

1928

Catalog of Ward-Belmont, 1928

Ward-Belmont College (Nashville, Tenn.)

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Catalog of

Ward-
Belmont



Spring
1928

Nashville •
• Tennessee

ANNUAL CATALOG and ANNOUNCEMENT

THE
WARD-BELMONT SCHOOL
for Young Women

A JUNIOR COLLEGE

Accredited by the

ASSOCIATION OF COLLEGES AND SECONDARY
SCHOOLS OF THE SOUTHERN STATES

1928-1929

FEBRUARY, 1928

BELMONT HEIGHTS
NASHVILLE, TENNESSEE
U. S. A.

CALENDAR, 1928-1929

OPENING AND ORGANIZATION

September 19, 1928

THANKSGIVING DAY

November 29, 1928

CHRISTMAS VACATION

Approximately Two Weeks

BACCALAUREATE SERMON

May 26, 1929

CLASS DAY AND PARK EXERCISES

May 27, 1929

RECEPTION TO ALUMNAE AND GRADUATING CLASSES

May 27, 1929

ALL-CLUB DINNER

May 28, 1929

COMMENCEMENT DAY

May 29, 1929

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ADMINISTRATION

JOHN DIELL BLANTON, B.A., LL.D.
President

JOHN WYNNE BARTON, M.A., LL.D.
Vice President

ANDREW BELL BENEDICT
Vice President and Business Manager

THOMAS D. D. QU Aid, M.A.
Dean of Faculty

EDNA IRVIN, M.A.
Dean of Residence

ANNIE CLAYBROOKE ALLISON, B.A.
Principal of High School

ALMA PAINE
Registrar

W. V. FLOWERS
Secretary

E. J. SNYDER
Bursar

DOROTHY WILSON
LOUISE SAUNDERS
Librarians

HENRIETTE RICHARDSON BRYAN
EDNA NELLUMS
Book Room and Student Bank

HOME DEPARTMENT

EDNA IRVIN, M.A.
Dean of Residence

MRS. J. W. CHARLTON
MRS. SOLON E. ROSE
Assistants

MARY NEAL
MRS. T. H. GAINES
MRS. ALLEN G. HALL
MRS. MARY LEE JETER
MRS. CHARLIE D. McCOMB
MRS. ADA MEANS
Hostesses

MRS. MINNIE POWELL
MRS. BONA A. NICHOLS
MRS. HAZLE PADGETT
Chaperons

SUSAN CHILDRESS RUCKER
Graduate Nurse

CARRIE D. MOSELEY
LOUISE MOSELEY
MRS. MAY R. STEWART
LILLIA TOWLES
ELLA D. PRENTICE
Field Representatives

THE WARD-BELMONT SCHOOL

HISTORICAL SKETCH

WARD-BELMONT, a junior college for young women, in Nashville, Tennessee, is the outgrowth of the union of Ward Seminary and Belmont College. Ward Seminary was founded in 1865 by Rev. William E. Ward, D.D., and Belmont College in 1890 by Miss Ida E. Hood and Miss Susan L. Heron. In June, 1913, the two schools were united on the former Belmont campus, forming a junior college under the charter name, "The Ward-Belmont School." Ward Seminary had long been recognized as one of the leading preparatory schools in the country; its graduates enjoyed certificate privileges to the leading Eastern colleges. Belmont College also possessed an enviable standing as a boarding school, emphasizing as well as academic work, the fine arts.

NASHVILLE AND ITS ATTRACTIONS

Nashville is well known as an educational and historical center. The chosen location of great universities, professional schools, colleges and preparatory schools, Nashville has established far-famed renown as a center of learning. Ward Seminary and Belmont College, through their earnest service have contributed much to the educational standing of the city. These two schools, together with Vanderbilt University and George Peabody College for Teachers, have given a distinct charm and atmosphere of culture which makes this city an ideal home for students. The presence of colleges and professional schools in Nashville insures the coming of eminent lecturers and artists. Persons of international reputation are frequently present in Nashville. Ward-Belmont students have the advantage of attending all of the leading concerts, plays, and lectures that are available in the city. Many programs are presented in the school auditorium.

As a center of culture, Nashville boasts several interesting examples of architecture. The State Capitol is an excellent example of classic architecture; on its grounds is the tomb of James K. Polk, ninth President of the United States. Located at a central point in the Centennial Park is a facsimile of the Parthenon, true in every detail; on the steps of this beautiful and appropriate building the Ward-Belmont School of Expression recently presented the *Electra* of Sophocles. One of the newly erected buildings in Nashville is the imposing Tennessee War Memorial Hall with spacious surrounding park and grounds. Within convenient driving

distance is Belle Meade, for many years a celebrated stock farm; that section is now the location of Nashville's most exclusive residential section and Golf Club. The Hermitage, the home and burial place of Andrew Jackson, is twelve miles from Nashville. Not far from the Ward-Belmont campus is the battlefield of Nashville, on which stands a recently erected memorial, the workmanship of Moretti, the Italian artist. Nearby are the scenes of the battles of Stone River and of Franklin.

THE CAMPUS

Ward-Belmont, with an elevation of one hundred feet above the city, stands in the beautiful park formerly the site of Belmont; to both the grounds and the buildings extensive additions have been made. The campus of forty-five acres, a part of which is devoted to athletic fields, is surrounded by one of the best residential sections of Nashville. It is sufficiently removed to give that quiet and seclusion which are conducive to studious habits; yet the railway station, the shopping districts, and the churches of all denominations in the city are easily accessible. In the same part of the city are Vanderbilt University and George Peabody College for Teachers.

