

A HISTORY OF THE DEPARTMENT  
OF SPEECH AND DRAMATICS AT SOUTHWESTERN COLLEGE  
IN WINFIELD, KANSAS

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A Thesis  
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The Faculty of the Department of Speech  
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Master of Science

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by  
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## CHAPTER I

### INTRODUCTION

#### Importance and Background of the Problem

A History of the Department of Speech and Dramatics at Southwestern College in Winfield, Kansas, provides a necessary link in the history of speech education in the United States. Karl R. Wallace suggests that the story is incomplete and that "before a 'final' history of speech education can be prepared, we need the work of many future scholars who will furnish the facts as to who taught what, and how."<sup>1</sup> This thesis is intended to furnish a small segment of these facts.

Southwestern College is a small, church-related liberal arts college founded in 1885 and located in Winfield, Kansas. The institution is affiliated with the Methodist Church and has an approximate enrollment of 750.

A fire in April, 1950, destroyed Richardson Hall at Southwestern and all of the college records except registrar and library holdings. The history of the School of Oratory and the accumulated scrap books of the drama department were in the office of Helen Graham, Associate Professor of Expression and Dramatics. Debate trophies

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<sup>1</sup>Karl R. Wallace (ed.), History of Speech Education in America (New York: Appleton-Century-Crofts, Inc., 1954), p.v.

and yearly accounts of the debate program were on file in the debate office. Both offices burned.

A history of the Speech Department pulls together material concerning its curricular and co-curricular activities that has been widespread and difficult to find. The minutes and official records of Pi Kappa Delta, honorary debate society, and of Campus Players, honorary drama society, were destroyed in the fire. Their history survived in newspaper accounts, yearbooks, and the memories of participants. There was a need for this material to be collected and preserved before more was lost.

There is a tradition at Southwestern that claims Pi Kappa Delta was planned by Albert McColloch in 1912, but because of a school policy forbidding Greek fraternities, Dr. McColloch assisted in the formation of the society at Ottawa University, a school rival. Within a few years, Southwestern's policy was modified and Pi Kappa Delta came to Southwestern. It has since grown to become the largest national debate fraternity. Dr. J. Thompson Baker, in 1923, conceived the idea of a debate tournament and since that time Southwestern's Kansas Delta Chapter of Pi Kappa Delta annually holds the oldest consecutive intercollegiate debate tournament in the nation.

The Campus Players, organized in 1919 by Miss Martha Lee, began in 1933, an annual production of Eagerheart, a Christmas morality play. Legend claims that all existing



copies of this anonymous play were destroyed in the fire of 1950 and it was rewritten from memory by Helen Graham.

These legends concerning Pi Kappa Delta, the debate tournament, and Eagerheart need to be clarified. Stories passed from year to year probably have been distorted. What really happened? The researcher does not wish to discount the value of myths. Knowing the facts behind the stories may support or disprove them.

The value of the past is that it may be interpreted and applied to the future.<sup>2</sup> This history may serve as a guide to the Speech Department at Southwestern as it continues to develop, as well as serving its primary purpose which is stated in the following section.

### The Problem

This study collects, organizes, and presents in written form the available data concerning the development of the Speech and Dramatics Department at Southwestern College. No analysis of the developments is intended nor is any comparison to be made either with other institutions or with national trends. The intent of the study is to record history and not comment upon it. Preliminary research indicated that most of the information could be

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<sup>2</sup>Jacques Barzun and Henry F. Graff, The Modern Researcher (New York: Harcourt, Brace and World, Inc., 1957, p. 44.

collected from the college newspapers, yearbooks and catalogs. Some explanatory material and biographical data were found in isolated histories or through personal interviews.

Chapter I explains the background and importance of the study, states the problem, and sets any limitations.

Chapter II is a series of short biographies of Speech and Drama faculty who made significant contributions to Southwestern College. This information was selected from The Story of Southwestern edited by Jesse Williams and Dean Farnsworth and from historical sketches published in the Moundbuilder, college yearbook, and the Collegian, college newspaper, on the occasion of the fiftieth and seventy-fifth anniversaries of the institution. The Collegian and Moundbuilder stories are condensations of material in The Story of Southwestern. The primary sources in Williams and Farnsworth are interviews and letters from students and faculty. A biography of Frank Gilson is in the Matheny thesis.<sup>3</sup> Facts concerning Baker and Allen were obtained from W. J. Poundstone, Winfield, who is an unofficial historian of the school. Helen Graham Scott is still living and was available for interviews. A short biography of her was published in the Wichita Eagle on the

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<sup>3</sup>David Matheny, "History of the Department of Speech, Kansas State Teachers College, Emporia" (unpublished Master's thesis, Kansas State Teachers College, Emporia, 1957), pp. 19-21.

occasion of her retirement and marriage in 1963.

The best source for information regarding the curriculum developments presented in Chapter III was the collection of college catalogs on file in Southwestern's Memorial Library. Information concerning faculty, course offerings, major requirements and other such academic data were collected from each year's catalog.

Descriptions of campus facilities were found in college catalogs and in school and city newspapers near the time of the opening of each facility. Preliminary research was somewhat fruitless in this area. The material that was published is not the descriptive material necessary for this study. Interviews with Mr. Poundstone and Mrs. Scott supplemented this information. Chapter IV deals with facilities used by the Speech and Dramatics Department.

A report of oratorical and debate prizes is included in the catalog for each year as long as the prizes were awarded. A history of the Southwestern Debate Tournament and of Southwestern's involvement in Pi Kappa Delta was found in Forensic magazine. A partial account of debate and drama activities is recorded in the college yearbooks. A more complete account was found in the school newspapers. Rather detailed stories about drama productions are in the collected newspapers. This material is summarized in Chapters V and VI.

The appendixes list group memberships, plays presented and national debate questions. This information was extracted from college yearbooks. The data was collected and arranged in topical, then chronological order.

### Sources

Primary sources for the historical material are the college periodicals. Southwestern's Memorial Library has available the following with scattered issues missing:

1. College yearbooks for personnel and activities.

Southwestern College. The Moundbuilder. Vols. I-LV. Winfield, Kansas: Southwestern College, 1912-1967.

2. Campus newspapers for contemporary record of activities.

Southwestern College. The Southwesterner, Vols. 1-4. Winfield, Kansas: Southwestern College, 1906-1910.

Southwestern College. The Collegian. Vols. 1-57. Winfield, Kansas: Southwestern College, 1910-1967.

3. College catalogs for development of curriculum and staff.

Southwestern College. Southwestern College Catalog. Vols. 1-88. Winfield, Kansas: Southwestern College, 1888-1968.

One general history of the college (Williams, Jesse and Elmer Dean Farnsworth (eds.). The Belles-Athenian Story of Southwestern. Winfield, Kansas: Anderson Press, 1925.) and a historical sketch by Leroy Allen in the 1935



Moundbuilder are available for general background.

The Forensic, official publication of Pi Kappa Delta carries some articles pertaining to the debate program at Southwestern. The first issue of the magazine in 1915 tells the story of the formulation of the organization and Southwestern's rejection of membership. Stories about the first debate tournament are in January, 1924; October, 1948; and March, 1956, issues. A story about the founding of the tournament is in a 1936 issue of London's Town and Country Review, and a history of tournament debating appears in a text by Nichols and Baccus (Nichols, E. R. and J. H. Baccus. Modern Debating. New York: W. W. Norton and Company, 1936.).

Because of the scarcity of primary materials, and because of their intimate involvement in the department, several persons were interviewed. Mrs. Helen Graham Scott, Professor of Expression and Dramatics for forty-one years, was an invaluable source for information in the field of drama. W. J. Poundstone, college registrar for a number of years and alumni secretary for thirty-five years, was a close friend of both Leroy Allen and J. Thompson Baker and gave some insights into the men and their programs.

## CHAPTER II

### BIOGRAPHIES OF FACULTY MEMBERS WHO MADE SIGNIFICANT CONTRIBUTIONS TO THE DEPARTMENT

Southwest Kansas Conference Methodist Episcopal College was founded in March of 1885 by delegates to the Southwest Kansas Conference of the Methodist Church. It was decided to locate the school in Winfield, Kansas. A president was hired and contracts let for the first building.

The first classes, with an enrollment of forty-three, met on Wednesday morning, September 7, 1886, in McDougal Hall, the second floor of a general store. Work on the proposed college building had not yet begun.

Classwork did not take all of the student's time and there was not much entertainment. J. M. Cottingham, a student in that first year, remembers:

Good health and poverty will work wonders. We of the student body never complained and I doubt if many of us knew we were not just as good a school as any in the world. I doubt if there were a half dozen of us who could spend a quarter without feeling the stress of it. The girls all belonged to the Methodist Church and as a result of revival meetings held periodically none of them would go to a theatre or ride a street car on Sunday. What a boon that was--our little school world lived pretty much to itself. We wanted nothing and were not disappointed.<sup>1</sup>

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<sup>1</sup>Jesse Williams and Elmer Dean Farnsworth, (eds.), The Belles-Athenian Story of Southwestern (Winfield, Kansas: Anderson Press, 1925), p. 15.

A primary source of entertainment, and one all could attend, was the evening series of orations. By December of 1886, the Cadmus Literary Society had been organized. The Cadmus was co-educational and had as its primary purpose, the promotion of oratory and debate. Some interpretative reading or "expression" also was included in its programs.

In the Fall of 1886, a group of younger students felt that the upperclass-dominated Cadmus did not allow them adequate opportunity to participate, so they founded the Athens society for men only. Within the year Belles Lettres, an auxiliary society for women, was begun. A fierce competition ensued.

A major point of difficulty was which society would sanction the official oratorical society. Shortly before they came to blows, the two groups, with faculty aid, organized a bi-partisan Oratorical Association.

J. M. Cottingham remembers the Association's first attempt to gain admission to the state association.

First we tried at Lawrence. A committee was appointed to see what could be done--I was chairman of this committee and went up a few days in advance of the meeting to see what chances we might have. We were told the "association was already too large--not room for anymore and who were we anyway." A car load of students came from Southwestern for the oratorical contest--no Pullman, mind you. I doubt if many of us knew what one was--but we saw college life as it existed at the State University and some of the other state schools and older wealthier colleges in the



state. We heard their college yells and decided to have one of our own and make just as much noise as anybody did. We were discouraged but not entirely beaten and concluded to try to get into the association the next year. The meeting was at Emporia--closer and less expensive for us. I was again on the committee and that year we succeeded. The bunch had been there in force--a car load as before--but had all gone home. The business meeting was held the day after the contest and it was a proud time for me when I could send the wire to Southwestern that they were in the State Oratorical Association.<sup>2</sup>

For the next three years Southwestern took first place at the state oratorical contest.

Because of these successes, President Earp and the Board of Trustees hired, in 1891, a full-time faculty person to teach courses in oratory and elocution and so began Southwestern's involvement in speech and drama. Although a number of factors have influenced the growth of the program, probably the strongest influence was wrought by the personalities hired to teach in the department.

Each time an addition or change was made in the faculty the new person brought new ideas and new methods of teaching to the department. Several of these teachers made special contributions. The following short biographies of each of them reveal what kind of people they

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<sup>2</sup>Williams and Farnsworth, op. cit., p. 15.



were and how they changed the department.

S. Blanche Smith, 1891-1894<sup>3</sup>

Miss Smith was the first speech teacher hired by the college. This single fact constitutes including including her in this chapter.

There is little information available about Miss Smith. The 1891 catalog notes that she was hired to teach elocution. An entry in the June 8, 1893, minutes of the Board of Trustees meeting shows that she was rehired on a minimum salary of \$700 for the year and that Miss Smith had contracted with the board to hire Miss Millison as her secretary and assistant; the terms being free room and board for Miss Millison. According to the Board minutes of June 12, 1894, Miss Smith was granted a degree from Southwestern, Bachelor of Oratory, Pro Merito. After 1894 she is not mentioned. No record can be located of where she came from or where she went.

Franklin Leonard Gilson, 1901-1914

Franklin Gilson was born in West Union, Iowa, on March 21, 1875. He attended Upper Iowa University where he was granted a Ph.B. degree in 1899. After a year of study at Northwestern University, he went to Southwestern as Director of the School of Oratory. Under Mr. Gilson's

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<sup>3</sup>The dates following each person's name are the years he served at Southwestern.

Direction the School received national recognition. In 1905 the Cumnock School of Oratory in Boston, the leading school in the field, recognized the work of Mr. Gilson as "excellent" and announced that graduates from Southwestern's School of Oratory would be "permitted to enter at the Senior level" at Cumnock. In 1903 Gilson directed Charley's Aunt, the first play presented at Southwestern.

Mr. Gilson left Southwestern in 1914 when he became head of the Department of Public Speaking at the Emporia Normal School.

#### Albert J. McCulloch, 1911-1919

Dr. McCulloch was awarded his B.S. and B.P. degrees in 1894 and his M.L. degree in 1895 by the University of Missouri. After several years of teaching in Missouri, he returned to school at the University of Denver where he was awarded his Ph.D. degree in 1905. He came to Southwestern in 1911 as Professor of History and Political Science. One of his duties was to coach the debators.

Dr. McCulloch was instrumental in organizing the Southwestern chapter of Pi Kappa Delta, honorary debate society in 1915, although he did not conceive the original organization as legend has it. He was instrumental in convincing the administration to permit a Greek-letter fraternity on campus.

In 1918 Dr. McCulloch resigned his position to work

in the S.A.T.C. for the war effort. He was unsatisfied with his job and returned to Southwestern.

Dr. McCulloch resigned in 1919, this time to become the Head of the History and Political Science Department at Albion College, Albion, Michigan.

In a letter written back to Southwestern students in October of 1919 he fondly wishes them well and says he will always think of Winfield as his home. "We have an unusual college here," he writes, "the faculty is paid in advance. Can you imagine such a thing?"<sup>4</sup>

#### J. Thompson Baker, 1922-1941

James Thompson Baker was born in Paint Lick, Kentucky, on July 2, 1874. He attended Berea College in Berea, Kentucky, where he received a B.L. degree in 1897. Shortly after graduation, he married Carrie Wilson. Staying in Berea two more years he received his Ph.B. degree in 1898. For two years the Bakers were in Pennsylvania where Mr. Baker was superintendent of schools in two different cities.

He returned to Berea in 1901 and received a Ph.M. degree. Then he spent four years as superintendent of schools in various Texas communities. In the year 1905-1906 Baker was president of the College of the Ozarks and

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<sup>4</sup>The Southwestern Collegian, Southwestern College, Winfield, Kansas, October 28, 1919, p. 5.

president of Frank Hughes College from 1906-1908. In 1908-1909 he was an instructor in a Normal Institute.

Baker returned to graduate school from 1909 to 1915. Several years were spent in Chicago where he studied voice with Lodwick, King, and Jones, as well as attending the University of Chicago. In 1915, he was awarded a Ph.D. degree from Wooster University in Wooster, Ohio. From 1915 to 1921, he was a minister and a lecturer in various locations including an extension lectureship with West Virginia State University.

Dr. Baker came to Winfield in 1922 to be Professor of Public Speaking at Southwestern College. In 1937 he also became director of publicity. Dr. Baker is credited with having created the concept of tournament debating. The Southwestern Debate Tournament of 1923 was the first tournament ever held in the nation, and was conceived and organized by Dr. Baker.<sup>5</sup>

Dr. Baker left Southwestern in 1941 and held several Presbyterian pastorates in Texas, Wyoming and Montana before he retired to a home for Presbyterian Ministers in Newton, Kansas, where he died in 1959. Dr. Baker had been a member of Pi Gamma Mu, Pi Kappa Delta and Sigma Tau Gamma. He was the author of three books, The

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<sup>5</sup>Edna Sorber, "The First Debate Tournament", The Forensic, 41 (March, 1956), 65.



Short Speech (1928), The Golden West (1933), and Community Leadership (1940).

He is remembered by his students as always pushing his glasses up on his forehead and not remembering where he put them, as sleeping loudly in chapel, and as having a high nasal voice which he always said he was going to improve. A rose was his trademark and one from his garden decorated his lapel from mid-March to early November.<sup>6</sup>

Leroy Allen, 1922-1947

Born in Wooster, Ohio, on December 6, 1878, Leroy Allen attended the Wooster public schools. He was graduated from the College of Wooster with a Ph.B. degree in 1906. From 1906 until 1922 he was Professor of Economics and Sociology at Cedarville College near Cincinnati. As was usual throughout his life, Allen was never content with doing only one thing at a time. Besides teaching at Cedarville, he held a Presbyterian pastorate in Cincinnati, attended Xenia Theological Seminary where he graduated and was ordained in 1914, went to graduate school in Wisconsin, and taught summers in Wooster. In 1915 he was made Dean of the College at Cedarville and received an A.M. from the University of Chicago in 1920. Despite his busy schedule, he found time to marry Ethel Boyd in 1914.

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<sup>6</sup>Ibid., 67.

The Allens, with their two children, came to Southwestern in 1922 where he became Professor of Economics and "assistant in debate." By 1924 he had become Chairman of the Faculty of the School of Fine Arts and in 1925 Dean of the College of Liberal Arts. Allen was instigator of the move to combine the two schools.

He received a Doctorate of Social Sciences from the Oklahoma City University in 1930.

Dr. Allen always kept a hand in the debate program. He was Dr. Baker's assistant and by the mid-thirties had assumed most of the work with debate, leaving Dr. Baker free for forensic activities. After Dr. Baker resigned in 1941, Dr. Allen took over the program and reorganized the department.

On December 25, 1933, Dr. Allen was awarded the Silver Cross of the Societe d'Education et d'Encouragement d'Arts, Sciences, Lettres. He often received national recognition for his work with Pi Gamma Mu, national society for social science, which he founded in 1924. He served as its first president and as executive secretary until his death. He, also, was editor of its official publication, Social Science.

Allen was a member of the National Association of Biblical Instructors, National Institute of Social Scientists, American Association of University Professors, the

American Sociological Society, Societe Academique d'Histoire International, the American Institute of Roumania, Delta Sigma Rho, Pi Kappa Delta and, of course, Pi Gamma Mu. He also was a corresponding member of the Masaryk Sociological Society and a contributing editor to the Dictionary of Social Sciences. The Academy of Economics made him an honorary member.

His many campus and international activities plus a pastorate in Middleton, Oklahoma, kept Dr. Allen busy. His only form of entertainment was the movies. He would often see a Nelson Eddy and Jeanette McDonald film four or five times in a row. When work piled up on him, Dr. Allen would disappear for several days at a time. He later admitted that he would take stacks of paper work to a hotel in Wichita or sometimes downtown Winfield to work. Only his wife would know where he went and she could keep a secret.

Dr. Allen suffered a stroke in the winter of 1947, probably caused by overwork. The President of the college appointed a successor for Dean Allen and released a story to the reporters. Dean Allen read the article in the newspaper and his many friends believed that this move caused him to decide that Southwestern no longer needed him and he gave up all desire of living. He died later in the spring of 1947.

His students remember him as intelligent and witty. His many personal letters attracted students to Southwestern and Leroy Allen became a true friend to every student he recruited. Many students contribute their success in debate to Dr. Allen's own infectuous enthusiasm.

Helen Graham, 1922-1963

Helen Graham was born in Winfield, Kansas, the daughter of A. J. and Julia Graham. A. J. had been a member of the first graduating class of Southwestern College and his father, Dr. W. J. Graham had been an early organizer of Southwestern College and a founding father of the city of Winfield. Miss Graham grew up with a strong Southwestern-Winfield heritage. She attended the Winfield schools, graduting in 1915 and attended one year of college at the College of Emporia. She returned to Southwestern where she was active in campus social activities and drama. The idea of Campus Players was conceived in 1919 when she was a senior but she graduated before the organization was officially chartered.

Miss Graham taught English and expression in Augusta High School in 1919-1920. Disliking high school teaching, Miss Graham went to New York in 1920 where she studied with Madame Alberti in the Alberti School of Expression and also took graduate courses at Columbia



University.

Late in the summer of 1922, Miss Graham heard that no one had been hired to fill the vacancy left in the Department of Expression when Miss Martha Lee resigned. To her surprise, her application was accepted and she came to teach at Southwestern.

Realizing the need for a Master's Degree to strengthen her teaching, Miss Graham took a leave of absence in 1929-1930 to do work at Northwestern University. Because she became involved in a touring company, she was unable to complete her thesis and therefore, unable to graduate. Several summers later she completed a non-thesis program at Columbia University and received an M.A.

Dean Allen described her as:

. . . a flaming soul, a fervent Southwesterner! Her yelling (there is nothing like it) is indispensable at games. And she puts the same enthusiasm--and considerable more art--into her plays. Unusual and beautiful effects are obtained. Her attic studio, the Little Theatre, furnished and decorated to her own taste, is the most artistic room in any college for miles around.<sup>7</sup>

Very little is actually written about Miss Graham or her work. Her greatest product was her students. Although she never trained a professional actor, ("The

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<sup>7</sup>Leroy Allen, "The Story of Southwestern," The Moundbuilder (Winfield, Kansas: Southwestern College, 1935), p. 15.

closest I've ever come," she says, "is a chorus boy in Rockefeller Center.") she trained hundreds of people to appreciate drama and the beautiful experience of life. Alumni everywhere eagerly remember that although she could never remember their names (she always called her students "Boy" or "Girl") she was the most marked influence in their lives.

In the spring of 1962, her old college boyfriend, John Mark Scott, came to campus for the alumni meetings. The college romance must not have died because they were married in December of that year. Dr. Scott retired in January, 1963, from his position as Assistant Professor of Chemistry at Tulane University and Mrs. Scott retired from Southwestern in the Spring to begin a new career as a housewife. .

Her final production at Southwestern was Emlyn Williams' The Corn Is Green. She played the role of Miss Moffot. Hundreds of alumni gathered and cried together as they watched her act in the role of a woman dedicated to the development of each individual student. Dean C. Robert Haywood says of Miss Graham on the commemorative plaque in the theatre named for her, "She always knew when the corn was green."

## CHAPTER III

### DEVELOPMENT OF CURRICULUM AND PERSONNEL

The early attempts at an academic program in speech were limited but soon grew into a full-scale program. The most accurate record of the curriculum changes has been preserved in the yearly catalogs of the school. A chronological reading of these records shows a growth from a one-man department to a faculty of three and from a three-hour course to a fifty-hour curriculum.

1891-1892

The college catalog of this year notes the addition of Miss S. Blanche Smith to the faculty and the addition to the curriculum of a course called "Elocution."

ELOCUTION. This very necessary science is provided for, but not in time to have the course inserted in this catalogue. Special circulars will be issued.<sup>1</sup>

1892-1893

Faculty:

S. Blanche Smith, Professor of Elocution and Oratory.

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<sup>1</sup>Southwestern College, Southwestern College Catalog, Vol. III (Winfield, Kansas: Southwestern College, 1891), p. 58. All other quoted material in this chapter is taken from the college catalog of the year under consideration. An attempt has been made in each case to try to reproduce the style used in the original source.

The catalog indicates that because of the success of the literary societies in oratory and debate and because of their activities in drama, a formal academic program is set up to supplement this extra-curricular work. Credit is given for work taken and the credit may be applied toward a degree but no degree or certificate is offered in the department. The following description of the department is given in the 1892 catalog:

#### DEPARTMENT OF ELOCUTION AND ORATORY

"It is not only necessary to have something to say; it is also necessary to know how to say it." --Aristotle.

No higher art is possible to man than the art of transmitting, naturally and effectively, the sentiments and emotions of which he is capable. The ability to express one's thoughts with ease and precision, and with proper energy and gesture, is a qualification that is essential to any one who expects to meet successfully the demands of any line of professional life.

Elocution is a science as well as a fine art, with principles and laws governing it; and like all the sciences, can be mastered by thorough and faithful study.

#### GENERAL OUTLINE

A full course of instruction is intended to embrace a thorough training in the essentials of Expression: Physical Training, Vocal Physiology, Economy of the Breath, Defects of Speech, Articulation and Pronunciation, Modulation, Inflection, Pitch, Quantity and Movement, Qualities, Application of Tone Effects, Light and Shade Effects in Tone, Analysis, Pantomime, Emotional Studies, Dramatic Reading and Recitation, Study of Shakespeare, Dickens, and the Bible.



## COURSE IN ORATORY

Classification of Essential Points of Style, Naturalness, Clearness, Errors in Style, Essential Elements of an Oration, Rhetorical Composition, Arrangement, Form of Climax, Contrast and Antitheses, Expression of the Emotion, English and American Orators, Drill in Extemporaneous Speech and Platform Delivery.

A course in Elocution will be required before taking the work in Oratory.

## PHYSICAL CULTURE

The need of such a department of study and work is now generally recognized. Students, especially, demand some simply arranged daily gymnastic exercises for the preservation of the health and perfect development of the body.

## TWO SYSTEMS TAUGHT

1. The Delsarte system of Physical Culture. Object--To attain ease, precision, and harmony in action, and to present the body in true technical and expressive form.

2. Betz's System of True Gymnastics. Object--To obtain strength, vigor, and precision of action.

## RECITALS

Private and public recitals will be held regularly for the benefit of the pupils fixing the instruction given into a habit. It is not the aim of this school to be satisfied with the power to make good tones merely, but to fix in the habit all the grace, ease and dignity so beautiful in the human body and of which it is so susceptible.

Nor will the work be considered completed until the ability to interpret well is attained, and the power to put a soul into each thought and the breath of life into that soul.

1893-1894

## DEPARTMENT OF ELOCUTION AND ORATORY

## Faculty:

S. Blanche Smith, B. O., Professor of Elocution and Oratory.

Perhaps experience with students causes the wording of the department introduction to change from "faithful study" to "careful study".

Two patterns of study are set up. One is required of all seniors in the College. The other program is for those who "wish to make it professional", or take a degree in oratory.

The universally required course is called Advanced Vocal Expression and is described as:

Development of Rhythm, Melody, and Harmony in Speech; Delsarte Philosophy of Expression; Dramatic Attitudes; Pantomimic Action; Presentations of readings from Choice Selections; Analysis of Shakespeare, Dickens, and the Bible.

The degree program covers two years. In the junior year Elocution is taken and in the senior year Oratory as well as Advanced Vocal Expression is taken. Upon completion of the program, the degree of Bachelor of Oratory is awarded. The courses are described as follows:

## Course in Elocution--Junior Year

Physical Culture, Vocal Physiology, Vocal Technique, Economy of the Breath, Vocal Hygiene and Health Principles, Defects of Speech, Articulation and Pronunciation,

Modulation, Qualities, Gesticulation, Action and Repose, Physical Expression, Analysis of Select Recitations.

#### Course in Oratory--Senior Year

The Junior Year's work in Elocution will be required before taking the advanced work in Oratory.

Classification of Essential Points of Style, Naturalness, Clearness, Errors in Style, Essential Elements of an Oration, Rhetorical Composition, Arrangement, Form of Climax, Contrast and Antitheses, Expression of the Emotions, Forensic Gesticulation, Study of Representative English and American Orators. Drill in Extemporaneous Speech, and Platform Delivery.

