours.

PRACTICE TEACHING OF VOCAL EXPRESSION—

Course I, 36 hours.

ART HISTORY—Course I, 27 hours.

OUTLINE OF COURSES 1915-1916

PHYSICAL EDUCATION.

Course I.—Danish Gymnastics.

Corrective work; Danish principles; Progressions; Games; Expression of physical well being. 27 hours, Junior year.

Course II.—Danish Gymnastics.

Exercises for men, women and children sharply differentiated; Apparatus work for women; Games; Physical expression; Practice teaching; manifestation of soul through body. 27 hours. Senior year.

Course III.—Folk Dancing.

Origin and place of Folk dancing; Educational value; Material from English, Country, Swedish and Danish dances. 18 hours. Junior year.

Course IV.—Folk Dancing.

Special emphasis is laid upon the original spirit of the folk dance. The Interpretation of the Differentiation in Spirit of the Folk Dance of Different Nations. Advanced and more complex material. Morris, Russian and advanced Danish dances. 18 hours. Senior year.

For Normal Course in Physical Education see Bulletin Normal School of Physical Education.

Course V.—Aesthetic Dancing.

Fundamental technique as presented in the Russian system. Development of response to the various rhythms of music. 45 hours. Junior year.

Course VI.—Aesthetic Dancing.

Continued response to the various rhythms of music. Presentation of the Aesthetic dance with a view to its interpretative side. Material that can be used in group dances. 45 hours. Senior year.

BODILY EXPRESSION—GESTURE.

Course I.—Training for Physical Response.

Series of exercises for stimulating nerve centers. Cultivation of general physical response to sensation, thought and emotion. Hindrances to bodily expression. Special prescription for overcoming mannerisms. Cultivation of Expressiveness of different agents as related to the whole body. Principles underlying bodily responsiveness. Study of the different agents of bodily expression. Peculiar function of each. Descriptive action. Series of Practical exercises in bodily language for the development of descriptive action. Revelatory action. Series of practical lessons. Dramatic action. Series of practical problems. Study of bodily expression in others.

18 hours. Junior year.

Course II.—Adequacy of Bodily Expression.

Exercise for the development of unity of bodily response. Radiation. Series of practical problems. Study of bodily expression in paintings and statuary. Relation of action to character. Unity of Expression. Completeness of Expression. Power of Expression. Conduct of Classes. Individual investigation. Original exercises.

18 hours. Senior year.

VOICE CULTURE—LECTURES AND INDIVIDUAL TRAINING.

Course I.—Tone Production.

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

27 hours. Junior year.

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.

27 hours. Junior year.

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.

27 hours. Senior year.

Course IV.—Power of Voice. Practice Teaching.

Strengthening of the vocal organs. Increasing volume. Development of power of voice. Brilliancy of tone. Practice teaching under a critic teacher. Review of principles.

27 hours. Senior year.

Instruction in Singing.

In addition to offering training for the Speaking Voice, Mr. Kline will give instruction and training for the development of the Singing Voice. Here, as in the methods used in the development of the Speaking Voice, there will be found those principles of method and of technique which are in use by the leading voice teachers of today—principles based upon anatomy, science, and psychology. The success attending these methods in the past is sufficient guarantee of their efficiency.

PHONETICS.

Course I.—Speech Formation and Enunciation.

Training of articulatory organs. Study of elemental English sounds. Accuracy of utterance. Ear training. Standard of pronunciation. Analysis and correction of common errors. Individual idiosyncrasies. Ear training. Accent. Quality.

18 hours. Junior year.

Course II.—Visible Speech.

Analysis of English consonant sounds.

Analysis of English vowel sounds.

Ear training. Vocal drill. Speech symbols.

27 hours. Junior year.

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, Matthew Arnold, O. W. Holmes and others.)

36 hours. Junior year.

Course II.—Phrasing, Inflection, Modulation.

Continued practice in application of elemental principles. Grouping of phrases and clauses. Practical problems. Qualities of inflection of voice and their significance. Development of facility in inflection. Ear training. Function of tone language. Extensive practice in the use of tone language. Perspective of speech. (Text: Selections from Shakespeare, George Eliot, Tennyson, Browning, Lanier and others.)

36 hours. Junior year.

DEVELOPMENT OF EXPRESSION.

Course I.—Elementary.

Intellectual conception. Development of power to read ideas. Practical exercises. Training of the eye. Cultivation of the imagination. Imaging. Studies of expression of simple emotions. Vocal language of emotion. Studies of development of directness. Practical exercises for cultivation of animation in reading and speaking. 45 hours. Junior year.

Course II.—Freedom of Expression. Suggestiveness.

Vividness of imagery. Studies in social emotions. Relation of reader to audience. Commanding attention. Intensity of expression. Development of momentum. 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. 45 hours. Junior year.

STORY TELLING.

Course I.—

Principles of story telling. Purpose of story. Psychological reasons for selected stories for different periods of childhood. Fairy tales; Folklore; Fable; Bible stories; Myths; Legends; Nature and Animal stories; Hero tales; Realistic stories; Allegories; Symbolic stories; Dramatic stories; Individual practice with criticism and suggestion. Preparation of programs for public use. Individual practice under critic teacher. 54 hours. Junior year.

LITERARY INTERPRETATION.

Course I.—Platform Reading.

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 the standpoint of the pupil's development and from the standpoint of the interpretation of literature rendered. 54 hours. Junior year.

Course II.—Public Recital.

Practical experiences in a series of public recitals, given weekly throughout the year. Additional afternoon and evening recitals. Special recitals at the close of each each year. 36 hours. Junior year.

Course III.—Platform Reading.

Interpretation of selections from the best literature for public presentation. Laws of platform reading. Adaption to large auditoriums. Series of practical problems. Abridgment and arrangement of selections. 54 hours. Senior year.

Course IV.—Public Recitals.

A series of public recitals held weekly throughout the year. Afternoon and evening recitals. Special recitals at the close of each year. Additional opportunities given to read before Chicago audiences
36 hours. Senior year

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.

63 hours. Senior year.

Course VI.—Browning.

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

36 hours. Senior year.

Course VII.—Wagner's Music Dramas.

Study and interpretation for public presentation.

54 hours. Graduate Student Year.

BIBLE READING.

Course I.—Bible Reading.

Listening daily to literary interpretation of scripture selections.

30 hours. Junior and Senior years.

Course II.

Study of Bible selections in varied literary forms for the interpretation of the message. Mental grasp of the message and its expression in voice. Expression of realization and of heart response to the message, in vocal language. Conveyance of the message to the hearts of others.

27 hours. Senior year.

DRAMA.

Course I.—Characterization and Scene Practice.

