

1920

1920-1921 Course Catalog

Columbia College Chicago

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COLUMBIA COLLEGE OF EXPRESSION

ANNOUNCEMENTS 1920-1921

VOL. XII

JUNE, 1920

NO. 3

Issued by the Columbia College of Expression,
3358 Michigan Ave., Chicago.

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.

The Columbia College of Expression is recognized by the State Examining Board of Illinois. Men and women holding our diploma are qualified to teach any branch of English, vocal expression and physical training in the schools of this state without examination.

Courses of Columbia College of Expression are accredited by the Chicago Board of Education for the salary promotion of both grade and high school teachers.

BOARD OF DIRECTORS.

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

NATHANIEL BUTLER, A. M., LL. D., Vice President
Professor of Education, University of Chicago.

STELLA B. VINCENT, Ph.D., Secretary.
Instructor, Chicago Normal College.

MATILDA E. RILEY.
Chicago, Illinois.

MARTHA FLEMING, Ph.D.
Associate Instructor, University of Chicago.

HON. ROBERT McMURDY.
Of the Chicago Bar.

HERBERT L. WILLETT, D. D.
University of Chicago.

MARY A. BLOOD, LITT. D.
Chicago, Illinois.

FLORENCE L. McCracken.
Chicago, Illinois.

accessible from all parts of the city. Washington Park on the south, and the down-town business district on the north can be reached in fifteen minutes' ride.

We are situated in a prominent educational center, being but a few blocks from Armour Institute of Technology, from the National Kindergarten College, the Chicago School of Civics and Philanthropy, and a short ride from the University of Chicago.

LIBRARIES AND OTHER ADVANTAGES.

A reference library of more than one thousand five hundred 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 only a short ride from the Chicago Public Library, the Crerar Library, and the University of Chicago Libraries.

Chicago is an acknowledged center of music and art. Orchestra Hall, the home of the Chicago Symphony Orchestra concerts, the Art Institute, and the various picture galleries, prominent churches of all faiths, noted social settlements, and the most wonderful playgrounds in the world, are all easy of access from the Columbia College of Expression, and offer many educational advantages.

COLLEGE ORGANIZATIONS.

The College Glee Club is maintained that gifted students by the exercise of their talent, may gain and give pleasure, may generously contribute to the college programs musical numbers, and give concerts, both within the college and without. Incidentally they become familiar with music suited to student uses and occasions. Dr. George L. Scherger is faculty director of this organization.

The Honorary Dramatic Society was instituted that faculty and student body might confer definite recognition upon those students who, in public presentations, have shown creative dramatic ability of a high order. This honor when conferred entitles the recipient to certain privileges and opportunities suggested by the Honorary Dramatic pin.

The Story Tellers' League aims to keep abreast of the new extension of this delightful art, and by practice, to gain confidence in presenting stories to audiences, as well as those composed of children. "Twilight Story Hour" is delightful and profitable. The future of this organization promises much in the development and wider fields.

The Drama and Poetry Round Table is an organization open to all interested students who are desirous of extending their knowledge of the best, in the vast realm of dramatic and poetic literature. It affords an unprecedented opportunity for reading, frank discussion and analysis. As a culture course it is of inestimable value. The course is planned and directed by members of the faculty, who will be to develop the student's recognition of literary values and promote his expressional power. All are encouraged to believe in their literary convictions and to give these expression. At the same time a certain basis for standards of valuation will be laid.

Chicago Chapter of Alumni organized in September 1919, to promote a closer companionship among its members living in the city, has enjoyed a most interesting study of contemporaneous poetry the past year. The chapter will continue to meet on the third Saturday each month at two-thirty P. M. in the Red Room of the main college building. Course of study will be announced later in the college magazine, The Clarion.

Daily Sessions. The College opens during five days each week in the scholastic year at eight forty-five a. m. and closes at two p. m., with one-half hour luncheon period at twelve-thirty. Each student receives three hundred (300) fifty-minute periods of instruction during each term. A regular session is held Saturday morning. The work of this session is arranged to be of special value to teachers of high school students and others who can give this day only to the work. There is no session on Monday.

Scholarships. The scholarships at present available are:
THE IDA MOREY-RILEY SCHOLARSHIP

A full year's scholarship, cash value \$240, 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.

Assignment of Rooms.

All rights pertaining to the assignment or reassignment of rooms are reserved by the college. Rooms are not assigned until students have presented satisfactory evidence to the Registrar of eligibility for entrance to the college. Applications for rooms must be accompanied by a deposit of twenty dollars. This amount will be credited on the first payment of room and board.

Furnishings.

The rooms are heated by steam and lighted by electricity. They are furnished with curtains, single beds (3 feet 6 inches by 6 feet 8 inches), with woven wire springs, mattresses and pillows, bureaus, chairs, and study tables. Each student is required to furnish one rug (neutral colors), a dark couch cover, one mattress pad, two pairs of sheets, bedding to meet her individual needs (sheets and bedding to fit dimensions of bed), two pairs of pillow cases, twelve towels, six napkins, a napkin ring and one waste basket.

Please mark bedding, towels, napkins and all laundry with full name of the owner and underneath the word "Columbia" to facilitate speedy recognition. The College is not responsible for losses or wear in the laundry.

Wardrobe.

All wearing apparel of the students should be light in weight and comfortable. Dresses should be simply made and in no way interfere with the free action of the body and full use of the voice. Failure to exercise care regarding this suggestion seriously impedes the student's progress. Students should provide themselves with warm, light wraps and warm underwear, raincoats, rubbers and umbrellas. Gymnastic suits can be procured at our outfitters.

Laundry.

Laundry is at student's expense. If desired, laundry can be sent home regularly by parcel post. Students may do their own laundry by paying a nominal fee and furnishing their own supplies.

Social Supervision.

That each student may have opportunity of accomplishing her utmost, a quiet study hour is maintained afternoon and evening. Each young woman remains in her room.

DESCRIPTION OF COURSES 1920-1921.

PHYSICAL EDUCATION.

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 handicapped in his work.

It is our 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 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:

Gymnastics.

This course includes Freehand, Light Apparatus and Drills.—Mr. Teuscher. 1 Minor.

Folk Dancing, II. and IV.

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. 1 Minor each.

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 great 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. 1 Minor each year.

COLUMBIA COLLEGE OF EXPRESSION

Bulletin No. 3.

June 1920

ANNOUNCEMENTS

1920-1921

Issued by the Columbia College of Expression
3358 Michigan Avenue, Chicago

Entered as Second Class matter at the Post Office, Chicago,
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TABLE OF CONTENTS.

Administration	7
Board of Directors (p. 7), Officers (p. 8), Staff of Instructors (p. 8-9), Lectures and Readings (p. 10).	
History, Purpose and Distinguishing Characteristics...	11
General Information	14
College Year and Classification (p. 14), When to Enter (p. 14), Requirements for Entrance (p. 14), Entrance Registration (p. 14), Cost of Instruction (p. 15), Openings for Young Men (p. 15), Important to College Graduates (p. 16), Location (p. 16), Libraries (p. 17), College Organizations (p. 17), Tuition, Loans and Scholarships (p. 18), Daily Sessions (p. 18), Home Department (19-22), W. C. T. U. Indorsement (p. 22), Curriculum for three year course (p. 22-24).	
Courses	25
Outline of Courses (p. 25-31), Description of Courses (p. 31).	
Degrees and Diplomas.....	34
Extension Courses	48
Teachers' Tuesday Afternoon Classes for Promotional Credit (p. 48), Teachers' Saturday Courses for Pro- motional Credit (p. 48), Evening Courses (p. 48).	
Application for Teachers.....	43
Readers Furnished	48
Recommendations	49
Correspondence	49
Summer Session	49

CALENDAR FOR THE YEAR 1920-1921.