A series of courses in other departments required of oratory majors are listed and justified.

It is frequently the case that students in elocution have not had that literary training which is found to be necessary to secure the best results in their special line of study, and to fit them for social and business life; and especially that they may associate creditable among the educated, with whom their profession will bring them in contact. Between the educated elocutionist and the uneducated, the former will always have the advantage, both as teacher and in public and private life. In addition to the special work in Elocution, the following course of study is required to receive a diploma from the department of Elocution and Oratory.

I. English; including Grammar, Analysis, Composition, and Rhetoric.

II. History; including history of the United States, History of England, and General History.

III. English Literature; including outlines of its history, and the critical study of English and American Classics.

IV. Language; including two years' work in Latin, and one year in German.

Physical Culture is still offered in the Department of Elocution and Oratory. The description remains the same except for the term "True Gymnastics" used in describing Betz's method which is changed to "Free Gymnastics." The policy of recitals remains the same.

1894-1895

No catalog is available for this year. Because the entires in 1895-96 are the same as in 1893-94, it is assumed that no changes were made in the curriculum or personnel.

1895-1896

DEPARTMENT OF ELOCUTION

Faculty:

S. Blanche Smith, Professor of Elocution and Oratory.

No changes made in the curriculum in this year.

1896-1897

DEPARTMENT OF ELOCUTION AND ORATORY

Faculty:

Clara Dunning Sargent, Professor of Elocution and Oratory.

With the arrival of Mrs. Sargent, the Department of Elocution and Oratory became primarily a department of elocution. Oratory is stricken from the curriculum.

(Although beginning in this year and continuing until 1899, Dr. Leroy Weeks in the Department of English offers an



oratory course.) The stated philosophy of the department leans more to elocution, also.

The special feature of the work in this department is the education of the sensibilities through the cultivation of the perceptive faculties and the imagination. Thought is the occasion of emotion and throughout the course this simple system of psychic development is taught.

Another special feature of the work in this department is the importance attached to a thorough study of English Literature and Kindred subjects. An intelligent conception of the text must form the basis of all satisfactory interpretation.

The method of instruction is not that of any one system but whatsoever is of practical value in all systems will be used.

1. Physical and Vocal Culture, Phonology, Orthoepy, Gesture, Analysis and Reading, Forensic Elocution. (two hours throughout the year.)

2. Physical and Vocal Culture. Study and Delivery of the masterpieces of English and American eloquence. Shakespearian and Bible reading. Characterization and Dialect. Training in dramatic and imaginative literature. Study in creative gestural expression. (two hours throughout the year.)

3. Physical Culture. The aim is to develop the body so that it may become a perfect instrument of expression. Special attention is paid to platform deportment and gestural expression; also to general deportment and the cultivation of a graceful bearing and manner.

One essay each term is required of all students and a thesis of at least 3,000 words is required for graduation.

1897-1898

## DEPARTMENT OF ELOCUTION AND ORATORY

## Faculty:

George W. Hoss, A.M., LL.D., Professor of Elocution and Oratory.

Displaying his lawyer's zeal for platform speaking, Dr. Hoss returns Oratory to the curriculum. He describes his course offerings in rather poetic terms.

## Elocution

1. VOICE. We deal with voice first seeking its development in all its varieties of force, flexibility, melody and sweetness. To accomplish these results, definition, principles, laws are given in these to illustrate and apply the same. This process is carried through all the multiplex qualities of voice; as Articulation, Modulation, Force, Stress, Pitch, Movement, Slides, Waves, etc. Voice culture is made dominant throughout the course, under the belief that voice is the crowning factor in delivery. Nothing brings heart within touching distance of heart like the tongue.

2. ACTION OR GESTURE. In this field the aim is grace, vigor and variety. Principles for the accomplishment of the above are given by both teacher and text. The range is from the plain and mild up to the energetic, impassioned and dramatic. The law for guidance is, Grace Wins; Force conquers.

3. HEALTH, VIGOR, AND GRACE OF BODY. These are all considered and so far as may be conserved and improved, and for two purposes: 1st, for their own sakes; 2nd, as conditions requisite in the development of voice and action. Stooped forms, hollow chests and ungainly movements are vigilantly watched and so far as may be, corrected. Mans sana in corpore sano is the desirable and valuable condition of life.

4. LAWS OF EXPRESSION. The student is constantly directed to himself to find the law of expression. Here he "holds the mirror up to nature," i.e., his own nature, hence an increased knowledge of self.

5. BIBLE AND HYMN READING. Drill and analysis in Bible and Hymn reading will be required of all students preparing for the ministry. It goes without saying that if any book should be read well, it is the Bible.

6. PUBLIC SPEAKING. Throughout the course, the higher work of speaking is kept in view, especially in case of all looking to the ministry, law or other fields of public work. The motto is: "Speaking is higher than reciting."

7. TEXT BOOKS. Hamill, and Fulton and Trueblood--with various others for reference. Two recitations per week for two years will, it is believed, complete this part of the course.

### Oratory

This course includes the following:  
Lectures on the Principles of Public Speaking.

The lectures discuss both invention and delivery, i.e., methods of finding matter and methods of presenting the same. Both these processes are rigidly referred to the laws of mind, differentiating between thinking, imagining and feeling. The selecting, bounding and analyzing of themes is elaborately discussed and illustrated, and the student extensively drilled in same. The distinction between a term and a proposition, both in their essence and treatment is given. Terms to be unfolded; propositions to be proved. The indictment by the lawyer is shown in propositional form, also the court syllogism showing who furnishes the major premise, who the minor and who the conclusion. The divisions of the discourse are given: Introduction, Statement, Argument of Proof, Peroration or Close; also laws for debate, both for affirmation and negation. The details of delivery touch voice, action, ease, articulation, enunciation, passion, persuasion,



etc., etc. They include the division of Oratory; as

1. THE ORATORY OF REASON.
2. THE ORATORY OF IMAGINATION.
3. THE ORATORY OF PASSION.
4. THE ORATORY OF DELIVERY.

The student is trained at length--

1. In extempore speaking.
2. In analysis of a number of

Webster's masterpieces.

3. He is to master a text book on Extempore Speaking, also a text on the History of Oratory.

The course in way of general culture includes Rhetoric, English Literature, Psychology and Logic. The study of two of Shakespeare's plays is required, viz., Merchant of Venice and Julius Caesar, including plot, incident, character, analysis, and the rendition of certain portions in recitals. The above branches will be taken under the professors of the appropriate departments.

WORKS OF REFERENCE. British Eloquence, American Orators, Day's Art of Discourse, Beautaine on Extempore Speaking, John Quincy Adams, Lectures on Rhetoric and Oratory and Storrs' Preaching without Notes.

GRADUATION. On the completion of the above courses, including the course in Elocution, also the studies of the Academic Department, and the presentation of a thesis of not less than 3,000 words, the student will be graduated with the degree, Bachelor of Oratory.

NOTE.--It should constantly be borne in mind that Elocution is not Oratory, any more than Grammar is Rhetoric, or Arithmetic, Algebra. Properly correlated, it antecedes and leads up to Oratory.

1898-1899

DEPARTMENT OF ELOCUTION AND ORATORY

No change in curriculum or personnel.



1899-1900

## SCHOOL OF ORATORY

## Faculty:

Harry T. Parsons, B.S., B.O., Professor of Elocution and Oratory and Physical Culture.

In 1898 the Department of Elocution and Oratory is separated from the School of Liberal Arts and becomes the School of Oratory. It has equal rank with the School of Music, the School of Art, the School of Business, and the School of Liberal Arts. Mr. Parsons seems to have been strongly oriented in physical culture because it now becomes a vital part of the program. Drama for academic credit is first offered and a long tradition of private expression lessons for credit is begun. The course offerings are listed and justified in the following manner:

## Design of the School

It is the aim of the school to teach oratory as an art, based upon the laws of nature, and to give special attention to the scientific principles upon which this art is based.

It aims to give such a course of instruction in Physical Culture as rarely fails to restore the weak to health and strength.

To qualify students in Elocution, Oratory, Vocal Culture, Rhetoric, and English Literature that they may be worthy of positions in our best schools and colleges.

To develop the sensibilities, leading to a natural expression of the emotions as portrayed in the thought of the literature.

To acquire artistic skill in the interpretation of Dramatic and Imaginative Literature.

To help supply the ever increasing demand for teachers who have studied, not merely to become brilliant readers, but also to become masters of the system of laws underlying the art of expression.

Our great aim is to develop the man, and to teach him to convey his thoughts, feelings, and convictions to others that they may be larger and better for having heard; in fact, to make the voice and body the expression of the soul.

### Individuality

There is no greatness without a large personality. No two great men are exactly alike. Beecher said: "The greatest thing in oratory is the orator." Thus we see that the individuality of the student must be taught to grow from within. To develop himself, not to be fashioned after a certain model. He must be taught to cultivate his intellectual facilities, his imagination, and his sensibilities, in order that he may be free to express his thoughts and emotions in accordance with his own personality. He must be the master, not the slave.

Our aim is to develop natural orators, not imitators.

### Physical Culture

Physical Culture is required during the entire course in oratory. The training is based upon the Philosophy of Expression and the Swedish and German systems of free movements and light gymnastics. In this work we aim to acquire full control of the nerves, a noble, dignified, and graceful bearing, and to develop grace, beauty, and unity of the whole body.

Exercises are given to correct hereditary and acquired defects of the body; such as weak abdominal muscles, stooping and uneven shoulders, curvature of the spine, and incorrect poise of the head.

Special attention is devoted to the proper modes of breathing, and to a healthy circulation of the blood. Weak lungs, even

when in the early stages of consumption, can be restored to health and vigor by a little effort and care.

We want educated lungs, educated hearts, educated limbs, as well as educated brains.

### Course of Study

The work of this course is accomplished by lectures, class, and private instruction.

The time required for graduation is two years.

#### Junior Year

A--VOCAL CULTURE. Russell's Manual of Elocution and Cumnock's Choice Readings are used.

Lectures will be given upon breathing, articulation, the relation of the vital and vocal organs, the relations of voice and nerve system, the use and misuse of the voice, the most advanced knowledge of English Phonation, and the application of Force, Stress, Pitch, Rate, Quantity, Tone, Emphasis, and their importance in the dynamics of the expression of speech.

B--RHETORIC. (taught by the department of English Language and Literature--Professor Weeks)

1. This is a course in Rhetoric with special attention to Theme Writing.

2. Continuation of course. Given to the history of English.

#### C--PHYSIOLOGY AND PSYCHOLOGY

1. Lectures. Relation of Physiology and Psychology to Oratory.

2. Lectures upon the science of Sound in Language. Physiology of the Vocal Organs. Overtones. Articulation. The Mechanical Basis for Accurate Pronunciation in all Languages.

#### D--PHYSICAL CULTURE.

Lectures upon the Anatomical Basis of Physical Culture. Physical training in its relation to Health and Beauty. Philosophy of Physical Expression. Psycho-Physical Culture.



Fancy Marches and Rhythmic Movements. Exercises in their relation to the Nervous System. Walking and Marching. Light Gymnastics--Dum-bells, Indian Clubs, etc.

E--INDIVIDUAL INSTRUCTION. Two private lessons per week, or an equivalent, for the entire course. This makes twenty-two private lessons per term, besides class work.

#### Senior Year

F--A STUDY OF THE MASTERPIECES OF ENGLISH ELOQUENCE. This course aims to establish the student in the best literary and elocutionary form by bringing him in contact with the most perfect models. We also aim to acquire skill in reading with melodious effect and expressive power the Bible, Hymn-Book and Liturgy.

G--ENGLISH LITERATURE. History of English Literature. Rise of the drama. Shakespeare. Milton. Rise of the Novel. The short story. Critical Study of the Best Literature (taught by the English dept--Weeks).

H--DRAMATIC ART. Dramatic and Imaginative Literature. Study of the Plays of Hamlet, Macbeth, Othello, Julius Caesar, Merchant of Venice and Romeo and Juliet. Presentation of scenes from the plays.

I--PHYSICAL CULTURE. A continuation of the first year's work.

J--INDIVIDUAL INSTRUCTION. Two private lessons per week, or an equivalent, through the entire course. This will make in all one hundred and thirty-two private lessons.

1900-1901

#### SCHOOL OF ORATORY

#### Faculty:

Herbert G. Hoffman, B.O., Professor of Elocution and Oratory.

The curriculum remains the same although Physical Culture has been eliminated. Someone had penciled it



back into the catalog.

1901-1902

SCHOOL OF ORATORY

Faculty:

Pearl Louise Hunter, Ph.B., Professor of Pedagogy and Elocution, Instructor in Philosophy, Principal of the Normal Department.

The curriculum remains the same with the elimination of Physical Culture.

1902-1903

Faculty:

Franklin Leonard Gilson, Sc.B., B.O., Professor of Oratory and Economics.

There was no change in the curriculum.

1903-1904

SCHOOL OF ORATORY

Faculty:

Franklin Leonard Gilson, Sc.B., B.O., Professor of Oratory and Economics.

No change in the curriculum.

1904-1905

SCHOOL OF ORATORY

Faculty:

Franklin Leonard Gilson, Sc.B., B.O., Director of School of Oratory.

In his third year with the school and first year as director of the school, Mr. Gilson streamlined the offerings of the curriculum. The emphasis on physical culture is lessened and the custom of recitals is strengthened. The course of study is as follows:

#### First Year

A. Individual Instruction--Two private lessons a week, or an equivalent, throughout the year. This is the most important feature of the course. To develop individuality and to eliminate all mannerisms, it is necessary that the pupil have much training. The work consists in interpretation of selections from such authors as Longfellow, Riley, Dunbar, Wiggin, Holmes, Daves, Wilkins-Freeman, and others.

B. Class Work--Cumnock's Choice Readings is used as a text throughout the year. Especial attention is given to the mastery of common reading, and the correct use of the vocal organs. This course is required of Fourth Academic students.

C. English--offered through the English Department.

D. Physical Culture--Free Gymnastics. Relaxation. Breathing, Standing, and Walking correctly.

#### Second Year

A. Individual Instruction. Two private lessons a week, or an equivalent, throughout the year. The authors studied during the second year's work are: Shakespeare, Burns, Tennyson, Hawthorne, Bryon, Everett, Webster and others.

B. Class Work. Sears' "The Occasional Address" is used as a basis for class-room work in the various forms of public speaking. Students are required to give original addresses before the class. Work is also given in Bible and Hymn reading. This course is required in the Freshman year in all collegiate courses.

C. English. See Course in English.

D. Physical Culture. Development of ease, grace, precision and harmony. The work consists of drills, marches, pantomimes, groupings and posings.

An especial study of one of Shakespeare's plays is made each alternate year, and the play is presented at the end of each year. In 1903, "The Merchant of Venice" was given.

1905-1906

### SCHOOL OF ORATORY

#### Faculty:

Franklin L. Gilson, Ph.B., Professor of Oratory and Assistant in English.

#### Faculty Committee:

##### Debate:

George A. Platts, A.M. (Morningside)  
Vice-President, Professor of  
History and Political Science.

##### Oratory:

Franklin L. Gilson  
Gilbert H. Cady, A.B. (Northwestern  
University) Professor of English;  
Librarian.

J. H. Bachmann,  
Professor of German.

No change in curriculum.

The 1906 catalog begins listing faculty committees.

The committees for debate and oratory are appointed by the president to supervise extra-curricular activities in these areas. They are a governing board to regulate the literary societies. The person listed first in each case is the chairman. He is, in essence, the director or "coach" of the activity.

1907-1908

## Faculty:

Franklin L. Gilson, Professor of Oratory.

## Faculty Committees:

## Debate:

George A. Platts

John F. Phillips, A.B. (Southwestern College)  
Professor of Mathematics and Astronomy.

Mrs. Ida C. Fleming, A.M. (McKendree College)  
Professor of Greek and French

## Oratory:

Franklin L. Gilson

Gilbert H. Cady

J. H. Bachmann

No change in curriculum.

1908-1909

## SCHOOL OF ORATORY

## Faculty:

Franklin L. Gilson, Ph.B., Professor of Oratory.

## Faculty Committees:

## Debate:

George A. Platts

Florence M. Cate, Ph.B. (Morningside)  
Professor of Latin.

## Oratory:

Frank L. Gilson

Ida C. Fleming

The curriculum remains the same with the following  
additions:

## Class Work

This work is offered without extra tuition.

COURSE I. One hour a week for the year.

A beginning course in Interpretation of Literature.



Cumnock's Choice Readings is used as a text. Required of students in the Fourth Year of the Academy. Time to be arranged.

COURSE II. One hour a week for the year. A course in Reading. The text used is the Fifth Reader in use in the common schools of the state. The work will be supplemented by lectures and drill work. Practical problems of teaching reading in the public schools will be discussed. Required of Students in Normal.

COURSE III. One hour a week for the year. A course in public speaking. Practical work in common reading, debate and orations. Open to men in the College Department. Time to be arranged.

COURSE IV. Two hours a week for the year. An advanced course in Interpretation of Literature. During the first term special attention is given to the reading of prose, followed by a study of dramatic poetry in the second term. Lyric poetry is made a special study during the third term, and the drama during the fourth term. Open to College students who have had Course I or Course III, or an equivalent. Required of all who take their major work in English.

COURSE V. Two hours a week for the year. A course in Physical Culture. Free Gymnastics, breathing, standing, walking. Open to all girls in school. Time to be arranged.

1909-1910

#### SCHOOL OF ORATORY

##### Faculty:

Franklin L. Gilson, Ph.B., Professor of Oratory.  
Mabel Schuyler, Graduate of Cumnock School of  
Oratory, Assistant in Oratory.

##### Faculty Committee:

Debate:  
George A. Platts

Florence M. Cate

Oratory:

Ida C. Fleming

Franklin L. Gilson

No change in curriculum.

1910-1911

SCHOOL OF ORATORY

Faculty:

Franklin L. Gilson, Director of School of Oratory.  
Mabel Shuyler, Assistant in Oratory.

Faculty Committee for Debate and Oratory:

George A. Platts  
Franklin L. Gilson

Only some minor numbering changes are made in the curriculum. Courses A, B, C, and D in the first year become Courses 1, 2, 3, and 4. Likewise, Courses A, B, C, and D in the second year become Courses 1, 2, 3, and 4. Course I remains the same. Course II is dropped and Courses III, IV, and V become Courses II, III, and IV, respectively.

1911-1912

SCHOOL OF ORATORY

Faculty:

Franklin L. Gilson, Director of the School of  
Oratory.  
Mabel Shuyler, Assistant in Oratory.

Faculty Committee for Debate and Oratory:

Franklin L. Gilson

Albert J. McCulloch, B.S., B.P., 1894, M.L.,  
1895, University of Missouri. Ph.D.,  
1905, University of Denver. Professor  
of History and Political Science.

Dr. McCulloch begins his career as debate coach  
at Southwestern.

The curriculum remains the same with some number-  
ing changes. Courses I to IV are each divided into two  
one-semester sections and are numbered 1 through 8.

1912-1913

SCHOOL OF ORATORY

Faculty:

Franklin L. Gilson, Director of the School of  
Oratory.

Mabel Shuyler, Assistant in Oratory.

Faculty Committee for Debate and Oratory.

Albert J. McCulloch

Franklin L. Gilson

John Paul Givler, Ph.B., 1906, Hamline University,  
Professor of Biology.

No change in curriculum.

1913-1914

SCHOOL OF ORATORY

Faculty:

Franklin L. Gilson, Director of the School of  
Oratory.

Mabel Shuyler, Assistant in Oratory.

Faculty Committee for Debate and Oratory:

Albert J. McCulloch

Franklin L. Gilson

John Paul Givler

Two courses are added to the curriculum. They are:

#### First Year

HARMONIC GYMNASTICS.--One lesson per week in class. Foundation work in Physical culture. Supplementary to regular work.

#### Second Year

DRAMATIC WORK.--One lesson per week in class. Lectures, and drills in presentation of plays and farces. Open to second year students and such others as the Director may choose.

1914-1915

#### SCHOOL OF ORATORY

#### Faculty:

Gertrude Starwich, B.O., Director of School of Oratory.  
 Student, Pitts School of Oratory and Physical Training, 1899; Instructor in Elocution, Pitts School of Oratory and Physical Training, 1899-1901; Student, Chicago Training School, 1901-1902; Private teacher, 1902-05; Residence for Study in China, 1905-06; B.O., 1913, Cumnock School of Oratory.  
 Mabel Shuyler, Assistant in School of Oratory.

#### Faculty Committee for Debate and Oratory:

Albert J. McCulloch  
 John Paul Givler  
 Jesse R. Derby, A.M.  
 Professor of English.  
 Gertrude Starwich, B.O.  
 Director of School of Oratory.  
 Frank E. Mossman, A.M., D.D.  
 President of the College and Lecturer on Applied Christianity.

No change in curriculum.



1915-1916

## SCHOOL OF ORATORY

## Faculty:

Mabel Shuyler, Director of School of Oratory.

## Faculty Committee for Debate and Oratory:

Albert J. McCulloch

Emery E. Neff

Professor of English.

Onias B. Baldwin

Professor of Philosophy and Education.

Mabel Shuyler

Director of School of Oratory.

Frank E. Mossman

Harmonic Gymnastics is deleted from the curriculum.

1916-1917

## SCHOOL OF ORATORY

## Faculty:

Mabel Shuyler, Director of School of Oratory.

## Faculty Committee on Oratory and Debate:

Albert J. McCulloch

Frank E. Mossman

Florence M. Cate

Onias B. Baldwin

Mabel Shuyler

No curriculum changes.

1917-1918

## DEPARTMENT OF EXPRESSION

## Faculty:

Ruth M. Trice, Head of Department of Expression.  
Graduate Southwestern School of Oratory,  
1913; Graduate Cumnock School of Oratory,  
1914; Harvard University Summer School,  
1916; Extensive platform work as Dramatic

Reader; Instructor in Expression, Winfield  
College of Music, 1915-17.

Faculty Committee on Debate and Oratory:

Albert J. McCulloch  
Frank E. Mossman  
Florence M. Cate  
Onias B. Baldwin  
Ruth M. Trice

The School of Oratory is combined with the School of Art and the School of Music as the School of Fine Art with Elvis C. Marshall, Mus.B. degree but nothing in Oratory or Expression. The only other degree offered is the A.B. from the School of Liberal Arts but only twelve hours from the School of Fine Arts may be applied toward it. The only applicable hours from the Department of Expression are two hours of Expression and two hours of Public Speaking. There is no degree or certificate awarded nor is it possible to major in the subject. There is no longer a universal speech requirement for the entire school.

The course offerings are as follows:

Schedule

| Junior Year                     | Senior Year            |
|---------------------------------|------------------------|
| Private Lessons 1 & 2           | Private Lessons 3 & 4  |
| Fundamentals of<br>Expression 1 | Dramatics 1 & 2        |
| Public Speaking 2               | English 3 & 4          |
| English 1 & 2                   | German or French 3 & 4 |
| German or French 1 & 2          | Recitals               |
| Recitals                        | Graduating recital     |

## Offerings

FUNDAMENTALS OF EXPRESSION 1. Study of the mechanics of intelligent and correct reading, the laws governing the use of the voice and body for the expression of thought. Practice in voice production, placement, resonance, advanced expression, practical demonstrations and individual criticisms.

PUBLIC SPEAKING 2. The principles underlying effective extemporaneous speaking, with platform practice and class criticism. Effective and forceful delivery of Orations. Oral reading of the Bible and Hymns. This course open only to those who have had Fundamentals.

DRAMATICS AND PLAY PRESENTATION 1 and 2. Study in coaching amateur plays, stage management and mechanics. Participation in plays presented before the public, with practical experience in acting and directing.

This is the first year any practical class in dramatics has been offered.

1918-1919

## DEPARTMENT OF EXPRESSION

No change in curriculum or personnel.

1919-1920

## DEPARTMENT OF EXPRESSION

## Faculty:

Martha Lee, A.B., Head of Department of Expression. A.B., 1916, DePauw University; Platform and Chautauqua Dramatic Reader; Hinshaw Conservatory of Fine Arts, Chicago, 1918.

## Faculty Committee on Forensics:

Albert J. McCulloch  
 Albert Emmanuel Kirk, S.T.B., Ph.D., D.D.  
 President of the College and Lecturer  
 on Ethics and Applied Christianity.  
 Onias B. Baldwin  
 Florence M. Cate  
 Martha Lee

No change in curriculum.

1920-1921

## DEPARTMENT OF EXPRESSION

## Faculty:

Martha Lee, Head of Department of Expression.  
 Olive M. Trautwein, Assistant in Expression.  
 Graduate of Expression Department of  
 Southwestern College 1912; Head of  
 Department of Expression, McAlester  
 Oklahoma, 1914; Graduate work at  
 Northwestern University, 1915.

## Faculty Committee on Forensics:

Albert E. Kirk  
 Ada M. Herr, A.M.  
 Professor of History and Political Science.  
 Martha Lee

With Dr. McCulloch's leaving, Miss Trautwein is hired to coach debate. For the first time a debate class is offered for academic credit. It is described as follows:

DEBATE. A presentation of the principles of argumentation and debate. The work is made of practical benefit. It is designed to meet the problems confronting the teacher who has debaters before him to guide and advise. Lectures are given on the following named general topics: Choice of debate subject; defining issues and terms; getting evidence; testing evidence; brief drawing; methods of collecting and organizing facts for rapid use; best means of rebuttal. Illustrative arguments from



from the great debators are examined. Briefs and written arguments are required from each member of the class. Oral presentation is also required. One Hour.

Miss Lee's schedule is unchanged.

In 1920 a program is set up to grant an A.B. degree with a certificate in Expression or to grant either a two-year Expression Certificate or a four-year Diploma.

This department has arranged and scheduled its courses with the purpose of meeting all possible demands on the part of the student. It offers three alternatives; first, a combination course resulting in the acquisition of the diploma in Expression and the A.B. degree; secondly, a four-year diploma course in expression alone; thirdly, a certificate course, two years in length and designed for those who for various reasons are unable to enter the extended courses.

The combination course is especially valuable, as it prepares the student for professional work as a teacher of the English branches as well as fitting him for teaching expression and dramatics. The diploma course is designed for the students preparing for professional work in the field of expression only. The certificate course is valuable for those desiring some knowledge of work in expression and dramatics but unable to pursue the subject with professional objects in view.

#### Schedule of Course for the Diploma in Expression

| Freshman                | Sophomore               |
|-------------------------|-------------------------|
| Expression . . . 2 hrs. | Expression . . . 2 hrs. |
| Fundamentals . . 2 hrs. | Dramatics . . . 1 hr.   |
| Public Speaking. 2 hrs. | *English                |
| *English                | Modern Language         |
| Modern Language         | Psychology . . . 3 hrs. |
| Recital. . . . . 1 hr.  | Recital. . . . . 1 hr.  |
| Physical Culture 1 hr.  | Physical Culture 1 hr.  |

**\*\*Electives**

| Junior             |        |
|--------------------|--------|
| Expression . . . . | 2 hrs. |
| Debate . . . . .   | 1 hr.  |
| Methods. . . . .   | 3 hrs. |
| Sociology. . . . . | 3 hrs. |
| *English           |        |
| Physical Culture   | 1 hr.  |
| Recital. . . . .   | 1 hr.  |

**\*\*Electives**

\*English courses required to be determined each semester by the head of the department.