CLIMATE AND HEALTH

The bracing atmosphere and temperate climate of Middle Tennessee make Nashville an ideal location for school work. Pupils from more northern states, as well as those from farther south, find here a school unexcelled in physical advantages. The mild weather and the inviting campus encourage outdoor sports and games, which have contributed much toward maintaining the excellent health record of the school.

Ward-Belmont realizes just how much the health of its students depends on physical conditions, and safeguards their health in every possible way. The buildings are sanitary; the drinking water is filtered, sterilized, cooled, and is supplied in hygienic fountains throughout the buildings; trained and experienced nurses have charge of a well-ordered infirmary. A further precaution is the requirement that a certificate of good health be furnished by every resident student.

As nourishing food is the best agent for the most effective physical and mental advancement, especial care is paid to the food. With the regulations regarding meals, sleeping hours, and exercise, much is done to induce an excellent health record. The kitchen

and bakery have the latest improvements in steam cooking, gas and electric appliances, and cold storage; the dining halls are commodious and attractive. The menus are supervised by a trained dietitian.

BUILDINGS AND EQUIPMENT

The nucleus of the buildings is the old Acklen residence, an unusual adaptation of Italian architecture. Grouped around this interesting example of the center of an old southern estate are the buildings which have been added at intervals by the school. These buildings are arranged in the shape of a quadrangle with one open side. On the north side of this square are located Fidelity, North Front, South Front, and Founders Halls, with the drawing rooms, the auditorium, and the dining rooms; on the east, three other residence halls—Pembroke Hall, Heron Hall, and Senior Hall; on the south, the Academic Building and the Gymnasium. Other buildings on the campus included in the school plant are the High School Building, the music practice house, the social club buildings, and the heating plant. Buildings adjacent to the campus are utilized for the intermediate school, home economics work and additional music studios. The buildings are handsome and commodious, and are models in their adaptation to school use. They are fitted with the most improved methods of sanitation, heating, lighting, ventilation, and fire escapes.

The Academic Building, in classic colonial architecture, was completed and equipped in 1914. In this building are the large, well-lighted class rooms, the library, the science laboratories, the expression and art studios, and the administration offices. The library, containing over 8,000 volumes, is under the care of experienced librarians, and is open daily except Sunday. The ground floor of this building contains the chemistry, biology, and physiology laboratories and lecture rooms. The offices, library and some of the class rooms occupy the main floor. Above on the second floor are class rooms for literary subjects and musical science; here also is the expression studio, amply adapted for class work, and for the production of plays before a small audience. The third floor is mainly occupied by the art studio and interior decoration rooms. A few class rooms are included on this floor. Most of the high school classes are held in the high school building.

A gymnasium, with every modern improvement, has recently been completed. In style it conforms to that of the Academic Building with which it connects. The ground floor contains bowling alleys, showers, lockers, linen, shampoo, and hair drying rooms.

The main floor constitutes the large gymnasium; it provides two spacious, well-lighted rooms for all forms of gymnastic exercise. The next floor contains the visitors' galleries, a studio for aesthetic dancing, and three small rooms for special classes, board meetings, and trophies. The swimming pool is in a separate building, which connects with the gymnasium.

Separate dormitories are provided for college and high-school students, thus promoting the individual welfare of each department. These residence halls are well furnished and in their arrangements meet every demand of comfortable and refined home life. Pembroke, Senior, and Heron Halls are arranged in suites of two double rooms with connecting bath, or, in some cases, of two single rooms with connecting bath. Other dormitories have either separate double rooms, with ample sanitary appointments and baths on every floor, or bath suites of two double rooms each. Each room is furnished with rugs, dresser, table, chairs, single iron beds, and, with few exceptions, separate closets. All the rooms have outside exposure, with abundant sunlight and fresh air.

Ten well equipped club houses have recently been completed for the ten social clubs for resident students. Each house is prepared for meetings and informal entertaining.

SOCIAL CLUBS

Ten clubs, with a membership of fifty to sixty each, are a pleasant and helpful feature of the social life of the school. Membership in one of these clubs is expected of every resident student. They meet formally once a week for social, literary, or musical programs, and informally at other times for recreation. A spirit of loyalty in the clubs develops in the students the best qualities, mental and moral as well as social.

RELIGIOUS ACTIVITIES

Though no sectarianism is lived or taught, earnest effort is made to stimulate and strengthen the impulse toward Christian life and service. Regular Bible courses form part of the curriculum, and there is an active Young Women's Christian Association, in which members of the faculty cooperate with the students. The association and the school jointly employ a secretary, who directs the activities of the Y. W. C. A. so that the influences of this organization are made vital in the life of the school. Systematic Bible training and mission study, devotional exercises at chapel,

and frequent visits by the pastors of the city are among the agencies by which the school life is made wholesome and inspiring. The spirit of church loyalty is fostered by requiring each student to attend the church of her parents' choice on Sunday morning.

DRESS AND HOUSEHOLD ARTICLES

Extravagance and extremes in dress are firmly discouraged. The administration presents its ideas and regulations for appropriate dress for the Ward-Belmont girl in a dress circular, which will be sent on request to each mother who contemplates sending her daughter to the school.