Autumn term—Registration.....	Tuesday, September 21
Autumn Term Classwork begins	Wednesday, September 22
Thanksgiving Day (a holiday).....	Thursday, November 25
Autumn Term closes.....	Saturday, December 11
Winter Term begins.....	Tuesday, December 14
Christmas Holidays begin.....	Saturday, December 18
Work is resumed.....	Tuesday, January 4
Winter Term closes.....	Saturday, March 19
Spring Term begins.....	Tuesday, March 22
Spring Term closes.....	Friday, June 10
Summer Term—Registration.....	Tuesday, July 5
Summer Term begins.....	Wednesday, July 6

OFFICERS OF ADMINISTRATION

MARY A. BLOOD, Litt. D.
President.

FLORENCE L. McCracken
Vice-President and Registrar.

FRANCES PERKINS DAUGHERTY
Assistant Registrar.

MRS. MATILDA E. RILEY
Financial Secretary-Treasurer.

JESSICA TIPTON
Assistant Treasurer.

BERRY CAROLINE PHELPS, A. B.
Corresponding Secretary.

GLADYS RUTLEDGE
Assistant Corresponding Secretary.

HELEN M. ALDEN
Department of Typewritten Selections.

STAFF OF INSTRUCTORS.

MARY A. BLOOD, A. M., Litt. D., President
Fundamental Principles of Vocal Expression; Technique of Speech;
Literary Interpretation; Practice Teaching;
Orations; Bible Reading.

DR. GEORGE L. SCHERGER, Ph.D.
Dean of Department of Public Speaking. Practical Public Speaking;
Debate.
Oratorical Construction; Parliamentary Law.

FLORENCE McCracken, Vice President
Platform Reading; Voice; Abridgement and Adaptation of Readings;
Arrangement of Programs; Recital.

EDITH S. LUEDERS
Dean of Department of Story Telling. Phonetics; Visible Speech.

DOROTHY MILLS
Faculty Editor of Columbia Clarion.
The Study of Contemporaneous Poetry; Classical Drama;
Music Dramas; Literary Interpretation.

ANNE IRENE LARKIN
Platform Reading; Development of Vocal Expression; Characteriza-
tion; Modern Drama; Bodily Expression.

AUGUSTA ARCHER ROZISKEY
Modern Drama; Study of Short Story Types; Platform Reading;
Bodily Expression.

HAZEL BELLE ABBOTT, AB., B. E.
Vocal Expression, Tennyson, Drama VI.

STELLA B. VINCENT, Ph. D.
Professor of Psychology Chicago Normal School
Psychology.

To be Supplied.
French

To be Supplied.
Design

OLIVE PIERCE HAZEL
Director and Instructor of Columbia Normal School of Physical
Education.
Swedish Gymnastics; Intertretative Dancing; Practice Teaching.

ETTA M. MOUNT
Director and Instructor Columbia Normal School of Physical
Education.
Folk Dancing; Interpretative Dancing; Practice Teaching.

WILHELMINA McEACHERN, B. S., A. M., M. D.
Professor Biology Chicago Medical College; Professor of Embryo-
logy Jenner Medical College; Examining Physician
Columbia Normal School of Physical Education.
Examining Physician.

C. M. RILEY, M. D.
Formerly Professor of Chemistry and Toxicology in Barnes
University, St. Louis.
Instructor of Chemistry and Physiology, Columbia Normal School
of Physical Education.
Physiology, Resident Physician.

ALBERT TEUSCHER
Gymnastics, Drills.

FRANCIS M. ARNOLD
Director of Music, National Kindergarten College, Chicago.
Art History; Sculpture; Painting.

ANNA SHAW GRACE
Musical Director.

EVENING SCHOOL.

S. W. BRUNS, B. A., B. D.
AUGUSTA ARCHER ROZISKEY
Vocal Expression, Public Speaking. Platform Reading and
Entertaining; Story Telling; Drama.

STAFF OF HOME DEPARTMENT.

MRS. C. M. RILEY
Superintendent and Dean of Women.
CYNTHIA L. STONE and MRS. ANNA E. URQUHART
Associate Deans.

LECTURES AND RECITALS.

"Love Among the Ruins"—Ada Ward.

Recital by members of Class of 1918—

Lura Horton Cable, Bess Battey and Vivian Young.

"Abraham Lincoln"—Judge Robert McMurdy.

Readings—"Old Lady Shows Her Medals"—Barry.

Short Stories of O. Henry—Cora Mel Patten.

Reading—"The Blot on the 'Scutcheon'"—Browning—Mary A. Blood.

Lecture Recital—"Modern Poetry"—Dorothy B. Mills.

Reading—"The Melting Pot"—Zangwill—Florence L. McCracken.

Drama Lectures—Russian Drama—Aida Aisenstadt.

Bernard Shaw—F. W. Bruins.

French Drama and Moliere—Dr. Lucius W. Elder.
Knox College.

Slavic Drama—Kate Adams.

Ibsen—Hazel Belle Abbott.

Brieux—"Les Americains chez nous" Mr. Wakelee
Nineteenth Century French Dramatists—Nelson
Green.

STUDENT RECITALS AND PLAYS.

Readings—"Sherwood"—Alfred Noyse—Elizabeth Finple.

"Immigrants"—Percy MacKaye—Kathryn Darke.

"Suppressed Desires"—Susan Glaspell—Louise Sawyer.

"Romney, the Court Painter"—Constance MacKaye—
Louise Stephens—Mrs. Mae Wakelee.

"Brink of Silence"—Irene Verges.

"Post Office"—Tagore—Kathryn Kolsrud.

"Twelve Pound Look"—Barrie—Euterpe McMahon.

"Six That Pass While Lentils Boil"—Walker—Mrs. C.
Stevens.

"Nevertheless"—Walker—Catherine Denny.

"Tune of a Tune"—Protheroh—Mercedes Maginnis.

"Calvary Alley"—Alice Rice—Five Seniors.

Drama—Greek play—"Alcestis"—Senior Expression Students.

(Prelude—Persephone Myth—Senior Physical Students).

"Quality Street"—Barrie—Senior Expression Students.

"As You Like It"—Shakespeare—Junior Expression Stu-
dents.

"May Festival of Dance and Pantomime"—Normal Physical
Students.

Christmas Play—Dramatization of Ruth Sawyer's "The
Way to Christmas"—Expression Students.

(Prelude—Pantomime of Ben Hur's "The Angel and the
Shepherds"—Physical Students).

HISTORY.

The Columbia College of Expression was opened by Miss Mary A. Blood and Mrs. Ida Morey-Riley in Chicago, Illinois, in the year 1890, as a private institution under the name of The Columbia School of Oratory. It was their aim to establish one more school of expression which should stand for high ideals, for the teaching of expression by methods truly educational, for the gospel of good cheer, and for the building of sterling Christian character. Starting from small beginnings, it has developed through the earnest labors of its faculty, and the loyal support and excellent work of its alumni, until it is recognized as occupying a unique and worthy place among educational institutions of the country.

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 to other hands, should lose its distinguishing characteristics and cease to represent the ideas and fulfill the purpose of its founders. In accord with these considerations, on May 5th, 1905, The Columbia School of Oratory was incorporated under the laws of the State of Illinois as an institution not for profit, with the title of 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.

In the summer of 1916, in celebration of the graduation of its twenty-fifth class, the college moved to more commodious quarters at 3358 South Michigan Boulevard. Here they occupy the entire building shown in the frontispiece of this bulletin. The Columbia Normal School of Physical Education occupies a second building on the same grounds. A residence hall for young women students, known as the "Ida Morey Riley Hall," was opened at the same time just across the boulevard. In 1918 it became necessary to open a second hall for young women. In recognition of the services rendered this college by the President of our Board of Directors, the new dormitory is named "Colledge Hall,"

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 student.

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 student, student and student, and teacher and teacher.