Study of characters from life. Written sketches of character types. Physical representation of same. Study of characters from fiction. Written sketches and physical representation. Dramatic scenes.

18 hours. Junior year.

Course II.—Objective Drama.

Lectures on Modern Dramatic Forms, and the tendencies of our later dramatic writers. Technical analysis of several modern plays. The detailed study for presentation of one modern drama with regard to character interpretation, stage deportment, dramatic action and effective by-play.

36 hours. Junior year.

Course III.—Contemporaneous Drama.

Survey of the drama in Europe. Review of the drama in America. Criteria of criticism. Study of the melodrama, the realistic, the idealistic and symbolic drama. Distinction between farce, comedy and tragedy. Dramas for interpretative readings and lecture recitals.

45 hours. Senior year.

Course IV.—Classical Drama.

Evolution and development of the drama. Analytic and literary study of selected plays from Shakespeare or the Greek tragedians. Study of plot. Character analysis. Presentation with stage business.

45 hours. Senior year.

Course V.—Development of Drama.

Lectures.

9 hours. Senior year.

THE ART OF CONVERSATION.

Course I.—

The manner and the matter of the conversationist.

Manner—Subjective conditions in the speakers; 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. Conversation upon current events, noted men and women, native art, music, and civic and sociologic conditions.

18 hours. Junior year.

ART HISTORY.

Course I.—

Brief review of art as evidenced in the architecture, sculpture and painting of the Egyptians, Greeks, Romans, early Christians, Byzantines and early Italian painting. Special study of the Gothic. Early Renaissance, High Renaissance masters of Italian painting.

27 hours. Senior year.

Course II.—

German, Flemish, Dutch, Spanish and English masters and their paintings.

27 hours. Graduate Student year.

Course III.—

The great French masters of the nineteenth century. Modern French and American sculpture.

27 hours. Graduate Student year.

Practice in conversation will be continued through these courses.

PUBLIC SPEAKING.

Course I.—Oral English.

Original thinking. Rhetoric of Oral Style. Correlation with other high school and college subjects. Practical public speaking.
36 hours. Junior year.

Course II.—Practical Public Speaking.

Matter of the Speech. Delivery of the Speech. Practice upon forms of address most frequently used. Types of Speech. (Text: Phillips' Effective Speaking.)

18 hours. Senior year.

Course III.—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.

18 hours. Senior year.

Course IV.—Oratorical Construction.

18 hours. Senior year.

DEBATE.

Course I.—Principles of Argumentation.

Lectures on principles of argumentation and the theory and practice of debating. Collateral reading. Examination of correct and faulty argumentation. Extemporaneous debates. Formal debates.

18 hours. Senior year.

PARLIAMENTARY LAW.

Course I.—General Principles.

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

18 hours. Junior year.

ENGLISH.

Course I.—Rhetoric and Composition.

English Composition is taught by means of lectures, class-room exercises, written work, and consultation. 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.")

36 hours. Junior year.

Course II.—Rhetoric and Composition.

This course consists of lectures on structure and style, and analysis of typical selections illustrating the points discussed in the lectures. One theme per week is required. (Text-books: Brewster & Carpenter, "Studies in Structure and Style." Carpenter, "Model English Prose.") 36 hours. Junior year.

Course III.—History of English Literature (500-1798.)

Lecture and Theme Course.

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," and 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 spirit in England studied. (Text book: Manley, "English Poetry," 1170-1892.)

45 hours. Senior year.

Course IV.—Forms of English Literature; Dramatic Literature.

The origin, the development and the literary forms of the following types are discussed: the Epic, the Ballad, the Lyric, the Novel, the Essay, the Short Story. Masterpieces of literature are read illustrating these types. The drama in England from the earliest times to the Restoration is studied. Special attention is given to Shakespeare's contribution to the development of dramatic art. The work consists of lectures and assigned readings.

45 hours. Senior year.

PSYCHOLOGY.

Course I.—General Introductory Course.

Study of nervous system, Sensation, Perception, Memory; more complex forms of Consciousness, Reason, Volition, etc.; Imagery Processes; Learning Process; Voluntary Control; Ideational Control; Emotional Expression.

54 hours. Senior year.

PRACTICE TEACHING.

Course I.—Vocal Expression.

Practical teaching of Oral Reading under critic teacher. Development of Expression. Outlining courses.

36 hours. Senior year.

Course II.—Methods in Public School Reading.

Primary methods; combination of phonic, word, sentence and dramatization methods. Phonics. Vocabulary. Enunciation. Place of story telling in the reading lesson. Office of Dramatization. Practical presentation in eighth grade classes. Oral English in the upper grades.

Elective. 36 hours. Senior year.

CULTURE COURSE.

Lectures and Consultation.

Realizing the power and value of that subtle force known as Personality, and hoping to further its development in a helpful and practical way, a course of ten lectures will be given by members of the faculty on such subjects as Courtesy and Culture; Our Mental Attitude toward Work, Life and People; The Value of Loyalty and "Esprit de Corps"; The Conservation of Energy; Personal Hygiene; Artistic and Suitable Dress; A Study in Color and Form; Fashion—Our Bane—Our Blessing; The Body Beautiful.

9 hours. Junior year.

FREE PRIVATE LESSONS.

Each member of the entering class taking full work will receive one term's private lessons with no additional expense. These lessons will be adapted to the individual needs of the pupil.

EXTENSION COURSES.

Grade Teachers' Tuesday and Saturday Classes.

Training of the speaking voice. Fundamental Principles of Expressive Reading. Phonetics. Story Telling. Platform Reading. Oral English.

High School Teachers' Saturday Classes.

Technique of Speech, Sydney Lanier, E. Rowland Sill, Browning, Wagner's Music Dramas. Contemporaneous Drama. Greek Drama. Bible Reading. See page —

Practical Public Speaking Classes.

Fundamental Principles. Correct use of voice. Overcoming Embarrassment. Methods of Preparation. Directness. Freedom and Power in Public Address.

Special Afternoon Classes.

Afternoon classes for ladies engaged in public work. Instruction is given in Voice, Reading, Practical Public Speaking and Parliamentary Practice.

EVENING CLASSES.

Gymnasium.

Classes in gymnastic games, folk dancing, aesthetic dancing.

Department of Vocal Expression and Public Speaking.

Voice Culture, Vocal Expression, Platform Reading, Story Telling, Practical Public Speaking and Bible Reading.

Impediments of Speech.

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

Physical Imperfections.

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

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 Columbia College of Expression six terms, achieving high rank in expression, 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.

Students who have satisfactorily completed the special four term group of courses prescribed for college graduates will receive a diploma of graduation.

For students who desire to hold both the Teacher's Diploma and the Physical Director's diploma, a special three years' course has been arranged.