\*\*Electives required to total with the required subjects: 15 hours each semester; 120 hours required for graduation.

The course of study required for the completion of the work in Expression in addition to securing the A.B. must be worked out with the assistance of the Head of the Department. It consists of the subjects required in the Diploma Course in addition to a regular English major as required by the Department of English, a minor, and such a coordination of the remaining subjects as will result in the securing of the full 120 hours required for the A.B. degree.

Schedule of the courses for  
the Certificate in Expression

| First Year         | Second Year         |
|--------------------|---------------------|
| Expression . . . . | Expression. . . .   |
| Fundamentals . . . | Dramatics . . . .   |
| English 1-2        | Public Speaking .   |
| Modern Language    | English             |
| Recital. . . . .   | Modern Language     |
| Physical Culture . | Recital . . . . .   |
|                    | Physical Culture. . |

The course descriptions remain the same.

**\*\*Electives**

| Senior             |        |
|--------------------|--------|
| Expression . . . . | 2 hrs. |
| *English           |        |
| Physical Culture   | 1 hr.  |
| Recital. . . . .   | 1 hr.  |
| **Electives        |        |

1921-1922

## DEPARTMENT OF EXPRESSION

## Faculty:

- Lora White Kesler, Professor of Expression.  
Northwestern University under Cumnock;  
School of English Speech and Expression,  
Boston, Mass.; Leland Powers School,  
Boston; Special work at Columbia University,  
and the Emerson School; Taught  
in St. Paul, Washington, D.C.
- Olive M. Trautwein, Instructor in Expression.  
(Absent on leave, 1921-1922)

## Faculty Committee on Forensics:

- F. B. Ross, A.M.  
Professor of Social Science, Acting Dean.
- Ada M. Herr  
Warren Shepard, A.M.  
Professor of English.
- Lora White Kesler.

There is no change in curriculum.

1922-1923

## DEPARTMENT OF PUBLIC SPEAKING

## Faculty:

- J. Thompson Baker, Ph.D., Professor of Public  
Speaking; Coach of Debate and Oratory.  
Berea College, B.S., 1897; Ph.B., 1898;  
Ph.M., 1901; Post Graduate Work, Wooster  
University and Chicago University. Ph.D.,  
1915. Special work in Voice under  
Lodwick, King and Jones; Seven years  
Supt. of Schools and Principal city  
high school in Pennsylvania and Texas;  
President of College of Ozarks, 1905-  
06; President of Frank Hughes College,  
1906-08; Normal and Institute Instructor,  
1908-09; Extension lecturer with W. Va.  
State University, 1921-22.
- Leroy Allen, A.M., Professor of Economics and  
Instructor in Public Speaking.



Ph.B., 1906, College of Wooster; A.M., 1920, University of Chicago; Graduate 1914, Xenia Theological Seminary; Graduate student, 1908-1909, University of Wisconsin; Instructor in Economics, College of Wooster, Summer Session, 1913, 1914; Professor of Economics and Sociology, Cedarville College 1906-1922; Dean of Cedarville College, 1915-1922.

Helen Graham, A.B., Instructor in Expression A.B., 1919, Southwestern College; 1921-22, Student with Madame Alberti, Alberti School of Expression, New York City; Graduate Student, Columbia University.

Dr. Baker assumes full responsibility of the forensics program and the Faculty Committee is dissolved.

A Department of Public Speaking is set up in the School of Liberal Arts and enough courses are offered to permit a student to minor in Public Speaking with fifteen hours. The philosophy of the department and the course descriptions are stated in the following manner:

Ability to speak well in public is an invaluable asset. It matters not what may be the calling or profession, at times each and every individual has need to express himself in public. It is the purpose of this Department to give such training as will thus equip the individual with this ability, whatever his work in life may be. It is essential that not only to know, but to be able to tell what you know, and to tell it effectively. The courses given are thus planned to meet the demands of all students, and to fit them to respond to the increasing call for public speaking in all walks of life. Every student should have at least one year of Public Speaking some time during his college course.

1. PUBLIC SPEAKING:

Primary principles of public speech.



Original short speeches from the beginning. Learning to think on one's feet. Proper mannerisms and platform deportment. Correction of defects, phrasing, motivation, and method of preparation given special attention. In sections of not more than 20 each. Two Hours, either semester. To be followed by Public Speaking, 2 or 3.

#### 2. PUBLIC SPEAKING:

Mastering difficult sounds and words. Enunciation, pronunciation, quality, voice, tone and correct breathing emphasized. Extemporaneous and impromptu speeches and argumentation. Model types and outlines mastered. Much practice in speaking. Two hours, either semester.

#### 3. ORATORY:

Study of types of great orations. Building the oration and after dinner speech. Developing proper voice for different places and occasions, especially for those expecting to take part in forensic contests. Much platform practice. Three hours, either semester. Prereq. PS 1.

#### 4. TEACHERS' COURSE:

How to get material for speaking. Building the speech. How to teach Public Speaking. Principles of debate coaching. How to put on entertainments and plays. Community leadership. A course especially for those planning to teach, either in grade or high schools as well as the country school. Two hours, either semester.

#### 5. ADVANCED PUBLIC SPEAKING:

This course is for those who have pursued at least one year of Public Speaking, and deals with the manner of gathering material, as well as various kinds of spoken discourse. Methods of preparing lectures and addresses. A carefully prepared production of some length will be required of each pupil before the close of the semester. Three hours per semester.

#### 6. PRIVATE LESSONS:

This course is devoted to the individual needs of the student. Elective to the student who has completed at least one year of Public Speaking. The fee for this course is twenty-seven dollars per semester of eighteen lessons. Offered both semesters.

## 7. EXPRESSION:

Fundamentals of Expression. A primary course leading to work in Dramatics. Two hours per semester. For terms and more complete information see under School of Fine Arts.

## 8. DRAMATICS:

A diploma course especially for those expecting to teach. For complete information see under School of Fine Arts.

## 9. DEBATING:

A course in fundamentals of debate and parliamentary law. Correct stating of questions for debate, right manner of building the argument, correct refuting, essential practices of assembly are some of the points stressed. Much actual debate work. Two hours each semester.

## 10. ADVANCED DEBATING:

This course elaborates the principles of argumentation and debate, deals with brief drawing, and gives much practical drill in debating. Primarily for those who have made the debating teams in the tryouts, and those representing the college in inter-collegiate debates. Not scheduled as a regular course, but subject to special arrangement and hours made by the Head of the Department. Credit 2.

## 11. PUBLIC SPEAKING PROBLEMS:

A seminar course in which each student attacks his own problems, the class-room serving as a laboratory and the class as a critical audience. Two hours each semester. Limited to fifteen. For Juniors and Seniors only.

Note:--At least two semesters of Public Speaking required to complete either certificate or diploma course in Expression in School of Fine Arts.

Requirements for a minor: 15 hours

Requirements for a group: 5 hours

## DEPARTMENT OF EXPRESSION

## Faculty:

Helen Graham, Instructor in Expression.

In addition to the above program, the Department of

Expression remains a part of the School of Fine Arts. The plan for an A.B. degree, the expression diploma or two-year certificate does not change. A detailed statement of courses in expression is as follows:

**FUNDAMENTALS OF EXPRESSION 1.--2 hrs.**

Course required for major in Expression. Should precede dramatics and either precede or accompany private lessons. The course consists of the study of pantomime, voice training, physical training to all platform deportment, study of the fundamentals of correct speech, and interpretation of the printed page.

**FUNDAMENTALS 2.--2 hrs.**

Continuation of Fundamentals, with more emphasis given to interpretation.

**DRAMATICS 1.--2 hrs.**

Study of the drama and practical experience in the presentation of plays of the Greek tragedians, those of the greater classic dramatists, and plays of modern authors. The course includes experience in the staging and direction of plays as well as acting. Required for Major in Expression.

**DRAMATICS 2.--2 hrs.**

Continuation of Dramatics 1. Required readings include contemporary drama with special attention given to those suitable for amateur production. Greater responsibility is laid upon the student in the direction and staging of plays and dramatic works of increased difficulty and larger scope are presented.

**STORY TELLING.--2 hrs.**

The study of the art of story telling, including choice of material and method of presentation.

**PUBLIC SPEAKING AND DEBATE:**

Work in these subjects is required of all majors in Expression. A detailed statement of these courses will be found in that section of the catalogue devoted to Liberal Arts.



1923-1924

## DEPARTMENT OF PUBLIC SPEAKING

## Faculty:

J. Thompson Baker, Professor of Public Speaking;  
 Coach of Debate and Oratory.  
 Helen Graham, Professor of Expression.  
 Leroy Allen, Professor of Economics; Instructor  
 in Public Speaking.

No change in curriculum.

## DEPARTMENT OF EXPRESSION

## Faculty:

Helen Graham, Professor of Expression.

No change in curriculum.

1924-1925

## Faculty:

Leroy Allen, Chairman of Fine Arts Faculty;  
 Professor of Economics; Coach of Debate.  
 J. Thompson Baker, Professor of Public Speaking;  
 Coach of Oratory.  
 Helen Graham, Professor of Expression.

## DEPARTMENT OF PUBLIC SPEAKING

The only change in curriculum: Courses (PS) 2, 3,  
 and 4, (not to exceed four hours in all) may be counted  
 on a major in English.

## DEPARTMENT OF EXPRESSION

A diploma in Expression is offered only with A.B.  
 program.

1925-1926

## Faculty:

Leroy Allen, Dean of Liberal Arts; Chairman



- of Fine Arts; Professor of Economics;  
Debate Coach.
- J. Thompson Baker, Professor of Public Speaking;  
Coach of Oratory.
- Harold C. Case, Professor of Philosophy;  
Debate Coach.  
A.B., Baker University, 1923; graduate  
student Harvard University 1923-24;  
Boston University, 1924-25.
- Helen Graham, Professor of Expression.

#### DEPARTMENT OF PUBLIC SPEAKING

After three years' trial, some minor revisions are made. Three new courses are added, one deleted and five made into advanced courses. Those courses numbered over 20 may be taken only by juniors and seniors. The slate of offerings is as follows:

1. PUBLIC SPEAKING. Same.
2. PUBLIC SPEAKING. Changed to 2. FRESHMAN ORATORY. Many freshmen entering college are from the first interested in oratory, yet have little or no knowledge concerning an oration. This course is designed especially for such, and deals with the building and delivering of the oration. Fundamentals stressed. Particularly valuable to those who plan to take part in the annual Freshman Oratorical Contest. Two hours, first semester.
3. ORATORY. (see 22)
4. TEACHERS' COURSE. (see 23)
5. ADVANCED PUBLIC SPEAKING. (see 11)
6. PRIVATE LESSONS. same but no credit toward A.B. degree offered
7. FUNDAMENTALS OF EXPRESSION. same
8. DRAMATICS. same
9. DEBATING changed to FUNDAMENTALS OF DEBATING. Evidence, briefing, constructing and delivering the argument, different forms of argument, refutation and refutation. Actual practice in debate. Two hours, first semester.
10. ADVANCED DEBATING. same
11. ADVANCED PUBLIC SPEAKING (was 5)
12. PARLIAMENTARY LAW. Careful study and practice of the principles and rules of

parliamentary procedure. Practical application of the study brought out by practice in the class, to which about half of the class time is given. The course fits one for all steps in organization and conduct of assemblies and public meetings of all kinds. "Robert's Rules of Order" is used as basis of work. Two hours, either semester.

21. PSYCHOLOGY OF PUBLIC SPEAKING. This is a psychological study of the nature of Public Speaking and open only to those who have had at least one year of Public Speaking. The plans for various types of speaking are studied. Methods of preparing lectures and addresses. Especial attention given to conception forming, imagination, action, symbolism, memory, movement and voice. Experiments and drill in speeches stressed. A carefully prepared production of considerable length required of each pupil before the close of the semester. Three hours, second semester.

22. ORATORY (was 3)

23. TEACHING PUBLIC SPEAKING. (was 4)

#### DEPARTMENT OF EXPRESSION

The program for a certificate in expression is updated.

#### Freshman year

| First semester         | Second semester        |
|------------------------|------------------------|
| Private Lessons 6. . 2 | Private Lessons 6. . 2 |
| Fundamentals 1 . . . 2 | Fundamentals 2 . . . 2 |
| English 1. . . . . 5   | Public Speaking 1. . 3 |
| Modern Language. . . 5 | Modern Language. . . 5 |
| College Problems . . 1 | General Psychology 1 3 |
| Physical Education . 1 | Physical Education . 1 |

#### Sophomore year

| First semester         | Second semester        |
|------------------------|------------------------|
| Private Lessons 6. . 2 | Private Lessons 6. . 2 |

|                                 |                        |
|---------------------------------|------------------------|
| Dramatics 1. . . . . 2          | Dramatics 2. . . . . 2 |
| Advanced Public Speaking 11 . 3 | Play Production 4. 2   |
| Debate 9 . . . . . 2            | Teaching Pub. Sp. 43   |
| English 3. . . . . 3            | English 4. . . . . 3   |
| Principles of Method 12 . . 3   | School Management 113  |
| Physical Education . 1          | Physical Education 1   |

The work outlined in this two-year course may be taken over a period of four years if so desired and the certificate gained with the degree of Bachelor of Arts.

The course descriptions are the same with the addition of Play Production. Miss Graham has taken a summer course in production at Northwestern the preceeding summer and is enthusiastic about technical theatre.

4. PLAY PRODUCTION. A study of the fundamentals of principles of staging--the importance of suitable stage sets, discussion of the various types of stages used, and their adaptation to the special needs of amateur production, with its limitations. The working out of the definite problems of production, the design of stage sets, and practical work in building, painting and erection of scenery suitable for general use. Required for a major in expression. Two hours a week, second semester.

1926-1927

Faculty:

- Leroy Allen, Dean of the College of Liberal Arts; Chairman of the Fine Arts Faculty; Professor of Economics; Coach of Debate.
- J. Thompson Baker, Professor of Public Speaking; Coach of Oratory.
- Helen Graham, Professor of Expression and Dramatics.
- James S. Chubb, Assistant Professor of Bible and of Public Speaking.



A.B., Baker University, 1922; S.T.B., Boston University, 1925; S.T.M., 1926. Edith Dielmann, Instructor in Expression and Dramatics.

Graduate in Expression, Southwestern College; studied with Dr. Cumnock, Northwestern University; studied at University of Colorado; and with Johnstone of the Leland Powers School, Boston; Instructor in Expression and Dramatics, Winfield College of Music, 1925-26.

#### DEPARTMENT OF PUBLIC SPEAKING

Two upper-class courses are added to the curriculum.

24. INTERPRETIVE ORAL READING. An advanced course in which the primary object is to develop good oral readers. Correct thought-getting, proper tone color, voice modulation, imaginative response, emotional development and control, vocal energy and impressiveness are given proper attention. Selections from the Bible, Shakespeare, standard prose writers and poets are the basis of the course. It is a course of great practical value, with much daily practice on the principles studied that day. Especially valuable for those who plan to be preachers, teachers, lawyers and public leaders. Primarily for juniors and seniors or others who have had a year of Public Speaking.

25. SHAKESPEARE INTERPRETATION. So many students do not know how to read, to interpret and to fully appreciate Shakespeare. Still less do they make best use of his priceless gems of thought. This course is planned to meet and solve these problems. Correct oral reading, proper interpretation and use of memorized quotations are stressed. One major play is thus closely studied, and a public interpretation of it given at close of semester. Primarily for upper classmen. Prerequisite, at least five hours of Public Speaking or its equivalent. One hour, second semester.

A universal speech requirement is put into effect again. Two hours of public speaking, debate, expression or dramatics are required in the freshman or sophomore year of



all candidates for the degree of Bachelor of Arts.

In 1926 a major in Public Speaking is offered. The requirements for such a major are twenty-five hours in the department which must include at least two hours each in Debate, Expression and Dramatics. It is interesting to note that this set of requirements is not changed until 1964.

Courses 11, 22, 23 (not to exceed four hours in all) may be counted on a major in English.

Course 23 may be counted in Education.

A student may still minor in Public Speaking with fifteen hours.

#### DEPARTMENT OF EXPRESSION

In August of 1926 the Winfield School of Music was incorporated into the Southwestern School of Fine Arts, bringing to Southwestern its faculty and studios above the Grand Opera House. Miss Dielmann, an instructor with the School of Music, is now affiliated with Southwestern although she teaches no official classes. Her work is concerned mostly with private instruction of children with some few college students taking private lessons.

1927-1928

#### Faculty:

Leroy Allen, Dean of the College of Liberal Arts; Chairman of the Fine Arts Faculty; Professor of Economics; Coach of Debate.

J. Thompson Baker, Professor of Public Speaking;  
Coach of Oratory.

Edith Dielmann, Instructor in Expression and  
Dramatics.

Helen Graham, Professor of Expression and Dramatics.

The division of curricula becomes even more difficult. Public Speaking is one department and Expression and Dramatics is another department; both a part of the School of Liberal Arts. At the same time, the School of Fine Arts has a Department of Expression and Dramatics and uses the same faculty as the School of Liberal Arts.

#### EXPRESSION AND DRAMATICS (Liberal Arts)

If a student is not a Fine Arts student he may count any of the offerings of the Department of Expression and Dramatics toward his A.B. degree:

- 101-102 Fundamentals of Expression
- 111 Dramatics
- 112 Dramatics
- 114 Play Production

Any one of these courses will meet the requirement of two hours of public speaking, debate, expression or dramatics for the A.B. degree. There is no major possible in Expression and Dramatics in the Liberal Arts program.

#### PUBLIC SPEAKING

The system of numbering is again changed. Now under-class, or freshman and sophomore, classes are numbered in the 100's. Those for upper-classmen, juniors and seniors, are in the 200's.

Private Lessons 6, Fundamentals of Expression 7 and

Dramatics 8 are moved from the Public Speaking curriculum to the new Expression and Dramatics Department.

Advanced Debating 10 is deleted from the program and Coaching Debate is added.

The offerings are as follows:

- 101. PUBLIC SPEAKING
- 102. FRESHMAN ORATORY
- 109. FUNDAMENTALS OF DEBATING
- 111. ADVANCED PUBLIC SPEAKING
- 112. PARLIAMENTARY LAW
- 210. ADVANCED DEBATING
- 221. PSYCHOLOGY OF PUBLIC SPEAKING
- 222. ORATORY
- 223. TEACHING PUBLIC SPEAKING
- 224. INTERPRETIVE ORAL READING
- 225. SHAKESPEARE INTERPRETATION
- 226. COACHING DEBATE. A course giving the fundamentals of coaching debate. All those preparing to teach and who may possibly at some time have to coach teams or have charge of debate work will find this most practical. Some of the things noted are selecting debaters, tryouts, brief forming, securing material, how to judge and conduct debates. No prerequisites. Juniors and seniors, Three hours, one semester or in summer session.

#### EXPRESSION AND DRAMATICS (Fine Arts)

The total number of semester-hours required for graduation is one hundred and twenty-four, four of which must be physical education. As in music, so in expression, only ten hours of practical expression (private lessons) and twenty hours of theoretical expression (class work) may be counted toward the degree of B.A.

Course offerings:

- 101. FUNDAMENTALS OF EXPRESSION
- 102. FUNDAMENTALS OF EXPRESSION
- 111. DRAMATICS

112. PLAY PRODUCTION  
 115, 116, 117, 118, 221, 222, 223, 224.  
 PRIVATE LESSONS

1928-1929

Faculty:

J. Thompson Baker, Professor of Public Speaking;  
 Coach of Oratory.  
 James S. Chubb, Associate Professor of Bible and  
 of Public Speaking.  
 Edith Dielmann, Instructor in Expression and  
 Dramatics.  
 Helen Graham, Professor of Expression and Dramatics.  
 Carl Taylor, Instructor in Public Speaking;  
 Coach of Debate.  
 A.B. University of Oklahoma, 1927;  
 graduate study there 1927-28. Instructor  
 in Public Speaking and Coach of Debate,  
 Southwestern College, 1928.

EXPRESSION AND DRAMATICS  
 (Liberal Arts)

No change in curriculum.

PUBLIC SPEAKING

102. FRESHMAN ORATORY (deleted)  
 111. ADVANCED PUBLIC SPEAKING (changed to  
 111. THE SHORT STORY. Mastering difficult  
 sounds and words. Enunciation, pronunciation,  
 quality, voice, tone and correct breathing  
 emphasized. Extemporaneous and impromptu  
 speeches and argumentation. Model types  
 and outlines mastered.  
 225. SHAKESPEARE INTERPRETATION (deleted)

Expression and Dramatics 101-102, 111-112  
 are allowed toward Public Speaking major.  
 Major requirements remain the same.

EXPRESSION AND DRAMATICS  
 (Fine Arts)

No change in curriculum.



1929-1930

## Faculty:

Leroy Allen, Dean of the College of Liberal Arts;  
Professor of Bible; Coach of Debate.

J. Thompson Baker, Professor of Public Speaking;  
Coach of Oratory.

Mila M. Bray, Professor of Expression and  
Dramatics.

A.B. Upper Iowa University, 1922; M.A.  
Northwestern University School of Speech,  
1929; summer sessions, State University  
of Iowa, 1921, 1922; Columbia School  
of Expression, Chicago, 1926; North-  
western University School of Speech,  
1928, 1929; Instructor in speech in  
Audubon, Iowa, High School, 1923-1928.

Edith Dielmann, Instructor in Expression and  
Dramatics.

Helen Graham, Professor of Expression and  
Dramatics.

(on leave to Northwestern)

EXPRESSION AND DRAMATICS  
(Liberal Arts)

Dramatics 111-112 is separated into different  
classes, Dramatics 111 (Acting) and Dramatics 112 (Dir-  
ecting).

PUBLIC SPEAKING

No change in curriculum.

EXPRESSION AND DRAMATICS  
(Fine Arts)

The same change in Dramatics 111-112 is made as in  
the Liberal Arts program.

1930-1931

## Faculty:

J. Thompson Baker, Professor of Public

Speaking; Coach of Oratory and Debate.  
 Edith Dielmann, Instructor in Expression and Dramatics.  
 Helen Graham, Professor of Expression and Dramatics.

EXPRESSION AND DRAMATICS  
 (Liberal Arts)

No change in curriculum.

PUBLIC SPEAKING

No change in curriculum.

EXPRESSION AND DRAMATICS  
 (Fine Arts)

A new program leading to a Reader's Certificate takes the place of the Expression Certificate.

First Year

| First Semester                     | Second Semester                    |
|------------------------------------|------------------------------------|
| Private Expression Lessons . . . 2 | Private Expression Lessons . . . 2 |
| Fundamentals of Expression I. 2    | Fundamentals of Expression II 2    |
| English Composition. 3             | English Composition 3              |
| History 105 or 107 . 3             | Short Speech. . . . 3              |

Second Year

| First Semester         | Second Semester         |
|------------------------|-------------------------|
| Private Lessons. . . 2 | Private Lessons . . . 2 |
| Dramatics I. . . . . 2 | Dramatics II. . . . . 2 |
| Sophomore Literature 3 | Sophomore Literature 3  |
| Art and Design . . . 2 | Play Production . . . 2 |
| Debate . . . . . 2     |                         |

An Artist's Diploma is also granted. The requirements are the same as for the Reader's Certificate plus work in college plays, six hours of advanced public

speaking and a B.A. degree majoring in English.

The course descriptions are the same as the previous years.

1931-1932

Faculty:

J. Thompson Baker, Professor of Public Speaking;  
Coach of Oratory and Debate.  
Edith Dielmann, Instructor in Expression and  
Dramatics.  
Helen Graham, Professor of Expression and  
Dramatics.

EXPRESSION AND DRAMATICS  
(Liberal Arts)

No change in curriculum.

PUBLIC SPEAKING

No change in curriculum.

EXPRESSION AND DRAMATICS  
(Fine Arts)

No change in curriculum.

In connection with the private work, recital attendance is required. Cards provided are checked that students may secure credit for attending twenty-five recital events during each of the two years of the Reader's Certificate Course.

Semester examinations are given as in the music department of the School of Fine Arts. Each student must appear before the Fine Arts Faculty, who will pass upon the credit due his performance.

1932-1933

## Faculty:

J. Thompson Baker, Professor of Public Speaking;  
 Coach of Oratory and Debate.  
 Edith Dielmann, Instructor in Expression and  
 Dramatics.  
 Helen Graham, Instructor in Expression and Dramatics.

EXPRESSION AND DRAMATICS  
 (Liberal Arts)

No change in curriculum.

PUBLIC SPEAKING

No change in curriculum.

EXPRESSION AND DRAMATICS  
 (Fine Arts)

No change in curriculum.

1933-1934

## Faculty:

J. Thompson Baker, Professor of Public Speaking.  
 Helen Graham, Assistant Professor of Expression  
 and Dramatics.  
 Edith Dielmann, Instructor in Expression and  
 Dramatics.

PUBLIC SPEAKING AND DRAMATICS

The Public Speaking and Expression and Dramatics  
 (Liberal Arts) departments are combined into one department,  
 Public Speaking and Dramatics. In order to solve a number  
 duplication problem, Dramatics 111 becomes 103 and  
 Dramatics 112 becomes 104.

No other changes occur in the curriculum.



1934-1935

Faculty:

J. Thompson Baker, Professor of Public Speaking.  
Helen Graham, Assistant Professor of Expression  
and Dramatics.  
Edith Dielmann, Instructor in Expression and  
Dramatics.

PUBLIC SPEAKING AND DRAMATICS

No change in curriculum.

EXPRESSION AND DRAMATICS  
(Fine Arts)

No change in curriculum.

1935-1936

Faculty:

J. Thompson Baker, Professor of Public Speaking.  
Helen Graham, Assistant Professor of Expression  
and Dramatics.  
Edith Dielmann, Instructor in Expression and  
Dramatics.

Under the leadership of Leroy Allen, who has become Dean of both the School of Liberal Arts and the School of Fine Arts, the two schools merge and the College bases its administrative structure on a "divisional" system. There are four divisions: Language and Literature, Social Science, Natural Science, and Fine Arts.

The Department of Public Speaking and Dramatics is again divided into separate departments--Expression and Dramatics and Public Speaking. They both are in the Division of Language and Literature.

The Division of Fine Arts retains its Department of

Expression and Dramatics.

EXPRESSION AND DRAMATICS  
(Language and Literature)

Dramatics 103 is changed back to 111 and Dramatics 104 to 112. A new upper-class course is added.

214. HISTORY OF THE THEATRE. The development of the theatre from classic to modern times, with readings in the dramatic literature of each period.