PURPOSE.

This is a College of Expression for men and women, professional or non-professional. It is a school for character building and preparation for life. The nature of each student is carefully studied, and his training adapted not only to his intellectual 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, preparing its students for teaching English, Vocal Expression, Reading, Practical Public Speaking, Debate, Drama and Direction of Plays, Story Telling and Physical Education. It also fits men and women for the public platform as Lecturers, Entertainers, Story Tellers, or Interpreters of Literature in carefully prepared diploma courses.

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

DISTINGUISHING CHARACTERISTICS.

The Columbia College of Expression is singularly unfettered by preconceived ideas and ancient methods. It recognizes that expression is concerned with a subjective content, which must be apprehended 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 poor speakers and readers. To aid in rectifying this condition it trains each student to express himself in many ways, in story telling, in dramatic personations, in written and oral composition, in public speaking, in platform reading and in literary interpretation. Genuine literary training is made the basis of all work in interpretation.

GENERAL INFORMATION.

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

Courses Offered. Two and three year diploma courses are offered. The three year course includes full Junior college work and the expressional training required for our teacher's diploma. The two year course includes all subjects required for the teacher's diploma. See page 16 for college graduates.

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.

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 autumn term and immediately after the holiday season.

Those taking the special course for college graduates may enter at the opening of the summer session or at the beginning of the autumn term. See page 16.

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

Requirements for Entrance. While it is desirable that the applicant for admission to the two year course should be a college graduate, it is not, however, obligatory. High school graduation or its equivalent, fifteen units, is required for admission to the diploma courses.

Entrance Registration. Prospective students for any courses are requested to fill out the application blank and send it to the Registrar of the College. Students must send to the Registrar a certified record of the work done in the institution from which they come.

Routine of Admission and Registration. The Registrar will give the student a registration card which he will present to the treasurer. On payment of tuition, the student is given the registration card with the stamp of the office and a receipt for tuition. The stamped card must be returned to the registrar who gives the student class coupons.

The name of a student is not sent to instructors for the official class list until registration is completed and tuition bills paid.

Students giving service to the college will pay their fees at the beginning of the term in cash. At the end of the term, or at such time as the service is completed, the college will pay in cash for the work done.

Fees. All tuition payable in advance September 21st, December 1st and March 1st. Payment should be made by draft or post office order. An additional charge of \$5.00 will be made on all fees not paid during the first week of attendance each term.

Matriculation fee charged but once, on entrance.....	\$ 5.00
For each term of attendance, 12 weeks including library fee....	80.00
For late registration—a former student entering after registration pays extra fee.....	1.00
For less than six weeks of any term, per week.....	8.00
For three days per week, each term 12 weeks.....	52.00
For two days per week, each term.....	38.00
For one day per week, each term.....	25.00
For twelve lessons in any morning class.....	9.00
Graduation and diploma fee.....	10.00
Physical examination	2.00
Second copies of transcript of credits.....	2.00
Summer term, six weeks.....	50.00
Special examination in any subject.....	2.00
Students in laboratory courses pay a laboratory fee of \$5.00 a major	

All work lost by students must be made up. No tuition refunded except in case of protracted illness, and then only at end of term.

A discount of 50 per cent will be made to Clergymen, Theological students and W. C. T. U. workers who are making Christian work or the temperance cause their business in life. This applies to class lessons only.

ESTIMATE OF EXPENSES.

Tuition and Library Fees for one year.....	\$240.00
Books for one year.....	\$10.00 to 15.00
Make checks and drafts payable to Columbia College of Expression.	

PRIVATE LESSONS.

With Miss Blood.	With accompanist	Without accompanist
Ten (1 hour) lessons.....		\$60.00
Ten ($\frac{3}{4}$ hour) lessons.....		50.00
Ten ($\frac{1}{2}$ hour) lessons.....		40.00
Single lessons (fifty minutes).....		7.00

With Miss McCracken, Mrs. Lueders, Miss Larkin, Miss Rozis- key, Mrs. Hazel or Miss Mount.		
Ten (1 hour) lessons.....	\$45.00	\$40.00
Ten ($\frac{3}{4}$ hour) lessons.....	33.75	36.00
Ten ($\frac{1}{2}$ hour) lessons.....	27.50	30.00
Single lessons (1 hour).....	5.00	5.00
Three-fourth hour	4.50	4.00
One-half hour	3.25	3.50

With Miss Abbott.	
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

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. There are not enough college men who are prepared to teach Public Speaking in its different phases, to fill the demand of high schools, colleges and universities. This demand is increasing, as people realize how largely one's personal power is augmented by the ability to express himself clearly and cogently in public.

Important to College Graduates. There is more demand for college graduates who are also graduates of the Columbia College of Expression to fill important positions as teachers than we have candidates to recommend. To meet this demand, groups of courses, leading to graduation, which can be compassed in four terms of twelve weeks each for the two year course and in six terms for the three year course, are offered graduates of universities and colleges of first rank.

Students can enter upon these courses at the opening of the autumn term in September, or at the opening of the summer session.

Location. The college has its home at 3358 Michigan Boulevard, occupying one of the beautiful old residences of this world famous avenue. Situated one block, each, from south, east and west surface car lines, one block from motor busses which run north on Michigan avenue, and less than three blocks from the elevated railroad, the college is

THE HELEN HARKNESS LOAN SCHOLARSHIP

Mrs. Helen Harkness Calkins, a graduate of the college, has generously donated a loan scholarship available for members of the senior class.

THE PERMELIA C. MAHAN LOAN 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 part year loan scholarship, in remembrance of our beloved Miss Mahan. Miss Mahan, who took the professional diploma from Columbia College of Expression, was a National W. C. T. U. lecturer and organizer and for many years instructor in Parliamentary Law in this College.

LOVICE STROBEL LOAN SCHOLARSHIP

Mr. and Mrs. F. A. Strobel generously gave to this college a loan scholarship of \$225, to perpetuate the name of their daughter, Lovice Strobel Sturtevant, class of 1919.

CLASS OF 1920 SCHOLARSHIP

The class of 1920, desiring to aid worthy ambitious young people, gave a loan scholarship of \$200.00 which is to alternate between the Columbia College of Expression and the Columbia Normal School of Physical Education.

PUBLIC SPEAKER'S SCHOLARSHIPS

Two one-half year scholarships, cash value of \$120.00 each, are open to young men, showing unusual ability in public speaking. These scholarships are contributed by a friend of the college, with the request that his name be withheld.

To be eligible for either of these scholarships one must be a graduate from an accredited high school and be able to maintain a standing not lower than B.

HOME DEPARTMENT.

Purpose and Location.

It is no small part of a young woman's education to develop the power of adapting herself to varying conditions, of assuming social and home responsibilities and of maintaining the spirit of courtesy, helpfulness and good cheer. To give this more complete preparation for life than can be secured in the class room is the purpose of our residence halls, "Ida Morey-Riley Hall" and "Colledge Hall."

Therefore all students are required to make their home in these dormitories unless obliged to assist themselves financially through outside service. These large and beautiful residences are located at 3409 and 3415 South Michigan Boulevard just across the avenue from the college buildings.

Management.

The general management of the home is in the hands of Mrs. C. M. Riley, Superintendent and Dean.

The students will find in each of the Deans a friend and confidante, whose experience, sympathy, and counsel will guide them in their social life and in the promotion of their physical well being.

Resident Physician.

Those desiring the services of the resident physician will be charged office fees only, payments to be made to the assistant treasurer.

Expense.

The expense of home in the Residence Halls varies from \$312 to \$600 per year, or \$104 to \$200 per term, according to the location of the room selected and the number of occupants. This includes three meals daily. Students unable to attend the classes pay the maid ten cents with each tray, for service.

Accommodations are engaged from dinner (5:30 o'clock) on the day preceding registration, September 20. Students desiring to spend the holidays at the Hall may do so by making early application to the Superintendent.