Seven diplomas are granted: Teacher's Diploma; Public Reader's Diploma; Public Speaker's Diploma; College Graduate's Diploma; Personal Culture Diploma; Physical Director's Diploma.

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.

Professional Diploma.

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.

DESCRIPTION OF COURSES 1915-1916

I.—PHYSICAL EDUCATION.

This is the great error of our day in the treatment of the human body, that physicians separate 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.

The departments of Vocal Expression and Physical Education are so frequently combined that the teacher of Expression who is not fairly well equipped as a teacher of physical education often finds himself considerably handicapped in his work.

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.

It is our second purpose to prepare students, as fully as the limited time will allow, for teaching well certain phases of physical education, especially those most needed in conjunction with vocal expression.

All students of expression, carrying full work, will receive instruction in the following courses:

Danish Educational Gymnastics.

This is, perhaps, the most advanced system of corrective gymnastics of the present time. Danish gymnastics are taught according to the Ling principles as set forth in Swedish gymnastics, but this system lends itself more fully to the ingenuity of the teacher in constructing interesting forms and variety of exercises. It is particularly adapted for securing the best physical development of women, sharply differentiating between gymnastics for men and for women, while adding much that is recreative for both.

—Mr. Bovbjerg.

27 hours. Junior year.

General Gymnastics.

This course includes Freehand, Light Apparatus and Drills.

—Mrs. Hazel.

27 hours. Senior year.

Folk Dancing.

Quite a complete course in Folk Dancing is given, including a variety of Swedish, Danish, Russian, Scotch and English dances. It is the aim to present those dances which are practical for school and playground purposes, and to preserve the life and spirit of the different nations.

—Mrs. Hazel, Miss Mount, Mrs. Grace.

18 hours each. Junior and Senior years.

Aesthetic Dancing.

Because of the vital influence of rhythm upon the mind and heart of youth, the aesthetic and interpretative dance is a potent educational factor. Through this avenue we gain a greater refinement of movement and of manner, create a love for and understanding of great music and give a wholesome outlet for exuberant spirits.

—Mrs. Hazel, Miss Mount, Mrs. Grace.

45 hours each. Junior and Senior years.

Anatomy, Histology, Physiology and Hygiene.

These subjects will be treated generally in lectures and quizzes, with use of skeleton, charts, models, freehand drawing and dissections from life.

This course will cover such portions of the subjects as are most closely related to physical development. The bones, muscles, joints and ligaments, circulatory system, the central nervous system, the organs of respiration and digestion are discussed. The student is made familiar with the gross phases of digestion, absorption, circulation, respiration and excretion. Muscles, nerves and special senses are treated. Special reference is made to muscular and nervous physiology. Laboratory work is given on foods, digestion in various phases, circulation, respiration, muscles and excretion.

Besides covering personal, household and school hygiene the course also deals with chemistry, bacteriology and zoölogy in their relation to disease.

—Max Schmidhofer, M. D.

45 hours. Junior year.

Bodily Expression—Gesture.

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

There is a far higher aim to be reached in physical education than the well being of the physical, important as this is. 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. The aim of Bodily Expression is to train the body to become the free, responsive agent of the soul's expression.

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

For outline of course see page 25

—Miss Blood, Miss Harkness.

18 hours each. Junior and Senior year.

II.—VOICE CULTURE.

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

—Mrs. Browning.

Lectures and Individual Training.

It is the aim of the general courses to bring out the latent strength and beauty of 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.

Those having voice difficulties can arrange for conference and special instruction.

—Mr. Kline, Miss McCracken.

54 hours each. Junior and Senior year.

Phonetics.

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

Instruction in this branch is based upon Visible Speech, the discovery and invention of Professor Alexander Melville Bell and Professor Alexander Graham Bell. "This 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.

—Mrs. Lueders.

45 hours. Junior year.

III.—VOCAL EXPRESSION.

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.

The instruction in vocal expression is divided into two general sections: Vocal Interpretation; The Spoken Word.

In the Department of Vocal Interpretation the student uses the exact words of the author, expressing the thoughts, purposes and emotions which these words convey. In the Department of the Spoken Word the student creates his own literary form, that is, he gives expression to his thoughts and experiences, or the substance of that which he has learned from others, in his own words and not infrequently on the spur of the moment.

In the Department of Vocal Interpretation are included the following courses: Fundamental Principles of Vocal Expression; Silent Reading; Development of Expression; Story Telling; Public Recital; Preparation of Programs; Literary Interpretation; Bible Reading; and Dramatic Art, comprising Characterization, Objective Drama, Contemporaneous Drama, Classical Drama.

Fundamental Principles.

Under Fundamental Principles, Grouping of Words, Phrase Accent, Perspective of Speech and Tone Language 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. Masterpieces 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 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.

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

—Miss Blood.

72 hours. Junior year.

Silent Reading.

Silent Reading underlies all other studies. The student reads his mathematics, he reads history, he reads science. The most of his study is reading. Every pupil entering the primary school this year will spend eight, twelve, sixteen, twenty or more years, as the case may be, in getting his education. During all these years his principal business in life, that which occupies his time day and evening is reading, translating the characters of the printed page into the living thought which they were intended to convey.

The amount of living thought which the student extracts from the pages of his text books and makes a part of himself during these years of study, and the ease and quickness with which he obtains this living thought from the printed page, determine in a large degree both the extent of his educational attainment and the quality of his scholarship. It is the purpose of this course to develop the student's power to read silently with accuracy, understanding and rapidity, and to inspire and train teachers to pass on this instruction in their own class rooms.

No more fundamental, far reaching and time saving study can be pursued by the student than the study of Silent Reading.

—Miss Blood.

18 hours. Junior year.

Development of Expression.

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 taught to think and feel before an audience, and to express these thoughts and emotions through his own individuality.

This results in a 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. See page 26

—Miss McCracken, Miss Harkness, Mrs. Lueders.

90 hours. Junior year.

Platform Reading and Public Recital.

The first essential in the study of platform reading is the selection of fresh unused material, material which is adapted to public presentation and to the individual reader; material suitable for general and special occasions, and that adapted to local conditions.

In the consideration of program matter, careful attention will be given to the place of the short story, the musical reading, the dialect sketch, the dramatic and purposeful reading. Material for entire evening programs will be considered, particularly that afforded by modern dramatists, voicing the thought of today.

When one has well prepared programs for varying occasions which he can present to a few people very acceptably, his work is only half done. Some of the most valuable training, and the real test of the reader, is before the audience itself. For those preparing for platform reading, much practical work before audiences is essential. To meet this need students will be presented in a series of afternoon and evening recitals once in two weeks throughout the year. Opportunities for outside reading will also be furnished.