PUBLIC SPEAKING

The dramatics courses and Advanced Interpretive Reading are dropped from the offerings. Two courses are added.

113. WORD USAGE. Development of varied vocabulary for public speech and writing. Selection of correct words, especially coordinating sound and sense. How to enlarge vocabulary with stress on synonyms and antonyms and increased ease and effectiveness in public speech.

209. DIRECTING SPEECH ACTIVITIES. How properly to coach debate and oratory, to organize expression and dramatic classes and conduct them. Fundamentals of speech methods and directing. Primarily for those likely to coach debate, direct plays, teach classes in speech.

EXPRESSION AND DRAMATICS  
(Fine Arts)

The course descriptions are all moved to the Liberal Arts section of the catalog. The only Fine Arts offering is the Reader's Certificate and the Artist's Diploma. There are no changes in their requirements.

1936-1937

## Faculty:

J. Thompson Baker, Professor of Public Speaking.  
 Helen Graham, Assistant Professor of Expression  
 and Dramatics.  
 Edith Dielmann, Instructor in Expression and  
 Dramatics.

EXPRESSION AND DRAMATICS  
 (Language and Literature)

No change in curriculum.

PUBLIC SPEAKING

No change in curriculum.

EXPRESSION AND DRAMATICS  
 (Fine Arts)

No change in the curriculum.

1937-1938

## Faculty:

J. Thompson Baker, Professor of Public Speaking.  
 Helen Graham, Associate Professor of Expression  
 and Dramatics.  
 Edith Dielmann, Instructor in Expression and  
 Dramatics.

EXPRESSION AND DRAMATICS  
 (Language and Literature)

No change in curriculum.

PUBLIC SPEAKING

No change in curriculum.

EXPRESSION AND DRAMATICS  
 (Fine Arts)

No change in curriculum.

1938-1939

## Faculty:

J. Thompson Baker, Professor of Public Speaking.  
 Helen Graham, Associate Professor of Expression  
 and Dramatics.  
 Edith Dielmann, Instructor in Expression and  
 Dramatics.

EXPRESSION AND DRAMATICS  
 (Language and Literature)

No change in curriculum.

PUBLIC SPEAKING

No change in curriculum.

EXPRESSION AND DRAMATICS  
 (Fine Arts)

No change in curriculum.

1939-1940

## Faculty:

J. Thompson Baker, Professor of Public Speaking.  
 Helen Graham, Associate Professor of Expression  
 and Dramatics.  
 Edith Dielmann, Instructor in Expression and  
 Dramatics.

EXPRESSION AND DRAMATICS  
 (Language and Literature)

Interpretive Oral Reading 227, a study and practice  
 in oral interpretation of the various types of literature,  
 is added. It is an advanced course for readers of some  
 experience.

PUBLIC SPEAKING

Oratory 222 is dropped and Group Discussion 223 is  
 added.



223. GROUP DISCUSSION. The technic and forms of discussion are learned and practiced in the classroom. Group discussion, panel discussion, conference, symposiums, public forms. Group leadership and correct procedure developed through practical discussions of both historic and current questions of vital interest in various fields of thought and interest.

EXPRESSION AND DRAMATICS  
(Fine Arts)

No change in curriculum.

1940-1941

Faculty:

J. Thompson Baker, Professor of Public Speaking.  
Helen Graham, Associate Professor of Expression and Dramatics.  
Edith Dielmann, Instructor in Expression and Dramatics.

EXPRESSION AND DRAMATICS  
(Language and Literature)

No change in curriculum.

PUBLIC SPEAKING

Elementary Forensics 131 and 133 and Advanced Forensics 231 and 233 are added to the curriculum. All are designed for study and preparation for tournament work.

EXPRESSION AND DRAMATICS  
(Fine Arts)

No change in curriculum.

1941-1942

## Faculty:

Leroy Allen, Professor of Religion; Coach in Forensics.  
Helen Graham, Associate Professor of Expression and Dramatics.  
Edith Dielmann, Instructor in Expression and Dramatics.

Dr. Baker resigns in the spring of 1941. Dr. Allen, in addition to his many other duties, takes over the debate program and undertakes a reorganization of the speech program.

The Department of Public Speaking and the Department of Expression and Dramatics are again combined; this time into the Department of Speech. The curriculum is streamlined and with few minor changes lasts until 1967--over twenty-five years. The new curriculum is as follows:

101. VOICE AND DICTION. Mechanics of voice production. Beauty and efficiency of voice. Correction of pronunciation. A fundamental course.
102. BEGINNING INTERPRETATION. Oral interpretation of poetry and prose, development of understanding of literature, imagination and personal responsiveness.
- 103-104. FUNDAMENTALS OF PUBLIC SPEAKING. Learning how to speak in public by study and discussion of essential principles and by constant practice.
- 105-106. DEBATE, ARGUMENTATION AND DISCUSSION. Phrasing, the proposition, gathering and sifting evidence, selecting arguments, analyzing the case, debate strategy, persuasion, preparation for refutation, writing arguments, delivery,

and actual debating. Practice in conducting panel discussions, principles and methods of public discussion, round tables, forums, 107-108. EXTEMPORANEOUS SPEAKING. Study and practice of the short speech for all purposes: to explain, entertain, impress, persuade, secure attention, and for all sorts of occasions. Constant practice under direction and criticism.

110. PARLIAMENTARY LAW. Study and practice of correct principles of parliamentary procedure, to fit one to preside in any assembly and to conduct in any public meeting.

111. DRAMATICS (ACTING). Stage technique, theory, and practice. Study of contemporary drama and theatre. One-act play. Each student must appear in at least one public production.

112. DRAMATICS (DIRECTING). Theory of directing. Each student must choose, cast and produce a one-act play.

114. PLAY PRODUCTION. Fundamental principles of staging. Make-up, costume, building, painting and erecting scenery. One lecture and one laboratory period.

115, 116, 117, 118. PRIVATE LESSONS IN EXPRESSION. Development of the student's personality and its expression; solution of individual problems; strengthening characteristic powers; building a comprehensive and attractive repertoire for platform appearance.

120-121. PRINCIPLES OF PUBLIC SPEAKING. Study and discussion of logical, psychological and practical laws of speaking in public, with exercises to apply them. Practice in more advanced types of speech.

131-132. FORENSICS. Preparation for and participation in forensics of all kinds, both intramural and inter-collegiate, including extemporaneous and impromptu speaking, debating, panel and forum discussion, radio and after dinner speaking.

214. RADIO SPEAKING. Fundamental problems in speaking over the radio. Emphasis on talks, interviews, and programs of a literary and dramatic nature.

215. HISTORY OF THE THEATRE. The development of the theatre from classic to modern times, with reading in the dramatic literature of each period.

221, 222, 223, 224. PRIVATE LESSONS IN EXPRESSION.

227. ADVANCED INTERPRETIVE READING.

The selection, adapting and presentation of different types of literature for oral interpretation. An advanced course for those wishing to teach expression.

No change is made in the requirements for a speech major.

EXPRESSION AND DRAMATICS  
(Fine Arts)

No change in curriculum.

1942-1943

Faculty:

Leroy Allen, Professor of Religion; Coach in Forensics.

Helen Graham, Associate Professor of Expression and Dramatics.

Edith Dielmann, Instructor in Expression and Dramatics.

SPEECH

Advanced Forensics 231-232 is added.

EXPRESSION AND DRAMATICS  
(Fine Arts)

No change in curriculum.

1943-1944

Faculty:

Leroy Allen, Professor of Religion; Instructor in Public Speaking; Director of Forensics.

Helen Graham, Associate Professor of Expression and Dramatics.



Edith Dielmann, Instructor in Expression and Dramatics.

#### SPEECH

The Speech curriculum has been omitted from the catalog in this year.

#### EXPRESSION AND DRAMATICS (Fine Arts)

No change in curriculum.

1944-1945

#### Faculty:

Leroy Allen, Professor of Religion; Instructor in Public Speaking; Director of Forensics.  
Helen Graham, Associate Professor of Expression and Dramatics.  
Edith Dielmann, Instructor in Expression and Dramatics.

#### SPEECH

Principles of speaking 120-121 is changed to 220-221, becoming an upperclass course. Upperclass Private Lessons in Expression numbers are all moved back one to accomodate this change.

Advanced Forensics 231-232, advanced work in extemporaneous speaking, debate and discussion, is added.

#### EXPRESSION AND DRAMATICS (Fine Arts)

The requirements for the Reader's Certificate are again updated. They remain unchanged until the department is dissolved in 1963. An Artist's Diploma is no longer offered.

This department has arranged and scheduled its courses with the purpose of meeting the demands of two classes of students:

FIRST, those desiring platform proficiency and material for teaching expression and dramatics privately or in conservatories may take the READER'S CERTIFICATE CURRICULUM.

SECOND, those desiring this personal training and experience, which will fit them for the teaching of expression and public speaking, together with supervision of dramatics in the public high schools, may secure the READER'S CERTIFICATE and the degree Bachelor of Arts.

#### Reader's Certificate Curriculum

Students completing a two years' curriculum of work almost entirely in the field of interpretation and the drama will be granted a READER'S CERTIFICATE. The courses required are outlined below. The special work in expression and dramatics may be taken through the period of four years if desired and the READER'S CERTIFICATE secured at the end of the senior year.

#### First Year

| First Semester         | Second Semester        |
|------------------------|------------------------|
| Private Expression     | Private Expression     |
| Lessons . . . 2        | Lessons . . . 2        |
| Voice and Diction. . 2 | Beginning Inter-       |
| English Composition. 3 | pretation . . 2        |
| History 108 or 109 . 3 | English Composition. 3 |
|                        | Public Speaking. . . 3 |

#### Second Year

| First Semester         | Second Semester        |
|------------------------|------------------------|
| Private Expression     | Private Expression     |
| Lessons . . . 2        | Lessons . . . 2        |
| Dramatics I. . . . . 2 | Dramatics II . . . . 2 |
| English 103. . . . . 3 | English 104. . . . . 3 |
| Debate . . . . . 2     | Play Production. . . 3 |
| Costume Design . . . 2 |                        |

1945-1946

## Faculty:

No change.

## SPEECH

No change in curriculum.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1946-1947

## Faculty:

No change.

## SPEECH

Add:

MODERN DRAMA 290. A study of the tendencies in drama since the time of Ibsen, as shown in the chief works of the leading European and American playwrights.

It is a complementary course to History of the Theatre.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1947-1948

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

John D. Hansen, Associate Professor of Speech. B.A. and M.A. University of Iowa; additional graduate work from University of Wisconsin; South California, Michigan, Stanford, and the University of Iowa in clinical speech.

Edith Dielmann, Instructor in Expression and Dramatics.

Dean Allen's fatal illness in 1947 left a vacancy in the department. John Hansen was hired as a replacement.

#### SPEECH

Radio Station KSOK in Arkansas City has set up a Campus Studio at Southwestern. To help make better use of this facility, a practical class in radio is offered.

An advanced debate class is added; Radio Speaking 214 and Advanced Platform Speaking 221 are dropped. Speech 103 and 104 become two separate classes.

123. RADIO WORKSHOP. Advanced practice in radio announcing planning and production of various types of radio programs, radio drama, and script writing. Participation in broadcasts from Campus Studios over KSOK.

127. ADVANCED DEBATE. Advanced training in analysis and debate reasoning with intensive practice on inter-collegiate debate questions.

221. ADVANCED PLATFORM SPEAKING.

103. FUNDAMENTALS OF SPEECH. This course deals with the principles of speech making. The purpose is to develop confidence, poise, directness and the proper use of voice and body in presentation.

104. PUBLIC SPEAKING.

#### EXPRESSION AND DRAMATICS

No change in curriculum.

1948-1949

Faculty:

No change.



## SPEECH

Two courses added:

109. INTRODUCTION TO RADIO BROADCASTING  
 110. GROUP DISCUSSION AND PARLIAMENTARY PRACTICE

## EXPRESSION AND DRAMATICS

No change in curriculum.

1949-1950

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Melvin G. Scarlett, Assistant Professor of Journalism and Speech.

A.B., Catawba College; one year graduate study at University of Florida and additional graduate study at George Peabody College.

Edith Dielmann, Instructor in Expression and Dramatics.

## SPEECH

Drop 107-108 Extemporaneous Speaking.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1950-1951

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Alice Gordon Wilson, Associate Professor of Speech and English.

A.B., Washburn University; M.A. in Speech, University of Michigan; additional study, Northwestern University.

Edith Dielmann, Instructor in Expression and Dramatics.

## SPEECH

No change in curriculum.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1951-1952

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Edith Dielmann, Instructor in Expression and Dramatics.

Edna C. Sorber, Instructor in Speech and English.

A.B., Beaver College; M.S., University of Pennsylvania.

## SPEECH

Forensic Activities is expanded to two underclass courses and three upperclass: 133, 134, 231, 232, 234.

Because of the success of the radio work, Individual Projects in Radio 240, 241, 242, and 243 is added.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1952-1953

## Faculty:

No change.

## SPEECH

No change in curriculum.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1953-1954

Faculty:

No change.

## SPEECH

By 1953 the Speech Department was offering the following courses:

- 101. Voice and Diction
- 102. Beginning Interpretation
- 103. Fundamentals of Speech
- 104. Public Speaking
- 105. Argumentation
- 109. Introduction to Radio Broadcasting
- 110. Group Discussion and Parliamentary Procedures
- 111. Dramatics (Acting)
- 112. Dramatics (Directing)
- 114. Play Production
- 115-118. Private Expression
- 123. Radio Workshop
- 127. Debate
- 113-134. Forensic Activities
- 200. Speech Correction
- 204. Survey of Speech
- 210. Advanced Debate
- 212. Advanced Discussion and Parliamentary Procedure
- 214. Radio Workshop II
- 215. History of Drama
- 220. Advanced Platform Speaking
- 222-225. Private Expression
- 227. Advanced Interpretive Reading
- 231-234. Forensic Activities
- 238-241. Individual Projects in Radio
- 243. Shakespeare (taught in the English department)
- 290. Modern Drama

## EXPRESSION AND DRAMATICS

No change in curriculum.

## 1954-1955

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Edna C. Sorber, Instructor in Speech and English.

Jack H. Howe, Instructor in History and Debate.

B.A., Morningside; L.L.B. and M.A.

University of South Dakota; Ph.D.,

University of Nebraska.

Miss Dielmann is retired in the spring of 1954.

## SPEECH

No change in curriculum.

## EXPRESSION AND DRAMATICS

No change in curriculum.

## 1955-1956

## Faculty:

No change.

## SPEECH

Survey of Speech 209 becomes Teaching of Speech 209.

## EXPRESSION AND DRAMATICS

No change in curriculum.

## 1956-1957

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Jack H. Howe, Assistant Professor of History and Political Science; Coach of Advanced Debate.

Edna C. Sorber, Assistant Professor of Speech; Director of Forensics.

## SPEECH

Add: 218. History of Public Address.



## EXPRESSION AND DRAMATICS

No change in curriculum.

1957-1958

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Jack H. Howe, Assistant Professor of History and Political Science; Director of Forensics; Coach of Advanced Debate.

Robley D. Rhine, Instructor in Speech; Associate Director of Forensics.  
B.A., Southwestern College; M.A., University of Colorado.

## SPEECH

No change in curriculum.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1958-1959

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Jack H. Howe (on leave)

Marguerite Schriver, Instructor in Speech; Associate Director of Forensics.  
B.A., Southwestern College; M.E., University of Wichita.

## SPEECH

No change in curriculum.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1959-1960

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Jack H. Howe, Associate Professor of History and Political Science; Director of Forensics; Coach of Advanced Debate.

Marguerite Schriver, Assistant Professor of Speech, Associate Director of Forensics.

## SPEECH

No change in curriculum.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1960-1961

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Harry Gilbert, Instructor in English; Assistant Director of Forensics.  
A.B., Murry State College; M.A. candidate, Miami University.

Marguerite Schriver, Assistant Professor of Speech; Director of Forensics.

## SPEECH

Logic 234, taught by the Department of Philosophy is allowed for speech credit.

## EXPRESSION AND DRAMATICS

No change in curriculum.

1961-1962

## Faculty:

Helen Graham, Associate Professor of Expression and Dramatics.

Harry Gilbert, Instructor in European History;  
 Assistant Director of Forensics.  
 Marguerite Schriver, Assistant Professor of  
 Speech; Director of Forensics.

#### SPEECH AND DRAMATICS

The department is given a new name, but the  
 curriculum remains the same.

#### EXPRESSION AND DRAMATICS

No change in curriculum.

1962-1963

#### Faculty:

Helen Graham, Professor of Expression and Dramatics.  
 J. L. Martin, Instructor in Russian, Assistant  
 Director of Forensics.  
 Marguerite Schriver, Assistant Professor of Speech;  
 Director of Forensics.

#### SPEECH AND DRAMATICS

No change in curriculum.

#### EXPRESSION AND DRAMATICS

No change in curriculum.

1963-1964

#### Faculty:

Marguerite Schriver (on leave)  
 Delbert R. Curry, Instructor in Speech  
 B.A. and M.A., Central State College.  
 J. L. Martin, Instructor in Russian; Director  
 of Forensics.  
 Arthur T. Tees, Instructor in Speech and Theatre.  
 B.A., University of North Dakota; B.D.,  
 Garrett Seminary; M.S.N., Dakota State  
 University.

In 1963 Miss Graham married and retired after 41 years of service. Miss Dielmann had been retired some ten years earlier. Miss Schriver took a leave of absence from which she did not return. The year 1963-64 found a completely new faculty.

The new faculty dissolves the Department of Expression and Dramatics and Private Expression Lessons are discontinued.

Requirements for a major are raised to thirty hours including Fundamentals of Speech 103, Beginning Interpretation 102, Argumentation 105, Introduction to Theatre 112, Speech Correction 200, Discussion and Parliamentary Practice 212, and Introduction to Radio and Television 213.

The revised curriculum is as follows:

#### SPEECH AND DRAMATICS

- 101. Voice and Diction
- 102. Beginning Interpretation
- 103. Fundamentals of Speech
- 104. Public Speaking
- 105. Argumentation
- 111. Introduction to the Theatre
- 112. Introduction to the Theatre
- 114. Play Production
- 133-136. Forensic Activities
- 200. Speech Correction
- 213. Introduction to Radio and Television
- 209. Advanced Debate
- 213. Discussion and Parliamentary Procedure
- 215. History of Drama
- 218. History of Public Address
- 219. Persuasive Speaking
- 227. Advanced Interpretive Reading
- 231-234. Forensic Activities
- 234. Logic



- 243. Shakespeare
- 245. Experimental Theatre
- 290. Modern Drama
- 128-228. Theatre Projects

1964-1965

Faculty:

- Gleva M. Hanson, Instructor in Speech.  
B.A., Morningside; M.A., Northwestern.
- J. L. Martin, Assistant Professor of Russian;  
Director of Forensics.
- Arthur T. Tees, Instructor in Speech and Theatre.
- Bill Todd, Assistant Director of Forensics.  
B. A., Southwestern College.

Mrs. Hanson is added as a full-time instructor in interpretation. Mr. Martin leaves for graduate study at the end of the first semester and Mr. Todd, a minister in ElDorado, comes to finish the year.

SPEECH AND DRAMATICS

111. Introduction to Theatre becomes 111 Acting and 112. Introduction to Theatre becomes 211 Directing, an upperclass course.

1965-1966

Faculty:

- Norman D. Callison, Instructor in Dramatics.  
B.A., Southwestern College; M.S.  
candidate, K.S.T.C., Emporia.
- Gleva M. Hanson, Instructor in Speech.
- Donald K. Enholm, Instructor in Speech; Director  
of Forensics.  
B.A., George Pepperdine College; M.S.  
candidate, K.S.T.C., Emporia.

## SPEECH AND DRAMATICS

Acting 111 is added to the speech major's requirements.

1966-1967

## Faculty:

Norman D. Callison, Instructor in Speech and Drama; Director of Theatre.  
 Donald K. Enholm, Instructor in Speech; Director of Forensics.  
 Gleva M. Hanson, Instructor in Speech.

## SPEECH AND DRAMATICS

The following changes are made:

104 Public Speaking is dropped.  
 213 Introduction to Radio and Television is dropped.  
 210 Advanced Debate is dropped.  
 220 Introduction to Rhetorical Theory is added.  
 212 Discussion and Parliamentary Practice is dropped.  
 293-294 Independent Theory is added.

In 1966-67 the entire school began making plans for a complete change in curriculum. In the fall of 1968 the college will begin to operate on a "15-4-15" program, i.e., fifteen weeks in a fall semester ending before Christmas; a two week vacation followed by a four-week winter semester; another two-week vacation followed by a fifteen-week spring semester.

The curriculum will be restrictive in that a large number of foundation courses are required in the freshman and sophomore years. Work in the major field is done primarily in the junior and senior years. A senior project, i.e., a thesis, a recital or some similar proof of

competency in the field, will be required.

The winter semester may be used for special activities, depending upon demand and facilities available. Only one course is taken by each student during the winter semester.

Some suggested projects are:

AN INTERPRETATION WORKSHOP with a prominent authority conducting the work.

A STUDY IN PRIMITIVE DRAMA on an Indian reservation.

A STUDY OF RHETORICAL THOUGHT IN GOVERNMENT in which a bill is actually followed through the process of enactment with attention given to the speech processes used.

AN AMERICAN THEATRE TOUR to various professional theatres in the country viewing different types of productions.

A PRODUCTION WORKSHOP in which the four weeks would be used exclusively for the production.

The following curriculum was proposed by the Department of Speech and Dramatics and has been accepted for implementation in 1968.

#### DEPARTMENT OF SPEECH

- I. Work required of majors: 35 hours of work approved by the department, 29 of which must be taken in the department.
  - A. Freshman Communications may not be counted toward the major.
  - B. A student may follow one of three areas of emphasis: Interpretation, Theatre, or Rhetoric and Public Address.
- II. The course of study is as follows:
  - A. Basic requirements:
    1. Beginning Interpretation 3

|                      |                |
|----------------------|----------------|
| 2. Acting            | 3              |
| 3. Argumentation     | 2              |
| 4. History of Drama  | 3              |
| 5. Rhetorical Theory | 3              |
|                      | <hr/> 14 hours |

B. Emphasis Area Requirements  
(course work from the Area  
of Emphasis) 9 hours

C. Cognate Course Requirements 6 hours  
(course work from curricula  
related but other than the  
speech curriculum and ap-  
proved by the department)

D. Speech Electives 6 hours  
(course work from one or  
both of the areas of emphasis  
other than the major area of  
emphasis)

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35 hours

III. Because of the diversity of the department, there will be no departmental foundations course. The student shall proceed immediately into one of the three elementary emphasis courses.

IV. The Teaching of Speech will be a team taught course offered on demand and strongly recommended for those who plan to teach speech or direct speech activities.

#### The Model Curriculum

FALL

WINTER

SPRING

Freshman Year

MATHEMATICS

Winter

NATURAL SCIENCE

ENGLISH

program

ENGLISH

LANGUAGE

LANGUAGE

HIGHER EDUCATION

Departmental

HUMANITIES

Foundations

forensic activities  
(debate)

#acting\*

#beginning

interpretation\*

#argumentation\*

HUMANITIES

forensic activities  
(debate)



FALLWINTERSPRING

## Sophomore Year

NATURAL SCIENCE  
 SOCIAL SCIENCE  
 WESTERN CULTURE  
 Departmental  
 Foundations  
 #beginning inter-  
 pretation\*  
 #argumentation\*  
 play production\*\*  
 HUMANITIES  
 forensic activities  
 (debate)

Winter  
 program

SOCIAL SCIENCE  
 WESTERN CULTURE  
 Departmental  
 Departmental  
 voice and diction\*\*  
 #acting\*  
 beginning  
 interpretation\*  
 HUMANITIES  
 forensic activities  
 (debate)

## Junior Year

WESTERN CULTURE  
 Departmental  
 Departmental  
 Departmental  
 history of public  
 address\*\*  
 speech correction\*\*  
 #history of drama\*\*  
 advanced  
 interpretation\*\*  
 experimental theatre\*\*  
 shakespeare\*\*  
 HUMANITIES  
 forensic activities  
 (debate)

winter  
 program

NON WESTERN CULTURE  
 Departmental  
 Departmental  
 Departmental  
 logic\*\*  
 teaching of speech\*\*  
 persuasion\*\*  
 #rhetorical theory\*\*  
 directing\*\*  
 HUMANITIES  
 forensic activities  
 (debate)

## Senior Year

SENIOR SEMINAR  
 (either term)  
 Readings  
 Departmental  
 Departmental  
 history of public  
 address\*\*  
 speech correction\*\*  
 #history of drama\*\*  
 advanced interpre-  
 tation\*\*  
 experimental theatre\*\*  
 HUMANITIES  
 Forensic activities  
 (debate)

winter  
 program

SENIOR SEMINAR  
 (either term)  
 Readings  
 Departmental  
 Departmental  
 logic\*\*  
 teaching of speech\*\*  
 persuasion\*\*  
 #rhetorical theory\*\*  
 directing\*\*  
 HUMANITIES  
 forensic activities  
 (debate)

## LEGEND:

CAPITAL LETTERS--General Education  
 courses Lower Case Letters--  
 Departmental courses,  
     major or minor or elective  
 #--departmental requirements  
 \*--freshman or sophomore courses  
 \*\*--denotes sophomore, junior or  
     senior courses

## SPEECH: COURSE OFFERINGS:

Beginning Interpretation  
 Acting  
 Argumentation  
 Voice and Diction  
 Advanced Interpretation  
 Experimental Theatre  
 Persuasion  
 History of Public Address  
 Play Production  
 History of Drama  
 Teaching of Speech  
 Rhetorical Theory  
 Directing  
 Theatre Projects  
 Debate  
 Interpretation Activities

## Suggested Sequence of Courses

## Speech Major A (emphasis in Interpretation)

|           | <u>Fall</u>   | <u>Spring</u>   |
|-----------|---|---|
| Freshman  | (Communications)  | (Communications)<br>Beginning<br>Interpretation                           |
| Sophomore | Argumentation<br>Interpretation<br>Activities                                   | Acting<br>Voice and Diction   |
| Junior    | History of Drama<br>Advanced<br>Interpretation<br>Shakespeare<br>(or alternate) | Rhetorical Theory<br>Interpretation<br>Projects<br>American<br>Literature |
| Senior    | Experimental Theatre<br>Elective  | Electives   |

## Required Courses:

## Basic Requirements:

Beginning Interpretation  
Acting  
Argumentation  
History of Drama  
Rhetorical Theory

## Emphasis Area Requirements: (any 3)

Advanced Interpretation  
Experimental Theatre  
Interpretation Projects

## Cognate Requirements: (any 3)

Survey of American Literature  
(one or both semesters)  
Survey of English Literature  
(one or both semesters)  
Shakespeare  
Modern British and American Poetry

## Electives: (any 2)

Course work from one or both of the other areas of emphasis other than the major area.