An abundant supply of table napkins, towels, sheets, pillowcases, and bedspreads is furnished each student at a reasonable charge for the year.

GOVERNMENT

Discipline in Ward-Belmont is simplified by a modified form of student government, properly safeguarded by faculty cooperation and supervision. This organization consists of (1) a student council, composed of representatives chosen by the students from the High-School as well as the College classes; (2) a faculty committee appointed by the President; and (3) the President.

Full details of the Student Government are given in the Blue Book, which is presented each student on entering.

LECTURES AND ENTERTAINMENTS

Nashville is especially fortunate in securing each year famous lecturers, artists, and entertainers. These performances cover a great variety of subjects. Many of them are free to the student body. The school has a Star Entertainment Course presented to the resident students each year for a nominal sum. During the past year the artists secured by the school made distinct contributions to the cultural advancement of the student body. To give a list of the notable people who have been here in times past would have no other effect than to emphasize the school's interest in securing the very best.

EXCURSIONS

In addition to the lectures and entertainments, the students are given opportunities each year to visit some of the notable places in or near Nashville, such as Chattanooga, which is a beautiful as well as historical spot, Mammoth Cave, and Muscle Shoals, the

site of the gigantic hydro-electric power enterprise. Other excursions are organized, should a sufficient number of students be interested, at times when they do not conflict with the school work. In accordance with the custom of twenty years, a school party spends the summer vacation in Europe under the direction and chaperonage of members of the Ward-Belmont staff.

COURSE OF STUDY IN LIBERAL ARTS

Ward-Belmont, a junior college, accredited by the Association of Colleges and Secondary Schools of the Southern States, offers a junior college course, corresponding to the four years of a preparatory school and the freshman and sophomore years of a standard four-year college. A student who contemplates entering a certain college or university after the completion of this course should advise the Dean in advance regarding her choice, so that the subjects which she takes in Ward-Belmont may be those required by that institution.

In the Liberal Arts Department, Ward-Belmont offers a General Diploma. With certain limitations, work in Music, Art, or Expression may be counted toward graduation.

At the end of the first four years of the course, corresponding to the high-school period, students may receive the High-School Certificate, provided the proper balance has been maintained by the completion of courses prescribed. Those earning this certificate can ordinarily complete requirements for a Ward-Belmont Junior College Diploma in two additional years, or they may be admitted without examination to leading colleges and universities which admit students on certificates, provided in each case the peculiar entrance requirements of the institution considered have been met. For description of courses see pages 23 to 42.

HOME ECONOMICS

Domestic Science and Domestic Art are now regarded as essential in a well-rounded education for women. Responding to this progressive movement, Ward-Belmont maintains a thorough department for the study of the home and its varied problems. With its comprehensive courses, its well-equipped laboratories, and with its able corps of teachers, this department of practical worth holds an established place among the departments of the school. For description of courses see page 42.

SECRETARIAL COURSE

To meet still further the needs of the present time Ward-Belmont is offering special courses in stenography, typewriting, and bookkeeping, thus giving an insight into the practical fundamentals of business. For description of courses see page 46.

PHYSICAL EDUCATION AND PLAYGROUND SUPERVISION

Thorough courses are offered in Physical Education and in Playground Supervision, subjects which are being emphasized today as never before in education. The campus affords opportunity for outdoor games, the gymnasium is so equipped that exercise may be adapted to the individual needs of the pupil, and the swimming pool is modern at every point and free to all students. Trained teachers are in charge of all of the work of this department. The work in Playground Supervision is so planned that the students enjoy the recreation, and at the same time grasp the methods by which directed play may be made to promote health, stimulate the intellect, and lift the moral tone of any community. For description of courses see page 48.

ART

Courses in the Art Department are planned for students who wish either to make a practical application of Art and Design in the commercial world or to obtain a general knowledge of Art and its History. Students are always welcome to the studios. Special exhibitions are prepared or secured from time to time to cultivate a love for the beautiful in color and form. For description of courses see page 52.

EXPRESSION

Courses in Expression are offered which equip students not only to take part in works of Dramatic Art, but also to teach. Public Speaking is offered by this department. In the School of Expression class recitals at frequent intervals afford to the participants splendid opportunity of development, and to the school at large a means of real entertainment. Attractive studios make the work of this department a genuine delight. For description of courses see page 55.

MUSIC

Ward-Belmont School of Music is proud of its record of achievement. A large musical faculty trained for the individual work is maintained. The purpose of this department is to create and maintain a wholesome and inspiring musical atmosphere, insuring breadth of culture and love and enthusiasm for the work. To this end frequent Music recitals are given. Not only does the work tend to develop an appreciation for the best in Music, but many of its graduates are successfully concertizing or teaching. For description of courses of study see page 57, or write for School of Music catalog.

ADVICE ON CHOICE OF SUBJECTS

It is our desire that the courses of study be clearly understood by parents and prospective pupils. Again, it is important that each pupil's course be carefully planned on the basis of work already completed, and that individual tastes and aims be taken into account. To accomplish these ends, correspondence and personal conference with the Dean are cordially invited. A complete course of study for the ensuing year should be filed in the Dean's office by August 15, or as soon thereafter as possible. Prospective patrons are urged to cooperate with us in working out this course of study. Plans so made can be modified, if it seems desirable to a patron, on the opening days of school; but further changes during the year are usually discouraged. Continuity of effort and the greatest advancement can in this way be secured.