Payments.

Three payments are made to the assistant treasurer, Miss Jessica Tipton, on September 21st, December 1st, and March 1st. The charges for room rent are not subject to refund, unless the college is able, without loss, to re-rent the room to a new and satisfactory applicant. In case of illness and absence from the college, extending over two weeks, a deduction of three dollars on the price of board will be made. A fine of \$5 will be added to the bill for room rent and board, if not paid during the first week of attendance of each term.

Checks and drafts should be made payable to Columbia College of Expression.

Second Term (12 weeks).

English III	3	hours
French I	5	"
Drama II	2	"
Literary Interpretation II.....	3	"
Literary Interpretation IV, VI.....	4	"
Voice	2	"
Story Telling II.....	2	"
Physical Training	4	"
Total	25	hours

Third Term (12 weeks).

French II	5	hours
Phonetics	3	"
Physiology, Laboratory, 4 hours class.....	3	"
Literary Interpretation III.....	3	"
Literary Interpretation IV, VI.....	3	"
Drama II	2	"
Story Telling III.....	2	"
Physical Training	4	"
Total	25	hours

Second Year (36 weeks—5 days per week).

First Term (12 weeks).

English VI	5	hours
Public Speaking I.....	2	"
Literary Interpretation V, VI.....	3	"
Drama III	3	"
Art History I.....	3	"
Voice II	2	"
Physical Training	4	"
English X	2	"
Psychology I	2	"
Total	25	hours

Second Term (12 weeks).

Public Speaking II.....	2	hours
Public Speaking IV.....	3	"
Literary Interpretation V, VI.....	4	"
Modern Poetry	3	"
Voice	2	"
Psychology I	2	"
Art History I.....	2	"
Drama III, IV.....	3	"
Physical Training	4	"
Total	25	hours

Third Term (12 weeks).

Literary Interpretation V, VI.....	3	hours
Bible	4	"
English XI	3	"
Drama IV	3	"
Public Speaking VI.....	2	"
Psychology II	2	"
Educational Methods I.....	4	"
Physical Training	4	"
Total	25	hours

Third Year (36 weeks—5 days per week).

First Term (12 weeks).

Literary Interpretation VI, VII.....	5	hours
Modern Drama VI.....	4	"
Design	4	"
English VII	4	"
Bodily Expression III (Pantomime).....	4	"
Voice III	2	"
Physical Training	2	"
Total	25	hours

Second Term (12 weeks).

English XI	4	hours
Public Speaking V.....	4	"
Literary Interpretation VI, VII.....	5	"
Drama VI	4	"
European History I.....	4	"
Voice IV	2	"
Physical Training	2	"
Total	25	hours

Third Term (12 weeks).

English XII	5	hours
Literary Interpretation VI, VII.....	5	"
History II	5	"
Voice IV	2	"
Drama VII	4	"
Education II (Investigations in Reading).....	4	"
Total	25	hours

OUTLINE OF COURSES 1920-1921.

PHYSICAL EDUCATION.

Course I.—Swedish Gymnastics.

Corrective work; Principles, Progressions; Games; Expression of physical well being. 1 Minor. Mrs. Hazel.

Course II.—Folk Dancing.

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

1 Minor. Miss Mount.

Course III.—Interpretative Dancing.

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

1 Minor. Mrs. Hazel

Course IV.—Folk Dancing and Drills.

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.

1 Minor. Miss Mount.

Course V.—Interpretative 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. 1 Minor. Miss Mount.

Bodily Expression.

Course I.—Bearing, Posture, Training for Physical Response.

Series of exercises for stimulating nerve centers. Expression of well being. Cultivation of general physical response to sensation, thought and emotion. Hindrances to bodily expression. Special prescriptions for overcoming mannerisms. Principles underlying bodily responsiveness.

1 Minor. Miss Larkin.

Course II.—Gesture.

Action of torso. Series of practical exercises in bodily language for the development of chest action. Revelatory action. Series of practical lessons. Dramatic action. Series of practical problems. Study of bodily expression in others.

1 Minor. Miss Larkin.

Course III.—Adequacy of Bodily Expression—Panton

Unity of bodily response. Radiation. Series of problems. Study of bodily expression in paintings and statues. Relation of action to character. Unity of Expression. Complete of Expression. Power of Expression. Conduct of Classes. Individual investigation. Original exercises.

1 Major. Miss La.

SCIENCE.

Physiology.

Physiology of blood; Respiration; Digestion; Secretion Absorption. Lectures, Quizzes, Laboratory.

1 Major. C. M. Riley, M.

VOICE CULTURE—LECTURES AND INDIVIDUAL TRAINING.

Course I.—Tone Production—Flexibility of Voice.

Establishment of ideals for the speaking voice. Anatomy Physiology, and Hygiene of voice. Understanding of the proper adjustment of vocal organs. Placement and Direction of tone Ear training. Breath control. Resonance. Accuracy of speech.

1 Major. Miss McCracken

Course II.—Quality of Tone—Power of Voice.

Development of resonance. Facility of tongue. Tone modulation. Tone color. Strengthening of vocal apparatus. Development of power. Brilliance of tone.

1 Major. Miss McCracken

Course III.—Resume.

Resume of Freshman and Junior years' work. Demonstration of use of voice, lyrical, dramatic and oratorical literature.

Practice Teaching under critic teacher. Outline series of voice lessons.

1 Minor. Miss McCracken.

Course IV.—Singing Voice.

1 Major. Miss McCracken

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. Mrs. Lueders.

Course II.—Visible Speech.

Analysis of English consonant sounds.

Analysis of English vowel sounds.

Ear training. Vocal drill. Speech symbols.

1 Major. Mrs. Lueders.

VOCAL INTERPRETATION OF LITERATURE

Course I.—Fundamental Principles.

Vocal language as distinct from verbal language. Vocal statement contrasted with vocal expression. Word grouping and its expression in voice. Laws of grouping. Phrase accent. Mastery of elemental problems through vocal drill. General principles of inflection and their application; Ear training. (Text, "Idylls of the Kink, Contemporaneous Poets.)

1 Major. Miss Blood.

Course II.—Psychological Development of Expression.

Development of power to read ideas. Intellectual conception. Imaginig. 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. As preparation for this course students are requested to read entire classic from which cuttings are made for interpretation.

1 Major. Miss McCracken, Miss Mills.

Course III.

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. As preparation for this course students are required to read entire classic from which cuttings are taken for interpretation.

1 Major. Miss Larkin, Miss Mills.

Course IV.—Platform Reading.

Study and practice in rendition of different forms of literature, including the short story, the ballad, the character sketch, 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. Repertoire for two programs ready for presentation.

1 Major. Miss Roziskey, Miss Larkin.

Course V.—Public Recitals—1st Year Students.

A series of weekly recitals.

Course VI.—Platform Reading.

Characterization. Laws of platform reading. Abridgement and arrangement of selections from magazine stories and interpretation of same. Programs for special occasions.

1 Major. Miss McCracken, Miss Roziskey, Miss Larkin.

* Course VII.—Public Recitals—2nd and 3rd Year Students.

A series of carefully arranged public recitals held weekly throughout the year. Special afternoon and evening recitals. Special recitals at the close of the year. Additional opportunities given to read before Chicago audiences. 1 Minor. Miss McCracken.

Course III.—Classical Drama.

Study of the three significant evolutions that make possible the Art type of drama known as Greek Tragedy. First, the gradual evolution of the concept of the god Dionysus; second, the evolution of the dancing floor into the "theatron"; third the evolution of the "dromenon" into drama. Study of life and work of Aeschylus, Sophocles, Euripides, and Aristophanes. Analytical study of selected plays from the Greek, Roman, Spanish, French and Elizabethan masters. Study of plot structure—character psychology—presentation problems of setting, costuming, lighting, etc. The Gilbert-Murray translations of Greek plays are recommended. 1 Major. Miss Mills.