## Suggested Sequence of Courses

## Speech Major B (Rhetoric and Public Address emphasis)

|           | <u>Fall</u>   | <u>Spring</u>                            |
|-----------|---|--|
| Freshman  | (Communications)  | (Communications)<br>Argumentation        |
| Sophomore | Beginning Interpretation  | Acting<br>Debate                         |
| Junior    | History of Drama<br>History of Public Address<br>Debate or Elective | Rhetorical Theory<br>Persuasion<br>Logic |
| Senior    | Political Science<br>Elective                                       | Elective                                 |

## Required Courses:

## Basic Requirements:

Argumentation  
Beginning Interpretation  
Acting  
History of Drama  
Rhetorical Theory

## Emphasis Area Requirements: (any 3)

Persuasion  
History of Public Address  
Logic  
Forensic Activities (Debate)

## Cognate Requirements: (any 2)

U. S. History  
European History  
Political Science  
Government  
Economics  
Sociology  
Psychology

## Electives: (any 2)

Coursework from one or both of the areas of emphasis other than the major area.



## Suggested Sequence of Courses

## Speech Major C (Theatre emphasis)

|           | <u>Fall</u>  | <u>Spring</u>                                |
|-----------|--|--|
| Freshman  | (Communications)   | (Communications)<br>Acting                   |
| Sophomore | Play Production  | Beginning<br>Interpretation<br>Argumentation |
| Junior    | History of Drama<br>Experimental<br>Theatre<br>Shakespeare | Rhetorical Theory<br>Directing<br>History    |
| Senior    | Cognate or Elective<br>Advanced<br>Interpretation          | Elective                                     |

## Required Courses:

## Basic Requirements:

Acting  
Beginning Interpretation  
Argumentation  
History of Drama  
Rhetorical Theory

## Emphasis Area Requirements: (any 3)

Directing  
Play Production  
Experimental Theatre  
Voice and Diction  
Theatre Workshop  
Theatre Projects

## Cognate Requirements: (any 2)

Shakespeare  
American Literature  
U. S. History  
European History

## Electives: (any 2)

Coursework from one or both of the areas of emphasis other than the major area.

## Summary

In seventy-seven years of operation, the Department of Speech and Dramatics has gone through seven name changes, thirty-three faculty changes involving thirty-two different teachers, and five major curriculum revisions. The degree program has changed from a Bachelor of Oratory to no degree but a Certificate in Expression to a Bachelor of Arts with a major in Speech and Dramatics. The staff has grown from one instructor to three, and the curriculum has developed from a three-course offering to a fifty hour curriculum.

A more detailed synopsis of the curriculum changes may be found in Chapter VIII.

## CHAPTER IV

### DEVELOPMENT OF FACILITIES USED IN THE SPEECH AND DRAMATICS PROGRAMS

#### Opera House

McDougal Hall, the first school building, was nothing more than a series of rooms above Baden's general store at Tenth and Main. One larger room was used as an assembly hall. Joseph Earp, son of the first president, recalls,

The largest room, used for assembly and study purposes, opened out on a rear alley where a flourishing poultry business was conducted, and during the warm days of Fall and Spring when the windows were kept wide open the air was not exactly like the spicy breezes that blow o'er Ceylon's isle.<sup>1</sup>

Public assemblies and "entertainments" were held in the Winfield Grand Opera House. The theatre was lavishly decorated in blue and gold and seated nearly nine hundred, exclusive of the boxes.

#### North Hall

By the fall of 1887, the college building, later known as North Hall (or just "Old North") was finished. The assembly hall was on the north of the building and was unheated. There was nothing to protect it from the cold Kansas north winds and so it was virtually useless.

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<sup>1</sup>Williams and Farnsworth, op. cit., p. 2.

Another room had been designed for a library but because there were no books, the large empty hall was pressed into service. Assemblies, debates and dramatic performances were held in the warmer "Library."

In 1892, the trustees granted money to heat the assembly hall and to replace the student desks with 500 wooden opera seats. There was one curtain covering the rear of the shallow platform. The sides of the stage as well as of the auditorium were decorated with stained glass windows. Both the stage and auditorium were lighted with hanging kerosene lamps. There were brackets across the apron of the platform for additional lamps. Later oil lamps were installed, still later, gas and finally electricity.

A room for the Department of Elocution and Oratory was found in the unfinished basement beside the Science Department. There was a running feud between the two departments; Oratory complaining about the smells from Science and Science complaining about the sounds of pain from Oratory. Perhaps because of this friendly bickering, Dr. Gilson found a new home for the School of Oratory in the north-east corner of the third floor of North Hall. Dr. Gilson's office and studio were furnished with a set of green wicker furniture that always managed to be used as a floor property in every dramatic production.



The top floor of North also housed two society halls. The Belles-Athenial Hall sported second-hand opera seats and for several years was wallpapered in red. These halls were the scene of weekly debates and oratorical events; and it was here that the local oratory contests were held.

### Richardson Hall

A new administration building with four Ionic columns on its portico and a silver dome towering above the red tile roof, was built at the crest of the hill in the center of the campus. Named Richardson Hall in honor of James Richardson who donated \$30,000 worth of Western Kansas wheatland, the building housed the administrative offices, classrooms for the humanities, and the College Chapel.

The Chapel opened off the three-story mahogany column-lined rotunda, and seated 800 people. There was a large balcony. Huge windows on the north and south provided ventilation and natural light.

The stage was a small lecture platform thirteen and one-half feet deep with a twenty-six foot proscenium and an eight-foot apron. There was no flying space and only three feet on either side for wings. It was lighted by both gas and electricity.

The lighting equipment consisted of a three-circuit

trough of border lights and a three-circuit through of footlights. These were controlled by toggle switches in the stage-right dressing room.

After 1930 a pair of Olivettes, four baby spotlights and two six-inch plano-convex instruments were added. Six resistance dimmers installed in 1938 were replaced by a ten-circuit Variac dimmer in 1945.

The first college scenery was purchased by Campus Players in 1920. They ordered an exterior and an interior wing-and-drop set from a professional company in Kansas City. This and some clumsy beaver-board flats constructed sometime in the early 1920's constituted the scenery stock of the department. After Miss Graham attended a workshop in technical theatre at Northwestern University in 1925, she designed a set of scenery which was built during 1925-26 by Art Sealy, a speech student. This scenery was used in each play until it was destroyed in 1950.

The stage was draped with a beautiful brown velour curtain. This curtain was replaced by a green one purchased by the classes of 1926 and 1927. Another five-piece drapery set was added by the class of 1932. A new gray velour act curtain had just been hung before the fire.

The School of Oratory was moved to a suite of three rooms in the basement of Richardson Hall in 1908. The

wicker furniture moved up the hill, too.

In the late twenties, Helen Graham came back to school from summer vacation to a pleasant surprise. Dr. Baker had needed more room for his forensic projects so President Kirk had planned and built a studio for the dramatics and expression students in the south attic of Richardson. A sky-light had been cut into the roof and a small stage built at one end. A discarded baby-grand piano from the School of Music had been carted up the stairs and a small apartment stove installed. Miss Graham proceeded to move in her collection of antique furniture and wall hangings. The Little Theatre became a popular reception hall because of its warm atmosphere. All of Miss Graham's classes were taught there and a series of student-produced plays, known as the Little Theatre Plays, were regularly produced there. The unfinished portion of the attic next to the Little Theatre became costume and property storage rooms. The exposed steel girders made convenient hanging space.

On the night of April 15, 1950, Richardson Hall burned. It was rumored that faulty wiring under the stage had sparked the blaze. The dramatics people stoutly maintained that spontaneous combustion among oily rags in a janitor's closet was the reason. The fire marshall's report supported the drama department's claim. A draft created by the domed rotunda fanned the blaze out of

control before the fire department arrived. By early Sunday morning, April 16, only the outside walls and the columned portico were left standing. Nothing was saved but those records kept in the fireproof vault.

The fire was doubly disastrous because earlier that year while doing some extensive repair work in Old North, its walls were found to be dangerously weakened. The building was vacated and all of the Science Department, equipment and library, was moved to empty rooms in Richardson. By mid-April Old North was nothing but a pile of rubble. The April fire had virtually wiped out the school.

All of the debate trophies and tournament records were burned. Both Dr. Allen's and Miss Graham's extensive libraries were destroyed. The vast costume collection and very valuable property collection went up in flame. When the debris was being cleared away, melted and draped over the girder it had hung from, a wrought-iron candelabra was found. Its mate later turned up in the ashes. These candelsticks were the only things the department salvaged.

#### Stewart Field House

Two Blind Mice was in rehearsal at the time of the fire in Richardson. With replanning, the play was produced in arena style on the basketball court of Stewart Field House. The audience sat on the gymnasium bleachers and



makeshift spotlights were made of tin cans and light bulbs. The athletic department's shower rooms were used for dressing rooms. The fieldhouse was used for major productions for the next two years.

### Music Hall

Because the Department of Music was forced to move out of the condemned North Hall, the hospital mess hall from the de-activated Strother Field Air Force Base was moved onto the campus and became known as Music Hall. The Fine Arts Division was housed here, and the large central room was made into a combination rehearsal and recital hall called the Music Hall Auditorium. After the fire this auditorium was used for school assemblies. A small stage was built at one end, draped and lighted. The Little Theatre Plays continued production here.

Miss Graham was given one of the Music Hall rooms for a classroom and the speech classes met in classrooms at Grace Methodist Church. The Music Hall was razed in 1966.

### Christy Hall

By 1952 a new administration building had been built within the walls of the old Richardson Hall. It was named in honor of Mr. C. B. Christy, who donated a quarter of a million dollars toward its construction.

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### Christy Hall

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The Speech Department faculty were given offices in the Language and Literature suite of offices at the north end of the ground floor. The speech classes used classrooms on the first and third floors of the building.

### The Little Theatre

Miss Graham's Little Theatre was reconstructed in the basement of Richardson Hall directly under the new stage. The room was the same size as the stage and was convenient for a rehearsal room. One end of the Little Theatre contained an office and a small kitchen. The other end was a small stage with gray monkscloth curtains and four resistance dimmers. The room was decorated with the usual Graham flourish for antique furniture and wall hangings. The adjoining costume and property rooms were filled with contributions from friends and alumni of the department. Gifts from Samuel French, Inc., and Dramatists Play Service soon replenished the drama library.

### Richardson Auditorium

The new auditorium in Christy Hall was named for both James Richardson and the building he had built. Richardson Auditorium was equipped with 754 padded theatre seats. The structure was made to support a balcony and when it is added the auditorium will seat 1050.

The new stage has a forty-foot proscenium opening



to its thirty-foot deep stage, with a sixty-foot high gridiron. The stage is draped with three sets of black drapes plus a gray velour act curtain. The auditorium is painted white.

Two Ariel-Davis five-circuit dimmer boards were installed to control two strips of six-circuit border lights and a set of footlights. Spotlights were installed in the attic cove and on stage. In recent years three more dimmer boards have been added and the lighting inventory includes well over a hundred instruments. A 1965 acquisition was a carbon-arc follow spot.

The Richardson stage has two dressing rooms, a large loading dock and a storeroom. There are two trapdoors in the floor.

#### Messenger Recital Hall

In 1965 Darbeth Fine Arts Center was dedicated. It contains the Messenger Recital Hall, given by Sam P. Wallingford in memory of his late wife, Gertrude Messenger Wallingford, former chairman of the Division of Fine Arts.

Messenger Hall is decorated in white with blue glass windows. Two hundred and forty may be seated in its multi-colored theatre seats. The stage is oval-shaped with a plaster cyclorama. Draperies and light equipment have not yet been installed. This small auditorium has proven very effective for interpreter's and reader's theatre



productions.

### Helen Graham Theatre

Upon her retirement in 1963, former students of Helen Graham contributed money to have the Little Theatre made into a memorial to their former teacher.

Mr. Arthur Tees, Miss Graham's successor designed a room to be used for arena, thrust stage or proscenium productions. Two rows of collapsible, "parallel," platforms were built for all four sides of the room. These were finished in natural wood color and could hold eighty folding chairs for the audience. A new proscenium was installed at the platform end of the room. New kitchen appliances were installed at the other end.

Sixteen circuits of lights were installed for both the arena area and the stage area. The lights over the arena were masked by painting the ceiling black and a false ceiling was effected by stretching quarter-inch nylon rope at twelve-inch intervals the length of the room.

A gray vinyl floor was laid with the Campus Players' emblem in the center of the arena area. The walls were painted yellow with coral trim. The stage curtain remained gray and the window drapes remained yellow-green.

G. B. Shaw's Pygmalion was produced in the Helen Graham Theatre in March of 1965--the first production in the new theatre.

In 1967, the Campus Players wanted to re-decorate their theatre. The room was repainted white with gray trim. The ceiling was left black and the gray curtain and floor remained. The platforms around the sides of the room were painted black. Theatre chairs from an old movie house were acquired and painted black. The padded seats were covered with red corduroy and new window drapes were made of left-over corduroy. Making three rows of chairs instead of two, they were able to install 141 seats. The wall opposite the windows was decorated with the black and white caricatures of Campus Players since 1960. Part of a long hallway leading to the theatre was made into a foyer. It was paneled with antique birch paneling, carpeted in red and a brass chandelier was hung.

The Fantasticks, produced in March of 1967, was the first production in the re-decorated theatre.

### Summary

The Department of Speech and Dramatics has had a long history of using someone else's facilities--the Opera House because of the smell in McDougal Hall, the college "Library" because of no heat in the chapel, and the gymnasium and Music Hall because of the fire.

Now they have their own quarters. The Debate Office is housed in a seminar room on the ground floor of Christy

Hall. The Interpretation Office is still with Language and Literature. The Theatre Office is with the Helen Graham Theatre. Classrooms in Christy Hall and Darbeth Fine Arts Center are used for most elementary speech classes with the Helen Graham Theatre being used for most other department work. The drama department has access to three stages, Richardson Auditorium, Messenger Recital Hall and the Helen Graham Theatre.



## CHAPTER V

### DEVELOPMENT OF ACTIVITIES--DRAMA

Southwestern College has always felt the responsibility of bringing to the community of Winfield, the finest in cultural entertainment. Classes had barely begun when the first of a long series of student performances was given.

The first "entertainment" at Southwestern was given January 14, 1886, at the Opera House in downtown Winfield. "The program included: 'The marriage of Cinderella and the Prince;' 'What men most dread--the mitten;' the sixteen pretty girls in the double swings, with the buttercup song, Esmeralda and 'The Musical Director,'" according to the January 15, 1886, issue of the Winfield Courier. The program was directed by Dr. and Mrs. Earp.

The Winfield Telegram of January 15 had this to say,

. . .the writer had not the pleasure of attending the college entertainment last evening, but nearly everybody else was there, and all speak in the highest terms of praise of each and every feature of the entertainment. Another of the kind would fill the house at double the price of admission.

The entertainments gave way to music or elocution recitals and oratorical demonstrations. Interest in drama grew as various societies had "skits" and scenes as part



of their regular meetings. It was inevitable that a literary society would produce a play for public entertainment.

### Literary Society Plays

The first play recorded as having been produced at Southwestern was Charley's Aunt, produced on May 6, 1903, by the Delphian Literary Society and directed by Professor Gilson. It became customary for the societies to produce plays as literary exercises. Until the 20's these plays were usually student directed and were usually connected with some fund-raising project.

Beginning in 1924 Helen Graham took over the production of these plays and eventually limited each society to one per year.

In 1938, the societies stopped producing full length plays and focused their efforts on the Little Theatre one-act play contest. From that time until the fire in 1950, each society prepared a one-act play. They were all presented in the Little Theatre and a winner chosen.

The societies jointly sponsored the production of an "all-school" play from 1941 until the societies passed from existence in 1952.

### School of Oratory Recitals

Each graduate of the School of Oratory was required to participate in a yearly recital. In May, immediately

preceeding the School of Oratory commencement exercises, a play produced by the entire school was presented and was considered part of the graduates' recital work. The first of these was The Merchant of Venice produced on May 22, 1903, and featuring Mr. Gilson in the role of Antonio. This practice was discontinued shortly before the closing of the School of Oratory in 1917.

### May Fete

The Belles Lettres Society conceived the idea of a May Fete in 1898. A large paper replica of Dewey's flagship, Olympia, of Spanish-American War fame, was crowned Queen of the May in a ceremony at the culmination of a school holiday set aside for picnicing and games. The coronation ceremonies involved a masque-like production with song, dance, and recitations.

In succeeding years, the practice was continued with a girl elected as queen and others participating as attendants and lords and ladies. The singing, dancing and recitations continued and were organized into The Masque of May, an adaptation of situations and characters in Shakespeare's Midsummer Night's Dream, by Mrs. Leroy Weeks of the English Department.

In 1906 the May Fete was moved from the college Assembly Hall to the lawns outside. The next year, also, saw the addition of a play to the ceremonies. Professor

Gilson directed As You Like It in the 1907 May Fete. The production suited the outdoor spectacle very well. The same scenes from As You Like It were presented in following years until 1913 when Ingomar, the Barbarian replaced Shakespeare. Ingomar was produced until 1919. Percy McKaye's A Thousand Years Ago was the production in 1920.

Because the whole school had become involved in this spring holiday, the combined Belles-Athenian society deeded rights to the ceremony by contract to the President of the College. Each year the rite was faithfully carried out with a queen crowned on the Memorial May Green after a processional down the seventy-seven steps before Richardson Hall, followed by a play produced by Campus Players in the College Auditorium.

The tradition of May Fete was discontinued in 1965, but the first weekend in May is still reserved for a Campus Player production.

### Campus Players

In the spring of 1919 a large number of students had become involved in dramatic productions. Miss Martha Lee, Professor of Expression, suggested that they organize a dramatics club. In September of 1919 Campus Players was chartered. It was designed as a society to promote excellence in dramatic performance and to honor such



performers. The Campus Players assumed responsibility for the school stage and its equipment. New equipment and supplies were purchased from the proceeds of Campus Player productions. In the first year only one play per year was planned but in the next year two were produced. With the demise of the societies in 1952, the Campus Players took over the production of the all-school play. In reality, the players had established a monopoly in the field of drama. The rule was that only Campus Players could be in a Campus Player production and one could not become a Campus Player without being in a play. What it came down to was that new performers took supporting roles in a Campus Player play or had the opportunity to take a major role in the all-school play (in which no Campus Player acted).

When Helen Graham returned to Southwestern in 1922, the Campus Players decided they did not need a director. After all, she was not a member of the Players because the charter had been drawn up after her graduation in 1919. They produced Nothing But the Truth on their own. After the performance, Miss Graham tactfully suggested that it was "interesting" but needed "polish." Because of her good humor, she was heartily welcomed into the organization and directed all of its productions for the next forty-one years.

Arthur Tees, in 1963, changed the format of Campus



Players somewhat. He opened casting for all productions to the entire school and made Campus Players an honorary society only, honoring production personnel as well as actors. The organization treasury was absorbed by the school. This policy remains true today.

A highlight of the Campus Player year is a formal banquet in the spring which honors new members and graduating members. It became a customary practice in 1960 for caricatures of the graduating members to be made and hung in the Little Theatre.

A gold mask of comedy pierced with a dagger of tragedy was adopted as its symbol in 1924. A pin utilizing this design was made and set with four purple stones and one red one.

Members of Campus Players are distinguished on Campus Players play programs by the title of "Mr.", "Miss", or "Mrs." added before their names.

### Eagerheart

A unique tradition of the Campus Players is the annual production of the Christmas morality play, Eagerheart. In 1933, President Kirk asked Miss Graham to direct some Christmas play for the final chapel before Christmas vacation. She remembered a morality play in which she had appeared while in high school about the turn of the century. In her files she found her script

of Eagerheart by A. M. Buckton.

Copies were made and the play was produced. Dr. Kirk was so pleased that he asked for a repeat performance the next year. The play has been performed every year since at the final chapel before Christmas.

Traditionally, all of the roles are taken by Campus Players. A junior girl is usually Eagerheart and the president of the organization usually reads the Prologue. The part of the Woman, or Mary, is a non-speaking role. A girl is chosen by Campus Players for her contributions to campus life and her Christian ideals and is honored with this role. The identity of Mary is never revealed until the adoration tableau at the end of the play.

When Richardson Hall burned in 1950, the scripts of Eagerheart burned, also. For Christmas of that year, a platform was built in the Music Hall auditorium for the performance but no one could find a script. Finally, Miss Graham, who had directed the play for seventeen years, wrote out the script from memory. Later, a copy was found in an anthology of Christmas plays and Miss Graham's memory proved excellent.

All of the traditional costumes and properties were burned, also. Contributions came from everywhere. The now defunct Leneans, a campus religious drama group,

contributed Biblical costumes that had been stored in Miss Dielmann's garage. Mrs. Vinsonhaler, wife of the Professor of Romance Languages, donated her antique gravy boat to be made into Eagerheart's lamp. The music department re-arranged Bach chorales for the musical accompaniment. The wrought-iron candelabra salvaged from the fire became a traditional part of the set decoration.

The play has been produced every year except 1953 when the city gas supply was shut off and it was too cold to have school so the students were dismissed a day early. In 1960 Amahl and the Night Visitors was presented instead.

Eagerheart has become a part of Campus Players. Even the staff people become known as "Eagerprops" and "Eagerlights".. A line from the play, "Hail, friend, how goes it with the eternal quest?", has become the official greeting of the organization since these words came in a Christmas telegram from a former "King of Wisdom" just before he was killed in World War II.

Miss Graham never used a prompt script for the production, she knew it from memory. On several occasions she filled in for students who had to miss performance for various emergencies--in either male or female roles. During a performance, she would stand in the wings and mouth the lines with the actor onstage.



### The Leneans

In 1927 Dr. Kirk asked that a religious drama group be organized. Miss Edith Dielmann, who gave expression lessons through the School of Fine Arts, took over the project. The group chose the name "Lenean" because it was at the Lenean festival that the Greeks produced religious drama.

Each year a play was chosen and cast. Almost every Sunday from November to March would find the Leneans performing in a church in Southern Kansas or Northern Oklahoma. One week in January would be given to a performing tour. About thirty performances were given each year.

The last Lenean group toured in 1943-44 but there have been several later attempts at a similar program. In 1960-61 the Wesley Players presented No Exit. From 1964 to 1966 the Chancel Players produced two plays and in 1967 a Campus Players Repertoire Company was organized but only two performances were given. All of these groups were student directed.

### Opera Workshop

At various times, depending on the staff available, the Music Department has offered an Opera Workshop for academic credit. The culminating activity was always the production of an Opera in co-operation with the drama



department. The latest of these was Die Fledermaus produced in 1958.

### Summary

These were and continue to be the ways dramatic activities are sponsored at Southwestern College. The "entertainments" were supplanted by Literary Society productions. In 1919 Campus Players was organized and to the present time is responsible for all major dramatic productions.

### Oratorical Association

The 1919 catalog gave the following entry about the Oratorical Association:

The Oratorical Association, composed of all students, is for the promotion of oratory. It is open to all college students, and meets every year and the successful orator is given the prize.

In 1919 the student orators, several prizes were given. The 1919 Brady and Winfield merchants, as a result of their prize is known as the "Brady Prize" and is given to the winner of the spring Eloquence Contest. A prize of \$15, arranged for by the department, was given to the one gaining second place.

## DEVELOPMENT OF ACTIVITIES--DEBATE

A primary function of the literary societies was to be an audience for student orators. As more and more orators became proficient, a rivalry began among the societies as to who would send a representative to the state oratorical society. In 1896, a bi-partisan organization, the Oratorical Association, was begun to govern the various oratorical contests.

Oratorical Association

The 1896 catalog makes the following entry about the Oratorical Association:

The Oratorical Association, composed of ladies and gentlemen is for the promotion of oratory. A contest, open to all college students, is held every year and the successful orator is sent to the state contest. This organization is of inestimable value to all wishing to do public work.<sup>1</sup>

As incentive for student orators, several prizes were established. In 1899, Brady Bros., Winfield merchants, established a first prize of \$15 known as the "Brady Prize" to be awarded to the winner of the spring Elocutionary Contest. A prize of \$10, arranged for by the department, was awarded to the one gaining second place.

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<sup>1</sup>The Southwestern College Catalog, Vol. VII, 1896, p. 18.

Rev. T. W. Jeffery, of the First Methodist Church in Winfield, in the same year established a prize of \$25 to be given to the winner of the Oratorical Contest held under the auspices of the Oratorical Association. A second prize of \$15 was given by the faculty to the winner of second place in the contest.

The Athenian Society awarded two prizes of \$15 and \$10 to members of their society winning first and second place respectively in a spring Oratorical Contest.

Through the kindness of Mr. Robert R. Hamilton, an annual debate between the Athenian and the Delphian Literary Societies was established. The prize was a gold and silver loving-cup. This cup remained the property of the Society winning the debate, during the following year; but if either society won three successive debates, the cup became the permanent property of that society. The contest was known as the Hamilton Debate. It was established in 1905. No record of it exists after 1910.

A women's Oratorical Association was formed in 1913 through the efforts begun by Frank L. Gilson. It was duly named Women's Intercollegiate Association of Kansas.

The 1925 college catalog records that there were four oratorical associations:

"Old-Line" Oratorical Association  
Peace Oratorical Association  
Intercollegiate Prohibition Association  
Women's Oratorical League



Nothing is said about what happened to the old Oratorical Association. Because of a similarity in activities it is assumed that it became the "Old-Line" group. The last record of an Intercollegiate Prohibition contest was 1917. The last Peace Oratorical contest was recorded in 1939 and the last Women's contest in 1930.

A Leatherman Oratorical Contest was held between 1927 and 1941. It was originated and endowed by a gift of \$500 from Rev. and Mrs. L. J. Leatherman, graduates of Southwestern.

In 1927, a new organization for women called the O.K. Oratorical League was formed among five colleges of Kansas and Oklahoma. No record of their contests exists.

In the 1930's Dr. Baker held the Baker Oratorical Contest among underclassmen. The prize was a trophy.

#### Intercollegiate Debate

The 1906 College Catalog had this to say about debating:

There is much interest in debate. An organization has been effected providing for preliminary contests leading to intercollegiate relations. The extempore method has been adopted and much good has come to the literary life of the school as a result. Two intercollegiate debates will be held each year. For the year 1905-06, Southwestern won in debate with Baker University of Baldwin, Kansas. It is planned to make this a prominent feature of the literary



life of the school.<sup>2</sup>

In 1899 an Intercollegiate Debating League had been formed with Fairmount College, later Wichita State University, in Wichita. Contracts were signed by the two schools to have one debate a year with one team each participating. Southwestern won the first contest which was held in Wichita. Thereafter the place of the contest alternated between Winfield and Wichita.

Such interesting questions as the following were debated:

Resolved, that the railroads of the U. S. should be owned and controlled by the Federal Government.

Resolved, that the navy of the United States should be increased until it is equal to the navy of the first naval power of the world.

