Columbia College Chicago
Digital Commons @ Columbia College Chicago

Course Catalogs | Institutional Records

1928

1928-1929 Course Catalog

Columbia College Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/cadc_coursecatalogs

Part of the Education Commons

This work is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License.

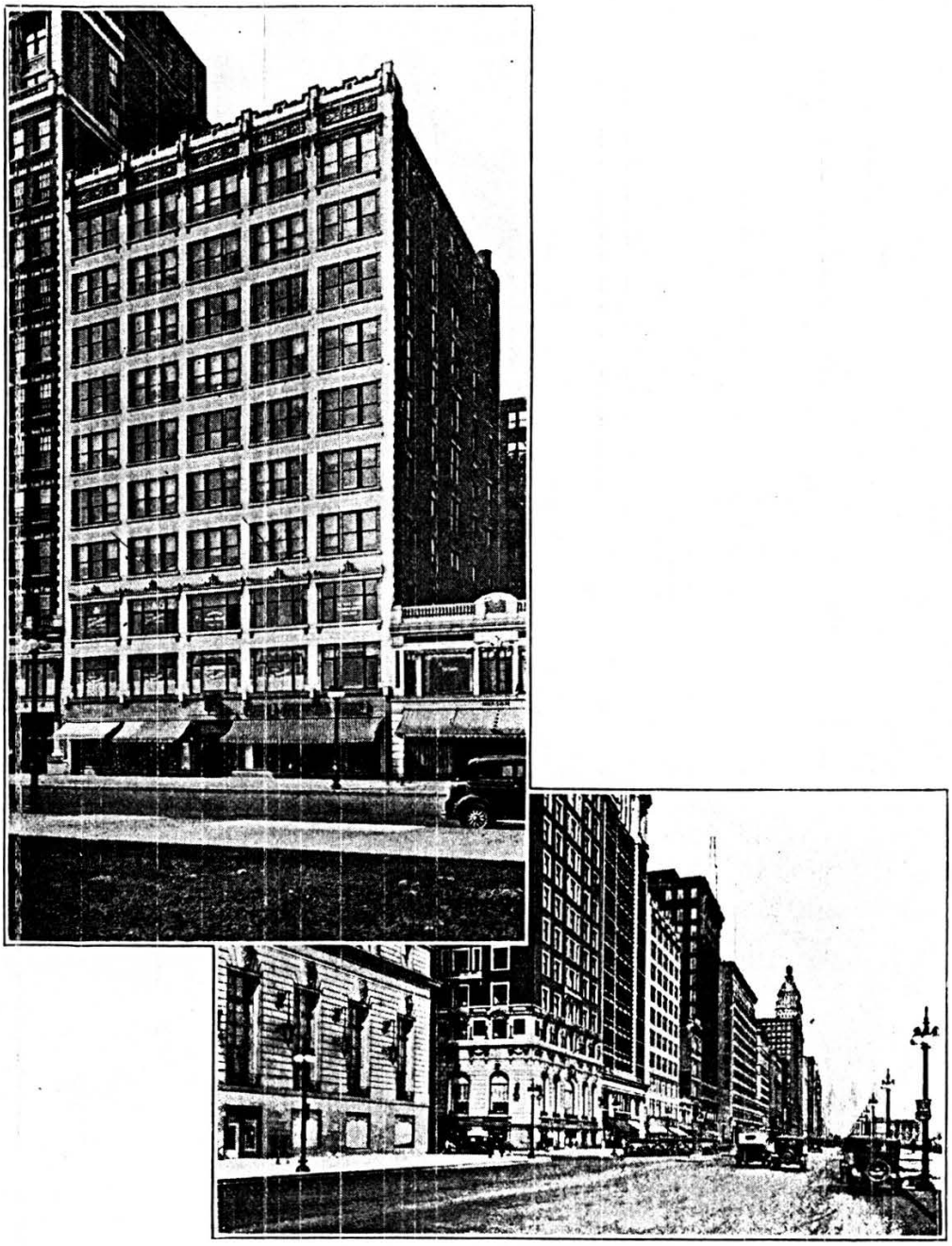
Recommended Citation
Columbia College Chicago. "Course Catalog" (1928-1929). Catalogs, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_coursecatalogs/14

This Article is brought to you for free and open access by the Institutional Records at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Course Catalogs by an authorized administrator of Digital Commons @ Columbia College Chicago.

COLUMBIA COLLEGE OF EXPRESSION

UNIVERSITY OF CALIFORNIA AT LOS ANGELES
JUN 16 1928
University Examiner

Chicago Columbia College 1728-1929



THE NEW HOME OF THE COLLEGE ON MICHIGAN BOULEVARD

COLUMBIA COLLEGE OF EXPRESSION

Incorporated

The Columbia College of Expression is recognized by the State Examining Board of Illinois and other states. Men and women holding the diploma of the college are qualified to teach any branch of English, correlated speech arts, and dramatics in the schools of this state without examination.

The 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.

Selected courses are accepted in the normal schools and universities of the country toward a Bachelor's degree; some of the leading normal colleges and universities have counted the two years professional training at Columbia College of Expression as equivalent to the first two years of collegiate work.

1928-1929

Thirty-ninth Year

616-622 South Michigan Boulevard

Chicago

CALENDAR OF 1928-1929

FIRST SEMESTER

1928

Registration Days.....Monday, Sept. 17, 10 a. m. to 4 p. m.
Tuesday, Sept. 18, 10 a. m. to 2 p. m.
Opening Exercises.....Tuesday, Sept. 18, 2 p. m.
Instruction Begins.....Wednesday, Sept. 19
Columbus Day—Holiday.....Friday, Oct. 12
Mid-Semester Examinations Begin.....Monday, Nov. 12
Thanksgiving Recess Begins.....Wednesday, Nov. 28, noon
Instruction Resumed.....Monday, Dec. 3
Christmas Holidays Begin.....Wednesday, Dec. 19, noon

1929

Instruction Resumed.....Thursday, Jan. 3
Semester Examinations Begin.....Monday, Jan. 21

SECOND SEMESTER

Registration Days.....Monday, Feb. 4, 10 a. m. to 4 p. m
Tuesday, Feb. 5, 10 a. m. to 2 p. m.
Instruction Begins.....Wednesday, Feb. 6, 2 p. m.
Lincoln's Birthday—Holiday.....Wednesday, Feb. 12
Washington's Birthday—Holiday.....Friday, Feb. 22
Mid-Semester Examinations Begin.....Monday, April 1
Spring Recess Begins.....Friday, April 5, noon
Instruction Resumed.....Tuesday, April 22
Final Examinations Begin.....Monday, May 27
Memorial Day—Holiday.....Thursday, May 30
Commencement Day.....Tuesday, June 4

SUMMER SESSION—1928

Registration Days.....Monday, June 18, 10 a. m. to 4 p. m.
Tuesday, June 19, 10 a. m. to 2 p. m.
Instruction Begins.....Tuesday, June 19, 2 p. m.
Independence Day—Holiday.....Wednesday, July 4
Summer Session Closes.....Friday, July 27

SUMMER SESSION—1929

Registration Days.....Monday, June 24, 10 a. m. to 4 p. m.
Tuesday, June 25, 10 a. m. to 2 p. m.
Instruction Begins.....Tuesday, June 25, 2 p. m.
Independence Day—Holiday.....Thursday, July 4
Summer Session Closes.....Friday, Aug. 2

TABLE OF CONTENTS

Page
Founders 6
Board of Regents 6
Administrative Department 7
Staff of Instruction 7
Historical Sketch 8
What the College Offers 8
A City Background 9
Location and Equipment of Buildings 10
The College Building 10
The Student Residence 10
General Regulations 11
Entrance Requirements 11
Advanced Standing 11
Credits 11
Classification 11
Summer School 12
The Mid-Year Term 12
Grades of Scholarship 12
Time Division 12
Attendance 12
Courses of Instruction 13
Diploma and Degree Courses 13
Requirements for Degrees 13
Course Schedules 14
Outlines of Individual Courses 16
Drama 16
Voice 17
Interpretation 18
Public Speech 19
English 20
Psychology and Philosophy 21
Science 22
History 23
Music 24
Art 25
Physical Education 26
Expenses and Payments 27
The Boarding Department 28
Activities and Scholarships 30
Saturday and Evening Classes 31
Illustrations 33

FOUNDERS

Mary A. Blood

Ida Morey-Riley

BOARD OF REGENTS

DR. GEORGE L. SCHERGER
Department of History, Armour Institute of Technology, Chicago, Ill.

HON. ROBERT MCMURDY
The Chicago Bar

ANNA M. SCHAEDLER
President of the Alumni Association

BERTHA HOFER HEGNER
President, Pestalozzi Froebel Teachers College

DR. FREDERICK SHANNON
Pastor, Central Church

DR. JOHNSTON MYERS
Pastor, Immanuel Baptist Church

MISS HATTIE BLOOD

MRS. PHOEBE R. HEDRICK

MRS. A. STARR BEST

CLAUDINE COOLIDGE

DR. STELLA B. VINCENT
The Chicago Normal College

ADMINISTRATIVE DEPARTMENT

GEORGE L. SCHERGER, *President*

HERMAN H. HEGNER
Registrar

ANNE LARKIN
Educational Director

KATHLEEN SCOTT
Director of Children's Department

ANNE GREENE
Dean of the Dormitory

RUTH MAYO
Librarian and Recorder

STAFF OF INSTRUCTION

GEORGE L. SCHERGER, *Ph. D.*
Member, German Philosophical Society
President
English; Public Speaking; Debate; History; Bible

ANNE LARKIN
Educational Director
Technique of Reading; Voice; Platform Reading; Modern Drama; Play Production; Modern Poetry; Methods of Teaching

FLORENCE MCCRACKEN, *Ph. B.*
Voice; Technique of Speech; Artistic Reading; Public School Methods; Methods of Teaching; Ethics

HERMAN HEGNER, JR. *Ph. B.*
English Composition; Philosophy

KATHLEEN SCOTT, *A.B., B.E.*
Pantomime; Story Programs; Children's Plays; Phonetics; Drama; Platform Reading

FRANCIS M. ARNOLD
Art Appreciation; Sculpture; Painting; Architecture

REV. HERMAN HEGNER
History of Education; Philosophy; Sociology; Psychology

SIBYLLA BUTSCH, *A.B., B.E.*
Literary Interpretation; Modern Drama; Speech; Play Production

CATHERINE DENNY
Stagecraft; Platform Reading; Diction; Technique of Dance

GLADYS BEZAZIAN, *B.A.*
Folk and Educational Dancing; Festivals; Pagentry.

FRANK FREEMAN, *Ph. D.*
Mental Tests and Measurements

JOHN MERRILL, *B. S.*
Literature and Dramatics

ALBERT TEUSCHER
Gymnastics

HARRIET LOUISE SEELING, *B. S.*
Fine Arts

MARY STRAWN VERNON
Music

H. W. GENTILES, *M. B. C. M.*
Hygiene

MARGARET GARDNER
Stagecraft; Costume Design; Puppets; Chalk Talks

ANNA M. SCHAEDLER
Lecturer and Publicist
Club Ethics; Foreign Travel; Conversation

COLUMBIA COLLEGE OF EXPRESSION

ITS HISTORY

It was in 1890 that two young women, Miss Mary A. Blood and Mrs. Ida Morey-Riley, conceived the idea of a school of expression based upon principles truly educational, upon teaching methods constructive in character and upon a spirit joyfully hopeful and helpful. The school was located in the Stevens Art Building. It was called the Columbia School of Oratory. Later it was housed in Steinway Hall on Van Buren Street.