Course IV.—Modern Drama.

Lectures on brilliant dramatists of Elizabethan period.

Modern drama beginning with Ibsen. Survey of Continental Drama. Review of British and American Drama. The one act play. Study of drama of ideas, social drama, realistic, idealistic, and symbolic drama.

Presentation of plays—Lectures and practice in all departments of staging plays. Choosing a play—sources—relation of color and space, lighting and decoration. Original designs for scenery and costumes. 1 Major. Miss Roziskey.

Course V.—Development of Drama.

Lecture course. 1 Minor. Miss Mills and Miss Roziskey.

Course VI.—Modern Drama.

Little Theatre-organization and conduct. Continue presentation of plays. 1 Major. Miss Roziskey.

Course VII.—Presentation of Shakespearean Dramas.

1 Major. Miss Mills.

Course VIII.—Dramatic Pageant.

Lectures and practical work in pageant and festival for community or school. Development of original ideas. Reports on assigned reading. Presentation of a pageant.

1 Major. Miss Abbott.

PUBLIC SPEAKING.

Course I.—Oral English.

Original thinking; Rhetoric of Oral Style; Correlation with other high school and college subjects; Practice.

1 Minor. Miss Mills.

Course II.—Practice in Public Speaking.

Matter of the Speech. Delivery of the Speech. Practice upon forms of address most frequently used. Types of Speech. Relation of audience. Control of audiences. 1 Minor. Dr. Scherger.

Course III.—English 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. 1 Major. Dr. Scherger.

Course IV.—Poetry of Edward Rowland Sill and Sidney Lanier.

General reading with interpretative study of characteristic poems. 1 Major. Miss Blood.

Course V.—Development of Drama.

Lecture course (see page 41).

1 Minor. Miss Mills, Miss Roziskey.

Course VI.—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," 1700-1892).

1 Major. Dr. Scherger.

Course VII.—Comedies of Shakespeare.

Course VIII.—English and American Writers of the Present Day.

Course IX.—Oratorical Construction.

The English oration is studied as a type of formal speeches. An analytic and synthetic study of the oration is the chief aim. Other forms of public address, such as the sermon, the eulogy, the after-dinner speech, are studied. Much time is given to the study of models and to the practical training in writing speeches. Opportunity will be given for the delivery of the best orations written by the members of the class.

1 Minor. Dr. Scherger.

Course X.—Poetry of Rudyard Kipling.

1 Minor. Miss Mills.

Course XI.—Study of Browning.

1 Minor. Miss Blood.

Course XII.—Contemporaneous Poetry.

1 Minor. Miss Mills.

Course XIII.—Masterpieces of Prose and Poetry.

Intensive study and interpretation of lyric and narrative classical poems of American and English poets. Study and interpretation of prose narratives and orations. As preparation for this course, students are required to study and give written review of the entire classic from which selected parts are used for interpretation. 2 Majors. Miss McCracken, Miss Mills, Miss Larkin.

Course XIV.—Study of Short Story.

Rise and growth. Types. Short story of today. Technique. Analysis. Class discussion of representative stories. Supplementary reading to include Chaucer, Poe, Hawthorne, Irving, Hardy, Stevenson, Kipling, Maupassant, Daudet, Balzac, Lagerlof, Turgenew, Tchekoff. Certain of the Atlantic narratives will also be assigned. Students are required to submit at least one original story each term.

1 Major. Dr. Scherger, Miss Roziskey.

HISTORY.

Course I.—European History (1300-1715).

Course II.—European History (1715-1900).

1 Major. Dr. Scherger.

PSYCHOLOGY.

Course I.—General Introductory Course.

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

1 Major. Dr. Vincent.

Course II.—Philosophy of Education.

In this course there will be an attempt to examine, briefly, the philosophical significance of some of the larger historic movements in education and also to consider the philosophical implications of some of our present day practice.

1 Major. Dr. Vincent

Course III.—Psychology of the Learning Process.

This is a course which will be largely experimental. It will deal with such subjects as rate of learning, learning curves, methods of presentation of material, economic distribution of effort, etc.

1 Minor. Dr. Vincent.

Course IV.—Emotion.

This is a course which involves a consideration of recent physiological psychological and psycho-analytical work on emotion.

Courses III and IV are given alternate years.

1 Minor. Dr. Vincent.

Course V.—Child Psychology.

1 Minor. Dr. Vincent.

EDUCATION.

Course I.—Educational Methods

Texts: "Introduction to Scientific Study of Education;" Parker, "Methods of Teaching in High Schools,"

1 Major. Miss Blood

Course I.—Methods in Reading.

1 Major. Miss Blood.

PRACTICE TEACHING.

Course I.—Vocal Expression.

Practical teaching of the fundamental principles of vocal expression, including the various thought relations and emotional experiences. Psychological development of vocal expression. Outlining courses. 1 Major. Miss Blood.

Course II.—Voice.

Introductory talks on practical uses of voice training. Aim of the course. Physiological construction of the voice instrument; How to test voices; Development of ear training through testing voices. Outline courses. 18 hours. Miss McCracken.

Course II.—Drama.

Practice in all departments of staging plays, choice of play, assignment of characters, management of scene practice, relation of color and space, lighting decoration, original designs for scenery and costumes. 1 Minor. Miss Roziskey.

FRENCH.

Course I.—Elementary.

1 Major.

Course II.—Advanced.

1 Major.

Courses in French of a standard to receive University credit will be offered. Instructor will be supplied.

EXTENSION COURSES.

Grade Teachers' Saturday Classes.

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

High School Teachers' Saturday Classes.

Technique of Speech, Sidney Lanier, E. Rowland Sill, Browning, Wagner's Music Dramas. Contemporaneous Drama. Greek Drama, and Bible Reading. See page 47.

Practical Public Speaking Classes.

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

EVENING CLASSES.

Department of Vocal Expression and Platform Delivery.

Vocal Expression. Platform Reading and Entertaining, Drama, Story Telling, and Practical Public Speaking. See page 47.

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 the body and soul 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.

—Miss Larkin.

1 Minor each year.

Physiology.

Two major courses are given:

I. Junior course with introductory work in Biology and including the physiology of Blood, Respiration, Digestion, Secretion and Absorption. Lectures and laboratory.
C. M. Riley, M. D. 1 Major.

II. Senior course, including the physiology of Circulation, Muscle, Peripheral Nerves, Animal Heat and Excretion. Lectures and laboratory.
C. M. Riley, M. D. 1 Major.

These courses are arranged to give the student a comprehensive acquaintance with the main facts and principles underlying the physiology of the human body and their relation to health and disease.

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 of the voice and to preserve its individuality, to improve good voices through knowledge of proper technique, and to make poor voices good by means of breath control, proper placement, clear enunciation, flexibility, and resonance of tone.

The Shakespearean method of breathing for tone production in singing is used, supplemented by other methods, the principles of which are based on anatomy, physiology and psychology. Exercises emphasizing the cultivation of the perceptive and imaginative faculties have produced most satisfactory results in ridding the pupil of self-consciousness and in producing strong, brilliant, flexible and expressive voices.

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

—Miss McCracken.

1 Major each year.

Phonetics.

Speak the speech, I pray you, as I pronounced it to you, tripling 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.

1 Major.

VOCAL EXPRESSION.

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. In the Department of the Spoken Word the student creates his own literary form, that is, he gives expression to his thought 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, Modern and 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.

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 vision is widened and strengthened as he thinks the thoughts of great souls after them.

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

Tone language includes more than this, it includes vocal expression of 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.

--Miss Blood, Miss Abbott.

1 Major and 1 Minor.

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, determines 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.

Development of Expression.

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 Roziskey, Miss Abbott.