Resolved, that party lines should be abolished in Municipal Elections.

Resolved, that combinations of Capital, Commonly called Trusts, are Detrimental to the Public Welfare.<sup>3</sup>

In 1908 a similar agreement was made with Ottawa University, with the College of Emporia in 1910, with Park College of Missouri and Friends University in 1912. Each of these pacts was for three years of one debate each year. Each of the agreements was renewed.

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<sup>2</sup>The Southwestern College Catalog, Vol. XX, 1906, p. 23.

<sup>3</sup>Ibid.

A triangular debate program with Epworth University and the Baptist College of Oklahoma was begun in 1911.

This kind of one team arrangement with various schools plus the annual Pi Kappa Delta Contest was the extent of the debate program until Dr. Baker invented tournament debating in 1923.

### The Southwestern College Debate Tournament

There has been some question as to when and where the first debate tournament was actually held and by whom it was conducted. However, the following quotation is fairly convincing:

The first (debate) tournament was held at Southwestern College, Winfield, Kansas, about 1923. Through the influence of Professor W. H. Veatch, then at Dakota Wesleyan University, the 1924 Convention of Pi Kappa Delta, meeting at Peoria, Illinois, decided to adopt the plan for national debate contests at the 1926 convention scheduled for Estes Park, Colorado.

Dr. J. Thompson Baker, then Head of the Department of Speech at Southwestern was in charge of the first tournament. As originator of the debate tournament credit is accorded to Dr. Baker in Volume 25 of Who's Who in America. However, Dr. Baker rather modestly refutes this statement in a recent letter from which I quote: "No one person can be singled out as the 'originator' of the debate tournament. It did not like the hero of the poet's story, 'spring full grown from



the heart of an oak tree, riven by lightning; but like Topsy, 'It jes grewed.'"<sup>4</sup>

As in many fields of reform, the debate tournament originated from necessity. Efforts were being made to discover and develop a better means of carrying on a competitive debating activities than those commonly in vogue; namely, the round-robin and debating league plans. Dr. Baker discusses the beginning of the tournament in a letter to John D. Hansen published in the October, 1949, issue of Forensic.

Debating then consisted of half a dozen or so debates with near-by rival colleges. These debates had developed into acrimonious contests, and when the judges had delivered their decision, it was not unusual for the meeting to break up into a riot--and there was much "euchering" in the selection of judges. In fact, it was not uncommon for the coach to be called in by the college president and asked, Do you think you have judges who are safe? The practice resulted in the college team winning the most debates whose coach was the best politician in getting judges. I, myself, have had the experience of submitting a list of twenty-one proposed judges, only to have them all rejected but one.<sup>5</sup>

Dr. Baker goes on to say:

This was one of the outstanding evils of debating. Some of us got very tired of it. So when the Regional Pi

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<sup>4</sup>John D. Hansen, "The Origin of the Debate Tournament," The Forensic, 35 (October, 1949), 21.

<sup>5</sup>Hansen, op. cit., pp. 21-22.

Kappa Delta Tournament met at Southwestern College in the spring of 1923, we talked over plans of reforming debate. The "round robin" had been tried; that is, having every team meet every other team. But there were objections to this. One of the main ones was that in any large gathering of colleges, it was too long and, indeed, impossible. Then several of us in a "bull session" led the discussion in a scheme which resulted in the tournament idea. There had been tournaments in various athletic contests which developed from knightly tournaments so popular from the 12th to 15th centuries in France and England, and which probably originated in France. This gave the idea expressed in the question, "Why not a debate tournament?" And out of this sprang the first debate tournament held at Southwestern College in 1923.<sup>6</sup>

Perhaps it would not be out of place to mention that the first pre-season practice tournament was devised by J. Thompson Baker in connection with the invitation high school forensic events being sponsored by Southwestern during the late twenties. Dr. Baker credits Dr. Leroy Allen, then on the Speech staff, for suggesting that it be tried with colleges. So rapidly did this event grow among the colleges that by 1937 the numbers attending the Southwestern annual event actually exceeded the number participating in the National Pi Kappa Delta Convention held the previous year. A total of 185 debate teams from 57 colleges from 10 states participated. In all, there were

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<sup>6</sup>Ibid.



more than 500 debates and more than 500 debate people came to Winfield for the tournament.

With such a response, naturally Winfield, Kansas, merited the title of the "Debate Capital of the United States," and Dr. J. Thompson Baker was in his own right credited as the "Father of the Debate Tournament."<sup>7</sup>

The Southwestern College has been held each year since 1923 and is known throughout the country. Even in 1950 after Richardson Hall had burned, the tournament was held on the campus of Kansas State Teachers College at Emporia so that the many applications would not have to be refused.

#### Pi Kappa Delta

Pi Kappa Delta, a national honor society for debate, was begun in 1912 at Ottawa University. In the Belles-Athenian Story of Southwestern, a student recalls what happened.

Oddly enough Southwestern furnished a member of the charter body of Pi Kappa Delta who was forced to place his membership with another chapter. It came about in this way: Arthur L. Crookham, '12, came to the decision in his senior year that there should be some honorary society for debaters and orators. Crookham did not take part in athletics and never wrote an oration, hence was more interested in debate since he participated in three intercollegiate contests. He wrote to

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<sup>7</sup>Ibid.

John Shields, well-remembered Ottawa University (Kansas) orator, who replied that he had the same idea in mind. In fact Shields said that several college men all over the Middle West had come to the same decision and that independently, strange as it may seem, Shields was then engaged in outlining the present constitution of Pi Kappa Delta--for such the society became when it was launched. By reason of his active part in the matter, Shields is the "father of Pi Kappa Delta."

But Southwestern authorities did not smile on the society. The Greek title had the impression of a fraternity and President Mossman refused to endorse it and the trustees rejected the proposal to install such a chapter in Southwestern. Meantime, Crookham installed the first chapter at Ottawa University, writing his own ritual. Later he installed a chapter at K.S.A.C. (Kansas State Agricultural College) and at Washburn. He was forced to place his membership with Ottawa because it was required in the constitution that member affiliate with some local branch.<sup>8</sup>

By 1915 Pi Kappa Delta had proven itself to be an honorary society rather than a social fraternity. Albert McCulloch stressed this point when he requested permission to begin a chapter. This time Dr. Mossman approved.

### Summary

Growing from an unknown institution with occasional attempts in the state oratorical contest to the debate capital of the nation, Southwestern has made a name for

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<sup>8</sup>Williams and Farnsworth, op. cit., p. 95.

herself in debate. Leroy Allen and J. Thompson Baker were largely responsible for the tremendous development during the twenties and thirties. After a slight decline in the debate program, Southwestern is now attempting to regain her place at the top.

Observations on the development of the program...

Southwestern College

The history of the program at Southwestern... 1920-1930...

The program of the 1930s... 1930-1940...

The program of the 1940s... 1940-1950...

The program of the 1950s... 1950-1960...

The program of the 1960s... 1960-1970...

The program of the 1970s... 1970-1980...



## CHAPTER VII

### SUMMARY AND OBSERVATIONS

A chronological development of the Department of Speech and Dramatics at Southwestern College reveals several observations. An examination of each area of investigation allows the researcher to draw some generalizations.

#### Name and Organization of the Department

The name of the department at Southwestern changed as the personnel changed. For the first eight years, from 1891 to 1899, the department was known as the Department of Elocution and Oratory and was a part of the School of Liberal Arts. In 1899 a change in faculty brought Harry Parsons to the campus as Professor of Oratory. The department was separated from the School of Liberal Arts and became the School of Oratory.

The School of Oratory existed for the next eighteen years, 1899 to 1917. A position of Director of the School of Oratory was created in 1904 instead of the customary professorship; Frank Gilson was named the first Director. With Gilson's resignation in 1914, a rapid turnover of Directors of the School of Oratory began--three in four years. This indicates an instability in the organization of the administration of the program. Finally, the School



of Oratory was closed in 1917.

The Department of Expression organized as a part of the School of Fine Arts in 1917 offered no degree or major in speech. In the five years of its operation there were four complete changes in personnel.

The hiring of Allen, Baker and Graham in 1922 and the organization of the Department of Public Speaking must have been a move to stabilize the department. The organizational pattern established in 1922 remains the same today with some slight changes.

There seems to have been some indecision in the handling of Expression and Dramatics. At first it was a part of the Public Speaking curriculum as well as a Department in the School of Fine Arts. From 1935 to 1941 these two programs were separated in the Liberal Arts program as well. Dr. Baker's resignation in 1941, brought some minor changes in curriculum including the combining of Public Speaking with Expression and Dramatics into the Department of Speech. Probably due to Helen Graham's headstrong determination the department title was expanded to Speech and Dramatics in 1961.

The last change in departmental organization came in 1963. As a result of Miss Graham's retirement and a new staff, the Department of Expression and Dramatics in

the Division of Fine Arts was dissolved after fifty-six years of operation. The lack of curriculum change after 1924 except for a minor revision in program organization in 1945 indicates that there was little growth in the Department and that its operation must have depended entirely upon the personality of Miss Graham.

The major department organization and title changes occurred in 1899, 1917, 1922, 1941, and 1963. The dates correlate with major personnel changes.

#### Degree Conferred with Major Requirements

The first degree conferred by Southwestern in the field of speech was the Bachelor of Oratory in 1892. This degree required a two-year program in the department plus related course work in literature and history.

After the School of Oratory closed in 1917 the Bachelor of Oratory degree was no longer offered. No degree was possible during the first three years of operation of the Department of Expression. In 1920 an Expression Certificate was offered in conjunction with a Bachelor of Arts degree earned in the School of Liberal Arts. The two-year program leading to this Certificate was much like that of the Bachelor of Oratory. No mention is made of the Certificate being awarded with a Bachelor of Music degree, which is unusual because the Department of Expression was a part of the School of Fine Arts.



A Bachelor of Arts degree with a major in Public Speaking was first offered in 1926. The requirements were twenty-five hours in the department including two hours each in Debate, Expression and Dramatics. This general requirement did not change until 1964 when the number of required departmental hours was raised to thirty and required courses were specified. Fundamentals of Speech, Beginning Interpretation, Argumentation, Directing, Speech Correction, Discussion and Parliamentary Practice, and Introduction to Radio and Television were these required courses. Acting was added to the requirements in 1966 and Speech Correction, Discussion and Parliamentary Procedure, and Introduction to Radio were removed.

The major curriculum change of 1967 raised the required major hours to thirty-five and specified Beginning Interpretation, Acting, Argumentation, History of Drama, and Rhetorical Theory as part of those hours. An interesting part of this major change is that course work outside the department, in English and history, are required. Such a requirement was a part of the old Bachelor of Oratory program.

The degree conferred by Southwestern for work in speech began as a Bachelor of Oratory. No degree was offered from 1920 to 1926. Since 1926 a Bachelor of Arts with a major in Speech and Dramatics has been offered.

## Personnel

The teaching staff in the Department of Speech and Dramatics has grown from one in 1891 to three at the present time. For five years between 1925 and 1930 the staff increased to four or five, probably due to increased enrollment. In the seventy-seven years of the department's operation there have been thirty-three complete changes in personnel. There have been only two periods of any length in which the staff remained constant. These periods were from 1902 to 1914 when Frank Gilson was Director of the School of Oratory and from 1922 to 1947 when Allen, Baker, Graham, and Dielmann made up the faculty.

Helen Graham served on the faculty the longest period of time. She taught forty-one years, from 1922 to 1963.

## Universal Speech Requirements

The first speech requirement binding upon all of the students at Southwestern was established in 1893 when Advanced Vocal Expression was required for graduation. In 1896 the course was changed to Physical and Vocal Expression. With the major curriculum change in 1897, the universal speech requirement was changed to Public Speaking. Public Speaking was required of all students until the School of Oratory closed in 1917.



In 1926 a speech class was again required of all students. They had to have two hours of either Public Speaking, Debate, Expression, or Dramatics before graduation. This requirement was made more specific in 1963 when two hours of Fundamentals of Speech were required. Since 1967 the requirement in speech is three hours, satisfied by a five-hour English-speech course.

Except for nine years between 1917 and 1926 Southwestern has required a speech course of all its graduates since 1893.

### Activities

Southwestern has been fortunate in its successes in forensic and dramatic activities. Contributions to intercollegiate debating have included the invention of tournament debating and assistance in founding Pi Kappa Delta, national honorary debate society. Dramatic productions almost without exception have been hailed as successes. The Campus Players through the personality of Helen Graham have, for almost fifty years, provided cultural entertainment for the community of Winfield. Religious drama groups have traveled to surrounding communities.

### Facilities

For over half of the years of its existence, the

Department of Speech and Dramatics has made use of another department's facilities. The fire of 1950 left the department without any facilities. After the reconstruction of Christy Hall, the Department now has three separate offices, classrooms shared with other Language and Literature departments and the use of three auditoriums. Most of the work of the Department is done in and around the Helen Graham Theatre.

### Curriculum

The first speech curriculum at Southwestern offered only three courses, one in Physical Culture, one in Elocution and one in Oratory. Except for three years between 1901 and 1904 Physical Culture was a part of the curriculum until 1917. Between 1901 and 1904 it probably was taught but was inadvertently omitted from the catalog as penciled corrections indicate. After the School of Oratory ceased operation all physical training was handled by the Department of Physical Education.

After 1904 Elocution was no longer taught but Private Lessons in Expression, which were first offered in 1899, were continued until Miss Graham's retirement in 1963. The course descriptions indicate that except for the course title these courses were much the same.

The course in oratory has been offered at various times but is noticeably absent after Dr. Baker's

resignation in 1941. Since that time there apparently has been little need for the study of oratory because it is handled as a unit in other classes.

First offered in 1897, Public Speaking has been the longest continuing course offering. With little change in course content, its title was changed to Fundamentals of Speech in 1948 after Dean Allen's death. The course was combined with Freshman English in 1967 to become a team-taught communications class.

Drama was first taught at Southwestern in 1898. The earliest class in dramatics included acting, directing, and production techniques. In 1922 separate courses in acting and directing were offered and another class for production technique was begun in 1925. A course in dramatic literature and theatre history was begun in 1935. These same courses with minor content changes are still offered. Academic credit for production work, entitled Theatre Projects, was arranged in 1963.

Oral Interpretation was a part of the School of Oratory curriculum from 1907-1917. Martha Lee began teaching the course in 1920 and it was continued by Dr. Baker and Miss Graham after 1922. A special academic consideration for extra-curricular work in interpretation was given in 1964 when "Forensic Activities--Interpretation" was first offered.

Debate began to be an academic course at Southwestern



in 1907. Since 1940 academic credit has been given for work in intercollegiate debate.

Advanced courses in public speaking theory were first offered in 1956, and Rhetoric was first offered in 1967.

Course work in radio has depended upon the facilities and personnel available. When the KSOK radio studio was on campus from 1941 to 1960, several courses concerning radio were offered. After 1964 there was no one on the faculty qualified to teach radio work, so it was dropped from the curriculum.

A teaching methods course for teachers of speech was offered as early as 1907. In most years it has been a team-taught course with faculty from the Education Department staff.

Major curriculum changes have consistently coincided with major personnel changes. Eighteen ninety-eight saw the first major expansion in curriculum. Frank Gilson instituted the second major revision in 1908. The greatest change in curriculum occurred in 1922--the same year Allen, Baker and Graham began teaching at Southwestern. Dr. Baker's resignation in 1941 was followed by another major curriculum revision. Somewhat extensive changes were made after Dean Allen's death in 1947 and the last major revision came immediately after Miss Graham's retirement in 1963.



Observations

The present departmental organization within the Division of Language and Literature is working very well. Such an alignment requires constant consideration of the other departments; the absence of a "Head" of the department demands careful co-operation among the speech faculty.

It would be wise to update the title of Speech and Dramatics to the more modern name of Speech and Drama. An even more streamlined title and one in use in many other colleges would be simply the Department of Speech.

The course requirements for a major in speech are demanding, yet essential. The present pattern for a degree program is most satisfactory.

An alarming weakness in the program is the constant change in personnel. With a few outstanding exceptions faculty retention has been slight.

The development of a required speech program for all students is commendable.

The pattern of curriculum development indicates a steady growth especially in recent years. One question arises about the curriculum changes. Why were they made? Curriculum revision has depended almost solely upon personnel change. A definite working philosophy of the department that is constantly reviewed and practiced would

give positive direction to the future growth of the department.

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CAMPUS MEMBERSHIP

1919-1920

- Miss Kerline Lee
- Lenore Ailer
- Ralph Barnes
- Earl Peters
- Delroy Nelson
- Carl Alford
- Hether Gray
- Bess Jantzen
- Lucy Johnson
- Gene Smith
- Alison King
- John Thomas
- Katherine Fulton
- Tom Johnson
- Paul Moore
- Paul McCallister
- Opal Miller

1920-1921

- Miss Pearl Lee
- Miss Olive Johnson
- Edna Lee
- George Lee
- Lloyd Lee
- Raymond Lee
- Russ Lee
- Marjorie Lee
- John Lee
- Grace Lee
- William Lee

1921-1922

- Rebecca of Nebraska
- 1922-1923
- Miss Helen Graham
- William Anderson
- Tom Walker
- Vida Carter
- Boyd Piper
- Edith Cook
- Irene Smith
- Bertha Jennings

APPENDIXES

1923-1924

- Miss Helen Graham
- Richard McDermott
- Madeline Wallace
- Theodore Marvel
- Luella Easter
- Edna Crick
- James Greenbank
- Irma King
- Carl Osburn
- Phillip Raymond
- Marguerite Pallen
- Percy Cook
- Harvey Stone
- Orville Hendrick
- William Harrington

1924-1925

- Miss Helen Graham
- Edna Crick
- Marguerite Pallen
- Madeline Wallace

... with the date before it indicated the ...  
 ... In each case, the first number listed ...  
 ... for that year and the second name is the ...  
 ... of members of various classes.

... of members for some years, could be ...  
 ...

APPENDIX A

CAMPUS PLAYERS MEMBERSHIP

1919-1920  
Miss Martha Lee<sup>1</sup>

Lenore Aller

Ralph Barnes

Earl Meyers

Onley Newman

Carl Blossom

Esther Bray

Edna Tennery

Lucy Headrick

Bert Beach

Albion King

Irma Thomas

Katherine Fulton

Tom Johnston

Paul Moore

Paul McCaffree

Opal Mayse

1920-1921

Miss Martha Lee

Miss Olive Troutwein

Edna Ann Tennery

George Leatherman

Lloyd Bertholf

Raymond Carey

Emma Lou Messerli

Lewellyn White

Paul Moore

Paul McCaffree

Eulah Belle Orr

Tom Johnston

Grace McGuire

Opal Mayse

Melba Lankard

1921-1922

No record of membership.<sup>2</sup>

1922-1923

Miss Helen Graham

William Shuler

Ted Walker

Vida Detter

Hoyt Piper

Edith Deck

Irene Crick

Dorothy Cummings

1923-1924

Miss Helen Graham

Richard McDermott

Nadine Wallace

Theodore Marvel

Lucille Easter

Ruby Crick

James Greenbank

Inez King

Cecil Casburn

Phillip Raymond

Marguerite Falls

Percy Beck

Rodney Stone

Cecil Headrick

William Herrington

1924-1925

Miss Helen Graham

Ruby Crick

Marguerite Falls

Nadine Wallace

<sup>1</sup>The name with the title before it indicates the faculty sponsor. In most cases, the first student listed was the president for that year and the second name is that of the vice-president or business manager.

<sup>2</sup>No record of membership for some years could be found by the researcher.

## 1924-1925 (continued)

Theodore Marvel  
 Richard McDermott  
 Innis Harris  
 Warren Kleinsteinber

## 1925-1926

Miss Helen Graham  
 Geneva Danford  
 Ralph Leu  
 Merrill Humberg  
 John Boyer  
 Lauvera Lehman  
 Elizabeth Graham  
 Warren Kleinsteinber  
 Hugh Brownfield  
 Ester Godding  
 Ruby Crick  
 Richard McDermott

## 1926-1927

Miss Helen Graham  
 Lauvera Lehman  
 Elizabeth Graham  
 Lillie Frye  
 Edith Watson  
 Warren Kleinsteinber  
 Hugh Brownfield  
 Donald Kitch  
 Owen Watson

## 1927-1928

Miss Helen Graham  
 Lawrence Ling  
 Mable Ray  
 Hugh Brownfield  
 Lillie Frye  
 William Blake  
 Maxwell Thomas  
 Ester Cawthon  
 Owen Watson  
 Vera Hoffman  
 Ralph Tibbits

## 1928-1929

Miss Helen Graham  
 Ralph Tibbits  
 Lawrence Ling  
 Joyce Griffith  
 Helen Prather

## 1928-1929 (continued)

Alma Fry  
 Burris Price

## 1929-1930

Miss Mila Bray  
 Larry Ling  
 Joyce Griffith  
 Ralph Tibbits  
 Allene Osen

## 1930-1931

Miss Helen Graham  
 Lucille Tibbets  
 Blake Cochran  
 Paul Donaldson  
 Mildred Tretbar  
 Clemmie Farris  
 James Smith

## 1931-1932

Miss Helen Graham  
 Blake Cochran  
 Mildred Tretbar  
 Paul Donaldson  
 Paul Ragsdale  
 James Smith  
 Wayne Henderson  
 Virgil Kraft  
 Madelyne Austin  
 Frances Moncrief

## 1932-1933

No record of membership.

## 1933-1934

Miss Helen Graham  
 Gerald Warren  
 George Lancaster  
 Vivian Pike  
 Helen Force  
 Clayton Mossman  
 Kenton Collinson  
 Frances Lynn

## 1934-1935

Miss Helen Graham  
 George Lancaster  
 Gerald Warren  
 Vivian Pike



## 1934-1935 (continued)

Ward Henderson  
Gerald Warren

## 1935-1936

Miss Helen Graham  
Ward Henderson  
George Lancaster  
Maxine Gresham  
Kenton Collinson  
Lowell Miller  
Robert Burden  
Bert Keller  
Elizabeth Nevens

## 1936-1937

Miss Helen Graham  
Lowell Miller  
J.D. Krell  
Elizabeth Nevens  
Ruth Oncley  
Bert Keller  
Robert Burden  
Wallace Hilfinger  
Elmo Van Valkinburg

## 1937-1938

Miss Helen Graham  
Gene Speirs  
Elizabeth Nevens  
J.D. Krell  
Elizabeth Little  
Robert Burden  
Jane Craft  
Bert Keller  
Wallace Hilfinger  
Darrell Peter  
Marcia Hubenett

## 1938-1939

Miss Helen Graham  
Marjoree Parsons  
Robert Green  
Marcia Hubenett  
J.D. Krell  
Elizabeth Little  
Evan McCall  
Don Goforth

## 1939-1940

Miss Helen Graham  
Ronald Brown  
Richard Leftwich  
Marcia Hubenett  
J.D. Krell  
Evan McCall  
Frances Robinson  
Gale Shields  
Phyllis Shook

## 1940-1941

Miss Helen Graham  
Gale Shields  
Ronald Brown  
Marion Seyb  
Richard Leftwich  
Herman Wandmacher  
Maudene Messmer  
Mary Jane Dean  
Phyllis Shook

## 1941-1942

Miss Helen Graham  
Rod Brown  
Marion Seyb  
Betty Lou Dieterich  
Herman Wandmacher

## 1942-1943

Miss Helen Graham  
Betty Lou Dieterich  
Eva Morris  
Bill Cloud  
Elinor Resler  
Herman Wandmacher  
Genevieve Burt

## 1943-1944

Miss Helen Graham  
Genevieve Burt  
Lou Snyder  
Phyllis Pinnick

## 1944-1945

Miss Helen Graham  
Donna Mitchell Cannicott  
Genevieve Burt  
Virginia Lou Snyder  
Mary Elizabeth Matthews



1945-1946

Miss Helen Graham  
 Bill Cloud  
 Donna Cannicott  
 Delores Johnson  
 Herman Wandmacher  
 Margaret Chapman

1946-1947

Miss Helen Graham  
 Nick Wandmacher  
 Margaret Chapman  
 Jack Smith  
 Bill Cloud  
 Delores Johnson  
 Burnley White  
 Genevieve Burt  
 Rod Brown

1947-1948

Miss Helen Graham  
 Tim Aley  
 Daniel Kahler  
 Ilene Watson  
 Gene Adair  
 Donald Wade  
 Howard Hickman  
 Patricia Wheeler  
 Helen Dewell  
 Rosemarie Grow

1948-1949

Miss Helen Graham  
 Daniel Kahler  
 Helen Dewell  
 Barbara Stuber  
 Donald Wade  
 Donald Pabitzky  
 Dorine Tuckwood

1949-1950

Miss Helen Graham  
 Ilene Watson  
 Dorine Tuckwood  
 Barbara Stuber  
 Dan Kahler  
 Donald Wade  
 Randy Moman  
 Betty Lou Eckl  
 James Cate  
 Helen Dewell

1950-1951

Miss Helen Graham  
 Helen Dewell  
 Barbara Stuber  
 Ken Thomas  
 Vernie Langhofer  
 Harold Tretbar  
 Beverly Byers  
 Marilyn Daly Carr  
 Marjorie Wright  
 Luther Kiser

1951-1952

Miss Helen Graham  
 Luther Kiser  
 Harold Tretbar  
 Wanda Kirkhart  
 Donald Halbower  
 Chester Osborn  
 Marjorie Wright Tiner  
 Val Cheatham  
 Marilyn Daly Carr  
 Darlene Vandergriff  
 David Phillips  
 Harold Henderson  
 Dorothy Hankins  
 Velma Backer  
 Dale Mason  
 Darrell Falen

1952-1953

Miss Helen Graham  
 Wanda Kirkhart Smith  
 Larry Eason  
 Marilyn Miller  
 Jo Ann Huffman  
 Dale Clare  
 Luther Kiser  
 Kathleen Shields  
 Randy Moman  
 Dorthea Drennan  
 Phyllis Bunker  
 Jo Ann Robleson  
 Pete Morrow  
 Dale Mason

1953-1954

Miss Helen Graham  
 Dale Clare  
 Kathleen Shields  
 Dorothea Drennan

## 1953-1954 (continued)

Jo Ann Huffman Lowry  
 Joyce Chappell  
 Leroy Smoot  
 Jo Ann Robieson  
 James Matthews  
 Patricia Hutchcroft  
 Larry Eason

## 1954-1955

Miss Helen Graham  
 Dale Clare  
 Charles Fulcher  
 Mary Cooke  
 Pat Hutchcroft  
 Dorothea Drennan  
 Jo Ann Robieson  
 Nanon Bird  
 Jim Matthews  
 Bob Johnson  
 Jack Focht  
 Joyce Chappell  
 Leroy Smoot  
 Kathleen Shields

## 1955-1956

Miss Helen Graham  
 Leroy Smoot  
 Jo Ann Robieson  
 Charles Fulcher  
 Wendell Piehler  
 W. Robert Johnson  
 Jack Focht  
 Joyce Chappell  
 Jack Harris

## 1956-1957

Miss Helen Graham  
 Bob Johnson  
 Wendell Piehler  
 Charles Fulcher  
 Gyla Brock  
 Sheryl Strohl  
 Myrne Richards  
 Bena Brewer  
 Jack Focht  
 Fred Lippert

## 1957-1958

Miss Helen Graham

## 1957-1958 (continued)

Wendell Piehler  
 Elizabeth Arisio  
 Larry Goodwin  
 Fred Baker  
 Bena Brewer  
 Sandra Focht  
 Myrne Richards  
 Gyla Brock

## 1958-1959

Miss Helen Graham  
 Fred Baker  
 Larry Goodwin  
 Larry Carver  
 Sandra Focht  
 Marilyn Lungren  
 Mike Alexander  
 Shirley Haun  
 Carl Martin  
 Mark Arthur  
 Bill Teed

## 1960-1961

Miss Helen Graham  
 Marilyn Lungren  
 Mike Alexander  
 Tom Richardson  
 Virginia Hill  
 Gwen Huck  
 Norman Callison  
 Bruce Birch  
 Larry Carver  
 Bill Teed

## 1961-1962

Miss Helen Graham  
 Mike Alexander  
 Norman Callison  
 Joanna Scott  
 Bruce Birch  
 Glenn Wooddell  
 Tom Richardson  
 Gary Phillippi  
 Gwen Huck  
 Dennis Akin, Honorary

## 1962-1963

Miss Helen Graham  
 Norman Callison

1962-1963 (continued)

Joanne Strohl  
Gwen Huck  
Gary Phillippi  
Glenn Wooddell  
Bill Hill

1963-1964

Mr. Arthur Tees  
Bill Hill  
Jane Rhoads  
Zena Gore  
Rita Magnuson  
Ron Curfman  
Mike Case  
Kenneth Roth  
Chandler Young

1964-1965

Mr. Arthur Tees  
Mrs. Gleva Hanson  
Zena Gore  
Rita Magnuson  
Mike Case  
Kenneth Roth  
Vicki Layton  
Dale Kunkel  
Sandi Stout

1965-1966

Mr. Norman Callison  
Mrs. Gleva Hanson  
Mike Case  
Vicki Layton Case  
Ken Roth  
John Marshall  
Nelson Warren  
Gloria Roth  
John Esche  
Alan Menne  
Roxy Clark  
Atha Webster  
Jim Christie

1966-1967

Mr. Norman Callison  
Mrs. Gleva Hanson  
Nelson Warren  
Roxy Clark Callison  
John Marshall

1966-1967 (continued)

Atha Webster  
John Esche  
Alan Menne  
Jim Christie  
Sue Platt  
Susan Brown  
Judy Martin  
Don Webb  
George Johnston  
Carla Hegler

1967-1968

Mark  
Hayne  
Margaret  
Elo  
Lawrence  
Linda  
Diane  
John  
Mary

1968-1969

John  
Mary  
John  
Mary  
John  
Mary  
John  
Mary

1969-1970

John  
Mary  
John  
Mary  
John  
Mary  
John  
Mary



## LENEAN MEMBERSHIP

1927-1928

Miss Edith Dielmann  
Lawrence Anderson  
Glenna Stöcking  
Armour Evans  
Paul Zink  
Melville Corl  
Merton Moorman  
Russell Tanner  
D.L. Brechner  
William Blake  
Dilbert Yeagley  
Helen Prather  
Pearl Ray  
Pauline Willey  
Madge McCandless  
Allene Osen  
John Hamilton

1928-1929

Miss Edith Dielmann  
Helen Prather  
Allene Osen  
Dilbert Yeagley

1929-1930

No record of membership.<sup>1</sup>

1930-1931

No record of membership.