APPLICATION FOR ENROLLMENT

Early application is advised. This application should be made on the school's special blank, which calls for references, and must be accompanied by a physician's certificate as to the health of the applicant. These forms will be sent on request, and no student can be definitely enrolled until they are properly filled out, submitted to the Registrar with the enrollment fee of \$25, and formally accepted.

FACULTY

JOHN DIELL BLANTON, B.A., LL.D.
President

JOHN WYNNE BARTON, M.A., LL.D.
Vice President

ANDREW BELL BENEDICT
Vice President

THOMAS D. D. QUAID, M.A.
Dean

ANNIE CLAYBROOKE ALLISON, B.A.
Principal of High School

RUBY VAN HOOSER
Bible

Athens College; Special Student, Scarritt College for Christian Workers;
Graduate Student, University of Chicago

OLIVE CARTER ROSS
English, Art History
B.A., University of Nashville; Graduate Student, Vanderbilt University;
M.A., Columbia University

THELMA CAMPBELL
English
B.A., University of Arkansas

ANNA PUGH
English
B.A., University of Arkansas; M.A., University of Chicago

ELLENE RANSOM
English
B.A. and M.A., Vanderbilt University; Special Student, Columbia University

LINDA RHEA
English
B.S., Vanderbilt University; M.A., Columbia University; M.A., Vanderbilt University

THEODORA COOLEY SCRUGGS
English
B.A., Wellesley College; M.A., Vanderbilt University

SUSAN S. SOUBY
English
B.A., George Peabody College for Teachers

- LURA TEMPLE
English
B.A., Southern Methodist University; Graduate Work, University of Chicago
- LOUISE LORETZ HERRON
English
B.S., Vanderbilt University; M.A., Columbia University
- VIRGINIA LEUSSLER
English
B.A., Wellesley; M.A., University of Chicago
- ELIZABETH HORD
English, History
Ph.B., University of Chicago
- ELLEN WALLACE
Economics and Sociology
B.A., Randolph Macon; M.A., University of Chicago
- LORETTA CHENOWETH
History
B.A. and M.A., Northwestern University
- CAROLINE LEAVELL
History
B.S., Vanderbilt University; M.A., Columbia University
- LORENE JACOBS
History
B.S. and B.A., University of Missouri
- GERTRUDE CASEBIER
History
B.A., Western Kentucky State Teachers College
- MARY RACHEL NORRIS
Psychology, Education
B.A. and M.A., Bryn Mawr College
- THOMAS D. D. QUAID
Psychology, Education
B.A. and M.A., University of Oklahoma
- ANNIE CLAYBROOKE ALLISON
Latin
B.A., George Peabody College for Teachers; Graduate Work, Peabody and University of Chicago
- MARTHA ANNETTE CASON
Latin
B.A., University of Chicago; M.A., Columbia University
- SADIE HARMON
Latin
B.A., University of Kansas; M.A., University of Nebraska
- LENA JAMES HAWKS
Mathematics
B.A., Goucher College; M.A., Vanderbilt University; Graduate Student, Johns Hopkins and Peabody College

- ELIZABETH LOWRY
Mathematics
B.A., Tennessee College; M.S., George Peabody College for Teachers
- NELLIE PYLE MISER
Mathematics
B.A., Huron College; Graduate Student, University of Chicago
- W. H. HOLLINSHEAD
Chemistry
Ph.G. and D.Sc., Vanderbilt University
- ELIZABETH McFADDEN
Assistant in Chemistry
B.S., Vanderbilt University
- ALMA HOLLINGER
Biology
B.A., M.A., University of Michigan; Student, Michigan Biological Station and Marine Biological Station, Venice, Cal.
- DORIS HAWKINS
Assistant in Biology
B.S. and M.A., Vanderbilt University
- JESSIE LEE FRENCH
Assistant in Biology
B.A., George Peabody College for Teachers
- AGNES AMIS
French
B.A., Vanderbilt University; Student in France; M.A., George Peabody College for Teachers
- KATE BRADLEY BEZIAT
French
B.A., Vassar; M.A., Cornell University; Graduate Student, Johns Hopkins University and University of Paris
- EDNA GUNN
French
B.S., Vanderbilt University; M.A., Columbia University; Student in University of Dijon and in University of Paris; Certificate d'Etudes Superieures, University of Toulouse
- LAURE MARIE SCHOENI
French
Ecole Secondaire, St. Imier, Switzerland; Special Student, University of Missouri and University of Chicago
- LEONIE VIMONT
French
Officier d'Academie. Officier de l'Instruction Publique
B.A., Adelphi College; M.A., Columbia University; Certificate of Special Studies in French Literature, Philosophy, Universite de Paris, Eleve Titulaire de l'Ecole des Hautes Etudes College de France
- MARGARET ROBERSON HOLLINSHEAD
German
B.S. and M.A., Vanderbilt University