1 Major, 1 Minor.

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 adapted to local conditions.

In the consideration of program matter, careful attention will be given to the place of the story in prose and poetry, the musical reading, the character 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.

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 weekly recitals. In addition to these recital, special afternoon and evening programs will be arranged. Frequent opportunities are given for outside reading.

--Miss McCracken; Miss Larkin; Miss Roziskey.

1 Major, 1 Minor, Freshman, Junior and Senior Years.

Story Telling.

The importance of the story in the education of the child is no longer to be questioned. It is the most universal method of imparting knowledge and of impressing moral and spiritual truths. Schools, churches and libraries have opened their doors to the professional story teller. The mother who is interested in giving her child the best development is striving to know more of this neglected art.

Now a new impetus comes to the story teller. Community workers agree that the story is of inestimable value in developing a social sense, not only in boys and girls but also in men and women. They see its place in the great program of Americanization; they recognize its value in the greater program of internationalization.

The story telling program at the Columbia College of Expression has been enlarged to meet these growing needs. A complete course in child psychology and children's literature is required of all students. Through this historical study the student becomes familiar with every type of story from the simplest nursery rhyme to the most complex dramatic narrative. Special attention is given to the selection and adaptation of stories for use in the different school grades, in the library and on the platform. Chautauqua programs are carefully prepared. The structure of the oral story is studied with a view to fostering the creative faculty in students. Original stories are required. Each student is given practice in the actual presentation of stories under the guidance of a critic teacher.

--Dr. Vincent, Mrs. Lueders.

1 Major, 1 Minor.

Literary Interpretation.

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 governs 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, 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 illustrated from the masters of poetry.

—Miss Blood; Miss Mills.

1 Major, 1 Minor.

Browning.

"Since Shakespeare, no maker of English verse has seen life on so many sides, has entered into it with such intensity of sympathy and imagination, has pierced to so many centers of its energy and motive, nor has produced so large a body of poetry, as Browning has produced," A special course is offered in the study of this master.

Students are advised to read many of his poems in preparation for this course, and to note the wealth of theme, knowledge, and thought; the dramatic quality; the profound psychology; the Christian attitude; and the inspirational power of the poems read. The student should provide himself with some good book of reference.

"The Browning Cyclopedia," by Edward Burdcoe, 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 helpful.

—Miss Blood.

1 Minor.

Contemporaneous Poetry.

"Poetry is the sharing of life."

"The poets are not to be analyzed but to be enjoyed; they are not for knowledge, but for culture."

The course in Contemporary Poetry has for its main object the creation of a thirst for poetry as the most satisfactory means of sharing the life of our own age—its beauty, significance, mystery and prophecy. The study of poetry, in school course, has all too often been a task alien to the experience of youth because remote from the life with which they are familiar. When they can be made to see it as immediate and real they love it, and then only. Secondary aims are—a knowledge of new movements as mirrored in the work of our earnest radicals; the deduction of some criteria for judgment, some standards of valuation, that students may more readily appraise what they read; some knowledge of our most notable poets and the characteristics of their art; the study of modern notes that reveal the poet as the voice of his age, together with the acquisition of a background of poetic literature that will encourage them to read widely—judge intelligently and enjoy the best.

Emphasis is put upon discussion; students are encouraged to fearlessly express their opinion and to comment freely upon what they read.

—Miss Mills.

1 Major.

Bible Reading.

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

To express before an audience the fullness of many passages from the Bible is to make these passages, to those who listen, a potent, living influence for good, for ever after. Through such Bible reading, our ministers, theological students, missionaries and other Christian workers can increase the effectiveness of religious services and augment 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.

1 Major.

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, teachers and orators.

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 reading. 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.

All plays given and 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 Characterization and in preparation for the study of Modern and Classical Drama.

---Miss Larkin.

1 Minor, 1 Major.

Modern Drama.

Modern Drama is one of the most significant forms of contemporary literature. It reflects the social thought, ethical standards, and vital problems of the day. It is a force in community life.

The Columbia College of Expression offers to its students a course in the study of Contemporaneous Drama, in which plays from the modern dramatists of America, England, France, Germany, Italy, Scandinavia, Spain, and Ireland are studied.

As preparation for this course, students are advised to read dramas of Ibsen, Hauptmann, Maeterlinck, Rostand, Hervieu, Giacosa, Echegaray, Yeats, Synge, Shaw, Pinero, Galsworthy, Dunsany, MacKaye, Moody, Thomas and St. John Ervine.

—Miss Roziskey.

1 Major.

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 dramatic revival, evidenced in America and Europe by the activity of Drama Leagues, the establishment of Little Theatres, the formation of semi-professional and amateur societies for the study and presentation of plays, the vast increase in the publication of valuable books on the different phases of drama, the work in experimental Art centers seeking to lift the drama to a higher plane—all these evidences of dramatic vitality have convinced both the general public and educators alike that drama study is a powerful educational factor heretofore unrealized in its scope and possibilities.

Work in no Art, however, can be truly constructive and educational that does not aim at a comprehensive study of the origin of the Art, its development, significant movements, and great masters who have contributed to the Art heritage of the present.

An intelligent appreciation of Shakespeare is impossible without a knowledge of the work of his Greek predecessors. Contemporary drama, as well, is a sealed book until dramatic evolution has been studied that the work of every playwright may be viewed in its proper perspective, as related to all that preceded, and contributive to all that follows.

During the first semester of the senior year, a course of lectures is given on "The Origin and Evolution of the Drama in the Greek and Roman Periods," "The Rebirth of Drama in the Mystery, Miracle, Passion, Morality, and Chronicle Plays of Mediaeval Europe," and "The Sixteenth Century Dramatic Outflowing in Spain, France, and England." In connection with these lectures, a carefully correlated reading course, designed to give the students a knowledge of the significant masterpieces of these periods and an extensive background of dramatic literature is required. The text book used is "The Evolution of the Drama," by Brander Mathews.

A Greek drama is presented.

—Miss Mills.

1 Major.

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 practice in spoken English that 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 with which in recitation he sets forth the thought of another.

(d) To systematically develop that native force which everyone possesses, and uses 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 the great work of reconstruction before us.

Oral English.

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

The student is made familiar with the rhetoric of oral style as it differs from the rhetoric of written style. The distinctive qualities of public address are developed. Constant constructive criticism aids in the mastery of this type of effective speaking.

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

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

—Miss Mills.

1 Minor.

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.

—Dr. Scherger.

1 Minor.

Practical Demonstration in Public Speaking.

This course has in view a training adapted to meet the requirements of the present time. There are certain forms of public address with which all should be familiar, who hope to mold thought and influence action in these days when speakers are so needed as leaders in developing Americanism. 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 from this standpoint, and the student's progress is measured by what he accomplishes with his audience.

—Dr. George A. Scherger.

1 Major.

Debate—Principles of Argumentation.

This 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.

—Dr. George A. Scherger.

1 Major.

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.

—Miss Blood.

1 Major.

ART HISTORY.

"Art marks the stages of self-realization and images them."—
Jean Carpenter Arnold.

The course in Art History is designed to develop the appreciation of the great works of Sculpture and Painting, and aims at an interpretation, rather than a technical study. Both courses are illustrated by photographs, lantern slides, and visits to the Art Institute.

The development of sculpture from the Egyptian period to the present time will be considered, including special study of the master works of the Egyptian, Greek, Christian, Italian, French and American artists.

The second course will include a study of antique painting, early Christian, Italian and French Renaissance periods, as well as the modern schools of France, Holland, England and America.

Bibliography: Lubke's "History of Art," "The Renaissance in Italy," J. A. Symonds; Coffin's "How to Study Pictures" and "Masterpieces of American Art."

—Mr. Arnold.

1 Major.

PSYCHOLOGY.

General Introductory Course.