1931-1932

Miss Edith Dielmann  
Edwin Stocking  
Willetta Chubb  
Richard Gibson  
Frances Moncrief  
Mark Sawyer  
Berlyn Farris  
Margaret Landon

1931-1932 (continued)

Lucille Spear  
Norval Woodworth  
Merrill Holmes

1932-1933

No record of membership.

1933-1934

Miss Edith Dielmann  
Raymond Page  
Margaret Landon  
Elda Edsall  
Lawrence McKnight  
Lucretia Peacock  
George Cranston  
Harriet Kelly  
Kenneth Franks  
William Hillibaugh

1934-1935

Miss Edith Dielmann  
Raymond Page  
Kenneth Franks  
Royal Curry  
Harriet Kelly  
Steven Johnson  
Raymond Page  
William Hollibaugh  
Elda Edsall  
Maxine Gresham  
Steven Johnson  
Flora Alice Blair

1935-1936

Miss Edith Dielmann  
Raymond Page  
Harriet Kelly  
Royal Johnson  
Maxine Gresham

<sup>1</sup>No record of membership was found by the researcher for some years.



## 1935-1936 (continued)

Edith Niles  
 Elizabeth Little  
 Thomas Auner  
 Gene Spiers

## 1936-1937

Miss Edith Dielmann  
 Kathryn Shyster  
 Elizabeth Little  
 Steven Johnson  
 Edith Niles  
 Gene Spiers  
 Paul Boles  
 Charles Shafer  
 Robert Green

## 1937-1938

Miss Edith Dielmann  
 Herbert Hendricks  
 Paul Boles  
 Harold Herd  
 Elizabeth Little  
 Gene Spiers  
 Evan McCall  
 Kathryn Shuster  
 Edith Niles  
 Eula Van Natta  
 Robert Green  
 Richard Leftwich

## 1938-1939

Miss Edith Dielmann  
 Don Birchnough  
 Herbert Hendricks  
 Phyllis Shook  
 Elizabeth Little  
 W.T. Leftwich  
 Paul Boles  
 Kathryn Shuster  
 Joe A. Carrier  
 Eula Van Natta

## 1939-1940

Miss Edith Dielmann  
 Herbert Hendricks  
 Phyllis Shook  
 W.T. Leftwich  
 Lou Carrier  
 Cecile Mossman

## 1939-1940 (continued)

Dan Boles  
 Mary Ruth McNeil  
 Lee Hendricks  
 Marion Seyb

## 1940-1941

Miss Edith Dielmann  
 Lee Hendricks  
 Mary Ruth McNeil  
 Dan Boles  
 Jack Smith  
 Dick Leftwich  
 Marion Seyb  
 Robert Green  
 Lou Dalbom  
 Phyllis Shook  
 Donabel Knowlton

## 1941-1942

Miss Edith Dielmann  
 Dan Boles  
 Jack Smith  
 Lou Dalbom  
 Donabel Knowlton  
 Asher Kantz  
 Mary Ruth McNeil  
 Marion Seyb  
 Vena Condit  
 Bill Cloud

## 1942-1943

Miss Edith Dielmann  
 Asher Kantz  
 Jack Smith  
 Virginia Snyder  
 Genevieve Burt  
 Bill Cloud  
 Mary Frances Landreth  
 Harold Grabill  
 Marvin Cook  
 Vena Condit

## 1943-1944

Miss Edith Dielmann  
 Genevieve Burt  
 Frances Landreth  
 Bill Wakefield  
 Clarence Hickman  
 Forrest McFarland

1943-1944 (continued)

Howard Hickman

Ruth Franklin

Mary Frances Landreth

Virginia Lou Snyder

DELTA Upsilon

The youth organization was organized on March 21, 1915.

1915-1916

- Dr. Albert J. McCullough
- Thomas A. Williams
- Walter S. Baker
- Walter S. Hickman
- John P. Hantla
- Miss Olive Gray
- J. Walter Harlan
- Marie Alexander
- Miss White

1918-1919

- Guy V. Barraman
- Mava Drummond
- Irene Thomas
- Faye Crawford
- Olive Hull
- Escher Gray
- Fauline Leidy
- Arlon King
- Paul Holmes
- Earl Hyatt
- Vincent Bonarum

1919-1920

- Dr. Frank T. McCullough
- John Williams
- William N. Trice
- Charles Hantla

1919-1920

No record of membership.

1920-1921

- Dr. Frank T. McCullough
- John Williams
- William N. Trice
- Charles Hantla

1920-1921

No record of membership.

1921-1922

- Dr. Frank T. McCullough
- John Williams
- William N. Trice
- Charles Hantla

1921-1922

No record of membership.

1922-1923

- Dr. Frank T. McCullough
- John Williams
- William N. Trice
- Charles Hantla

1922-1923

- Joe Flurry
- Annis Karnik
- Paul Moore
- Earl Elgg
- Frederick
- Florence Warren
- Lucille Sawyer

No record of membership.

The following are faculty members

whose names are on the membership record for the year 1915-1916

whose names were on the membership record for the year 1917-1918

APPENDIX C

MEMBERSHIP IN PI KAPPA DELTA

The Southwestern chapter was organized on March 30,

1916.

1915-1916

Dr. Albert J. McCulloch<sup>1</sup>  
 Thomas A. Williams  
 Rufus C. Baker  
 Minor E. Hickman  
 John P. Hantla  
 Miss Olive Bray  
 J. Marie Harlan  
 Ferne Alexander  
 Howard White

1916-1917

Dr. Frank E. Mossman  
 Miss Florence B. Cate  
 Miss Ruth M. Trice  
 John P. Hantla  
 Earl B. Ross  
 James H. Sealey  
 Heil D. Billinger  
 Williams Berges  
 Earl McShane  
 Ernest McInnes  
 Jesse Whitt  
 Olive Vaughn  
 Roy Compton  
 J. Marie Harlan  
 Vincent Rosecrans

1917-1918

No record of membership.<sup>2</sup>

1918-1919

Guy V. Hartmann  
 Neva Drummond  
 Irma Thomas  
 Faye Crawford  
 Olive Hull  
 Esther Bray  
 Pauline Leidy  
 Albion King  
 Paul Holmes  
 Earl Myers  
 Vincent Rosecrans

1919-1920

No record of membership.<sup>3</sup>

1920-1921

No record of membership.<sup>4</sup>

1921-1922

No record of membership.<sup>5</sup>

1922-1923

Joe Ploughe  
 Innis Harris  
 Paul Moore  
 Inez King  
 Trexler<sup>6</sup>

Florence Warren  
 Lucille Easter

---

<sup>1</sup>Those listed with a title are faculty members.

<sup>2,3,4,5</sup>No membership record for these years was found by the researcher.

<sup>6</sup>Some first names were unascertainable and are, therefore, unlisted.



## 1922-1923 (continued)

James Greenbank  
 Lenore Aller  
 Alvin Murray  
 Clarence Haize  
 William Shuler  
 Raymond Carey  
 Cecil Headrick  
 Phyllis Kirk  
 Laura Jensen  
 Geraldine Phillips  
 Ethel Walden  
 Mildred Furguson  
 Glen Witherspoon  
     Townsend  
     Roderick  
     Dunn  
     Warren  
     Halbert  
     Rhumph  
     Baker  
     Hershey  
     Brown  
     Meeker

## 1923-1924

Dr. J. Thompson Baker  
 Dr. A.E. Kirk  
 Geraldine Phillips  
 Alvin Murray  
 Innis Harris  
 Ethel Walden  
 Inez King  
 Raymond Carey  
 Cecil Headrick  
 Glen Witherspoon  
 Lucille Green  
 Phyllis Kirk  
 Mildred Furguson  
 Laura Jensen  
 Lucille Wright  
 Lucille Easter  
 Clarence Haize  
 Marion Harris  
 Joe Ploughe

## 1923-1924 (continued)

James Greenbank  
 Florence Warren

## 1924-1925

Alvin Allen  
 Glen Witherspoon  
 Innis Harris  
 Cecil Headrick  
 Lucille Wright  
 Phyllis Kirk  
 Catherine Schriver  
 Dr. J. Thompson Baker  
 Dr. A.E. Kirk  
 David Boyer  
 Joe Ploughe  
 Dr. Leroy Allen  
 Lucille Green  
 Don Kitch  
 Geraldine Voris

## 1925-1926

No record of membership.<sup>7</sup>

## 1926-1927

Mr. James Chubb  
 Dr. A.E. Kirk  
 Dr. Leroy Allen  
 Dr. J. Thompson Baker  
 Clifford Moody  
 Louisa Frusher  
 Don Kitch  
 Ethel Henry  
 Edna Murray  
 Robert Brooks  
 Lucille Green  
 Kenneth Kitch  
 Naome Garner  
 Edith Stewart  
 Roy Baker  
 Esther Winkelman

## 1927-1928

Dr. Leroy Allen  
 Dr. A.E. Kirk

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<sup>7</sup>No membership record for this year was found by the researcher.



1927-1928 (continued)

Dr. J. Thompson Baker  
Mr. James Chubb  
Ethel Henry  
Roy Baker  
Catherine Schriver  
Pauline Graham  
Grace Dressler  
Edna Murray  
Esther Winkleman  
Lyman Johnson  
Clifford Moody  
Gertrude Hoener  
Daisy Miller  
Roy Murray  
Naomi Garner  
Alvin Allen  
Edith Stewart

1928-1929

Dr. Leroy Allen  
Dr. J. Thompson Baker  
Carl Taylor  
Luther Henshaw  
Daisy Miller  
William Ward  
Dilbert Yeagley  
Pauline Graham  
Gertrude Hoener  
Roy Baker  
Ethel Henry  
John Porter  
Grace Dressler

1929-1930

Dr. Leroy Allen  
Dr. J. Thompson Baker  
Mr. James Chubb  
John Porter  
Phyllis Burgess  
Blake Cochran  
E.C. Cornelius  
Grace Dressler  
Pauline Graham  
Carl Hagan  
Luther Henshaw  
Evelyn Hunter  
Kenneth Kitch  
Berta McClintock

1929-1930 (continued)

Irlene Moore  
Don Pence  
Mildred Tretbar  
William Ward  
Hobart Wright  
Will Wright  
Dilbert Yeagley  
Harley Zeigler

1930-1931

Dr. Leroy Allen  
Dr. J. Thompson Baker  
Mr. James S. Chubb  
Phyllis Burgess  
Blake Cochran  
Edward C. Cornelius  
Carl Hagan  
Evelyn Hunter  
Irlene Moore  
Don Pence  
Will Wright

1931-1932

Dr. Leroy Allen  
Dr. J. Thompson Baker  
Mr. James Chubb  
Miss Lillian Cloud  
Blake Cochran  
Phyllis Burgess  
Flora Broadie  
Mary Margaret Dammett  
Elda Edsall  
Woffard Gardner  
Carl Hagan  
Tom Hamilton  
Wayne Henderson  
Evelyn Hunter  
Mabel McQuillan  
Irlene Moore  
Don Pence  
Vivian Pike  
Leslie Royer  
Carl Stocking  
Gerald Warren  
Lois Witter  
Harold Woolard  
Zelma Zimmer

received for

1932-1933  
No record of membership.<sup>8</sup>

1933-1934  
Dr. Leroy Allen  
Dr. J. Thompson Baker  
Flora Alice Blair  
Irene Buhler  
Flora Broadie  
Woffard Gardner  
Maxine Gilmore  
Donald Gleckler  
Wendell Hughes  
Clayton Mossman  
Homer Mossman  
Mildred Pike  
Vivian Pike  
Jose Rosales  
Clay Smith  
Gerald Warren  
Merab Weber  
Katherine Wilson  
Emma Wimberly  
Lois Witter  
Martha Woodard

1934-1935  
Dr. J. Thompson Baker  
Dr. Leroy Allen  
Miss Lillian Cloud  
Dr. Frank Mossman  
Flora Alice Blair  
Irene Buhler  
Elda Edsall  
Woffard Gardner  
Maxine Gilmore  
William Harlan  
Wayne Henderson  
Wallace Hilfinger  
Wendell Hughes  
Darleen Johnston  
Florence McIntire  
Homer Mossman  
Mildred Pike  
Jose Rosales

1934-1935 (continued)  
Jack Savage  
Clay Smith  
Carl Stocking  
Gerald Warren  
Halbert  
Hill  
Paasch

1935-1936  
Dr. Leroy Allen  
Dr. Frank Mossman  
Dr. J. Thompson Baker  
Miss Lillian Cloud  
Carl Stocking  
Maxine Gilmore  
Irene Buhler  
Fay Greene  
William Harlan  
Wayne Henderson  
Wallace Hilfinger  
Darleen Johnston  
Florence McIntire  
Lowell Miller  
Homer Mossman  
Mildred Pike  
Lucille Robbins  
Jack Savage  
Lawrence Stude  
Martha Woodard  
Robert Youle  
Stuber  
Young

1936-1937  
Dr. Leroy Allen  
Dr. J. Thompson Baker  
Dr. Frank Mossman  
Miss Lillian Cloud  
Wallace Hilfinger  
Fay Greene  
Lowell Miller  
Clark Owens  
Robert Youle  
Lawrence Stude

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<sup>8</sup>No membership record for this year was found by the researcher.



## 1936-1937 (continued)

Jerry Yarberry  
 Mary Brownlee  
 Betty Miller  
 Barbara Gardner  
 Mildred Pike  
 Maxine Gilmore  
 Lucille Robbins  
 Hubnett

## 1937-1938

Dr. J. Thompson Baker  
 Dr. Leroy Allen  
 Robert Youle  
 Lucille Robbins  
 Jerry Yarberry  
 Betty Miller  
 Vivian Clark  
 Mary Brownlee  
 Barbara Gardner  
 Fay Greene

## 1938-1939

Dr. J. Thompson Baker  
 Dr. Leroy Allen  
 Dr. Frank Mossman  
 Gwinn Shell  
 Kenneth McCaffree  
 Russell Chapin  
 Clark Moots  
 Robert Youle  
 Stephen White  
 Lucille Robbins  
 Mary Brownlee  
 Barbara Gardner  
 Dorothy Spitze  
 Betty Miller  
 Jerry Yarberry  
 MacGregor

## 1939-1940

Dr. J. Thompson Baker  
 Dr. Leroy Allen  
 Jesse Gulick  
 Stephen White  
 Clark Moots  
 Kenneth Hiebsch  
 Byron White  
 Barbara Gardner  
 Kenneth McCaffree

## 1939-1940 (continued)

Mary Brownlee  
 Marguerite Schriver  
 Hazel Hendricks  
 Geneva Bland  
 Dale Dunlap  
 Russell Chapin

## 1940-1941

Dr. Leroy Allen  
 Dr. J. Thompson Baker  
 Dale Dunlap  
 Russell Chapin  
 Joyce Johnson  
 Marguerite Schriver  
 Mary Jane Dean  
 Douglas Henderson  
 Elizabeth Miller  
 Kenneth Hiebsch  
 Mary Irene Myers

## 1941-1942

Dr. Leroy Allen  
 Marguerite Schriver  
 Stephen White  
 Kenneth Hiebsch  
 Dale Dunlap

## 1942-1943

Dr. Leroy Allen  
 Kenneth Hiebsch  
 Wayne Stoops  
 Helen Handley  
 Bill Watkins  
 Marguerite Schriver  
 Dale Dunlap

## 1943-1944

Dr. Leroy Allen  
 Lou Snyder  
 Wanda Land  
 Helen Handley  
 Bill Watkins  
 Marvine Hiebsch

1944-1945

Dr. Leroy Allen  
 Bill Watkins  
 Margaret Chapman  
 Virginia Roberts  
 Joe Buckles  
 Frances Green  
 Lou Snyder  
 Neloese Johnson  
 Helen Handley  
 Maxine Rickers

1945-1946

Dr. Leroy Allen  
 Margaret Chapman  
 Wilda McReynolds  
 Virginia Roberts  
 Joe Buckles  
 Ruth Gross

1946-1947

Ruth Gross  
 J.C. Fikes  
 Wilda Matthews  
 Margaret Chapman  
 Joe Buckles

1947-1948

Gene Adair  
 Shirley Anderson  
 Bryce Anderson  
 J.C. Fikes  
 Donald Wade  
 Ilene Watson  
 Virgil Welch  
 Miss Eleanor Hoag  
 Mr. J.D. Hansen

1948-1949

Miss Eleanor Hoag  
 Mr. Murrel Snyder  
 Mr. John D. Hansen  
 Carl Collier  
 Paul Healy  
 George Craig  
 Robert Jones  
 Kenneth Thomas  
 William Nealy  
 Helen Dewell  
 William Brooks

1948-1949 (continued)

Leo Whalen  
 Donald Wade  
 Charles Morris

1949-1950

Miss McBride  
 Mr. Scarlett  
 Miss Hoag  
 Mr. Snyder  
 Leo Whalen  
 John Ward  
 Carl Collier  
 Eldon Snyder  
 George Craig  
 Robert Jones  
 Kenneth Thomas  
 Sanford Day  
 John Weymouth  
 William Brooks  
 Celestine Houston  
 Ilene Watson  
 Helen Dewell  
 Dorine Tuckwood

1950-1951

Dr. Eleanor Hoag  
 Miss Alice Wilson  
 Mr. Murrel K. Snyder  
 Dr. Alvin W. Murray  
 Paul Healy  
 Bob Jones  
 Norman Nelson  
 Leo Whalen  
 Wanda Kirkhart  
 Helen Dewell  
 Carl Collier

1951-1952

Mr. Howe  
 Mr. Dunlap  
 Miss Sorber  
 Pres. Murray  
 Dr. Hoag  
 Melvin Cheatham  
 Eldon Snyder  
 Robley Rhine  
 Phyllis Bunker  
 Patricia Hutchcroft  
 Wanda Kirkhart



## 1951-1952 (continued)

Larry Eason  
 Jo Ann Huffman  
 James Matthews  
 Jerry Griffith  
 George Craig

## 1952-1953

Miss Edna Sorber  
 Jo Ann Robieson  
 Dorothea Drennan  
 Darlene Vandergriff Keely  
 Phyllis Bunker  
 Jo Ann Huffman  
 Larry Eason  
 Bob Puckett  
 Robley Rhine  
 Gene Lowry  
 D.J. Stoops  
 Larry Ling  
 Lloyd Folger  
 Jim Matthews  
 Joyce Chappell  
 Harold Tretbar  
 Luther Kiser  
 Wanda Kirkhart Smith  
 Kathleen Shields  
 Dale Clare  
 Melvin Cheatham

## 1953-1954

Miss Edna Sorber  
 Willie Barron  
 James Newton  
 Charles Fulcher  
 Norman Simmons  
 Kenneth Short  
 Che Ro Pock  
 Nella Bryan  
 Wanda Bradbury  
 Dorothea Drennan  
 Eugene Lowry  
 Jo Ann Lowry  
 Leroy Smoot  
 Larry Eason  
 Joyce Chappell  
 Jo Ann Robieson  
 James Matthews

## 1954-1955

Dr. Hoag  
 Miss Sorber  
 Dr. Howe  
 Gene Lowry  
 Jo Ann Robieson  
 Norman Simmons  
 Nella Bryan  
 Melvin Cheatham  
 Joyce Chappell  
 Leroy Smoot  
 Dorothea Drennan  
 Don Hanks  
 Wanda Bradbury  
 Jim Matthews  
 Shirley Germany  
 Charles Fulcher

## 1955-1956

Miss Edna Sorber  
 Dr. Eleanor Hoag  
 Miss Leona Berry  
 Miss Helen Graham  
 Dr. Jack Howe  
 Glayda Wilcoxon  
 Bena Brewer  
 Jeanette Campbell  
 DarlAnn Swayze  
 Mary Carttar  
 Myrne Richards  
 Sheryl Strohl  
 Leroy Smoot  
 Roger Daeschner  
 Kent Garhart  
 Dennis Barratt  
 Jack Focht  
 Charles Fulcher  
 Franklin Barnett  
 Frank Davis  
 Rex Wade  
 Ralph Corkrum  
 Jo Ann Robieson  
 Joyce Chappell  
 Ann Hoelscher  
 Dale Dunlap  
 Fred Baker  
 Larry Montgomery  
 Norman Simmons

1956-1957

Miss Helen Graham  
 Dr. Eleanor Hoag  
 Dr. Jack Howe  
 Mr. Ralph Corkrum  
 Mary Carttar Hartley  
 Sheryl Strohl  
 Wanda Bradbury  
 Bena Brewer  
 Ann Hoelscher  
 Glayda Wilcoxon  
 Myrne Richards  
 Rex Wade  
 Jack Focht  
 Don Mohlstrom  
 Kenneth Garhart  
 Robley Rhine  
 Roger Daeschner  
 Fred Baker  
 Larry Montgomery  
 Charles Fulcher

1957-1958

Dr. C. Orville Strohl  
 Miss Lillian Cloud  
 Dr. Eleanor Hoag  
 Miss Helen Graham  
 Mr. Ralph Corkrum  
 Mr. Murrel Snyder  
 Dr. Dale Dunlap  
 Dr. Jack Howe  
 Mr. Robley Rhine  
 Fred Baker  
 Bena Brewer  
 Myrne Richards  
 Elizabeth Arisio  
 Ann Hoelscher  
 Don Mohlstrom  
 Rex Wade  
 Larry Montgomery  
 Sandy Focht  
 John Prather  
 Dale Moody  
 Roger Daeschner  
 Lowell Dierking  
 Kent Garhart  
 Dick Camp

1958-1959

Miss Marguerite Schriver

1958-1959 (continued)

Don Mohlstrom  
 Elizabeth Arisio Miller  
 Beverly Davis  
 Alice Anrall  
 John Prather  
 Sandra Focht  
 Carl Martin  
 Nancy Hanks  
 Jim Shultz  
 Vic Eilliams  
 John Stephens  
 Martha Hannawald  
 Ed Shubat  
 Carolyn Kellogg  
 Larry Montgomery  
 Bill Todd

1959-1960

Dr. Jack Howe  
 Carl Martin  
 Jane Stickley  
 Elizabeth Miller  
 Lois Hoyt  
 Beverly Davis  
 Alice Arnall  
 Dave Dolsen  
 Merwin Mitchell  
 Richard Kinder  
 Larry Montgomery  
 John Prather  
 Bruce Birch  
 Mervin Darter  
 Jim Shultz  
 Dave Brehrens  
 Ken Strobel  
 Sandra Focht  
 John Stephens  
 Miss Schriver  
 Bill Todd  
 Billie Day  
 Nancy Shubat  
 Carolyn Kellogg  
 Ronnie Martin  
 Ed Shubat  
 Jon Love  
 Janice Moon

1960-1961

Miss Lillian Cloud



## 1960-1961 (continued)

Miss Helen Graham  
 Dr. Robert Haywood  
 Dr. Robert Kysar  
 Dr. Carrol McLaughlin  
 Mr. Murrel Snyder  
 Jim Corley  
 Mervin Darter  
 Dave Dolsen  
 Chrystal Kellogg  
 Dick Kinder  
 Jon Love  
 Merwin Mitchell  
 Gary Phillippi  
 Dwight Ramsey  
 John Rhoads  
 Jim Shultz  
 John Stevens  
 Ken Strobel  
 Bill Todd  
 Marguerite Wright

## 1961-1962

Miss Helen Graham  
 Miss Marguerite Schriver  
 Mr. Harry Gilbert  
 Bert Rinkel  
 Monte Johnson  
 Dave Dolsen  
 Jo Pat Johnson  
 Chrystall Kellogg  
 Gary Phillippi  
 Marge Wright  
 Mike Alexander  
 Carol Prather  
 Bettye DeWitt  
 Merwin Mitchell  
 John Rhoads  
 Bruce Birch  
 Tom Richardson

## 1962-1963

Miss Marguerite Schriver  
 Mr. J.L. Martin  
 Sue Stauffer  
 Jo Pat Dolson  
 Carol Prather  
 Barbara Russel  
 Carol Holmes  
 Paulabeth Henderson

## 1962-1963 (continued)

Gary Phillippi  
 Bert Rinkel  
 Monte Johnson  
 Ward Lloyd

## 1963-1964

Mr. J.L. Martin  
 Mr. Delbert Curry  
 Keith Furney  
 Carol Prather  
 Paulabeth Henderson  
 Barbara Russell  
 Ranny Tomson  
 Nate Shepherd  
 Troy Zeigler  
 Bill Olmstead  
 Ward Lloyd

## 1964-1965

Mr. J.L. Martin  
 Mr. Bill Todd  
 Arlyn Hackett  
 Paulabeth Henderson  
 Keith Furney  
 Ward Lloyd  
 Bill Olmstead  
 Betty Pierce  
 Nate Shepherd  
 Ranny Tomson

## 1965-1966

Mr. Don Enholm  
 Bill Olmstead  
 Morris Birch  
 Charles Prather  
 Ranny Tomson  
 Arlyn Hackett  
 L.A. Stanton  
 Betty Pierce

APPENDIX D

MAJOR THEATRICAL PRODUCTIONS

1902-1903

Charley's Aunt by Brandon Thomas

The Merchant of Venice by William Shakespeare

1903-1906

No record available of the productions.