The Columbia School of Oratory was incorporated in 1904 as an institution not for profit and called the Columbia College of Expression. In 1916, in order to meet the demand for dormitory accommodations, the college moved to 3358 South Michigan Boulevard. In 1925 in order to have an environment in harmony with its cultural ideals the location was changed to the lake shore region at 120 East Pearson Street.

In September of 1927 the college again moved to the downtown section of Chicago. Here it has found beautiful new studios in the very center of the city. The new building is located on Michigan Boulevard and the class rooms overlook the Lake. Its sister institution, Pestalozzi Froebel Teachers College, is located in the same building and the two institutions are co-operating in maintaining the highest type of college life and the highest standards of instruction.

WHAT IT OFFERS

Columbia College is a school of expression open to both young men and women, offering through its various departments cultural, professional and collegiate training. It gives to each individual student, through its faculty of specially trained and sympathetic workers the opportunity to develop whatever latent powers he may possess. The power of personality is an unquestioned fact. It is an asset in any business. At Columbia the development of personality is an essential part of the training. Charm of manner, ability to read human nature, to sympathize with people in various vocations are among the acquired and developed characteristics of Columbia students.

In consequence, Columbia students become leaders in the social, educational and professional worlds. Graduates hold responsible and lucrative positions. Some are presidents of schools, others directors of departments and some leaders in political and educational groups. In the dramatic schools of Chicago alone twelve are holding executive positions. Throughout the country successful teachers and readers are to be found, who were trained at Columbia College of Expression. On the stage, as directors of little theatres, others find attractive positions. The puppet show which was recently introduced into the

art department has already had several successful trips on Chautauqua circuits. The auditorium hour in both grade and high schools has attracted many professionally trained students.

For young men the possibilities in the profession are unlimited and the field is not crowded. As lecturers, debating coaches, scenic artists and directors they are filling interesting and lucrative positions.

It is gratifying to those who have long known the value of expressional training to see the recognition which colleges and universities are giving to dramatic departments. In some instances large universities are opening dramatic departments. In other instances large universities, such as Columbia University, New York, have allied themselves with special dramatic schools in order that their students may have the benefit of this training. In still other instances large departments have developed within the university. Along with this extension of work in the universities has come the recognition by expressional schools of the value of college courses in their curricula. The material acquired in the various literary courses presents. a splendid background for expression.

A CITY BACKGROUND

There is a growing tendency among educational institutions to locate in large city centers. The dynamic forces of progressive professional culture demand a city background, a background where they may develop fully in their most practical phases.

The reason for this change is that modern education requires laboratory facilities for experiment. Leading colleges of commerce, medicine and engineering have found that only the large city furnishes a sufficient background for experimental work. A College of Expression, to get the best possible results, also needs the observation and practice facilities that only a large city can offer. Its students must have access to inspiring lectures and sermons, to concerts and orchestras, to professional and amateur plays, to radio broadcasting stations where they may develop their talents, to schools where they teach; in short, they need the artistic and professional background that only a large city can offer.

Chicago holds, within its radius of a few square miles, the thousands upon thousands of different activities of man. It is natural then, that the student desiring to learn and know these activities, comes to the large city for such knowledge. The city offers all: it offers the most complete libraries to be found anywhere; it offers museums where the world's treasures are collected under one roof; it offers parks and bathing beaches for healthful, out-of-door recreation; through theatres, operas, orchestras and concerts it offers the best opportunities for social activities; in short, it offers the vital touches so necessary to students, the touches that become a part of their lifes and make of them truly educated men and woman.

LOCATION AND EQUIPMENT

THE COLLEGE BUILDING

The college is located in the Arcade Building in a beautiful section of the Downtown Lake Front. Its white stone facade, attractive arcade entrance with shops and a tea room, express elevators, marble corridors, and well lighted and ventilated rooms make it one of the most attractive buildings on the boulevard. It has a central position in the down town group of Chicago education institutions. The Chicago Art Institute, the John Crerar and Chicago Public Libraries, the principle Musical Colleges, and Art Schools are all within a radius of a few blocks.

There are lockers, a comfortable rest room, and all modern conveniences for the students.

The Assembly Hall affords ample space for games, social gatherings, and general lectures.

The Class Rooms are especially planned for the work of the college and have ideal arrangements for light and ventilation. They are separated from each other by leaded glass partitions. The Mural decorations and furnishings were especially designed to give a quiet and restful background.

THE STUDENT RESIDENCE

Restricted to Women

The student residence is located in one of the best residential sections of Chicago. It is within walking distance of the University of Chicago. The Blackstone Library is two blocks north of the building, and students find that it offers new books in addition to those found in the college library. A few blocks south is Jackson Park, famous as the site of the World's Fair. Here may be found ideal bathing and boating facilities, tennis courts, and golf links.

Transportation to the downtown district is excellent. The motor bus passes one-half block north of the residence on Hyde Park Boulevard and delivers passengers within a few doors of the college. Electric trains, which run along the lake shore, provide the fastest and cleanest transportation in the city. The surface car line runs two blocks east of the building and also affords convenient transportation.

The building was for many years the residence of George B. Swift, former mayor of Chicago, and was known as the "Swift Home." It has a grey stone front covered with Boston ivy. The first floor has beautiful living rooms and a dining room. The bedrooms accommodate one, two, or three students and have ample bath facilities. All of the rooms are well lighted.

The college has added to the building devices for fire protection recommended in the fire laws of the city. It has also followed the dictates of the health department in arrangements for ventilation in the bedrooms. Private entrances on both sides and a garden in the rear assure plenty of light.

GENERAL REGULATIONS

ENTRANCE REQUIREMENTS

Applicants for admission should be graduates from a four-year accredited high school or should have an equivalent of this work in study and experience. Applicants must present evidence of sufficient scholarship, mental maturity, and fitness to enable them to follow the course of study.

ADVANCED STANDING

Normal school and college students who wish to add these practical courses to their education are allowed advanced standing. Applicants for advanced standing are asked to send in copies of their credit records so that they may be evaluated and the length of time in which they may finish be definitely decided.

College students and graduates who wish to add to their earning power find this plan desirable because they are able to secure the technical training needed to get a teacher's certificate without examinations and are able to command the salaries that a high type of professional training warrants.

CREDITS

The unit of credit used by the college is the semester-hour, which consists of the equivalent of a one-hour recitation period per week for eighteen weeks. A total of sixty-eight semester-hour credits is required for graduation from the two-year course, a total of one hundred four semester-hour credits is required for graduation from the three-year course, and a total of one hundred twenty semester-hour credits is required for graduation from the four-year degree course.

Applicants sending in lists of credits for advanced standing are requested to tell what unit of credit is used in the college in which they took their work.

CLASSIFICATIONS

Students enrolled for the regular courses of training are classified as follows: Students during their first year of study are known as "Freshmen." Students during their second year of study are known as "Sophomores." Students during their third year of study are known as "Juniors." Students during their fourth year of study are known as "Seniors." Students entering at mid-year are known as "Mid-Years." Students entering with advanced standing from other institutions are known as "Specials."

Students who are not working for a diploma are known as "Unclassified Students." They are given all of the privileges of the classes as well as individual attention.

SUMMER SCHOOL

The Summer Session opens the third week in June. Instruction will be given by members of the regular faculty supplemented by noted teachers from other institutions. Courses will be accredited towards graduation and are particularly desirable for promotional credits. They are planned to meet the needs of:

Beginning students who wish basic instruction. Students with some experience who wish additional training. Instructors in English who ware called upon to teach Expression and Public Speaking, to direct plays or coach contests. Teachers of expression who are seeking advanced instruction to prepare for larger opportunities. Readers and chautauqua workers who wish to prepare new programs. Ministers, other public speakers and lecturers who wish to increase their effectiveness and influence. Story tellers and Junior Supervisors who desire training in story telling, dramatization, play acting, games and recreational sports suitable for community centers.

THE MID-YEAR TERM

Students who are unable to enter in September may enter at the opening of the mid-year term, February 4. New classes of instruction are opened at this time. High school graduates of mid-year classes find that this opening enables them to continue their education without delay. University and college students who wish to start their specialization find this an opportune time to enter.

GRADES OF SCHOLARSHIP

Student work is graded according to the following scale:

A—excellent—93-100
B—very good—85-93
C—average—77-85
D—passing—70-77
E—failure—below 70
Inc.—Incomplete—work must be finished before grade is given.
Con.—Condition—Special examination required.

Students are expected to maintain an average standing. In case they fall below the average, individual help is given by faculty members.

TIME DIVISIONS

The school year, which extends from September to June, is divided into two periods of eighteen weeks each. Each period is known as a semester. The first semester starts in September and ends in February. The second semester starts in February and ends in June.

ATTENDANCE

Students are expected to attend classes regularly. Absences will lower grades. Students who are absent from the last classes before vacation periods or from the first classes after vacation periods will have one point deducted from their standings in the respective classes.

COURSES OF INSTRUCTION

DIPLOMA AND DEGREE COURSES

TWO-YEAR EXPRESSION COURSE

The two-year diploma of the college is granted to students who have satisfactorily completed the requirements of the two-year course. This course is designed for those who wish training as teachers, readers, public speakers, play directors, story tellers and community leaders. Graduates of this course are entitled to teacher's certification.

TWO-YEAR JUNIOR COLLEGE COURSE

This course is designed for those who wish the close, intimate touch with eminent instructors and the thorough instruction made possible by small classes which cannot be obtained in our larger universities and colleges. If such students wish to transfer to larger institutions for advanced work, they will find that no time has been lost and that the best institutions will accept their credits. The Junior College diploma is awarded to graduates of this course.

THREE-YEAR COURSE

This course is designed for those who wish to secure the thorough professional and cultural training that only a third-year course can give. Graduates of the two-year course often find it advisable to return for a third year so that they may enlarge their professional backgrounds and receive the three-year diploma.

DEGREE OF BACHELOR OF PHILOSOPHY

The degree of Bachelor of Philosophy is awarded to those who complete the prescribed four-year course that has been outlined for this degree.

DEGREE OF MASTER OF ARTS

The degree of Master of Arts is awarded to college graduates who already have a recognized bachelor's degree and who have taken at least a full year of additional prescribed work at Columbia College of Expression.

REQUIREMENTS FOR DEGREES

BACHELOR OF PHILOSOPHY

(a) A major course or program in the particular subject in which the candidate wishes to specialize.

(b) Twelve credits in English.

(c) Courses amounting to sixteen credits in History, Science, Psychology and Philosophy and Language.*

MASTER OF ARTS

(a) The work of at least one academic year of at least thirty credits.

(b) An acceptable thesis.

(c) Faculty recommendation based upon the professional ability of the candidate.

*Language courses are not listed in the General Outline of Individual Courses. French will be taught during 1928-29.