THOMAS B. DONNER
Spanish

B.A., East Texas Teachers College; M.A., Southern Methodist University

UNA M. SPALLER

Foods and Cookery

B.S., Simmons College

MARGARET KENNEDY LOWRY

Textiles and Sewing

Special Student, George Peabody College for Teachers

EUNICE KINKEAD

Assistant in Home Economics

B.S., George Peabody College for Teachers

ROBBIE ALLISON

School Tutor

B.A., Vanderbilt University

BARBARA POLLOK

School Tutor

B.A., State University of Washington

MATTYE SMALLING THOMPSON

Stenography, Typewriting, Bookkeeping

B.S., George Peabody College for Teachers; Special Student at Simmons College and at Vanderbilt University

LOUISE GORDON

Art

Graduate of the New York School of Fine and Applied Arts

MARY WYNNE SHACKELFORD

Art

Graduate, Art Academy of Cincinnati; Graduate, Pratt Institute, Department of Fine and Applied Arts; Special Student, New York School of Fine and Applied Arts in New York and in Paris

PAULINE SHERWOOD TOWNSEND

Director School of Expression

Graduate, New England Conservatory; Postgraduate, Boston School of Expression; Special Courses in New York, Chicago, and Boston

CATHARINE A. WINNIA

Expression

Graduate, Vanderbilt School of Expression; Special Academic Student, Vanderbilt University and George Peabody College for Teachers; Student, Pauline Sherwood Townsend

EMMA I. SISSON

Director School of Physical Education

Graduate, Sargent School of Physical Education and of Gilbert Normal School for Dancing; Student, Harvard Summer School and Columbia University; Special Student in Corrective Gymnastics, Children's Hospital, Boston

CATHERINE E. MORRISON

Physical Training, Athletics, Swimming

Diploma from Possee Gymnasium, Boston; Special Student, Chaliff School, New York, and Columbia University

JULIA WARWICK

Assistant in Athletics and Swimming

Graduate, Ward-Belmont School

DORIS CONE

Riding

Graduate, Ward-Belmont School

EVELYN JANTZER

Dancing

Graduate Savage School of Physical Education; Graduate Vestoff Serova School of Dancing, Artists and Teachers Courses

MARGARET FRIERSON HALL

Assistant in Gymnasium

LAWRENCE GOODMAN

Director School of Piano

Pupil of Ernest Hutcheson, Josef Lhevinne, and Sigismund Stojowski; Student at Ferruccio Busoni's Master School for Pianists, Basel, Switzerland; Scholarship Pupil, Peabody Conservatory of Music, Baltimore, Md.; Formerly Teacher of Piano, Von Ende School of Music, New York City; has concertized extensively in United States; Duo Art Recordings

LOUISE BEST

Piano

Pupil of Ernest Hutcheson and Sigismund Stojowski; Pupil at Sterns University, Berlin; Pupil of Rudolph Ganz; Theoretical Courses in the Institute of Musical Arts, New York

ALICE KAVANAUGH LEFTWICH

Piano

Graduate, Beethoven Conservatory, St. Louis; Pupil of Arthur Foote and B. J. Lang, Boston; three years in Paris with M. Moszkowski and Wager Swayne

HAZEL COATE ROSE

Piano

Pupil of William H. Sherwood, Glenn Dillard Gunn, Victor Heinze; Formerly Teacher of Piano, Cosmopolitan School of Music, Indianapolis, Ind.

ESTELLE ROY SCHMITZ

Piano

Pupil of S. B. Mills, Harold von Mickwitz, Joseffy, and Lhevinne, New York; Silvio Scionti, Chicago; Otto Nietzel and Steinhauer, Germany

AMELIE THRONE

Piano

Pupil of Maurice Aronson, Vienna; Josef Lhevinne, Berlin; Sigismund Stojowski, New York

MARY DOUTHIT

Piano

Graduate Ward-Belmont School of Music; Pupil of Lawrence Goodman, Harold von Mickwitz and Sigismund Stojowski

HENRY S. WESSON

Pipe Organ

Graduate and Postgraduate of the Guilmet Organ School of New York; Special Pupil of William C. Carl, W. I. Nevins, and Clement R. Gale, of New York; Substitute Organist one summer for William C. Carl in First Presbyterian Church, New York; three years Organist in the Church of the Holy Apostles (Episcopal), New York City

MARY VENABLE BLYTHE

Sight Playing and Piano

Graduate, St. Mary's Hall, San Antonio; Pupil of von Mickwitz and of Harry Redman, New England Conservatory

GAETANO SALVATORE DE LUCA*

Director School of Voice

For three years Pupil of Chevalier Edouardo Carrado, Famous Teacher of Italy; for two years Pupil of Chevalier Alfredo Sermentio, Caruso's Coach; Pupil of Commendatore B. Carelli, Director Naples Conservatory; Pupil of Lombardi, Florence, Italy; Pupil of Buzzi Peccia and Carbone, New York; Pupil of Signor Baraldi, London

FLORENCE N. BOYER

Voice

Student of Music in Oberlin College; Pupil of Signor Vananni, Italy; Mesdames de Sales and Bossetti, Munich; Oscar Seagle and de Reszke, Paris

HELEN TODD SLOAN

Voice

Pupil of George Deane, Boston; Isidore Braggiotti, Florence, Italy; Gaetano S. de Luca, Nashville

KENNETH ROSE

Violin

Pupil of McGibeny, Indianapolis; Arthur Hartmann, Paris; George Lehmann, Berlin; Souky, Prague; Formerly Teacher, Metropolitan School of Music, Indianapolis, and Concert Master, Indianapolis Symphony Orchestra