1906-1907

As You Like It by William Shakespeare

1907-1908

As You Like It by William Shakespeare

1908-1911

No record available of the productions.

1911-1912

The Man of the Hour by Octave Thanet

Heavenly Twins<sup>1</sup>

Taming of the Shrew by William Shakespeare

1912-1913

She Stoops to Conquer by Oliver Goldsmith

Ingomar, The Barbarian by Marie Lovell

1913-1914

The Power of Love by Paul Stevic and Edward Harper

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<sup>1</sup>The researcher was not able to find the authors of some plays.



1913-1914 (continued)

Twelfth Night by William Shakespeare

Bulbul by E.C. Marchall and Edgar B. Gordon

H.M.S. Pinafore by William S. Gilbert and Arthur S. Sullivan

Mr. Bob

The Man From Home by Booth Tarkington

1914-1915

The Little Tycoon by Willard Spencer

As You Like It by William Shakespeare

1915-1916

The Witching Hour by Augustus E. Thomas

Taming of the Shrew by William Shakespeare

A Doctor in Spite of Himself by Moliere

Ceres and Persephone

1916-1917

Her Husband's Wife by A.E. Thomas

Great Divide by A.E. Thomas

Herod

The Carravans by Lady Gregory

1917-1918

Ingomar, the Barbarian by Marie Lovell

Youth by Hermann Hagedorn

The Heavenly Twins

All-of-a-Sudden Peggy

Fanny and the Servant Problem by Jerome K. Jerome

1917-1918 (continued)

Mr. Bob

1918-1919

The Piper by Josephine Preston Peabody

Strongheart by William C. DeMille

Crowning of the Gypsy Queen by Joseph Surdo

1919-1920

Chimes of Normandy by Planquette

Maggie Pepper by Charles Klein

Man on the Box by Grace Livingston Furness

A Thousand Years Ago by Percy McKaye

The Lion and the Mouse by Charles Klein

1920-1921

The Prince Chap by Edward Peple

\*Billie by George M. Cohan

\*The Melting Pot by Israel Zangwill

\*The Mob by John Galsworthy

1921-1922

Joy by John Galsworthy

Arms and the Man by George Bernard Shaw

Miss Somebody Else

\*A Doll's House by Henrik Ibsen

\*The Rivals by Richard Brinsley Sheridan

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\*Represents a Campus Player production.

1921-1922 (continued)

\*The Camouflage of Shirley

1922-1923

\*The Big Idea by Thomas and Clayton

\*Three Live Ghosts by Frederick Isham and Max Marcin

Kindling by Charles Kenyon

The Little Hunchback Zia by Frances Burnett

1923-1924  
The Charm School by Alice Duer Miller and Robert Milton

The Thirteenth Chair by Bayard Veiller

Pomander Walk

Clarence by Booth Tarkington

The Chimes of Normandy by Robert Planquette

\*Milestones by Robert Arnold Bennett and Edward Knablock

1923-1924

\*The Skin Game by John Galsworthy

Grumpy by Horace Hodges and T. Wigney Percival

The Mikado by Gilbert and Sullivan

The Return by Bridget Boland

Dulcy by George S. Kaufman and Marc Connelly

Intimate Strangers by Booth Tarkington

1924-1925

\*Macbeth by William Shakespeare

\*Captain Applejack by Walter Hackett

The Adventuress



1924-1925 (continued)

Bohemian Girl by Michael William Balfe

The Devil's Disciple by George Bernard Shaw

On the Hiring Line

Cavalleria Rusticana by Pietro Mascagni

The Witching Hour by A.E. Thomas

Tweedles by Booth Tarkington

1925-1926

\*A Bill of Divorcement

\*She Stoops to Conquer by Oliver Goldsmith

1926-1927

\*The School for Scandal by Richard Brinsley Sheridan

\*The Enchanted April by Kane Cambell

The Chimes of Normandy by Robert Planquette

1927-1928

\*The Admirable Crichton by James M. Barrie

\*The Rivals by Sheridan

Children of the Moon by Martin Flawn

The Youngest by Philip Barry

Arms and the Man by George Bernard Shaw

The Cross Stitch Heart

1928-1929

\*Paola and Francesca by Stephen Phillips

\*Sun-up by Lula Vollmer

Kempy by J.C. and Elliott Nugent



1928-1929 (continued)

Captain Applejack by Walter Hackett

Icebound by Owen Davies

1929-1930

Dollars and Chickens by Fred Dallard

Three Live Ghosts by Frederick Isham and Max Marcia

The Second Mrs. Tanqueray by Sir Authur Pinero

\*You and I by Philip Barry

\*Friend Hannah by Paul Kester

1930-1931

\*The Queen's Husband by Robert E. Sherwood

\*Twelfth Night by William Shakespeare

St. Claudia

R.U.R. by Karl Kapek

The Famous Mrs. Fair

Her Husband's Wife by A.E. Thomas

1931-1932

Rosmershom by Ibsen

1932-1933

\*Holiday by Philip Barry

\*She Stoops to Conquer by Oliver Goldsmith

\*Eagerheart by A.M. Buckton

1933-1934

\*Mary, Mary Quite Contrary by St. John Erwin

\*Eagerheart by A.M. Buckton

1934-1935

\*Criminal At Large by Edgar Wallace\*Eagerheart by A.M. Buckton\*Romeo and Juliet by William ShakespeareThe Swan by Ferenc MolnarThe First Year by Frank CravenThe Black Flamingo by Sam Janney

1935-1936

Everyman (anonymous)\*Eagerheart by A.M. Buckton\*The Dark Tower by Alexander Wolcott and George  
Kaufman\*Death Takes A Holiday by Alberto CasellaThe Importance of Being Earnest by Oscar WildeSeventh Heaven by Austin StrongDistant Drums by Dan Totheroh

1936-1937

\*The Bishop Misbehaves by Frederick Jackson\*Eagerheart by A.M. Buckton\*Berkeley Square by John BladerstonA Sailor MisbehavesThree Cornered Moon by Gertrude TonkonogyThe Pigeon by John GalsworthyPillars of Society by Henrik Ibsen

1937-1938

\*Flowers of the Forest

1937-1938 (continued)

\*Eagerheart by A.M. Buckton

\*Captain Applejack by Walter Hackett

R.U.R. by Karl Kapek

Petticoat Fever by Mark Reed

A Murder Has Been Arranged by Emlyn Williams

1938-1939

\*Elizabeth the Queen by Maxwell Anderson

\*Eagerheart by A.M. Buckton

\*Hay Fever by Noel Coward

1939-1940

Minick by George S. Kaufman

Moor Born by Kan Totheroh

\*The Petrified Forest by Robert Sherwood

\*Eagerheart by A.M. Buckton

\*Paola and Francesca by Stephen Phillips

1940-1941

The Taming of the Shrew by William Shakespeare

The Saturday Evening Ghost by Tom Taggart

Princess Ida, by Gilbert and Sullivan

\*Outward Bound by Sutton Vane

\*Eagerheart by A.M. Buckton

1941-1942

Margin for Error

\*Night Must Fall by Emlyn Williams



1941-1942 (continued)

\*Eagerheart by A.M. Buckton

\*The Doctor's Dilemma by George Bernard Shaw

1942-1943

\*Out of the Frying Pan by Francis Swann

\*Eagerheart by A.M. Buckton

\*Mrs. Moonlight by Benn W. Levy

1943-1944

\*Ladies in Retirement by Edmund Percy and Reginald Denham

\*Eagerheart by A.M. Buckton

\*Brief Music by Emmet Lavery

1944-1945

\*Feathers in a Gale by Pauline Jamerson and Reginald Lawrence

\*Cry Havoc by Allan R. Kenward

\*Eagerheart by A.M. Buckton

1945-1946

\*Blithe Spirit by Noel Coward

\*Eagerheart by A.M. Buckton

\*Angel Street by Patrick Hamilton

1946-1947

\*The Man Who Came to Dinner by George S. Kaufman and Moss Hart

\*Eagerheart by A.M. Buckton

\*The Hasty Heart by John Patrick



1947-1948

Papa is All by Patterson Greene\*Dear Ruth by Norman Krazna\*Eagerheart by A.M. Buckton\*Daughters of Atreus by Robert TurneyBastien and Bastienne by Wolfgang von Mozart

1948-1949

\*Thunder Rock by Robert Ardrey\*Eagerheart by A.M. Buckton\*Claudia by Rose Franken1952-1953 The Old Maid and the Thief by Giancarlo Menotti

1949-1950

South Pacific by Richard Rogers and Oscar HammersteinHin Und Zuruch by HindemithDown in the Valley\*Kind Lady\*Eagerheart by A.M. BucktonSeven Sisters by Ruth Ellis

1950-1951

The Importance of Being Earnest by Oscar WildeAnnie Get Your Gun by Irving BerlinCarmen by Henri Meilhac and Georges BizetThe Telephone by Giancarlo Menotti\*Two Blind Mice by Samuel Spewack\*Goodbye, My Fancy by Fay Kanin

1950-1951 (continued)

\*Eagerheart by A.M. Buckton

\*I Remember Mama by John Van Druten

1951-1952

\*A Bill of Divorcement

\*Eagerheart by A.M. Buckton

\*Light Up the Sky by Moss Hart

Lady Windermere's Fan by Oscar Wilde

Trial by Jury by Gilert and Sullivan

I Smell Smoke

1952-1953

\*The Curious Savage by John Patrick

\*Eagerheart by A.M. Buckton

\*Escape by John Galsworthy

Arms and the Man by George Bernard Shaw

R.S.V.P.

Hansel and Gretel by Adelheid Wette and Englebert  
Humperdinck

1953-1954

\*The Skin of Our Teeth by Thornton Wilder

\*Eagerheart by A.M. Buckton

\*Harvey by Mary Chase

\*Night Must Fall by Emlyn Williams

1954-1955

\*Mary of Scotland by Maxwell Anderson

\*Watch on the Rhine by Lillian Hellman

1954-1955 (continued)

\*Eagerheart by A.M. Buckton

\*George Washington Slept Here by Kaufman and Hart

1955-1956

\*Sabrina Fair by Samuel Taylor

\*Eagerheart by A.M. Buckton

\*Miss Mabel

\*Abe Lincoln in Illinois by Robert S. Sherwood

The Bartered Bride by Bedrich Smetana

The Telephone by Giancarlo Menotti

1956-1957

\*The Importance of Being Earnest by Oscar Wilde

\*Eagerheart by A.M. Buckton

\*Captain Applejack by Walter Hackett

\*The Little Foxes by Lillian Hellman

Die Fledermaus by Johann Strauss II

1957-1958

\*Anastasia by Marcelle Maurette

\*Dear Brutus by James M. Barrie

\*Eagerheart by A.M. Buckton

\*The Chalk Garden by Enid Bagnold

1958-1959

\*My Three Angels by Sam and Bella Spewack

\*Eagerheart by A.M. Buckton

\*The Cave Dwellers by William Saroyan



1958-1959 (continued)

\*Time Limit by Henry Denker and Ralph Berkey

Trouble in Tahiti by Leonard Bernstein

1959-1960

\*Arms and the Man by George Bernard Shaw

\*Eagerheart by A.M. Buckton

\*The Mousetrap by Agatha Christie

\*Twelfth Night by William Shakespeare

1960-1961

\*Death Takes A Holiday by Alberto Casella

\*Eagerheart by A.M. Buckton

\*High Ground (Bonaventure) by Charlotte Hastings

\*She Stoops to Conquer by Oliver Goldsmith

1961-1962

\*Visit to a Small Planet by Gore Vidal

\*Eagerheart by A.M. Buckton

\*You Can't Take It With You by Kaufman and Hart

\*King Lear by William Shakespeare

1962-1963

\*Romanoff and Juliet by Peter Untinov

\*Eagerheart by A.M. Buckton

\*The Bad Seed by Maxwell Anderson

\*The Corn Is Green by Emlyn Williams

1963-1964

\*The Solid Gold Cadillac by Howard Teichmann and  
George S. Kaufman

\*Eagerheart by A.M. Buckton



1963-1964 (continued)

\*A Doll's House by Henrik Ibsen

\*Our Town by Thornton Wilder

1964-1965

\*A Thurber Carnival by James Thurber

\*Ahmad and the Night Visitors by Gian-Carlo Menotti

\*Pygmalion by George Bernard Shaw

\*The Glass Menagerie by Tennessee Williams

1965-1966

\*The Teahouse of the August Moon by John Patrick

\*Eagerheart by A.M. Buckton

\*The World of Carl Sandburg by Norman Corwin

\*The Sound of Music by Richard Rogers and Oscar  
Hammerstein II

1966-1967

\*The Miracle Worker by William Gibson

\*Eagerheart by A.M. Buckton

\*The Sign of Jonah by Gunther Reutenborn

\*The Fantasticks by Tom Jones and Harvey Schmidt

\*Macbeth by William Shakespeare

APPENDIX E

LENEAN PRODUCTIONS

|           |                                 |
|-----------|---------------------------------|
| 1928-1929 | <u>The Rock</u>                 |
| 1929-1930 | <u>The Star in the East</u>     |
| 1930-1931 | <u>St. Claudia</u>              |
| 1931-1932 | <u>Whatsoever Ye Sow</u>        |
| 1932-1933 | No record available.            |
| 1933-1934 | <u>He Forgot Not His People</u> |
| 1934-1935 | <u>Paul and Thekla</u>          |
| 1935-1936 | <u>Pontius Pilate</u>           |
| 1936-1937 | <u>The Rose on the Dial</u>     |
| 1937-1938 | <u>The Slave Maid of Israel</u> |
| 1938-1939 | <u>Judith</u>                   |
| 1939-1940 | <u>Mary Magdalene</u>           |
| 1940-1941 | <u>Whatsoever Ye Sow</u>        |
| 1941-1942 | <u>Pontius Pilate</u>           |
| 1942-1943 | <u>Judith</u>                   |
| 1943-1944 | <u>The Slave Maid of Israel</u> |

APPENDIX F

RECENT RELIGIOUS DRAMA GROUPS

1959-1960--The Wesley Players

Director--Bruce Birch and Virginia Hill

Present---No Exit by Jean Paul Sartre

Members---Joanna Scott

Jane Glotfelty

Jim Reed

Bert Rinkle

1963-1964--The Chancel Players

Director--Ron Curfman

Present---The Devil and Daniel Webster by Stephen

Vincent Benet

Members---Charles Burdick

Leslie Rudolph

Carl Fieser

Mike Case

Chandler Young

Priscilla Wilson

Zena Gore

1964-1965--The Chancel Players

Director--Mike Case

Present---Abraham and Issac (anonymous)

Members---Vicki Layton

Dale Kunkel

Zena Gore

Rita Magnuson

1966-1967--The Campus Player Repertoire Company

Director--Dale Kunkel

Present---The Informer by Bertold Brecht

Impromptu by Tad Mosel

The Questioning of Nick by Arthur Kopit

Will the Real Jesus Christ Please Stand Up?

by John Marmorstein

Members---Nelson Warren

Raymond Peterson

Roger Moon

George Johnston

Bill Lucero

Sue Platt

Atha Webster

Ronda Sims



## APPENDIX G

### NATIONAL DEBATE QUESTIONS

- 1920-1921 Resolved, that a pregressive tax on land should be adopted in the United States.
- 1921-1922 Resolved, that the principal of the closed shop is unjustifiable.
- 1922-1923 Resolved, that the United States should adopt the cabinet parliamentary form of government.
- 1923-1924 Resolved, that the United States should enter the World Court of the League of Nations as proposed by President Harding.
- 1924-1925 Resolved, that Congress should be empowered to override by a two-thirds vote decisions of the Supreme Court which declare acts of Congress unconstitutional.
- 1925-1926 Resolved, that the Constitution of the United States should be amended to give Congress power to regulate child labor.
- 1926-1927 Resolved, that the essential features of the McNary-Haugen bill be enacted into law.
- 1927-1928 Resolved, that the United States should cease

- 1935-1936 to protect by force of arms capital invested in foreign lands except after formal declaration of war.
- 1928-1929 Resolved, that a substitute for trial by jury should be adopted.
- 1929-1930 Resolved, that the nations should adopt a plan of disarmament excepting such forces as are needed for police purposes.
- 1930-1931 Resolved, that the nation should adopt a policy of free trade.
- 1931-1932 Resolved, that Congress should enact legislation providing for the centralized control of industry.
- 1932-1933 Resolved, that the Allied war debts should be canceled.
- 1933-1934 Resolved, that the powers of the President of the United States should be substantially increased as a settled policy.
- 1934-1935 Resolved, that the nations should agree to prevent the international shipment of arms and munitions.



- 1935-1936 Resolved, that Congress should have the power to override by a two-thirds majority vote, decisions of the Supreme Court declaring laws passed by Congress unconstitutional.
- 1936-1937 Resolved, that Congress should be empowered to fix minimum wages and maximum hours for industry.
- 1937-1938 Resolved, that the N.I.R.B. should be empowered to enforce arbitration of all industrial disputes.
- 1938-1939 Resolved, that the United States should cease to use public funds (including credits) for the purpose of stimulation of business.
- 1939-1940 Resolved, that the United States should follow a policy of strict economic and military isolation toward all nations outside the Western Hemisphere engaged in armed international or civil conflict.
- 1940-1941 Resolved, that the nations of the Western Hemisphere should form a permanent union.
- 1941-1942 Resolved, that the federal government should regulate by law all labor unions in the United States.



- 1942-1943 Resolved, that the United States should take the initiative in establishing a permanent federal union with power to tax and regulate commerce to settle international disputes and to enforce such settlements, to maintain a police force and to provide for the admission of other nations which accept the principals of the union.
- 1943-1944 Resolved, that the United States should cooperate in establishing and maintaining an international police force upon the defeat of the Axis.
- 1944-1945 Resolved, that the federal government should enact legislation requiring the settlement of all labor disputes by compulsory arbitration when voluntary means of settlement have failed.
- 1945-1946 Resolved, that the policy of the United States should be directed toward the establishment of free trade among the nations of the world.
- 1946-1947 Resolved, that labor should be given a direct share in the management of industry.
- 1947-1948 Resolved, that a federal world government should be established.

- 1948-1949 Resolved, that the federal government should adopt a policy of equalizing educational opportunity in tax supported high schools and colleges by means of annual grants.
- 1949-1950 Resolved, that the United States should nationalize the basic non-agricultural industries.
- 1950-1951 Resolved, that non-Communist nations should form a new international organization.
- 1951-1952 Resolved, that the federal government should adopt a permanent policy of wage and price controls.
- 1952-1953 Resolved, that the Congress of the United States should enact a compulsory F.E.P.L.
- 1953-1954 Resolved, that the United States should adopt a policy of free trade.
- 1954-1955 Resolved, that the United States should extend diplomatic recognition to the Communist Government of China.
- 1955-1956 Resolved, that the non-agricultural industries should guarantee their employees an annual wage.
- 1956-1957 Resolved, that the United States should dis-



continue direct economic aid to foreign countries.

- 1957-1958 Resolved, that the Requirement of Membership in a Labor Organization as a Condition of Employment should be Illegal.
- 1958-1959 Resolved, that the Futher Development of Nuclear Weapons Should be Prohibited by International Agreement.
- 1959-1960 Resolved, that Congress should be given the power to reverse decisions of the Supreme Court.
- 1960-1961 Resolved, that the United States should adopt a policy of compulsory health insurance for all citizens.
- 1961-1962 Resolved, that labor unions should be under the jurisdiction of anti-trust legislation.
- 1962-1963 Resolved, that non-communist nations of the world should establish an economic community.
- 1963-1964 Resolved, that the federal government should guarantee equal opportunities for higher education.
- 1964-1965 Resolved, that the federal government should





APPENDIX H

PATTERN OF CURRICULUM DEVELOPMENT

| YEAR    | NUMBER ON STAFF | PHYSICAL CULTURE | ELOCUTION | ORATORY | PUBLIC SPEAKING | PSYCHOLOGY OF SPEECH | PRIVATE LESSONS | DRAMATICS | VOICE TRAINING | INTERPRETATION | DEBATE | TEACHING OF SPEECH | PARL. PROCEDURE | PLAY PRODUCTION | DRAMATIC LIT & HIST | DISCUSSION | FORENSIC ACTIVITIES | RADIO | HIST OF PUB ADDRESS | LOGIC | EXPERIMENTAL THEATRE | THEATRE PROJECTS | RHETORIC | READINGS IN SPEECH | DEGREE OFFERED | DEPARTMENTAL NAME |
|---------|-----------------|------------------|-----------|---------|-----------------|----------------------|-----------------|-----------|----------------|----------------|--------|--------------------|-----------------|-----------------|---------------------|------------|---------------------|-------|---------------------|-------|----------------------|------------------|----------|--------------------|----------------|-------------------|
| 1891-92 | 1               | x                | x         | x       |                 |                      |                 |           |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1892-93 | 1               | x                | x         | x       |                 |                      |                 |           |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1893-94 | 1               | x                | x         | x       |                 |                      |                 |           |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1894-95 | 1               | x                | x         | x       |                 |                      |                 |           |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1895-96 | 1               | x                | x         | x       |                 |                      |                 |           |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1896-97 | 1               | x                | x         |         |                 |                      |                 |           |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1897-98 | 1               | x                | x         | x       | x               |                      |                 |           |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1898-99 | 1               | x                | x         | x       | x               |                      |                 | x         |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1899-00 | 1               | x                | x         |         | x               | x                    | x               | x         |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1900-01 | 1               | x                | x         |         | x               | x                    | x               | x         |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1901-02 | 1               |                  | x         |         | x               | x                    | x               | x         |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1902-03 | 1               |                  | x         |         | x               | x                    | x               | x         |                |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1903-04 | 1               | x                |           |         | x               |                      | x               |           | x              |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1904-05 | 1               | x                |           |         | x               |                      | x               |           | x              |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1905-06 | 1               | x                |           |         | x               |                      | x               |           | x              |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1906-07 | 1               | x                |           |         | x               |                      | x               |           | x              |                |        |                    |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1907-08 | 1               | x                |           |         | x               |                      | x               |           |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1908-09 | 2               | x                |           | x       | x               |                      | x               |           |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1909-10 | 2               | x                |           | x       | x               |                      | x               |           |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1910-11 | 2               | x                |           | x       | x               |                      | x               |           |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1911-12 | 2               | x                |           | x       | x               |                      | x               |           |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1912-13 | 2               | x                |           | x       | x               |                      | x               |           |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1913-14 | 2               | x                |           | x       | x               |                      | x               | x         |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1914-15 | 2               | x                |           | x       | x               |                      | x               | x         |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |
| 1915-16 | 1               | x                |           | x       | x               |                      | x               | x         |                | x              | x      | x                  |                 |                 |                     |            |                     |       |                     |       |                      |                  |          |                    |                |                   |

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| YEAR    | STAFF | PHYS CUL | ELOCUTION | ORATORY | PUB SP | PSY SP | PRIV LESS | DRAMATICS | VOICE TRAINING | INTERP | DEBATE | TEACH SP | PARL PRO | PLAY PROD | LIT & HIST | DISC | FOR ACT | RADIO | HIS PUB AD | LOGIC | EX THEATRE | TH PROJ | RHETORIC | READ IN SP | DEGREE | NAME |
|---------|-------|----------|-----------|---------|--------|--------|-----------|-----------|----------------|--------|--------|----------|----------|-----------|------------|------|---------|-------|------------|-------|------------|---------|----------|------------|--------|------|
| 1951-52 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      |          | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1952-53 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      |          | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1953-54 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      |          | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1954-55 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      |          | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1955-56 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1956-57 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        | F    |
| 1957-58 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1958-59 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1959-60 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     |            |       |            |         |          |            |        |      |
| 1960-61 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     | x          |       |            |         |          |            |        | C    |
| 1961-62 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     | x          |       |            |         |          |            |        |      |
| 1962-63 | 3     |          |           |         | x      |        | x         | x         | x              | x      | x      | x        | x        | x         | x          | x    | x       | x     | x          |       |            |         |          |            |        |      |
| 1963-64 | 3     |          |           |         | x      | x      |           | x         | x              | x      | x      |          | x        | x         | x          |      | x       | x     | x          | x     | x          | x       |          |            |        | G    |
| 1964-65 | 4     |          |           |         | x      | x      |           | x         | x              | x      | x      |          | x        | x         | x          |      | x       | x     | x          | x     | x          | x       |          |            |        |      |
| 1965-66 | 3     |          |           |         | x      | x      |           | x         | x              | x      | x      |          | x        | x         | x          |      | x       | x     | x          | x     | x          | x       |          |            |        |      |
| 1966-67 | 3     |          |           |         | x      | x      |           | x         | x              | x      | x      |          | x        | x         | x          |      | x       | x     | x          | x     | x          | x       | x        | x          |        |      |

## Legend:

- a. Bachelor of Oratory
- b. No degree
- c. Certificate in Expression
- d. Bachelor of Arts majoring in Speech
  
- A. Department of Elocution and Oratory
- B. School of Oratory
- C. Department of Expression
- D. Department of Public Speaking and Department of Expression
- E. Department of Public Speaking
- F. Department of Speech
- G. Department of Speech and Dramatics