COURSE SCHEDULES

FIRST YEAR

	CREDITS
English	4
Psychology	3
Technique	4
Phonetics	2
Technique of Voice	2
Life Study: Characterization	3
Development of Drama	1
Pantomime	2
Platform Reading	4
Children's Literature	2
Physical Education	2
Electives	6
	34

SECOND YEAR

Survey of English Literature	4
History of Education	2
Practice Teaching	2
Shakespearean Drama	3
Artistic Reading	4
Public Address	2
Voice and Diction	4
Pantomine	2
Interpretative Dancing	2
Art History	2
Electives	7
	34

THIRD YEAR

Nineteenth Century Poetry	4
History of Civilization	1
Philosophy of Education	2
Story Telling	2
Modern Drama	4
Stage Mechanics	2
Artistic Reading	4
Voice	2
Stage-Craft	2
Debate	2
Methods—Special	2
Introduction to Study of Bible	2
Pantomime	2
Electives	3
	34

FOURTH YEAR

Literary Appreciation	3
Supervised Practice Teaching	3
Pageantry	2
Costume Design	2
Contemporary Poetry	2
Orations	2
Repertoire—Public Recitals	4
Advanced Voice	2
Children's Entertainments	2
Play Production	4
Biblical Drama	2
Electives	6
	34

A course will not be conducted unless at least six students register for it.

OUTLINES OF INDIVIDUAL COURSES

DRAMA

160—*Characterization and Life Study:* Work is based on observation and impersonation of characters from life: City types, colloquial types, etc. Abandon, spontaneity, readiness of response are acquired.

Study of characters from fiction. Presentation of dramatic scenes.

161—*Period and Costume Plays:* Plays of the 18th and early 19th Centuries in which objective characterizations of the period plays interpreted in "traditional" manner assist the student to the development of an individual style in the art of impersonation.

Weekly rehearsals—Scene practice.

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

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

263—*Shakespearean Drama:* A demonstration course. Analytic and literary study of selected plays from Shakespeare. Study of plot. Character analysis.

Constant practice in the acting and directing of Shakespearean plays.

Laboratory Methods.

264—*Modern Drama:* (*a*) A survey of contemporaneous drama in Europe beginning with Ibsen. Plays from the modern dramatists of England, France, Ireland, Germany, Italy, Spain, Russia, Scandinavia, are studied.

(*b*) A brief review of modern drama; study, discussion and presentation of one-act and longer plays; treatment of types of plays, farce, comedy, tragedy, fantasy, romantic drama; principles of modern staging. Choosing a play; source, psychological effects of line, mass and color. Lighting and stage decoration, original designs for harmonious and inexpensive settings and costumes.

265—*Play Acting. Stage Mechanics:* (*a*) This is distinctively a working course, offering personal training in all departments of play producing. It is designed for those who wish to direct or take part in plays. Principles of modern staging will be worked out and Little Theatre organization and conduct exemplified.

(*b*) Practice in direction and coaching of plays.

This class works in conjunction with the class in Design, in which special color schemes, costume designs, and stage settings are suggested for the particular plays presented.

366—*Biblical Drama:* Dramatization of Bible stories. Study of current religious plays. Presentation of one drama.

367—*Pageants—Festivals—Masques:* This course is intended for those who are called upon to arrange, direct, or take part in these types of entertainments. Under this heading are considered the organization, the writing of the pageant book, and the interpretation of the same through music, dance, pantomime and speech. Attention will be given to the design, color scheme and costumes of each pageant. Each student that desires will have the opportunity of writing a pageant, festival, or a masque, for his own personal use. This work will be done largely through individual conferences. Suggestions will be given for pageants on health, Americanization, new citizenship, reconstruction, and subjects suitable for special patriotic and holiday celebrations.

370—*Methods:* Practice in direction and coaching of plays.

VOICE

170—*Phonetics:* A technical study of sounds of the English language, leading to accuracy in vowel and consonant sounds. Specific analysis of enunciation. Establishing better speech standards.

Textbook: The Pronunciation of English, by Daniel Jones, University College, London.

171—*Technique of the Speaking Voice:* Anatomy and Physiology of Voice Instrument; Proper Adjustment of Vocal Organs; Correct Placement of Tongue; Exercises for Breath control, resonant tone and flexibility of tongue; desirable voice qualities.

172—*Psychology of Voice:* Analysis and development of tone color. Training in discrimination of tone. Interpretation of dramatic and lyrical poems.

273—*Methods in Voice Training:* Discussion of problems. Reading and reports. Outline of general course in voice training.

274—*Speech Defects:* Phonetic instruction continued. Analysis of minor defects, lisping, cluttering, substitute sounds. Analysis of major defects, stammering and stuttering. History of specific cases. Treatment based on psychology and physiology. Reading reports from bibliography of collateral reading.

375—*Advanced Voice Training—Artistic Voice:* Development of power, brilliancy of tone and color.

The "Sound" of English versus "Sounds" of English. Rules of Cadence.

INTERPRETATION

190—*Technique of Reading:* (*a*) The student taking this course is taught first to group words in reading, as he does in conversation, to represent ideas, and to express through the voice the association and relative value of these ideas.

Second, the student is enabled to express through response to these ideas that emotion which is the heart and soul of all expressive reading.

Basis of oral reading, the Science of conversation.

(*b*) Development of power to read ideas. Intellectual conception. Imaging. Studies of expression of simple emotions. Vocal language of emotion. Studies of development of directness. Practical exercises for cultivation of spontaneity in reading and speaking. Study of various types of literary background.

Textbook: Psychological Development of Expression, Mary A. Blood and Ida Morey-Riley.

191—*Development of Reading:* Vividness of imagery. Studies in social emotions. Relation of reader to audience. Commanding attention. Intensity of expression. Development of momentum. Studies of light and shade. Subtley. Studies in fulfillment of author's purpose. Expression of moral height of emotion. Special attention to criticism and guidance of individual student.

192—*Interpretation of Standard Literature:* Continuation of interpretation course with particular attention to studies in atmosphere, and facility in word grouping and phrase accent. The completion of the course assures the mastery of speech tunes of ordinary English construction, and accuracy in oral appreciation of literature.

193—*Platform Reading:* Organization of material suitable for public presentation. Broadening of student's power to interpret literature adequately before an audience. Audience relationship. Ability to gain and sustain attention. Analysis of various types of platform material: Short Story, Poems, Monologue, Character Sketches, One-act Plays, etc. Programs developed on varying themes of universal appeal.

Classes are divided into small sections, securing for each student practically private instruction and the opportunity of working upon an audience with each recitation.

194—*Artistic Reading:* This is a continuation course, with course 153 or its equivalent as a pre-requisite. Emphasis is placed on the psychology of audiences and method of appeal. Repertoire is strengthened by adding readings for special days and for special groups. Development of individualistic style.

295—*Play Interpretation:* Interpretation of plays and presentation of same in recitals. The art of impersonation in the reading of plays. Material individual in selection and treatment. Interpretation of a book or 3-act play required for graduation in this course.

296—*Platform Material:* Planning programs. Abridgement and arrangement of books and dramas for public reading.

Series of practical problems. Auditorium programs.

197—*Public Recitals:* Once a week all the classes meet together for public recital, thus giving student an opportunity to present their readings or lectures before a larger and more varied audience.

Graduating recital appearances before Chicago audiences.

Special afternoon and evening recitals given by members of the faculty and visiting artists of the profession.

195—118—*Children's Literature:* After a brief survey of the most important contributions to the field of childhood fiction, attention will be given to the selection, adaptation and presentation of material. To teach the student to select with discrimination and to present with life—these are the two principal aims of the course.

196—218—*Story Telling:* This course is designed to meet the needs of those who wish to tell stories in the school, the home, and the social center. Particular attention is given to the structure of the oral story. In addition to the individual practice in story telling given in class, each student is required to do twelve hours of field work in the social settlements or schools of Chicago.

298—318—*Story Programs:* Preparation and presentation of programs on special themes and for special occasions. Emphasis is placed on programs suitable for chautauqua work and recreation centers.

399—*Biblical Interpretation:* This course is designed to aid all those who are called upon to read the Bible, either to small groups or large audiences. Suggestions for interpretation of passages suitable for special occasions will be given. The course will also include the selection and dramatization of Bible stories for church presentation.

PUBLIC SPEECH

155-210—*Oral English:* Original thinking; rhetoric of oral style; practice in simple direct speech making; current event talks.

255—*Public Address:* This course aims to aid those who feel the demands of the varying public activities of the day. The plan pursued in teaching is to train the student to think logically, to speak forcefully and readily, and to acquire the power of influencing an audience through genuine self-expression.

The student is given abundant opportunity to deliver speeches illustrating the most usual types of public address, receiving from the teacher detailed criticism of his work in correcting defects of thought and delivery.

355—*Debate:* This course is designed to give to those who are called upon to participate in debates or to coach debating teams. Students are trained to analyze current public questions, to think logically and accurately, to define issues, and to deliver material in a direct and vigorous manner.

455—*Great Orations:* Study and delivery of selections from the great orations, from Demosthenes to the present time. Mastery of oratorical forms. Facility and power of expression.

ENGLISH

110—*Rhetoric and Composition:* English composition is taught by means of lectures, class-room exercises, written work and consultation. The principles of composition are treated with reference to the whole composition, the paragraph, the sentence and the word. Besides the regular text book work and the weekly theme, a large amount of extemporaneous writing is required in class.

111—*Survey of English Literature:* First Semester—From the Anglo-Saxon period to the Elizabethan period.
Second Semester—From the Elizabethan to the Victorian period.

310—*Advanced Composition:* This course is required of all students who complete the Junior College course. It is especially valuable for those who wish to take up journalistic work. Training will be given in all the forms of writing which appear in the modern magazine. Emphasis will be placed on narration.

211—*Literary Appreciation:* The primary purpose of this course is to cultivate the taste of students for good literature by a study of the social, economic and literary backgrounds of different centuries, and by the interpretation of selected works from the most prominent writers of the period. Pre-requisite-Course 111.

212—*Interpretation of Masterpieces:* A study of the world's master pieces of poetry and prose. This course consists in a study of the choice and interpretation of masterpieces and is designed to give the cultural background so necessary to the teacher.

213—*Dramatic Literature:* Reading and discussion of one or more of the following plays: Twelfth Night; Barrie's, The Will; Galsworthy's, Loyalties; Barrie's, Rosalind; Shaw's, Androcles and the Lion; Pinero's, The Thunderbolt; Kennedy's, The Servant in the House. Oral Interpretation of some of the best modern poems for children.

214—*Contemporary Poetry:* The purpose of this course is:
First, to gain some knowledge of the new movements in contemporary poetry, their aim and achievement.

Second, to stimulate interest in the poets of our own age and to turn to them for pleasure and refreshment.
Third, by reading and discussion to arrive at more intelligent appreciation of the poetic output of the present.
Fourth, by comment and criticism to gain facility of self-expression.
Fifth, by vocal interpretation to secure ear training and a truer rhythmic sense.

215—*Kipling:* Study and interpretation of characteristic poems. Mastery of literary form. Viewpoint of Kipling. Kipling's message and its presentation.

216—*Tennyson:* In this course selected poems of Tennyson are studied, not only as literature but for the vocal expression of the various thought relations and emotional experiences, for speech technique, perspective of speech, and tone language.