ELIZABETH GWATKIN BABER

Harp

A.B., Indiana University; Studied for three years under Mrs. Moreland Peck, a pupil of Carlos Salzedo; Taught two years with Mrs. Peck in University of Indiana; Special study with Carlos Salzedo, President of National Association of Harpists

ANDRIENNE F. SULLIVAN

Musical Sciences

A.B. and A.M., Vassar College; Summer Courses: Columbia University, Chicago Musical College, and Fontainebleau School of Music; Widor Composition Class, Paris Conservatoire, and private study with Nadia Boulanger, Paul Fanchet, and I. Philipp

VIRGINIA MYRTH WILSON

NELL KATHERINE RICHARDSON
Superintendents of Practice

MARGUERITE SHANNON
Voice Accompanist

CLAIRE HARPER
Violin Accompanist

*Resigned, effective June 1, 1928.

SCHOOL OF LIBERAL ARTS

JUNIOR COLLEGE DEPARTMENT

ADMISSION.—Admission to the College Department is based on graduation from an accredited four-year high school or the presentation of 15 acceptable units. For those who apply for the Junior College diploma the following units are prescribed: English, 3; Algebra, 1; Plane Geometry, 1; one foreign language, 2. The remaining 8 may include any unit offered by an accredited four-year high school and meeting the general requirements as defined by the North Central, the Southern, or other standardizing agency of colleges and secondary schools. However, not more than 3 units in vocational subjects and no fewer than 2 units in a foreign language will be accepted.

CREDIT HOUR.—An hour represents one hour of recitation or lecture a week for one semester. The credit hour is referred to hereafter as semester hour.

Two or more hours of laboratory work correspond to one hour of lecture or recitation, depending upon the nature of the laboratory work.

In Art, six semester hours credit is given for ten hours of supervised studio work a week for the thirty-six weeks. In Music, two lessons a week, one and one-half hours' daily practice, and two hours' recitation a week in a musical science are credited as six semester hours for the thirty-six weeks. In Expression, three semester hours credit is given for three hours of prepared class work and the necessary collateral and group work.

HOURS RECOMMENDED.—For the average college student a maximum of fifteen hours of literary work a week is recommended, but under certain conditions a minimum of twelve and a maximum of seventeen for first year students, and eighteen for second year students are permitted.

SPECIAL SUBJECTS.—Not more than a total of eighteen semester hours may be counted toward a general diploma for work in the departments of Music, Art, Expression, Home Economics, and Secretarial Courses. Work in these departments, when completed elsewhere, will be credited toward a certificate or diploma in these special departments.

FOREIGN LANGUAGE REQUIREMENT. — Students presenting only two high-school units of foreign language are required to take two courses in college; those presenting three or more units are required to take at least one advanced course in college.

ENGLISH. — Any student having credit for Freshman English Composition, whether taken in Ward-Belmont or elsewhere, whose work falls below standard may be required to make up the deficiency in this subject under a tutor provided by the college.

COLLEGE CREDIT will not be allowed for a high-school course in excess of those units required for college entrance.

PHYSICAL EDUCATION. — No course will be considered complete until the Physical Education requirements for that year shall have been met. (See page 48.)

CLASSIFICATION. — The work completed by the beginning of the school year determines the class to which a student belongs. A high-school graduate meeting the above requirements is classified as a first-year college student. A student who has credit for twenty-four semester hours of college work is classified as a second-year college student. All second-year college students who have met the entrance requirements for a diploma and are registered for a course leading to a diploma at the end of the school year are classified as Seniors.

RESIDENCE REQUIREMENTS. — For a diploma in the College or any Special Department, at least one full year's work must be completed in Ward-Belmont. To receive credit for advanced standing, the student must present to the Dean proper credentials from an approved institution of junior or standard college grade. The college credit given will then be determined, in no case to exceed thirty semester hours.

ORIENTATION. — A course required of all first-year college students. The aim of this course is to assist the student in adjusting herself to college life. Lectures on habits and methods of study, proper distribution of time, etc., will be given by teachers in the various departments.

One hour a week for one semester. No credit.

EXAMINATION AND MARKS

An examination is given in every course in accordance with the schedule issued.

Reports are issued at the end of each semester in accordance with the following system: A, excellent; B, good; C, fair; D, passing; E, condition; F, failure; X, absent from examination.

QUALITY HOURS

Quality hours may be earned in the following manner: A six semester hour course completed with a grade of A is equivalent to eighteen quality hours; with a grade of B, to twelve quality hours; and with a grade of C, to six quality hours.

REQUIREMENTS FOR JUNIOR COLLEGE DIPLOMA

The completion of sixty semester quantity and sixty semester quality hours of college work, including English 1 and 2, English 21 and 22, two or four courses of foreign language, six semester hours of History, or eight semester hours of Science. Eighteen semester hours of work taken in special departments may be credited toward this diploma.

The requirements for the certificates and diplomas in the departments of Home Economics, Secretarial Course, Physical Education, Art, Expression and Music are outlined under each department.

NUMBERING OF COURSES

Beginning with the fall of 1927 the courses of study of college rank will be designated with Arabic numerals from 1 to 50. The courses of high school rank will be designated with Roman numerals. See notes under Description of Courses.

DESCRIPTION OF COURSES

Courses numbered 1 to 9 are open to First Year College students. Courses numbered 10 to 19 are open to First and Second Year College students. Courses numbered 20 to 50 are open to Second Year College students only.