—Dr. Colledge, Prof. Kline, Miss McCracken, Miss Harkness. 90 hours each. Junior and Senior years.

Masterpieces of Prose and Poetry.

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

An interpretative study is made of classical and contemporaneous poetry, fiction and drama with reference to public presentation.

An attempt is made to master the artistic form, to reach the depths of the literature considered, and adequately to present its message to others.

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 form 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.

—Mrs. Blood, Mrs. Smith, Miss Mills.

63 hours. Senior year.

Browning.

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 Burdoe, 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 Stapford A. Brooke, published by Thomas Y. Crowell Company, New York, we would recommend as helpful.

—Mrs. Smith, Miss Mills.

27 hours. Senior year.

Bible Reading.

The letter killeth, but the spirit giveth life.—II Corinthians 3:6.

It is, indeed, surprising, when our churches are none too well attended, that the great opportunity of attracting, reaching and influencing the lines of people, through expressive Bible reading, should be given so little attention. To express before an audience what these passages contain is to make them, to all who listen, a more potent, living, and present influence for good, for ever after. Through this study, our 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.

It is the purpose of all instruction upon the subject, to enable the student to present the living message of the Bible to the hearts of men.

All interested are cordially invited to visit these classes.
—Miss Blood. 27 hours. Senior year.

IV.—DRAMA.

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.

No courses offered by the college are more fruitful of results than are the courses in drama, because of the opportunity they afford the student to work, having present before him actual conditions and living persons to combat, to influence, to conquer. Plays are given public presentation, and many other plays are studied for interpretative and dramatic readings. The college is in touch with the work of the Drama League of America and the plays studied are chosen from the lists passed upon by its committee as worthy of presentation and support.

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

Characterization, Scene Practice and Beginning Drama.

Not soul helps body more than body soul.—Browning.

A 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.

A course of lectures on modern Dramatic Forms and the tendencies of our later dramatic writers will be given

during the term. Technical analysis of several modern plays; the detailed study for purposes of presentation of one modern drama with regard to stage deportment, dramatic action, character interpretation and effective by-play. The work of Beginning Drama is given in conjunction with the work in Life Study and Characterization and in preparation for the study of Contemporaneous and Classical Drama of the senior year.

—Miss Harkness, Miss Mills. 54 hours. Junior year.

Contemporaneous Drama.

No recent movement in education has been attended with more marked results than has the study of the modern drama.

In order that humanity may be prepared for the great crises that confront it in its domestic, industrial, civic, political and religious life, our master dramatists are placing before us experiences in all these relations in a way that awakens and stimulates our thought.

The Columbia College of Expression, in sympathy with this movement, offers to its students a course in the study of Contemporaneous Drama, in which plays from the modern dramatists of America, England, France, Germany and Ireland are studied throughout the senior and post graduate years.

Students are advised to read dramas of Ibsen, Hauptmann, Maeterlinck, Rostand, Yeats, Synge, Jones, Pinero, Galsworthy, Philips, MacKaye, Peabody, Moody and Thomas, preparatory for this course.

—Mrs. Smith. 45 hours. Senior year.

Classical Drama.

"I am one of those who believe a knowledge of the ancient classical drama to be the first requirement of a liberal education, as well as an absolute necessity to any full understanding and true appreciation of that prince of dramatists, our own Shakespeare."

The world-wide awakening interest in drama has led not only to a keener and more intelligent study of modern drama but has resulted in a great revival of the classical plays of Shakespeare. More hopeful still has been the turning back to that great trio of Greek tragedians who

brought, as early as four hundred years before Christ, the drama of Greece to a perfection that has been the marvel of all succeeding ages. No true appreciation or valuation of Shakespeare is possible without a knowledge of the masterpieces of Aeschylus, Sophocles and Euripides. Therefore the classical course has been planned to give the student a comprehensive knowledge of the evolution and development of the drama during the Greek and Roman period, its cessation during the Dark Ages, its new birth in the Renaissance, and culmination in the works of the great Elizabethan whom all delight to honor. Not until recently were satisfactory translations of the Greek plays obtainable, but Gilbert Murray's poetical texts are so beautiful and scholarly that many of the finest tragedies are now to be had for a nominal sum. The following plays are recommended as preparation for this course: Prometheus and Agamemnon, by Aeschylus; Antigone and Oedipus, King, by Sophocles; Medea, the Trojan Woman and Electra, by Euripides; also Macbeth, Hamlet, As You Like It, The Merchant of Venice and Twelfth Night by Shakespeare.

—Miss Mills.

45 hours. Senior year.

Development of Drama.

A course of lectures on Classical Drama will deal with the origin of drama, its rapid development during the Greek period, its decline during the Roman, its complete cessation during the Dark Ages, its rebirth in the form of mystery and miracle plays in the Renaissance, its flowering in the Elizabethan period. The purpose of the course is to give a basic knowledge of the evolution of this most important and distinct form of literature and create a desire on the part of students to study widely and read exhaustively in this realm.

A course of lectures will be given tracing the history of the drama in England in its decline after the Elizabethan period, its corruption during the period of the restoration, its brilliant revival of the comedy of manners in the eighteenth century, its disappearance from the stage in the revolutionary period, its awakening under the influence of Ibsen and its place in the life and literature of today.

—Miss Mills, Mrs. Smith.

— hours. Senior year.

V.—THE SPOKEN WORD.

It is our purpose, through the work of this section :

(a) To cultivate the habit of thinking quickly and in logical sequence.

(b) To give such practice in spoken English as will enable the student, spontaneously, to couch his thought in fitting phrase.

(c) To render the student capable of presenting his own thoughts and opinions before an audience, with the same ease and force which are his when in recitation he sets forth the thought of another.

(d) To systematically develop that native force which everyone possesses, and uses when among his daily companions.

(e) To give to our young men and young women the ability to use this power, exert this personal influence, upon larger groups of people, when and where they desire, fitting them for a wider reach—for doing their part in social and civic affairs.

The Art of Conversation.

One of the arts which people of culture are today trying to develop is the art of conversation. This art is not a gift of nature, but the result of education. It demands much both of the intelligence and of those fine perceptions which enable us to draw from others their thoughts and feelings regarding topics of mutual interest.

Both the manner and the matter of conversation will receive special attention, the aim being to develop in the individual a fine personality, a quick insight into the temperament and thought of others, an ease and fluency of speech in giving to our fellows the best that is in us, and that graciousness of heart which makes others feel our sympathy, and spontaneously respond to it.

These courses will include conversation upon books, men, art and current industrial, commercial, philanthropic and sociological topics. Special themes will be found in local exhibits and the attractions which a great city offers to students.