217—*Original Platform Material:* This course opens with a study of the short story of today. Technique. Analysis. Class discussion of representative stories. Students are required to submit original stories suitable for platform presentation.

218—*Browning:* Introductory course. Study and presentation of characteristic short poems.

PSYCHOLOGY AND PHILOSOPHY

100—*General Psychology:* A study of native and acquired equipment in human behavior including the nervous system, the native instincts and emotions, habit, sensation and perception, memory and imagination, and the process of judgment, and purposive thinking. The course gives a general understanding of the subjects needed as a background for the more technical study of education and child psychology. Text book work is supplemented by lectures and reference reading.

200—*Child Psychology:* A study of the psychological reaction of the child as affected by his environment and home training. This course is designed to give better insight into the problems of children. Each student makes a definite case study of one child, in which she studies his family life and his past school experiences. Text book work is supplemented by lectures and reference work. Pre-requisite-Course 100.

202—*Mental Tests and Measurements:* The history, meaning and uses of mental tests with a description of the Binet scale and the chief primary group tests. A demonstration test is made with a child following which each student gives a specimen test in her own school-room. A demonstration group test is given to the class. Pre-requisite-Course 100.

300—*Educational Psychology:* A study of the psychological factors in the learning process including the function of the instincts in learning and habit formation, and the bearing of the facts of general psychology upon the work of the teacher. Lectures with reference reading and field observation constitute the course of study. Pre-requisite-Course 100.

302—*Advanced Educational Psychology:* This course surveys the important contributions of the leading experimental psychologists in the evolution of modern psychology. This is followed by a study of dynamic factors in mental functioning; the relation of brightness to brain capacity; the various forms of native and acquired equipment and their relation to simple and complex drives in learning; the function of the instincts and emotions in human and animal behavior; individual variations and the creative factor in learning the processes of purposive thinking and their right use in the learning process. Lectures, text book and reference work with a term paper constitute the course of study. Pre-requisite-Course 100.

102—*Introduction to Philosophy:* A general survey of the field of European philosophy.

204—*History of Philosophy:* A study of the early history of human thought from the standpoint of the development of the race and of the individual. The philosophies of the early Greeks and Romans are considered in the light of history, education and sociological development of the race. Individual philosophies of the Miletus Group; the Eleatics; the Pythagoreans; the Atomists; the Sophists; Socrates, Plato and Aristotle; Cynics, Stoics and Epicureans; are discussed in detail. Particular emphasis is laid upon the similarity in the development of racial thought with that of the child. Pre-requisite-Course 102 or consent of instructor.

205—*History of Philosophy:* After a brief discussion of scholasticism and the work of the medieval universities the philosophies of Bacon, Des Cartes, Spinoza and Leibnitz are discussed and compared with the philosophies of Locke, Berkeley and Hume. Following this is a study of German Idealism as presented by Kant, Fickte, Schelling and Hegel. Attention is also given to recent and contemporary movements of thought as represented by such men as Henri Bergson, John Stuart Mill, William James, Bertrand Russell, and John Dewey. Pre-requisite-Course 102-204.

SCIENCE

120—*Nature Study:* The most familiar phases of life in the field of zoology. The course includes a study of animal behavior with emphasis upon life histories; the construction of simple apparatus for conducting nature experiments; nature material suggestions for use in curricula and a study of the more familiar forms of insect life. Lectures with reference reading and field observations constitute the course.

220—*Nature Study:* A study of life activities as related to plant and animal life. The relation between these two forms of life in the field is considered. The course places particular emphasis upon the underlying principles of education that may be considered in nature work with children. A nature project is worked out by the students. Slides of nature material are shown. Reference work, lectures, and field trips constitute the course.

121—*Sociology and Social Problems:* A study of the underlying laws of social evolution followed by detailed surveys of modern social problems including the family, city, crime, poverty, educational agencies, and philanthropy. Educational agencies at work in social reforms are studied and valued. Lectures with text book work and reference reading constitute the course.

321—*Social Ethics:* A study of the moral standards of society in all ages. The Hedonistic versus the Stoic idea of the supreme good; the function of public opinion in social conduct; the emphasis upon character building in the new education; the relation of free activity to moral life; the religious motif in ethics. Lectures with reference work constitute the course.

124—*Hygiene:* This course includes lectures on problems of school hygiene; also instruction in Red Cross First Aid technic.

HISTORY

131—*American History:* A study of the history of the formation and development of the United States. Colonial problems, development of forms of government, the wars, the westward migration, Indian problems and territorial expansion are considered in the light of their political, historical, economic and social importance.

130—*History of Civilization:* A general survey of the origin, progress and character of European civilization is given. The topics treated are: Greek views of life; the Greek drama; the social life of the Greeks and Romans; Rome's bequest to civilization; Christianity; Teutonic life and institutions; feudalism; the artistic and intellectual life of the Middle Ages; the Renaissance; the Reformation and its view of life; the origin of modern thought; idealism; the theory of evolution.

232—*Ancient History:* The history of the development of the Roman Empire. A study of the transition of Greek culture to Roman culture and the influences from Egypt, Assyria and northern Italy.

EDUCATION

240—*History of Education:* A survey of the contributions of different races and nations to educational reform from ancient to modern times. A study of sources of educational progress; periods of educational awakening in history including the Renaissance; the leading educational reformers and their influence upon education; the sources of modern education. Text book work, lectures and library references constitute the course.

340—*Philosophy of Education:* A study of the philosophical background of modern education; the nature of the individual in its bearing upon educational aims; the nature of society, moral ideals, mobilization of thought and free activity in education; the relation of democracy to different types of education. Lectures, text book and reference work with a term paper constitute the course. Pre-requisites—Courses 240 and 241.

342—*Foundations of Method:* This course will consider the principles underlying the method of classroom management and instruction. It will include such topics as the laws of learning, the thinking process, interest, and effort, discipline, moral training, and purposeful activity. Pre-requisites—Courses 143 and 144 or consent of instructor.

142—*Principles and Methods of Teaching:* This course deals with the development and formulation of the fundamental principles of teaching as based upon psychology and present theories relative to the work of the school.

MUSIC

150—*Interpretation of Music:* The evolution and development of Rhythm, Melody and Harmony and their relation to dance drama. The correlation of music and rhythmic play.

The History of Music, lives and works of the great masters of music.

151—*School Music:* Choosing music appropriate for children of different grades. A study of the place of music in the child's life equipment; procedures of implanting appreciation for music.

152—*Rhythm:* A study of different types of rhythms and their adaption of the needs of children; rhythmic movements suggested and stimulated by music; the place of rhythm in the life of the child.

153—*Chorus:* Individual voice training in reference to singing "part" music; application of fundamentals learned in School Music and Rhythm. Selections by the chorus are a feature of the commencement exercises.

ART

155—*Art History:* 1. A course of lectures on the development and interpretation of the Architecture, Sculpture and Painting of Egypt, Greece and Rome, the Christian era and Italian Renaissance. Illustrated by pictures, slides and visits to the Art Institute.

2. Renaissance art of Holland, France and England. Art in America, Modern art and its tendencies. Impressionists, Futurists, etc. A study of the collections in the Art Institute.

156—*Fine Arts (Drawing—Design—Clay):* A foundation course. Composition free hand drawing, figure drawing, design and color, lettering and posters, illustration, costume design and picture study. Emphasis is placed upon the selecting and adapting of material to meet the needs of the kindergarten and primary grades.

259—*Design—Stage Settings:* A practical course for all those who present plays, pageants, or festivals. Application of art principles to stage settings; a study of line, mass, and color; miniature stage settings, designed for particular plays, are worked out in class.

This course is carried on in connection with the classes in Drama.

158—*Design—Costumes:* A simplified course for all students who expect to put on plays or festivals. Principles of tie-dyeing; effect of line and color; types of costumes for different periods; patterns; inexpensive costumes for plays and pageants.

159—*Make-Up:* Principles and practice of theatrical make-up. The necessity for it on the stage—The materials you work with and how they are used.

PHYSICAL EDUCATION

266—*General Gymnastics:* The work is largely practical, consisting of various forms of running, tactics, calisthenics with and without hand apparatus such as dumbells, wands, clubs; all forms of field sport, exercises on the horse, horizontal bar, rings, ladders and graded games.

166—*Interpretative Dancing:* In this course rhythm is interpreted through bodily expression, and develops relaxation and control in the individual. Its ultimate purpose is that of giving poise and ease of movement. Emphasis is placed upon the development of technique and creative work which draws from the student her own ideas. The material used is based on the simplest rhythmic

exercises, and emphasis is placed on the different time pulsations which train the body in rhythmic appreciation. It is a basic course and offers wide opportunity for individual expression. Special dances are worked out on various themes. Both group and solo dances are presented as well as dances which may be used for public exhibitions.

168—*Folk Dancing:* A general course in folk dancing. The interpretation of the differentiation in spirit of Folk Dances of different nations, including folk dances of England, Ireland, Holland, Scandinavia, Russia, Lithuania, and Italy.

265—*Festival—Pageantry—Dance Drama:* This course is intended for those who are called upon to arrange, direct or take part in these types of entertainment. Under this heading are considered the organization, the writing of the pageant book and the interpretation of the same through music, dance, pantomime and speech. Attention will be given to the design, color scheme and costumes of each pageant. Each student will have the opportunity of writing a pageant, festival or dance drama for his own personal use. Suggestions will be given for pageants on health, Americanization, new citizenship and subjects suitable for special patriotic and holiday celebrations. See course 367

268—*Gesture:* Action of torse. Series of practical experiences in bodily language for the development of chest action. Series of practical lessons. Dramatic action. Series of practical problems. Study of bodily expression in others.

367—*Original Pantomime:* Unity of bodily response. Radiation. Study of bodily expression in paintings and statuary. Relation of action to character. Power of Expression. Conduct of Classes. Individual investigation.

270—*Pantomimic Art:* This course is an essential preparation for and supplement to all classes in drama and platform reading. It opens with careful observation of simple attitudes, walks and movements in life. These are recreated from memory into pantomimic action. Then follows the pantomimic reaction to one emotion and the transition from one emotion to another. Practice in the pantomimic interpretation of myths, folk tales and other forms of literature is required.

EXPENSES AND PAYMENTS

Tuition for One Year	$275.00
Matriculation Fee, paid on entrance	10.00

The tuition is payable semi-annually in advance in installments of $137.50 each upon September 18th, and February 4th. The matriculation fee is charged but once, and only to entering students. In no case is tuition refunded after the commencement of the term, except in cases of prolonged illness. Individual financial arrangements may be made by writing to the registrar. Late registration fee, $5.00.

SPECIAL COURSES

To special students who enter for a few courses, tuition will be charged at the rate of $10.00 per semester hour credit. Students who enter with advanced standing from other institutions and are permitted to take more than the thirty-four semester hours of work will be charged $8.00 per semester hour credit for all work taken in addition to the thirty-four credits.