If credit is only allowed for the completion of the year's work the course numbers are separated by a comma. If credit is allowed for either semester of a year's work the course numbers are separated by a semicolon.

The school reserves the right to withdraw any class for which there are not as many as six applicants.

ENGLISH

1, 2. This course is required of all students in the first year college or candidates for any certificate or diploma.

Composition. An introductory course in the art of writing. A review of the structural principles of composition; expository writings, with emphasis upon the technique of the essay. The second half of the course consists of a survey of the elements of argument, description and simple narration, with emphasis upon more imaginative writing than of literary selections illustrative of the separate types of composition. Throughout the year, frequent themes or their equivalent, with individual conferences are supplementary to the work of the class room.

If a student who has already received credit for required composition is reported deficient or careless in the writing of English, it will be necessary for her to take additional work in the course.

Three hours a week. Twelve sections.

First semester, second semester.

Credit, six semester hours.

3; 4. *Types of Literature.* First semester: narration, novel, short story and narrative poetry. Second semester: lyric poetry, drama and essay.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *Survey of English Literature.* This course is required for graduation and has for a prerequisite English 1, 2. The first part consists of the survey from Beowulf to the Restoration Period. The second part from the Restoration through the Victorian Period.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23; 24. *Shakespeare.* A careful study of a number of Shakespeare's plays with a more rapid reading of others. These are compared with other plays, Elizabethan and others. Particular attention is given to background and in-

fluence of predecessors and contemporaries. The first semester work consists of the comedies and histories; the second of tragedies with a few eighteenth century and modern plays in comparison.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

25; 26. *American Literature.* A careful study of the leading American writers in both prose and poetry with especial emphasis on the development of American ideals and the new movement in American poetry.

Two hours a week.

First semester, second semester.

Credit, four semester hours.

27; 28. *Advanced Composition.* An introduction to Journalism. A critical study of the leading forms of literary composition. Intensive practise in writing with numerous conferences. Prerequisite English 1, 2. The work consists of essay, critical review, editorial, news story, short story metrical forms and other imaginative writings.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

29; 30. *English Poetry of the Nineteenth Century:* A study of the great English poets from Wordsworth to Masfield. During the first semester special study is given to Wordsworth, Coleridge, Shelley and Keats, with parallel readings in the Minor poets of the Romantic Period. The second semester special study is given to Browning, Tennyson, Arnold and the leading poets since 1900, with parallel readings from selected essays from the Victorian prose masters—Ruskin, Carlyle and Newman.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

BIBLE

11; 12. *A Survey of Biblical Literature.* The origin and development of the Hebrew Commonwealth, and the rise of literary prophecy, and the rise of the Hebrew theocracy. The study is concluded by an examination of the literature of the beginnings of Christianity.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

13. *The Life of Jesus.* A comparative study of the four Gospels, using them as a basis for a review of the life and times of Christ.

Two hours a week.

First semester.

Credit, two semester hours.

14. *The Life of Paul and the Development of the Apostolic Church.* The book of Acts and the Pauline letters form the basis of this course. An attempt is made to grasp the permanent religious message of Paul, and to show the environment in the midst of which the Christian movement originated.

Two hours a week.

Second semester.

Credit, two semester hours.

HISTORY

11, 12. *European History*. The first part of the course covers the period from 1500 to 1814. Evolution of European civilization, as accomplished by the cultural, religious, commercial and political revolutions. International relations as influenced by dynastic rivalries and revolutionary movements of the period.

The second part covers the period from 1814 to the present. Emphasis on the Industrial Revolution as a factor in the social, economic and political development of Europe, and on the international relations culminating in the World War. A brief study of post-war conditions and problems.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

✓ 13, 14. *English History*. The first half of the course is designed to give an understanding of the leading problems in the life of England today. After a brief survey of English political history, the course embraces the study of definite lines of development, each traced through from its beginning as a separate problem. At some point in the course a small portion of history is established and written by the student from source material.

The second half is a survey of later English political history with emphasis on the formation and growth of the Empire; development of commerce; of industry and the resulting social changes; growth of cabinet government and of popular control over Parliamentary foreign relations.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *History of the United States*. The first half of the course covers the period from 1789 to 1865. Brief introductory study of the Critical Period and the conditions from which the Constitution was an outgrowth; the development of our government under the Constitution, with emphasis upon the rise of American democracy, expansion, and sectionalism as forces in the shaping of our political structure.

The second half covers the period from 1865 to the present. Designed primarily to give the student an intelligent understanding of the United States of the present day. Sectional issues between East and West; economic development and industrial consolidation, with the resulting social and political problems; growth of the United States as a world power.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23, 24. *History*. This is a course in American Government. The course, surveying the American political system, deals with the organization and activities of government, national, state and local. During the first semester it deals with the making of the constitution; the powers of the President, Congress and the federal judiciary; elections and political parties. During the second semester state and local governments are approached in a similar manner. It is open to Seniors who have had a course in college American History, or who are taking History 21-22 in conjunction. It is especially beneficial to those who would like to be interested in governmental affairs.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *Roman Satire*: Selected satires of Horace and Juvenal. Roman Comedy: Selected plays of Plautus and Terence.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

FRENCH

11, 12. *Beginners' Course*. Grammar: Pronunciation: written and oral exercises based on selected texts; dictation; conversation; reading from such texts as Spink, *Le Beau Pays de France*; Lavis, *Histoire de France (cour moyen)*; *Le Brête, Mon Oncle et Mon Curé*; House, *Three French Comedies*.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

13, 14. *Grammar Review*; composition; conversation; dictation; sight reading; memory work; reading from such texts as Bazin, *Les Oberlé*; Sandeau,

21. The historical development of architecture, sculpture, and painting, through the Italian Renaissance, with special reference to the Greek and Gothic periods. Prints, color reproductions, stereopticon slides, etc. Library work, written reports.