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 \$7.50 for ten lessons is made.

—Mrs. Smith.

18 hours. Junior year.

Oral English.

This is the fundamental course offered in Public Speaking. The training here received prepares for the advanced work in Practical Public Speaking, Oratory and

Debate.

The student is made acquainted with the rhetoric of oral style as it differs from the rhetoric of written style. By frequent appearance before the class as an audience, these distinctive qualities of public address are developed. Constant constructive criticism will aid in the mastery of this type of effective speaking.

Every effort is made to obtain from the student really original thinking. He is encouraged to depend upon and respect his own thought. Spontaneity and strength of speech both in thought and delivery are sought.

Mannerisms, destroying effectiveness, are removed as rapidly as possible, while traits which make for individuality and personal worth, are cultivated and harmonized.

—Mr. Kline.

36 hours. Junior year..

Parliamentary Practice.

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

No one can reap the full benefit of the privileges open to him in these years of the twentieth century unless he knows how to transact business legally in a public assembly. Other things being equal, it is the young men and women who possess this knowledge who are made leaders in the affairs of church, of state and of social reform.

—Mr. Kline.

18 hours. Junior year..

Practical Public Speaking.

This course, as its name implies, has in view a training adapted to meet the principal requirements of everyday life. There are certain forms of public address with which all should be familiar, especially one who hopes to mold thought and influence action in his locality, or field of endeavor. Among these are the presentation of the advantages or disadvantages of business propositions, the eulogy and the lecture. These types will first receive attention. Throughout the course the student's mind is directed to the end of influencing the audience to action. Both preparation and delivery are studied, in the light of psychology, from this stand-point, and the student's progress is measured by what he accomplishes with his audience.

—Mr. Kline.

18 hours. Senior year.

Great Orations.

The student 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.

—Mr. Kline.

18 hours. Senior year.

Oratorical Construction.

Instruction will be given in Constructive oration work. Each member of the Senior class will submit two orations, one of each two will be selected for presentation for the purpose of deciding upon the best oration produced by the class. The writer of this oration will have the honor of delivering the same on the occasion of the annual commencement exercises.

—Mr. Kline.

18 hours. Senior year.

Debate—Principles of Argumentation.

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 preparation for those who will train debaters in colleges and schools.

—Mr. Kline. 18 hours. Senior year.

VI.—ENGLISH.

Lectures, Themes and Consultations.

The primary object of 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.

—Dr. Scherger. 72 hours. Junior year.

History of English Literature.

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.

—Dr. Scherger. 90 hours. Senior year.

VII.—ART HISTORY.

Art begins with the first attempt to portray the unseen as it lies in the human soul.—Tolstoi.

A course of lessons will be given upon the Art-Idea, its evolution through the ages, and its culmination in the Art of Painting in the Italian Renaissance.

It is the purpose of these lessons to acquaint the student with the characters, personalities and most noted works of the great masters of painting, to teach him how to judge pictures and, through analogy, how to interpret any good play, poem, novel, piece of sculpture, or dramatic presentation of a literary masterpiece.

Students desiring to make some preparation for this work are advised to study "Modern Painters," John Ruskin; "The Renaissance in Italy," J. A. Dymonds; "Masters in Art," Bates and Guild, Publishers; Lubke's "History of Art," and Caffin's "How to Study Pictures."

—Mrs. Smith.

27 hours. Senior year.

VIII.—PERSONAL CULTURE.

Culture Course—Lectures and Consultation.

Realizing the power and value of that subtle force known as Personality, and hoping to further its development in a helpful and practical way, a course of nine lectures will be given by members of the faculty on such subjects as Courtesy and Culture; Our Mental Attitude toward Work, Life and People; The Value and Loyalty and "Esprit de Corps"; The Conservation of Energy; Personal Hygiene; Artistic and Suitable Dress; A Study in Color and Form; Fashion—Our Bane—Our Blessing; The Body Beautiful.

—Miss Blood, Miss Mills, Miss Harkness.

9 hours. Junior year.

IX.—PSYCHOLOGY.

General Introductory Course.

In no work, perhaps, is psychology more fundamental than in the study of expression, oral or physical. This course of fifty-four hours begins with a brief study of the nervous system, followed by a consideration of perception, sensation, memory, etc., and concludes with an examination of the more complex forms of consciousness, reason, volition, etc. It includes the topics usually given in a general introductory course.

The interests of the school largely determine the points of especial emphasis, the imagery processes; the laws of memory and the learning process; the acquisition of voluntary control; the problem of idealional control; emotional expression.

Three distinct purposes govern the presentation: First, to help the student to see how his instincts compel, his emotions sway, his habits bind, or his ideas furnish the clue to certain lines of conduct; Second, to help him to make a psychological analysis of this conduct as seen in others or as portrayed in literature; Third, to show the relation of ideas (a) to movement or expression (b) of particular ideas to particular movements, and (c) of ideas to the inhibition of movement.

—Dr. Kitson.

54 hours. Senior year.

X.—PRACTICE TEACHING.

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

Practice Teaching of Vocal Expression.

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 classes under a critic teacher. Practice in teaching is also given in Physical Training, Voice, and Oral English.

—Miss Blood.

36 hours. Senior year.

CRITICISM.

The function of the teacher is two-fold: that of judge and 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 kindly rather than negative and destructive. The pupil is ever invited to put forth effort, and is freed from the bonds of self-consciousness.

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 twelve twenty-five to one fifteen 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.

Frequent afternoon and evening recitals will be given by the students during the year. Tickets for these recitals can be had on application.

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.

XI.—EXTENSION COURSES.

Teachers' Tuesday Afternoon Classes for Promotional Credit.

The work of The Columbia College of Expression is accredited by the Chicago Board of Education for the salary promotion of both grade and high school teachers. Thirty-six hours' work in approved courses are required to make one credit.

The hearty appreciation of the teachers attending these classes has been gratifying. They have been very enthusiastic in their expressions of personal benefit received and of 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 Fundamentals from Holmes, Irving, Ruskin, Tennyson, Brownmental Principles of Vocal Expression, Phonetics, Story Telling and Oral Reading and Interpretative studies. (Se- ing, Shakespeare, Sill, Sydney Lanier and others will be used as text.)

The courses offered include Voice Development, Practical Public Speaking and Parliamentary Practice. These can be taken in conjunction with Expressive Reading if desired. The instruction is enjoyable and entirely practical. It brings results. Women in Chicago and elsewhere can here prepare themselves to sustain a high reputation as speakers. Special ladies' classes will be formed for this group of courses.

—Mr. Kline.

10 hour courses.

Evening Instruction.