PRIVATE LESSONS

WITH HEADS OF DEPARTMENTS

Ten (1 hour) lessons	$ 60.00
Ten (¾ hour) lessons	50.00
Ten (½ hour) lessons	40.00
Single lessons (50 minutes)	7.00

WITH CLASS-ROOM INSTRUCTORS

Ten (1 hour) lessons	$ 40.00
Ten (¾ hour) lessons	35.00
Ten (½ hour) lessons	30.00
Single lessons (1 hour)	5.00
Three-fourths hour	4.00
One-half hour	3.50

STUDENT RESIDENCE FEES

Board and room for the school year	$450.00-$600.00

The fee is payable semi-annually in advance, three-fifths on September 18, and two-fifths on February 4. A deposit of $25.00 is required to make reservation, which amount is deducted from the first payment.

THE BOARDING DEPARTMENT

Opens September 16, 1928

RESERVATIONS

Detailed information about rooms may be had by writing to the Registrar's Office. Applicants for accommodations are advised to make their arrangements early so that they may have a wide choice of rooms. Reservations may be made by mail. If possible, however, it is best to arrange to visit the building and choose accommodations in person. Student Residence arrangements apply for the full period of resident college work.

FURNISHINGS AND WARDROBE

Articles Furnished by the Residence: When the students arrive their rooms are fully furnished and ready for occupancy. They are equipped with single beds, dressers, chiffoniers, study tables, chairs, pillows, curtains, and large floor rugs.

Articles Furnished by the Student: Each student should provide herself with four sheets (size 63x99), two pairs of pillow cases (size 22x28), enough blankets for her requirements, one mattress pad, one laundry bag, one shoe bag, one waste basket, small rug for front of bed; hand towels, bath towels, wash cloths, napkins, to meet individual needs; one napkin ring, one couch cover, dresser scarfs, and a box with a key for valuables. All linen should be marked with the full name of the student.

Clothing: The following articles of clothing are advised: appropriate school clothes, rubbers, raincoat, umbrella, sensible shoes, and simple evening dress. Extravagant dress is impractical in the school rooms.

By paying a fee of ten cents an hour, the students may use the dormitory laundry but must furnish their own washing materials. There is a sewing and pressing room in the basement where the students may care for their own clothes if they so desire.

SOCIAL LIFE AND RECREATION

The residence provides opportunities for social life and recreation. Its dining hall is adequate for dinner parties and comfortably accommodates a large number of guests. The parlors and reception hall provide ample room for other social functions.

Chicago's theatres, with their fine plays, operas, concerts, and lectures, provide an opportunity for recreation as well as for culture. The students often organize parties for the theatre and other social pastimes.

The near-by parks, with their facilities for swimming, boating, tennis, golf, horse-back riding and hiking provide excellent opportunities for recreation. Beautiful Jackson Park, with its mile of bathing beach, its two golf courses, its tree-shaded lagoons, its large yacht harbor and its extensive bridle paths is in the immediate neighborhood of the residence.

GUESTS

Students are free to receive callers, preferably on Friday and Saturday evenings. Nearby hotels are available in case parents or friends visit them.

HOME TRAINING

The desire to make the residence a real home for the students is carried out by a plan of home training. This is one of the valuable and unique features of student life at the residence. The students cooperate in making menus, serving at the head of the table, and in other matters pertaining to the residence life.

GOVERNMENT

The residence government is closely linked with the home training. The students elect their officers, make their house rules, and cooperate with the house-mother in governing student affairs. The Dean of the Dormitory, appointed by the college, manages the financial and general administrative matters of the household, and supervises all activities connected with it.

CHURCHES

Churches of all denominations are within easy reach of the residence. The following ones are within walking distance: McCabe Memorial Methodist, Hyde Park Baptist, St. Ambrose Catholic, St. Paul's Episcopal, Hyde Park Congregational, Fifth Church of Christ, Scientist, the Church of the Atonement, and Hyde Park Presbyterian Church. Students are urged to attend regularly.

The Boarding Department is limited entirely to women.

ACTIVITIES AND SCHOLARSHIPS

GLEE CLUB

The Glee Club is maintained so that students who are talented in vocal music may gain and give pleasure by contributing musical numbers to the college programs and may give concerts both within and without the college. President Scherger is the director of this organization.

HONORARY DRAMATIC SOCIETY

This society is made up of students who in public presentation has shown creative dramatic ability of a high order. Members are entitled to certain privileges and opportunities suggested by the Honorary Dramatic pin.

COLUMBIA ALUMNI

This organization meets once a month either at the college or at some member's home with the purpose of carrying on the enthusiastic and inspiring spirit of Columbia. Delightful programs of poetry, drama, pantomime, and music are presented by the different members. Friendships are renewed and cultivated. The annual dues are $1.00.

SCHOLARSHIPS

With a growing need for scholarships, the Loan Scholarship Drive, which was inaugurated by Miss Dorothy Mills, has been renewed. Several old subscribers have completed their pledges and made new promises. Many new subscriptions have been added. The banner class for an every member gift is the class of 1920; the class of 1915 still holds the banner for the largest gift; other classes are showing a keen interest.

If you wish to have a part in this campaign, whether you are an alumnus or not, write to Mrs. Isabel C. Stambach, Chairman of the Scholarship Loan Committee.

AVAILABLE SCHOLARSHIPS

The Ida Morey-Riley Scholarships: Two scholarships, one-half year's tuition each, are available for Juniors. Competitive.

The Helen Harkness Loan Scholarship: Mrs. Helen Harkness Calkins has generously donated a loan scholarship available for members of the senior class.

The Parmelia 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. Fa. 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,

Public Speaker's Scholarship: 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.

FREE PLACEMENT BUREAU

The college recommends an increasing number of teachers and entertainers every year. Those desiring information regarding the placement bureau should write or telephone the Registrar of the college.

The college can furnish readers at prices varying from five to seventy-five dollars.

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 Technique, Phonetics, Basic Principles of Expression, Expressive Reading, Story Telling, Platform Reading, Literary Interpretation and other expressional studies. These classes are particularly applicable to home-makers who desire the inspiration of cultural study and of grade teachers, high school teachers, and high school and college students. The work is certified for promotional credit by the Chicago Public Schools and the other schools in this district.

EVENING SCHOOL—SPARE TIME COURSES

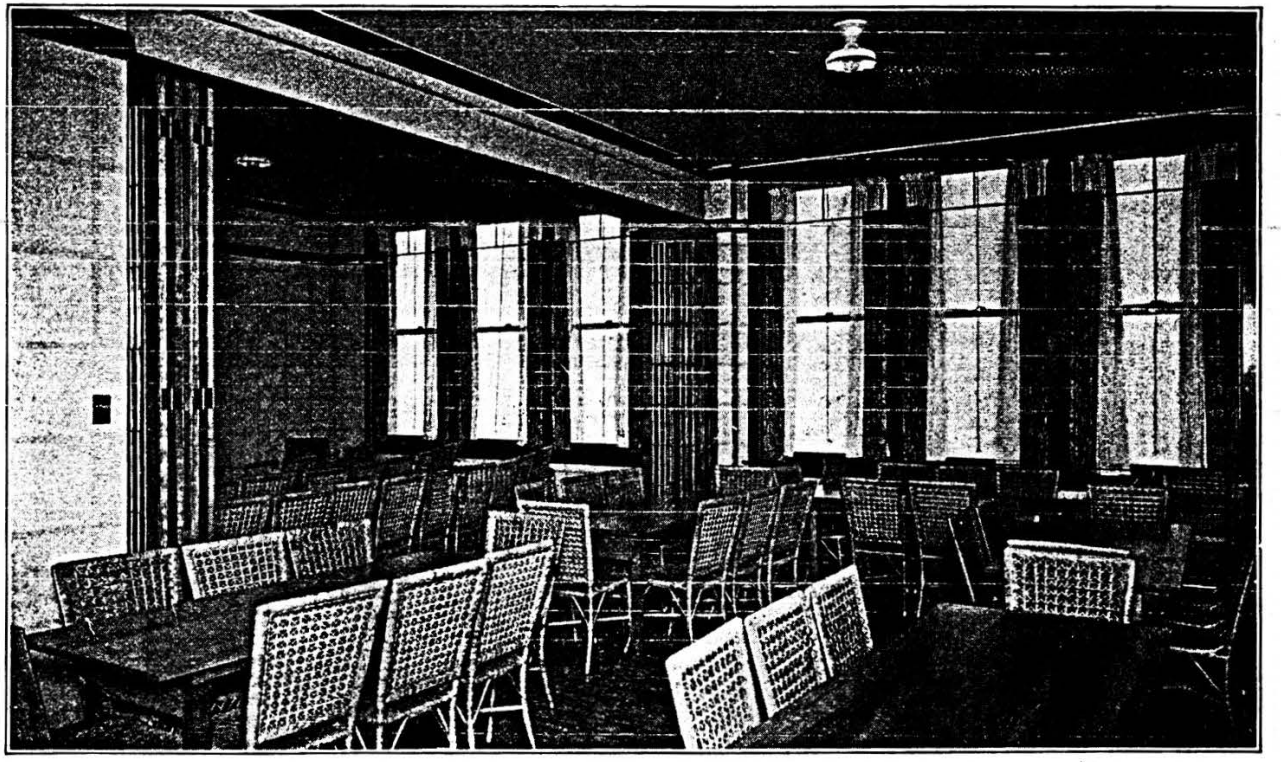
The evening courses of Columbia College of Expression are condensed to meet the immediate needs of those who wish definite educational training carried on in a constructive, enjoyable, and pleasant atmosphere. Full credit for work done is given on the college records. Special study is made of individual problems. The course includes Expressive Reading, Public Speaking, Dramatic Art and Platform Entertainment. Classes will start the first Wednesday in October at 6:30 P. M.

CORRESPONDENCE

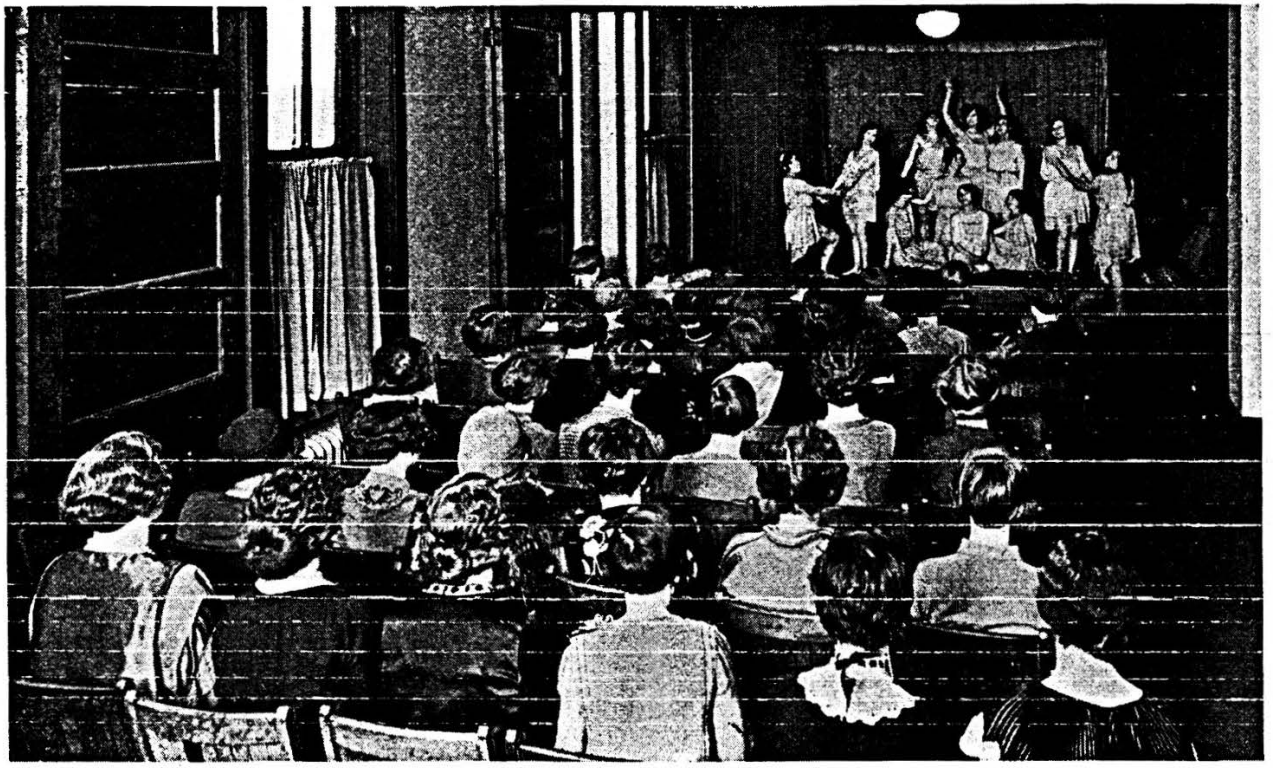
Those who contemplate entering the college are requested to write early, stating purpose in taking up the work. Address—

COLUMBIA COLLEGE OF EXPRESSION
Room 710
616-22 South Michigan Blvd.
Chicago, Ill.

