

The work of this department is arranged below to cover four years. The Special Certificate in the School of Expression is awarded to those who complete satisfactorily the first two years of the prescribed course, and the Diploma is awarded to those who complete satisfactorily the first three years of the course.

Expression IV to IX are designed for students interested in advanced creative and interpretative work, methods of teaching, platform art, and pageantry. Diploma pupils will be given advantage of as much of this training as their time and advancement will allow.

Our special catalogue of the School of Expression contains full information.

FIRST YEAR

Expression I, English III, and at least one elective chosen from those offered in the Junior Year of the General Academic Course.

SECOND YEAR

Expression II, English IV, and at least one elective chosen from those offered in the Junior Middle Year of the General Academic Course.

THIRD YEAR

Expression III, English A and B, D or F, and one elective chosen from those offered in the Senior Middle and Senior Year of the General Academic Course.

DESCRIPTION OF COURSES

Expression I.—First-Year Work.—(a) Principles of Training. Qualities of voice, reading with reference to good use of the voice and direct expression of the thought; voice and pantomimic problems; harmonic gymnastics, poise and bearing, exercises for freedom of body from constriction.

(b) Creative Expression. Extemporaneous speaking, recitals to develop personality; dramatic rehearsals in farce to develop freedom in thinking; beginnings of literature (story-telling), informal recitals.

Open to students above the Sophomore Class.

Expression II.—(a) Principles of Training. Qualities of voice, responsiveness, ease, purity, and mellowness, oral English, pantomimic problems, dramatic rehearsal and criticism, harmonic gymnastics, dramatic thinking (Shakespeare), Browning and the monologue.

(b) Creative Work. Dramatic interpretation and training of the imagination, story-telling; literary interpretation, platform art, dramatic rehearsal (comedy), pantomime in problems and readings.

Open to students who have completed Expression I.

Expression III.—(a) Principles of Training. Voice training; resonance, use of voice in conversation and narration, visible speed and articulation, dramatic rehearsals (comedy), development of imagination, rise of the drama, epochs of literature.

(b) Creative Work. Impersonations in Browning's monologue and original arrangements from modern literature or drama, vocal inter-

pretation of the Bible, drill on methods, pantomimic problems and rehearsals, modern drama, public presentations of original arrangements.

Expression IV.—Interpretative Expression. Primary forms of literature, fables, folk stories, allegories, lyrics, old ballads, conversation, and story-telling. One period a week.

Expression V.—Creative Expression. Interpretation of forms of poetry or of modern drama. This course is similar in design to Expression IV, and is open to students of the same maturity. One period a week.

Expression VI.—Creative Expression. A study of dramatic thinking; the forms of the drama, dramatic rehearsals from the sixteenth, eighteenth, nineteenth centuries, and modern plays, impersonations or platform interpretation and a study of the monologue. Open to students of mature mind who have completed Expression V. One period a week.

Expression VII.—Voice Training. Harmonic gymnastics, practical problems for voice, body, and imagination. This course is designed for public school-teachers or for those purposing to become such, for those actively engaged in club work, or in any position where public speaking is a necessity. One period a week.

Expression VIII.—Pageantry. Community festivals, correlation with history, music, art, folk dancing, and domestic art, the development of allegorical and historical pageantry. One period a week.

Expression IX.—Children's Course. The utilization of childish aptitude in imagination, song, fancy dancing, handcraft, and rhythmic speech; oral interpretation of folk tales, lyric ballads, epic and dramatic poetry, the development of character through the dramatization of familiar stories.

III. SCHOOL OF ART

The creative power, which, in a greater or less degree, is the possession of every human soul, should be recognized and cultivated, and that appreciation developed which is the beginning of all growth of Art. The study of Art involves the training of the eye, mind, and hand, and that exercise of both skill and judgment which makes for power in an individual and creates efficiency, no matter what the calling may be. Thus understood, the study of Art should have a place in every liberal education. The Ward-Belmont studios are in the new Administration and Academic Building, and embrace five large