Sessions will be held on Monday and Thursday evenings from 6:30 to 8 o'clock. Courses will be given in Physical Training, including Folk Dancing, Aesthetic Dancing and Gymnastic Games, Voice Culture, Vocal Expression, Recitation and Story Telling, Practical Public Speaking and Bible Reading.

Evening work is accredited on the college records toward graduation.

Grade teachers can secure credits toward salary promotion.

The training offered results in greater culture, increased personal power, added social advantages and the ability to command one's resources.

Special Evening Classes for Preachers, Lecturers, and others who desire to increase the effectiveness of their public work, are held on Monday evenings. Practical instruction is given in Voice Development, Public Speaking and Bible Reading. Suggestions are made by which one can by himself greatly increase his efficiency. These classes are under the direction of Prof. R. E. P. Kline.

Fall term opens Sept. 20 and closes Nov. 25, 1915.

Winter term opens Nov. 29 and closes Feb. 18, 1916.

Spring term opens Feb. 22 and closes April 29, 1916.

Tuition per term of ten weeks, two evenings a week, thirty hours' instruction, \$10.00.

Tuition per term of ten weeks, one evening a week, fifteen hours' instruction, \$6.00.

For further information call or address:

COLUMBIA COLLEGE OF EXPRESSION.

SUMMER SESSION.

For school men and women desiring aid in preparation and delivery of addresses, for lecturers and readers preparing up-to-date programs, for teachers of expression and physical directors who are looking for new ideas, and effective methods, a summer term is offered, beginning June 26 and closing August 5, 1916.

This term is also designed for those who have studied elsewhere, and wish to fit for entrance to our senior class; for those entering at the beginning of the winter term who wish to complete the junior year and enter the regular senior class the following September.

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.

Send for summer bulletin.

Address:

COLUMBIA COLLEGE OF EXPRESSION,
Steinway Building, Chicago.

APPLICATION FOR TEACHERS.

Those desiring teachers of Vocal Expression, Oral English, Practical Public Speaking and Debate are invited to call or open correspondence. On Saturday mornings one has opportunity of observing the teaching of the members of the senior and graduate student classes.

Teachers of wider experience, now in the field, are also available.

READERS FURNISHED.

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

RECOMMENDATIONS.

The Columbia College of Expression will grant no recommendation 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 Training are cordially invited to visit the college classes any morning except Mondays between the hours of nine and one.

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,

700 Steinway Building, Chicago, Ill.

STUDENTS 1914—1915.

Graduate Students

Bjoin, Henrietta	Illinois
Johnson, Nina	Illinois
Loewen, Cornelius	Chicago
Miller, Dora L.	Chicago
Nyberg, Loudene	Illinois
Pearson, Frances B.	Indiana
Royer, Lucretia	Illinois
Smith, Florence	Kansas
Swanson, Verna	Illinois
Tyree, Maud	Missouri

SENIORS

Baylor, Mina	Nebraska
Belfield, Margaret	Chicago
Black, Ismar	Chicago
Brown, Dorothea	Chicago
Carroll Wilma	Illinois
Cornwell, Cynthia.	Minnesota
Crawford, Emma	Ohio
Cumings, Elsie	Chicago
Davis, Marjorie	Illinois
Ditto, Vivian Grace	Illinois
Doughty, Pearl J.	Iowa
Dunning, Franc	Illinois
Ehlert, Mrs. M. H.	Chicago
Fales, Margaret B.	Michigan
Finch, Mrs. Clara	Chicago
Hancock, Helen	Illinois
Hitter, Ruth L	Wisconsin
Johnson Meta	Chicago
Lund, Florence	Wisconsin
Magill, Laura. M.	Chicago
McMillan, Mary Ann	Illinois
McVay, Pauline	Montana
Miller, Mabel	Missouri
NaLean, Mildred	Illinois
O'Keefe, Esther K.	Indiana
Osborne, Inez	Iowa
Parker, Florence	Illinois
Rompf, Electa M.	Illinois

Schuster, Frieda L.	Iowa
Shonts, Arabelle	Wisconsin
Smith, Mrs. Gertrude Chilton	Florida
Stambach, Mrs. Isabelle C.....	Chicago
Stephenson, Eleanor	Chicago
Stratton, Marguerite	Indiana
Tohill, Elizabeth	Illinois
Webster, Marjorie	Evanston
Williams, Jean	Alabama
White, Genevieve	Michigan
Van Horn, Mildred	Illinois

JUNIORS

Abbott, Hazel B., B. A.	South Dakota
Atkinson, Marjorie	Michigan
Augerson, Hazel	Illinois
Barrett, Helen	Oklahoma
Beebe, Mrs. Marie	Washington
Blazer, Mr. Lee	Indiana
Burhans, Hope	Iowa
Carson, Pearle	Maine
Chapman, Dorothy	Iowa
Charpie, Mabelle	Kansas
Chesebro, Rowena	Illinois
Cochran Esther B.....	Kansas
Collins, Hattie B.	Michigan
Conrad, Mrs. Alma	Chicago
Coppin, Helen	Illinois
Crawford, Mrs. Jeanette	Illinois
David Anna J.	Pennsylvania
Davies, Bladwyn	Chicago
DeGroff, Jessie	Illinois
Dunn, Harvey	S. Dakota
Edginton, Nelle	Colorado
Evans, Cora	Chicago
Fitch, Gladys M.....	S. Dakota
Flowers, Aletha, B. E.	Missouri
Fruin, Mary C., A. B.	Illinois
Gifford, Lila	Wisconsin
Ginsberg, Jean	Illinois
Guilford, Violet	N. Dakota
Hatch, Helen	Oregon
Haynes, Anna Belle	Arkansas
Heath, Hazel	Iowa
Hogan, Mae, A. B.	Iowa
Hulbert, Lula	Wisconsin
Jewell, Nelle	Iowa

Jones, Estelle	Illinois
Jump, Florence M.	Illinois
La Brec, Marjorie	Illinois
Leatherbury, Delia	Nebraska
Leverett, Blanche	Arkansas
Lewis Ruth	Illinois
Loveland, Mrs. Ethel Wright	Illinois
Makutchan, Helen	Iowa
Markley, Ethel	Kansas
Mitchell, Dorothy	Florida
Morrison, Martha	Missouri
Potts, Mrs. Byrd	Iowa
Rauch, Avis, Ph. B.	Chicago
Reynolds, Ella, A. B.	Minnesota
Robinson, Dixie	Tennessee
Schlosser, Margaret	Chicago
Stark, Cecil	Illinois
Stephenson, Elizabeth	Indiana
Swensson, Signe	New York
Tanner, Elsie, A. B.	Tennessee
Watters, Katherine,	Chicago
Witwer, Frances L... ..	Illinois