Illustrations

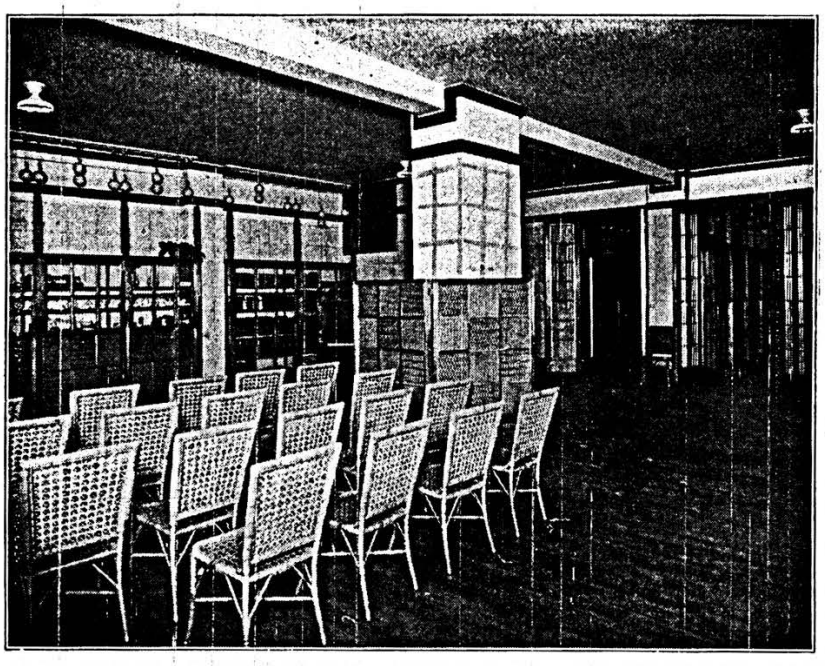


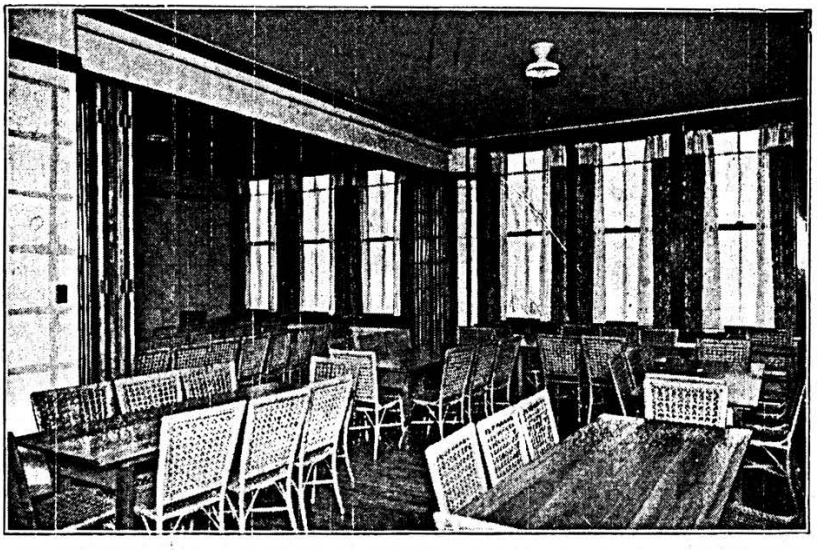
Section of double class room with leaded glass partitions and folding doors. This type of class room, with excellent arrangements for light and ventilation is ideal for lectures and technic courses. Mural decorations, with a Japanese motif, make these rooms beautiful without detracting from their practicability and dignity.



TABLEAU—THE LITTLE THEATRE

The well-equipped stage makes possible the presentation of plays, aesthetic dancing, dance drama, and puppet shows.



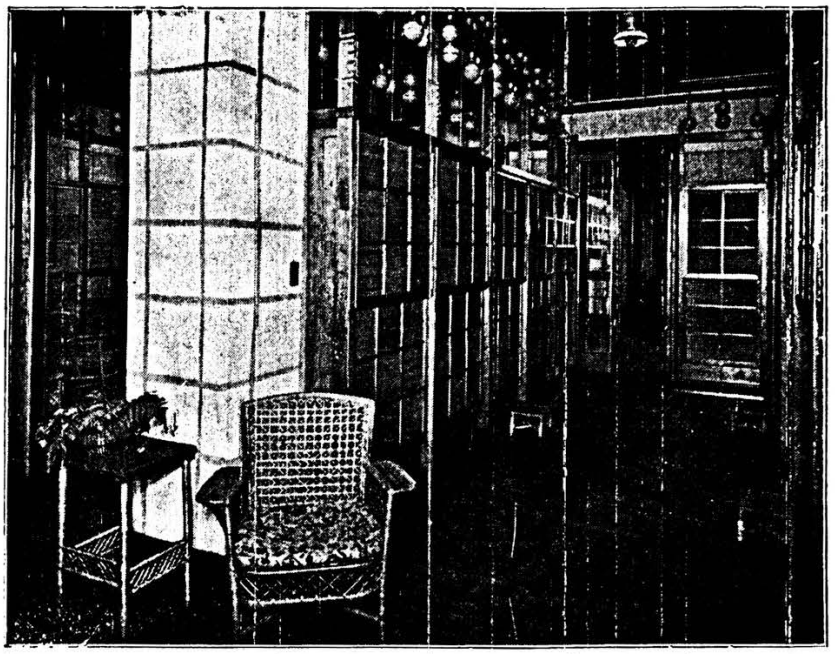


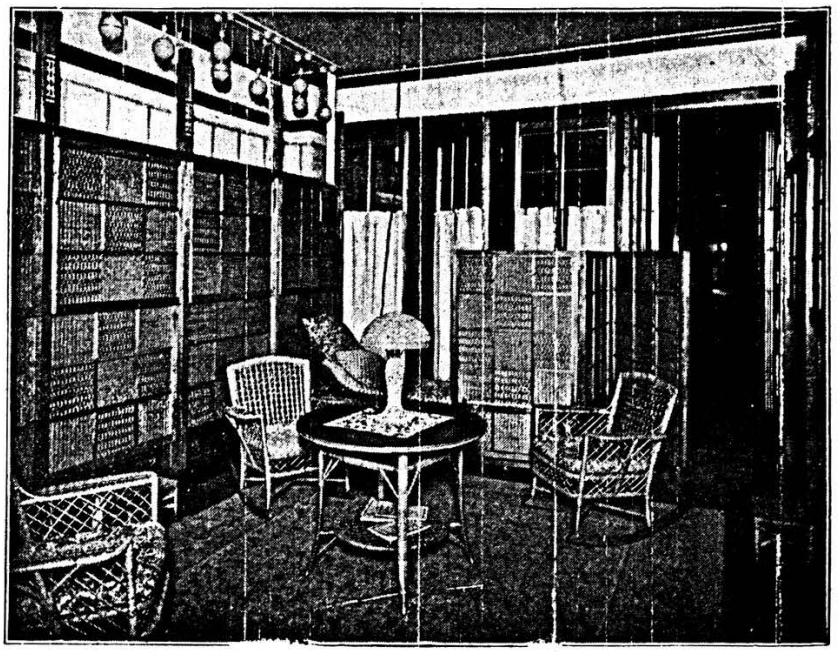
SECTION OF GYMNASIUM AND ASSEMBLY ROOM

This room is used for physical education for lectures and large assemblies.

A FRONT CLASS ROOM

The mural decorations show to advantage here. The leaded glass partitions are shown folded back, throwing two rooms together.





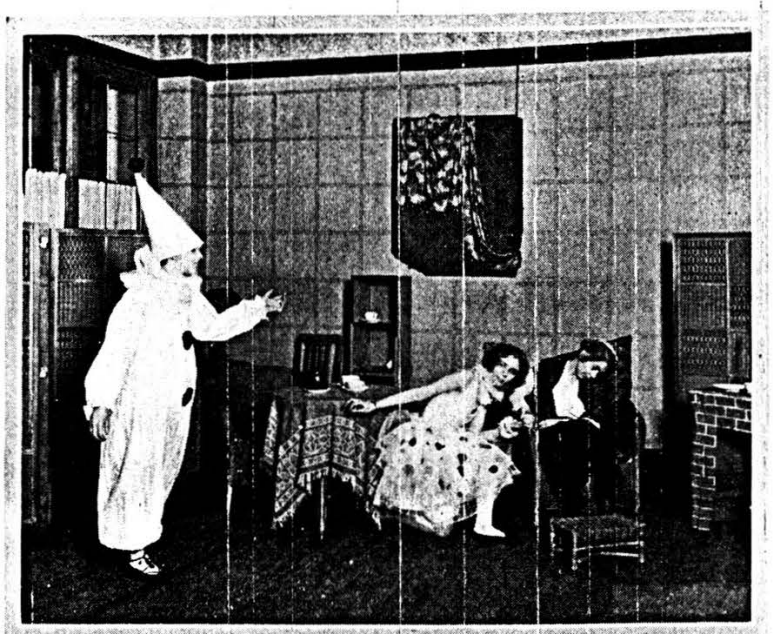
SECTION OF HALLWAY AND CLOAK ROOM

The hall lockers with their hat boxes and cloak racks are ample for the needs of the students and are designed for the protection of their outer wraps.

THE STUDENTS' REST ROOM

A room much appreciated for the comfort it offers; additional hat and cloak racks are provided here.