In no work, perhaps, is psychology more fundamental than in the study of expression, oral or physical. This course of forty-eight 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, as reason, volition. It includes the topics usually given in a general introductory course.

The interests of the college 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 ideational control and emotional expression.

See page 31 for additional courses.

—Dr. Vincent.

1 Major.

PRACTICE TEACHING.

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

1. Practice Teaching of Vocal Expression, Voice, Drama.

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. Supervision of study is emphasized.

—Miss Blood, Miss McCracken, Miss Roziskey. 2 Majors.

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 kindy 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.

Students' weekly recitals, to which the friends of the college are cordially invited, are held in the College Assembly Hall on Fridays from one to two o'clock throughout the scholastic year. These recitals are a part of the required work of the college, the programs being carefully arranged and supervised.

Special afternoon and evening recitals will be given by the students during the year. Tickets for these recitals can be had by leaving name at office desk by Wednesday of each week, phone Douglas 400.

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.

EXTENSION COURSES.

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 Voice Culture, Phonetics, Fundamental Principles of Expression, Expressive Reading, Story Telling, Platform Reading, Literary Interpretation and other Expressional studies. To these classes we call the attention of all home makers who desire the refreshment and inspiration of delightful weekly classes; also grade teachers, high school teachers and high school students.

Approved courses for both grade and high school teachers seeking credits for salary promotion are offered on Saturday mornings. Terms, \$23.00 for 1 credit of fifty-four hours.

—Miss Blood; Miss McCracken; Miss Mills; Mrs. Lueders; Miss Roziskey.

APPLICATION FOR TEACHERS.

Those desiring teachers of Vocal Expression, Oral, English, Practical Public Speaking and Debate are invited to call or open correspondence.

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

READERS FURNISHED.

The college can furnish readers at prices varying from five to seventy-five dollars. Managers, or others writing for readers will please describe the kind of entertainment desired and the approximate remuneration.

EVENING CLASSES.

Sessions will be held on Monday and Thursday evenings in the recital hall on the third floor of the College Building at 3358 So. Michigan Avenue.

The reconstruction period demands the most practical training, along the line of public address. The night school sessions are planned to meet these demands. The course will include the Fundamental Principles of Vocal Expression, Platform Reading and Entertaining. Story Telling, and Practical Public Speaking. All evening students will have the opportunity to appear in public recital programs.

Evening work is accredited on the college records toward graduation.

Fall term opens September 20 and closes December 11.

Winter term opens January 3 and closes March 19.

Spring term opens March 21, and closes June 9, 1920.

Tuition per term of 12 weeks, two evenings a week, forty-eight hours, instruction, \$16.00.

If registering for less than six weeks, per week \$1.50.

Tuition per term of 12 weeks, one evening a week, twenty-four hours' instruction, \$9.00.

Private Lessons

Ten (1 hour) lessons.....	\$40.00
Ten ($\frac{3}{4}$ hour) lessons.....	36.00
Ten ($\frac{1}{2}$ hour) lessons.....	30.00
Single lessons ($\frac{3}{4}$ hour).....	5.00
Single lessons (1 hour).....	4.50
Single lessons ($\frac{1}{2}$ hour).....	3.50

RECOMMENDATIONS.

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

VISITORS WELCOME.

Those interested in the study of Expression or Physical Training are cordially invited to visit the college classes any morning except Mondays, between the hours of nine and two. Luncheon period, twelve-thirty to one.

CORRESPONDENCE.

Those who contemplate entering the college are requested to write early, stating purpose in taking up the work. Address:

COLUMBIA COLLEGE OF EXPRESSION,
3358 South Michigan Boulevard, Chicago, Ill.

SUMMER SESSION.

A summer session of six weeks will be held from July 2 to August 9, 1921.

For physical directors, teachers of physical education and others especially interested in physical training, the Columbia Normal School of Physical Education offers a summer term beginning July 1, and closing August 9, 1920. For further information and a description of the courses offered, send for summer announcements. Address

COLUMBIA NORMAL SCHOOL OF PHYSICAL
EDUCATION.

3358 South Michigan Boulevard, Chicago.



COLUMBIA COLLEGE OF EXPRESSION

ANNOUNCEMENTS
1920-1921

VOL. XII

JUNE, 1920

NO. 3

Issued by the Columbia College of Expression,
3358 Michigan Ave., Chicago.

HISTORY.

The Columbia College of Expression was opened by Miss Mary A. Blood and Mrs. Ida Morey-Riley in Chicago, Illinois, in the year 1890, as a private institution under the name of The Columbia School of Oratory. It was their aim to establish one more school of expression which should stand for high ideals, for the teaching of expression by methods truly educational, for the gospel of good cheer, and for the building of sterling Christian character. Starting from small beginnings, it has developed through the earnest labors of its faculty, and the loyal support and excellent work of its alumni, until it is recognized as occupying a unique and worthy place among educational institutions of the country.

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 to other hands, should lose its distinguishing characteristics and cease to represent the ideas and fulfill the purpose of its founders. In accord with these considerations, on May 5th, 1905, The Columbia School of Oratory was incorporated under the laws of the State of Illinois as an institution not for profit, with the title of 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.

In the summer of 1916, in celebration of the graduation of its twenty-fifth class, the college moved to more commodious quarters at 3358 South Michigan Boulevard. Here they occupy the entire building shown in the frontispiece of this bulletin. The Columbia Normal School of Physical Education occupies a second building on the same grounds. A residence hall for young women students, known as the "Ida Morey Riley Hall," was opened at the same time just across the boulevard. In 1918 it became necessary to open a second hall for young women. In recognition of the services rendered this college by the President of our Board of Directors, the new dormitory is named "Colledge Hall,"

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PURPOSE.

This is a College of Expression for men and women, professional or non-professional. It is a school for character building and preparation for life. The nature of each student is carefully studied, and his training adapted not only to his intellectual 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, preparing its students for teaching English, Vocal Expression, Reading, Practical Public Speaking, Debate, Drama and Direction of Plays, Story Telling and Physical Education. It also fits men and women for the public platform as Lecturers, Entertainers, Story Tellers, or Interpreters of Literature in carefully prepared diploma courses.

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

DISTINGUISHING CHARACTERISTICS.

The Columbia College of Expression is singularly unfettered by preconceived ideas and ancient methods. It recognizes that expression is concerned with a subjective content, which must be apprehended 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 poor speakers and readers. To aid in rectifying this condition it trains each student to express himself in many ways, in story telling, in dramatic personations, in written and oral composition, in public speaking, in platform reading and in literary interpretation. Genuine literary training is made the basis of all 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 student.

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 student, student and student, and teacher and teacher.

COLUMBIA NORMAL SCHOOL OF PHYSICAL EDUCATION

Summer Session, June 29 to August 7, 1920.

INTRODUCTORY WORD

The revelation and recognition of play as embodying the motive powers essential for success, combined with the recognition of gymnastics as preventive medicine, has created a growing interest in physical education as a profession.

This outlook has increased the demand for well trained physical directors, making the summer session of special value, first, in testing ability in this work, and gaining credits toward graduation from such course—second, in affording those already in the field an opportunity to keep touch with new methods and secure new material.

COURSES.

Danish Gymnastics.

This work, based upon the Ling principles of gymnastics, is valuable to the student of Physical Education from many standpoints.

First. It results in the fine motor control but omits the true tension apt to be true of the Swedish system and thus thereby the finest physical efficiency.

Second. It recognizes man, woman and child as three distinct types and has adapted the work to meet the special needs of each.

Third. It is so scientifically planned, its physiological basis is so correct that the day's order is completed without undue fatigue. Added to this, it results in a fine mental culture.

Fourth. It presents delightful old Norse games and the spirited folk dances.