Special Students

Abrahamson, C. C.	Illinois
Allgord, John C.	Illinois
Bailey, Mrs. Ida C.	Michigan
Bardwell, Mary	Chicago
Bartholomew, Miss	Illinois
Bober, W. C.	Illinois
Browman, Lillian	Illinois
Brown, Mrs. Clara	New York
Buehler, Mrs. Hattie	Illinois
Clough, Mrs.	Illinois
Dobbs, Herbert	Illinois
Downing, Gladys	Illinois
Engelschall, Emma	Illinois
Evans, Lester	Illinois
Fankhouser, Mrs. Theresa	Chicago
Haven, Mrs. Miriam	Chicago
Horwich, Mrs. Mary	Chicago
Hostler, Mrs.	Illinois
Jaffe, Rose M.	Illinois
Johnson, Matilda	Illinois
Larson, Ida M.	Minnesota
Murphy, Mrs. Margaret	Missouri
Neidow, Mrs. Antoinette	Chicago
Patterson, Mrs. C. M.	Chicago

Reuspie, A. C.	Illinois
Radizwell, Clara	Illinois
Schachner, Rosalie	Chicago
Schachner, Marguerite	Chicago
Schager, Rose M.	Michigan
Schlosser, Dora	Chicago
Taprell, Mrs. Maud	Illinois
Thrasher, Ruth M.	Chicago
Thompson, Mrs. Olivia	Chicago
Thompson, Mrs. Bertha	Chicago
Van Dusen, Mrs. Edna	Illinois
Van Gunter, Miss	Illinois
Upton, Marie	Illinois

Normal Physical Students

SENIORS

Belfield, Margaret W.	Chicago
Colie, Persis	Kansas
Dunn, Alma	Kansas
Haines, Vera, A. B.	Illinois
Jennings, Kathryn	Chicago
O' Callaghan, Lillian	Chicago
Tuttle, Lucile	Minnesota
White, Genevieve	Michigan

JUNIORS

Baker, Nita	Chicago
Bauman, Lenora	Illinois
Burr, Mary	Chicago
Crossette, Mrs. Charles	Chicago
Currie, Marion B.	Chicago
Gilbert Harriet H.	Iowa
Kosing, Miriam	Chicago
McLauchan, Ruth	Chicago
Oaks Helen	Illinois
Phillips, Geraldine	Indiana
Schafer, Florence	Indiana
Scott, Ione M.	Nebraska
Thompson, Mabelle	Chicago
Wales, Dorothea L.	Illinois

Special Physical

Adee, Ida I.	Chicago
Bailey, Jeanette	Chicago
Blackledge, Pauline	Kansas

Bressee, Mrs.	Chicago
Buck, Rowena, Kirby Smith	Chicago
Camp, Vera A.	Michigan
Edwards, Wilma	Chicago
Espe, Jewel	Iowa
Fitzgerald, Genevieve	Wisconsin
Haake, Alma	Chicago
Heberle, Edna C.	Chicago
Johnson, Marguerite	Chicago
Kittle, Ruby	Missouri
Llewellyn, Mrs. Blanche	Chicago
McGovern, Florence M.	Iowa
Miles, Mary M.	Chicago
Randolph, Muriel	Ohio
Smith, Florence	Kansas
Sullivan, Ethel	South Dakota
Van Dusen, Mrs. Edna	Chicago
Van Vrauken, Genevieve	Chicago

Saturday Classes

Agar, Mrs. Jennie, B. A.	Indiana
Babcock, Ada May	Chicago
Bauman, Lenora	Illinois
Bondix, Charlotte, Ph. B.	Chicago
Breecher, Albina	Chicago
Byam, Henriette	Chicago
Chandler, Jennie	Illinois
Church, Grace	Chicago
Claybaugh, Harry A.	Chicago
Craig, Mrs. Dora	Chicago
Crane, Jessie	Chicago
Crowley, Celia C.	Chicago
Dahlin, Adelle	Chicago
Davis, Loretta	Chicago
Dolan, Mae G.	Chicago
Farrell, Catherine L.	Wisconsin
Fisher, Mr. Walter, A. B.	Chicago
Graham, Gladys M., A. B.	Chicago
Guhr, Anna L.	Chicago
Hammil, Edith	Chicago
Hanson, Sarah	Illinois
Hartford, Marie	Chicago
Heathcock, Ocea	Chicago
Herstein, Ethel, A. B.	Chicago
Johnson, Matilda	Chicago
Jones, Mae L.	Illinois
Kanarr, Rachel, A. M.	Wisconsin
Kelly, Laurette,	Chicago

Kraft, Bertha	Chicago
Linsley, Nellie	Chicago
MacLean, John, B. A.	Chicago
McAloon, Ann	Chicago
McElroy, Francis	Chicago
McGuane, Francis, B. S., A. M.	Chicago
Miller, Agnes	Chicago
Miller, Katherine	Pennsylvania
Mills, Genevieve	Chicago
Norman, Minnie	Chicago
Niederman, Sara	Chicago
Peterson, Mrs. C. S.	Chicago
Platten, Mary	Wisconsin
Powers, Florence	Chicago
Powers, Irene, Ph. B.	Chicago
Roadhouse, Ada	Chicago
Robertson, Elizabeth, Ph. B., Ed. B.	Chicago
Shafer, Lena	Illinois
Sinden, Anna	Illinois
Smith, Edna Ruth	Chicago
Smyth, Agnes, Ph. B.	Chicago
Stokesberry, Eva M.	Indiana
Trumbo, Eunice, Ph. B.	Chicago
Valentine, Maude	Chicago
Wagner, Clara	Chicago
Walker, Verna W.	Chicago
Wegner, Luella	Chicago
Whitney, Mabel	Illinois
Wolcott, Myra, B. S.	Chicago
Woods, Marion	Chicago
Wright, Florence	Chicago

Tuesday Teachers Classes

Allen, Lucie W., B. S., A. M.	Indiana
Andrews, Edith	Illinois
Baughman, Jeanette	Chicago
Brickley, Emma	Chicago
Bulger, Kathryn	Chicago
Burke, Isabel	Chicago
Chambers, Sarah	Chicago
Chandler, Jennie	Illinois
Convis, Lola Belle	Chicago
Dean, Margaret	Chicago
Fennessy, Katherine	Chicago
Fitzgerald, Mary	Chicago
Foote, Margaret	Illinois
Foster, Chloe M., A. B.	Indiana
Graham, Gladys, A. B.	Illinois