TEN MINUTES BY THE CLOCK

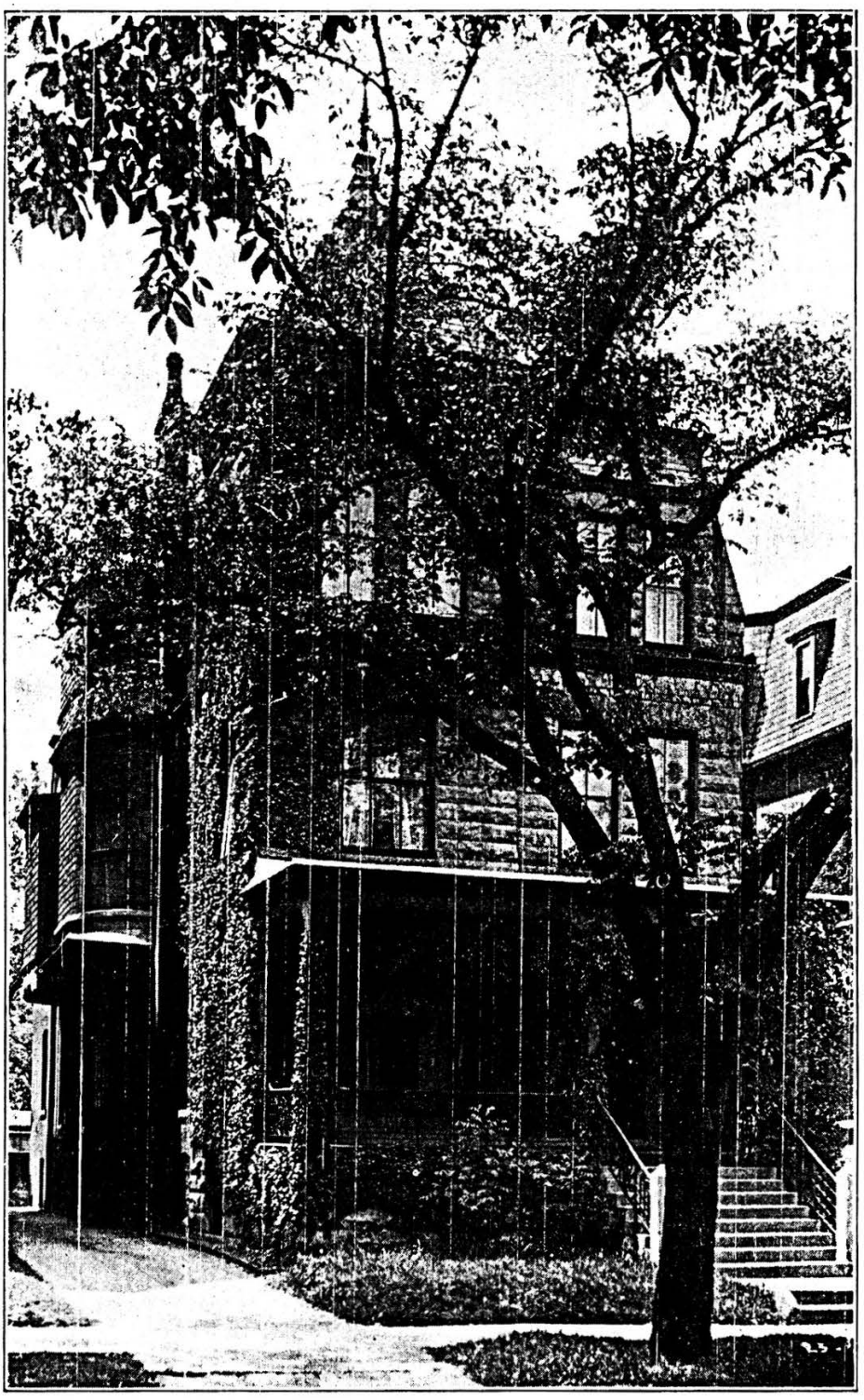


PIEROT'S MOTHER—DRAMATICS CLASS

Pierot and Pierette leave the home of his mother to conquer the world together.

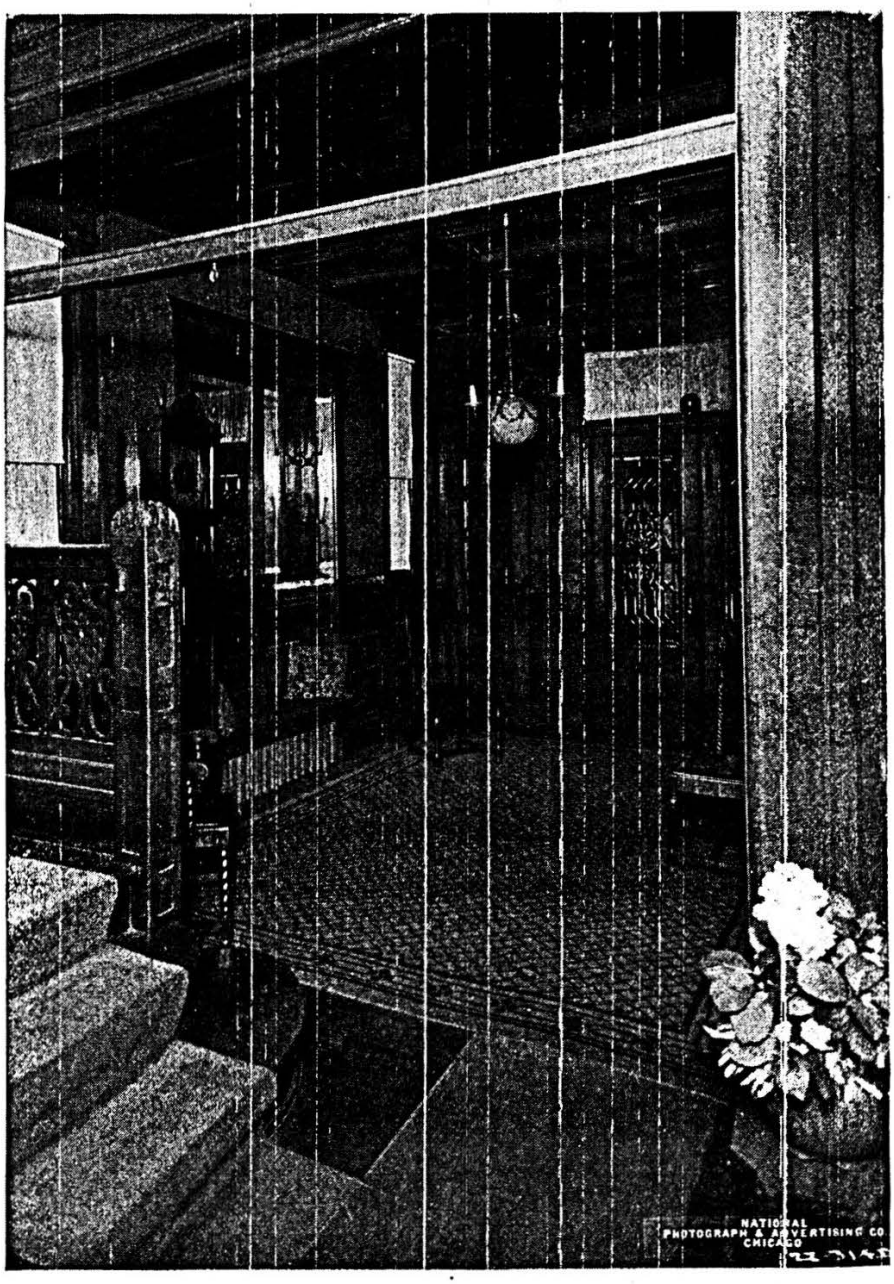
A TUNE OF A TUNE—DRAMATICS CLASS

Rosemary gives her heart and hand to the Irish peddler boy because he can whistle so divinely.



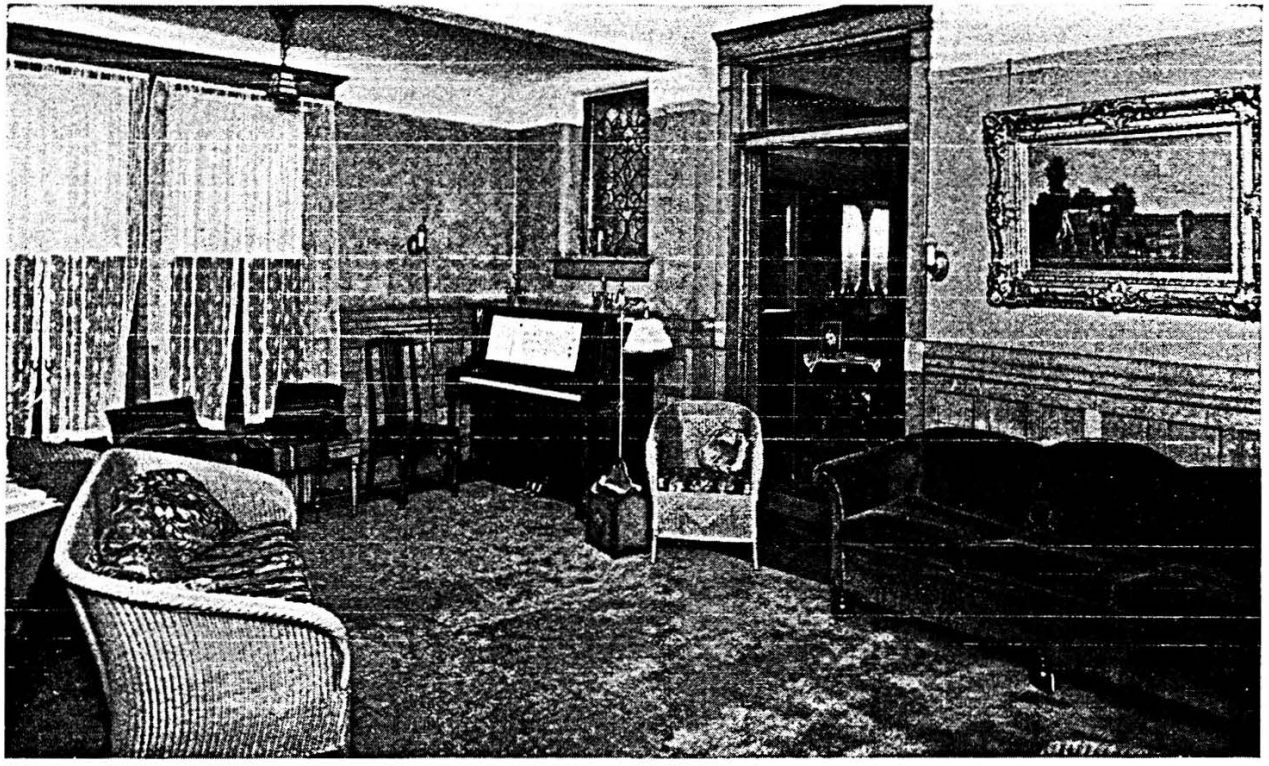
THE STUDENT RESIDENCE

Located at 5132 Blackstone Avenue, in Hyde Park, one of the most desirable residential districts of Chicago, it 's a real home for out-of-town girls. Its grey stone front, covered with Boston Ivy, gives it an atmosphere of dignity and refinement. It is within walking distance of the University of Chicago and beautiful Jackson Park. Three blocks east, at the foot of Hyde Park Boulevard, is the nearest bathing beach.