Fifth. It is the latest development of a great system, Mr. Viggo Bovbjerg, who has charge of Danish gymnastics, is in direct touch with all recent experiments along the line, and able to inform us through literature not yet published. He is a graduate of the States Gymnastic Institute, Copenhagen, Denmark.

1 Minor.

Active Exercises.

The course offered during the summer term is entirely practical and useful. It covers general posture and bearing, gives the student exercises which correct the rounded shoulders, the protruding head, the sunken chest, the flat back, and other conditions of the body the adjustment of which is in the scope of the physical director. 18 hours.

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1 Minor.

Corrective Exercises.

The course offered during the summer term is entirely practical and useful. It covers general posture and bearing, and gives the student exercises which correct the rounded shoulders, the protruding head, the sunken chest, the flat feet and other conditions of the body the adjustment of which is in the scope of the physical director. 18 hours.

Action of Muscles and Symptomology.

A brief course in the Action of Muscles and Symptomology will include careful selection of prominent symptoms of heart and lung diseases, contagious diseases and defects in sight and hearing. Lectures and physical examinations.

1 Minor.

Drills.

Many attractive drills, including long and short wands, clubs and single sticks, will form an interesting line of instruction in the summer course. The drills presented most successfully in Chicago are attractive for large numbers of students, and offer an essential feature for exhibition work in public and high schools.

The drills offered this season are not those presented last year.

18 hours.

Child Study and Psychology of Play.

This course will be especially adapted to the needs of those already in the field. A review and discussion of the best publications offered during the past year relating the "play policy" to the individual development will occupy the major portion of time.

Festival and Pageantry.

The word festival has a new meaning to the teacher of today. In almost every school, the development of some civic or national idea, or a myth presented with dance and pantomime furnishes opportunity for much that can be truly creative.

This course includes a study of the different phases of the subject embodying a discussion of performances of national note; outlines of festivals and pageants originated by the directors and presented in this institution; and general suggestions for pageants suited to the peculiar needs of a given community.

In the festival given by the class of 1920 the dramatic element will be emphasized. A drama will be presented in dance and pantomime.

List of Festivals to be Outlined.

The Unconquerable Spirit.	The Bill Board.
The Call of Peace.	Life.
Persephone.	The Jewels.
May Day of the 16th Century.	Indian Revels.
The Shepherd's Watch.	

The Dance.

To the student of the dance, not only the dignity of classical music makes its appeal for truer interpretation, but the vivid strains of the modern composers offer alluring possibilities. To the teacher, the realization of manner of approach and selection of material is

of art is potent either for culture or the opposite, makes for the search of more ideal methods of presenting the dance as an educational factor.

For the summer session the School offers the following lines of instruction:

Folk Dances.

Charming and attractive folk dances taken recently from a native Serbian.

English sword dances not before presented.

Morris jigs and dances.

Danish, Swedish and Spanish.

Aesthetic and Interpretative Dances.

Solo.

Hungarian Gypsy.

Egyptian.

Bird Prophet.

Night.

Vanities.

Butterfly.

Water Dance.

Slave.

Pan.

Oriental.

Bubble.

Groups.

Wind.

Shadows.

Moods of Water.

Bacchanal.

Spring.

Fountain.

The above creations together with former ballets and dances will be presented to those having sufficient training to justify entering these classes.

Beginning classes will be in session for those having no previous training. Numbers of simple dances for beginners and those having limited training will be presented in these classes.

The technique based on the system as taught by the Russians, forms the fundamental work. Added to this, the less formal and more truly interpretative Grecian work will be taught.

1 Minor.

Children's Games.

This will include material, dramatic in character, adapted to the kindergarten age. Special attention will be given to activities best related to the physical development of the child.

GAMES.

To gain the best results from the teaching of games, a comprehension of their educational value is necessary. Because of their safe release of energy, completeness of response, formation of a scheme for instant judgment, combined with sportsmanship and courtesy, we recognize the need for finely selected games and methods which will stand as standards for better citizenship.

A variety of games, practical for community service, will be presented the only limit to the number given being the student's ability to master them.

Management of Summer Camp.

A delightful innovation in the summer course will be the days spent at the Dunes. All practical work in gymnastics and games will be continued, together with hiking, swimming, canoeing, rowing and archery. Lectures upon the direction of summer camp will form part of the instruction. These days will be an inspiration to all nature lovers and give a new view of the work as adapted to the out-of-doors. Mr. Bovbjerg, the instructor, brings to this work a genuine love for it, believing the call of Nature to the child should meet an immediate response and all work be out-of-doors, as is the custom in his native Denmark.

Swimming.

Classes in swimming will be organized for beginners, and for those who have had considerable training. The aim in these courses will be to master as much of a complete course in swimming, diving and life-saving as can be given in the limited time.

Playground Work.

The practical studies of playground work are emphasized during the summer term. Games, drills, out-door sports, dancing, presentation of plays, story telling and vocal expression.

COST OF INSTRUCTION.

For the term, six weeks.....	\$50.00
For less than four weeks of term, per week.....	10.00
Ten lessons in any regular class.....	7.50
Swimming	
Library Fee	1.00

PRIVATE LESSONS

With 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.....	\$50.00
Ten ($\frac{3}{4}$ hour) lessons.....	37.50
Ten ($\frac{1}{2}$ hour) lessons.....	30.00
Single lessons (1 hour) \$5.50; ($\frac{3}{4}$ hour) \$4.25; ($\frac{1}{2}$ hour).....	3.50

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

Special Classes in Interpretative Dancing.

Ten (1 hour) class lessons.....	\$10.00
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Saturday evenings are reserved as reception evenings. Gentleman callers are received on the first floor only. All guests are expected to leave at ten-fifteen. Lights are out at ten-thirty. A charge of ten cents an hour or fraction of an hour will be made of each student who has lights after ten-thirty in the evening.

Students wishing to go out in the evening or to remain away over night will obtain permission from the Dean and register their names, addresses at destination, and time of their return.

Guests.

All guests should register with Mrs. Urqubhart. Students receiving guests will give notice at least an hour before their arrival that they may receive proper attention. The charge for visitors, \$1.50 a day.

Religious Culture.

All students are expected to attend regularly some church of their own choosing. On Sunday morning a brief service of songs and readings will be held in the living room, at which all are invited to be present.

W. C. T. U. ENDORSEMENT.

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

CURRICULUM FOR THREE YEAR COURSE.

First Year (36 weeks—5 days per week).

First Term (12 weeks).

English I	3	hours
English II	5	"
Child Psychology	2	"
Physical Training	4	"
Literary Interpretation IV, VI	4	"
Voice	2	"
Drama I	2	"
Literary Interpretation	3	"
Total	25	hours

Second Term (12 weeks).

English III	3	hours
French I	5	"
Drama II	2	"
Literary Interpretation II.....	3	"
Literary Interpretation IV, VI.....	4	"
Voice	2	"
Story Telling II.....	2	"
Physical Training	4	"
Total	25	hours

Third Term (12 weeks).

French II	5	hours
Phonetics	3	"
Physiology, Laboratory, 4 hours class.....	3	"
Literary Interpretation III.....	3	"
Literary Interpretation IV, VI.....	3	"
Drama II	2	"
Story Telling III.....	2	"
Physical Training	4	"
Total	25	hours

Second Year (36 weeks—5 days per week).

First Term (12 weeks).

English VI	5	hours
Public Speaking I.....	2	"
Literary Interpretation V, VI.....	3	"
Drama III	3	"
Art History I.....	3	"
Voice II	2	"
Physical Training	4	"
English X	2	"
Psychology I	2	"
Total	25	hours

Second Term (12 weeks).

Public Speaking II.....	2	hours
Public Speaking IV.....	3	"
Literary Interpretation V, VI.....	4	"
Modern Poetry	3	"
Voice	2	"
Psychology I	2	"
Art History I.....	2	"
Drama III, IV.....	3	"
Physical Training	4	"
Total	25	hours