Hammill, Edith	Chicago
Hanson, Sarah	Illinois
Hantz, Ruth	Chicago
Hemingway, Grace	Illinois
Keating, Katherine	Chicago
Kelly, Laurette	Chicago
Kilbourn, Louie, B. S.	Chicago
Linsley, Nellie	Chicago
Magan, Frances L.	Chicago
McCarthy, Florence	Chicago
McNerny, Agnes	Chicago
O'Neill, Mary	Chicago
Rundall, Mrs. Louise	Chicago
Smith, Edna	Chicago
Squire, Marie	Chicago
Stone, Jessie	Chicago
Strachan, Bertha	Chicago
Sullivan, Mary H.	Illinois
Swett, Mary A.	Chicago
Taylor, Nina	Illinois
Wolcott, Myra, B. S.	Chicago

Evening Classes

Agnew, Wilhelmina	Chicago
Anthony, Minnetta	Chicago
Babcock, Ada May	Chicago
Beera, Mrs. Emma	Chicago
Berland, Mae	Chicago
Black, Charles	Chicago
Deegan, Mr.	Chicago
Dietrich, Irma	Chicago
Driver, H. C.	Chicago
Ericson, Mrs. Eleanor	Chicago
Evans, Lester	Ohio
Farrant, Samuel	Chicago
Ferguson, Amgel	Chicago
Greene, Effie	Chicago
Heberle, Edna	Chicago
Henderson, Irene	Chicago
Hinton, Orpha	Illinois
Hopper, Perry	Chicago
Hudick, James	Chicago
Johnson, Agnes	Illinois
Johnston, Carol	Chicago
Janovsky, Emily	Chicago
Kittle, Ruby	Missouri
Kray, Gertrude	Chicago
Littler, Mae	Chicago

Llewellyn, Mrs. Blanch.....	Chicago
Manson, Anton	Chicago
Marbach, William	Chicago
Mehring, Clayton	Iowa
Menzel, Louise	Chicago
Miles, Mary	Chicago
Morlock, Meta	Chicago
Nelson, Warner	Chicago
Peffley, Clara	Chicago
Porter, Agnes	Illinois
Powers, Josephine	Chicago
Pratt, Nellie	Chicago
Prentice, Kathleen	Chicago
Randolph, Muriel	Chicago
Sacho, Minnie	Chicago
Simonson, A. M.	Chicago
Stormont, Agnes	Ohio
Sullivan, Ethel	Chicago
Whitfield, Ruth	Chicago
Zimmerman, Irving	Chicago

Summer Students

Anthony, Emily	Illinois
Appleby, Una, B. S.	Kansas
Barnard, Annie	Mississippi
Barnes, Grace R.	Washington
Barton, Jennie	Washington
Beck, Bessie	Tennessee
Beckon, Nellie	Iowa
Bell, Sadie. B. L.	Arkansas
Bertram, Mrs. Mae	Kansas
Bishop, Ruth	Illinois
Black, Ismar	Chicago
Browning, Maurine	Iowa
Burns, Mrs. Lena	Indiana
Chambers, Kate	Texas
Christie, Mrs. J. J.	Chicago
Cockroft, Elizabeth	Tennessee
Cox, Mrs. Evelyn	Mississippi
Crandall, Helen L., A. B.	California
Crawford, Pearl	Oklahoma
Connelly, Mary	Chicago
Davis, Naomi	Kansas
Detter, Edna, A. B.	Kansas
Dean, Margaret	Chicago
Denslow, Alice Lee, B. S.	Tennessee
Dilling, Roy	Chicago
Drake, Inez Naomi	Oklahoma

Duncan, Mildred	Missouri
Dunnan, Luella	Illinois
Eash, Mrs Anna	Chicago
Ehlert, Mrs. M.	Illinois
Evans, Cora	Chicago
Ferrier, Elsie	Indiana
Gareiss, Lydia	Chicago
George, Gulielma	Arkansas
Gresset, Mrs. Ila	Texas
Groat, Emma	Iowa
Gwin, Laura	California
Hallgren, Mrs. Lillian	Chicago
Hanson, Ida	Iowa
Haynes, Anna Belle	Arkansas
Heckman, Jacob	Chicago
Heikens, Rose	Iowa
Heraty, Agnes	Chicago
Hudson, T. H., M. D.	Missouri
Huesing, Marta	Illinois
Jacobs, Genevieve	Mississippi
Jenkins, Hattie Lou, L. B.	Kentucky
Jones, Anna Gwen	Minnesota
Jones, May L.	Illinois
Kettenburg, Mrs.	Chicago
Kuwashina, Mr. T. H.	Japan
Lamb, Mrs. Harriet	Chicago
La Tarte, Cora	Chicago
Lawrence, Jerata	Arkansas
Lindley, Carrie, B. S.	Colorado
Loveland, Mrs. Ethel	Illinois
Lynn, Mabel	Missouri
Lyon, Enid	Chicago
Magill, Laura	Chicago
Magnus, Eleanor	Illinois
Magnuson, Eleanor M.	Illinois
Mallaney, Kathleen	Illinois
McDonald, Josephine	Tennessee
Millspaugh, Reba	Oklahoma
Moore, Corliss, A. B.	Kansas
Moran, Laura Evelyn	Vermont
Mott, Virginia	Illinois
Murphy, Margaret	Missouri
Neuling, Haydee	Illinois
Noah, Mrs. June	Iowa
Osborn, Inez	Iowa
Pettyjohn, Francis, B. S., A. B.	Tennessee
Phelps, Katherine	Illinois
Rodgers, Jane	Illinois
Schaffer, Mildred Belle	Michigan

Scott, Frances, A. B.	Illinois
Senn, Pauline	China
Shontz, Ethel, B. A.	Iowa
Shorrock, Grace	Nebraska
Shuyler, Mabel	Kansas
Smith, Mrs. Chillton	Florida
Smith, Mrs. Floyd	Iowa
Smith, Mabel Claire	Arkansas
Snively, Ethan Allen	Illinois
Sorrenson, Fred, A. M.	Michigan
Stallard, Glee, B. S.	Kansas
Stambach, Isabel	Chicago
Stewart, Hermione	Oklahoma
Stringer, Leman, B. A.	Wisconsin
Sweet, Hazel, B. A.	South Dakota
Thorpe, Jessie	Louisiana
Thrasher, Mildred	Chicago
Tully, Bashie, A. B.	Nebraska
Turner, Ruby	Indiana
Urquhart, Mrs. Mildred	Texas
Utley, Alda	Minnesota
Wadden, Mary, A. B., M. A.	South Dakota
Walker, Veda B. S., B. E.	Iowa
Whitney, Mabel	Illinois
Williams, Irene	Mississippi
Willis, Jennie	Chicago
Wilson, Margaret	Indiana
Woelhof, Clara	Iowa
Zimmerman, Violet	Idaho