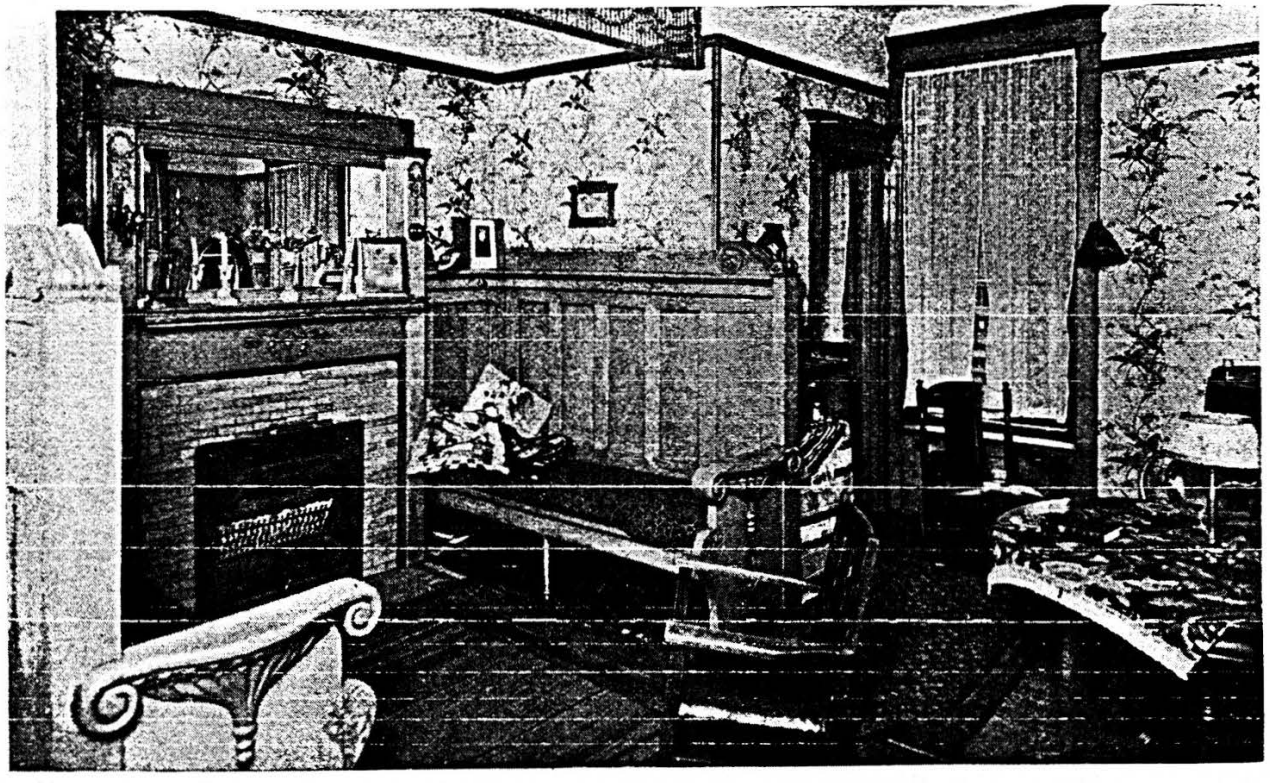
RECEPTION HALL—THE STUDENT RESIDENCE

Beauty and dignity—the hallway bespeaks the homelike atmosphere of the residence—always ready to welcome a new student and make her a member of the family.



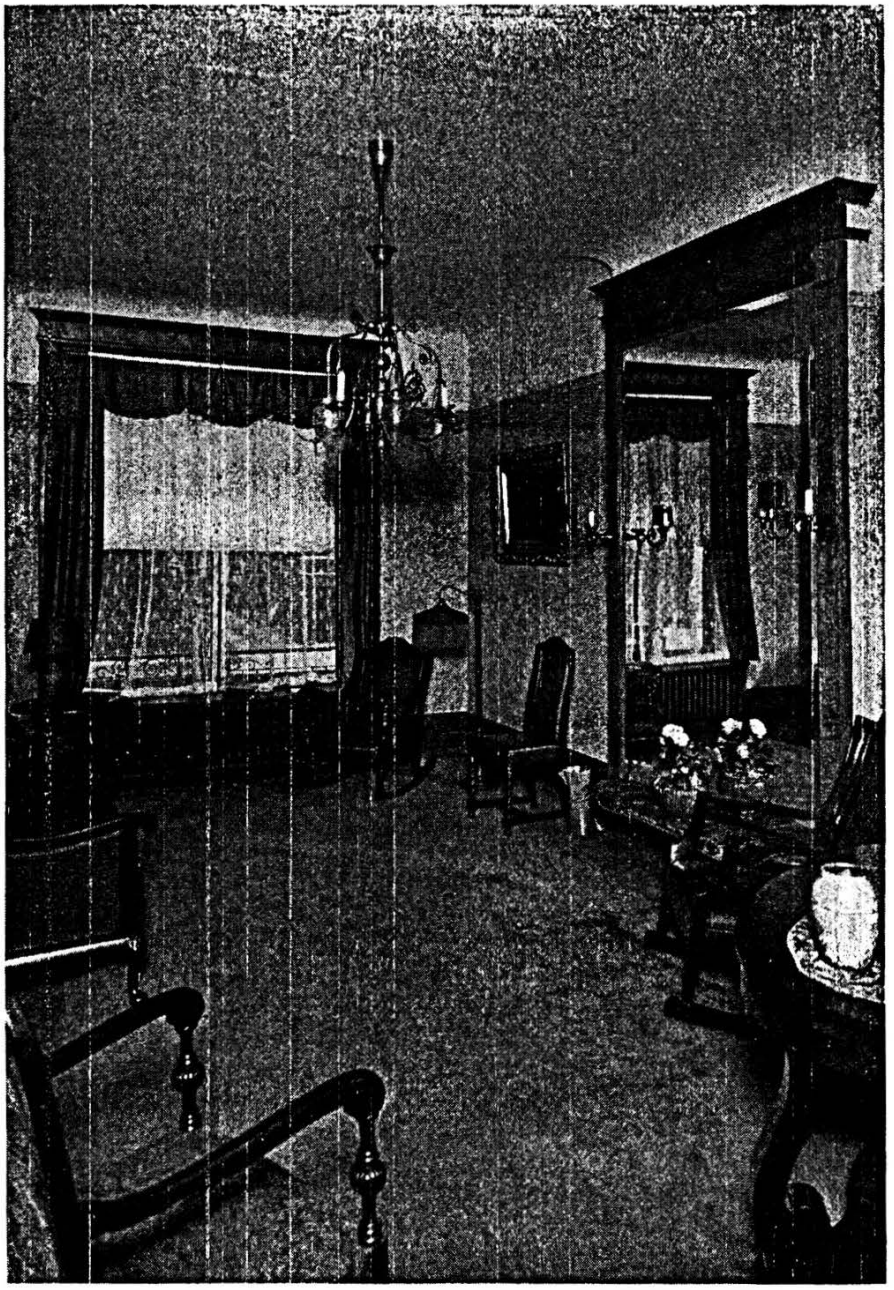
THE LIVING ROOM—THE STUDENT RESIDENCE

Many life-long friendships are made in this room.



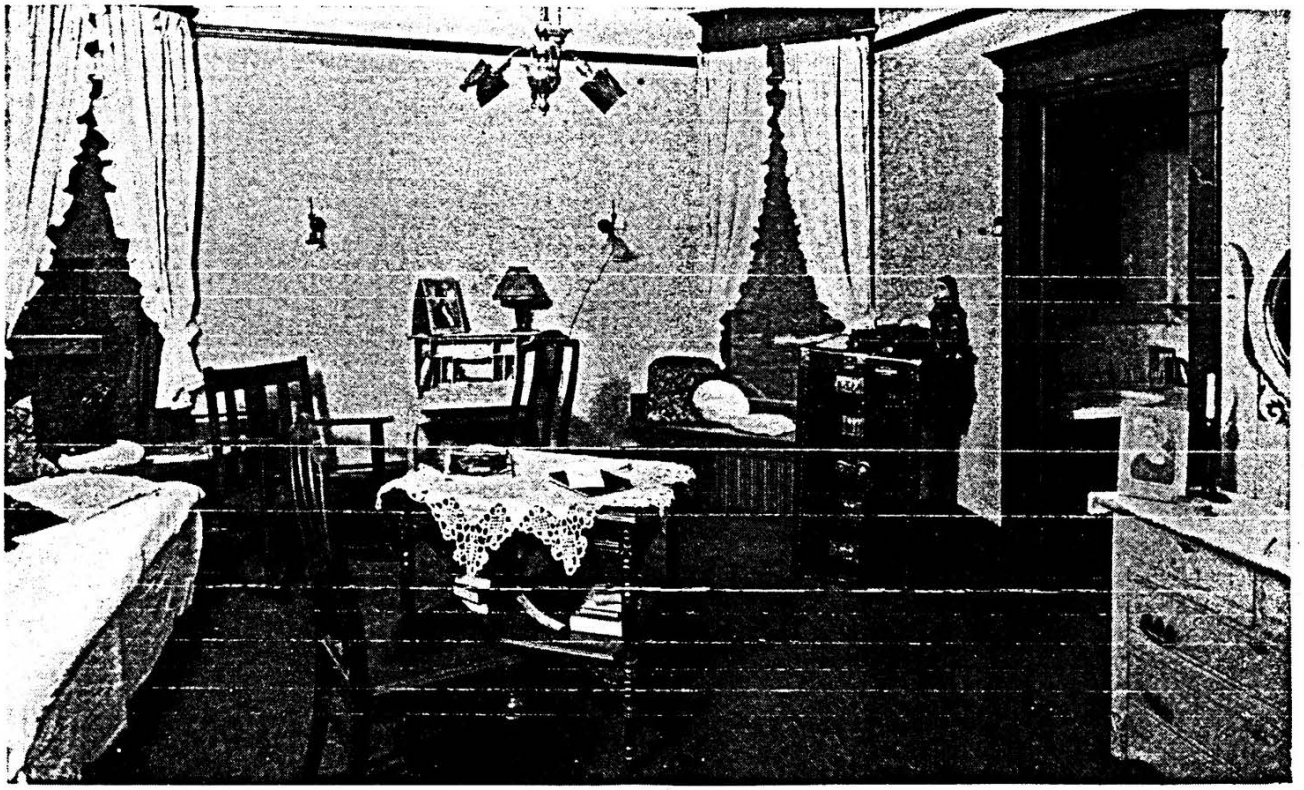
A COZY CORNER OF A STUDENT BEDROOM—THE STUDENT RESIDENCE

Many a cold winter evening has been spent comfortably in this corner, an ideal place for a get-together.



RECEPTION PARLOR—THE STUDENT RESIDENCE

Here the girls can entertain their guests in comfort.



A STUDENT BEDROOM—THE STUDENT RESIDENCE

Large windows help to make the room light and airy but do not detract from its coziness. Large closets afford ample room for clothing. The private lavatory is very convenient.

THE STORY LADY

The adventures of the three bears, the little red hen, Hensel and Gretel, absorb the child's interest—evident, isn't it?

A CHILDREN'S PLAY

Columbia graduates are well prepared to direct plays for children. Many of them find permanent positions directing the dramatics in some of our best school systems.

Chicago Columbia College 1928-1929