Three hours a week.

First semester.

Credit, three semester hours.

22. (a) The Italian Renaissance. (b) An outline study of later European and American paintings. Study of prints, color reproductions, library work, reports, etc.

Three hours a week.

Second semester.

Credit, three semester hours.

Note: Art 1 and Art 21 meet all requirements for Accredited Junior Colleges for the Introductory Course in Art.

room work and outside reading.

Open to students who have completed French 13, 14 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23; 24. Nineteenth and twentieth century French literature; extensive outside reading; oral and written reports.

Open to students who have completed French 21, 22 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

GERMAN

11, 12. *Beginners' Course*. Grammar, prose composition, conversation, and memorizing of poetry; simple paraphrasing; dictation; reading of at least two hundred and fifty pages from such texts as Storm, Immensee, Zchokke, *Der Zerbrochene Krug*; Baumbach, *Waldnovellen*; Gerstacker, *Germelshausen*; easy plays by Benedix, *Wilhelmi* or *Fulda*.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

HISTORY

11, 12. *European History*. The first part of the course covers the period from 1500 to 1814. Evolution of European civilization, as accomplished by the cultural, religious, commercial and political revolutions. International relations as influenced by dynastic rivalries and revolutionary movements of the period.

The second part covers the period from 1814 to the present. Emphasis on the Industrial Revolution as a factor in the social, economic and political development of Europe, and on the international relations culminating in the World War. A brief study of post-war conditions and problems.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

✓ 13, 14. *English History*. The first half of the course is designed to give an understanding of the economic and social conditions of England today. After a study of Money, banking and exchange.

During the second semester the problems of the business organization are considered.

Topics: Transportation; government regulation of transportation; monopolies; insurance and speculation. The distribution of wealth and income; rent; wages; interest; profits. The economics of government taxation. The problems of labor. Reforms of the economic system.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

SOCIOLOGY

21, 22. *Introduction to Sociology*. The course undertakes to explain the origin, structure, growth and activities of society by the workings of psychical, physical and vital forces operating together in a continuous process. The development of our government, expansion, and sectionalism as forces in the shaping of our political structure.

The second half covers the period from 1865 to the present. Designed primarily to give the student an intelligent understanding of the United States of the present day. Sectional issues between East and West; economic development and industrial consolidation, with the resulting social and political problems; growth of the United States as a world power.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23, 24. *History*. This is a course in American Government. The course, surveying the American political system, deals with the organization and activities of government, national, state and local. During the first semester it deals with the making of the constitution; the powers of the President, Congress and the federal judiciary; elections and political parties. During the second semester state and local governments are approached in a similar manner. It is open to Seniors who have had a course in college American History, or who are taking History 21-22 in conjunction. It is especially beneficial to those who would like to be interested in governmental affairs.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *Roman Satire*: Selected satires of Horace and Juvenal. Roman Comedy: Selected plays of Plautus and Terence.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

FRENCH

11, 12. *Beginners' Course*. Grammar: Pronunciation: written and oral exercises based on selected texts; dictation; conversation; reading from such texts as Spink, *Le Beau Pays de France*; Lavis, *Histoire de France* (cour moyen); *Le Brête*, *Mon Oncle et Mon Curé*; House, *Three French Comedies*.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

13, 14. *Grammar Review*; composition; conversation; dictation; sight reading; memory work; reading from such texts as Bazin, *Les Oberlé*; Sandeau, *Mlle. de la Seiglière*; Bowler, *Stories by Contemporary French Novelists*; Labson et Desseignet, *La France et Sa Civilisation*.

Open to students who have completed two years High School French or French 11, 12, or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

15, 16. *Conversation*; sufficient reading of good literature to serve as a basis of progress in conversation. Reports on French magazine and newspaper articles.

Two hours a week.

First semester, second semester.

Credit, four semester hours.

21, 22. General survey of the history of French literature; reading of authors representative of each period; recitations, discussions and themes on classroom work and outside reading.

Open to students who have completed French 13, 14 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23, 24. Nineteenth and twentieth century French literature; extensive out side reading; oral and written reports.

Open to students who have completed French 21, 22 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

GERMAN

11, 12. *Beginners' Course*. Grammar, prose composition, conversation, and memorizing of poetry; simple paraphrasing; dictation; reading of at least two hundred and fifty pages from such texts as Storm, *Immensee*; Zchokke, *Der Zerbrochene Krug*; Baumbach, *Waldnovellen*; Gerstacker, *Germelshausen*; easy plays by Benedix, *Wilhelmi* or *Fulda*.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

13, 14. Grammar, composition; written and oral exercises based on texts; sight and parallel reading; themes; reading of about five hundred pages from such texts as Schiller, Die Jungfrau von Orleans; Storm, In St. Jurgen; Klenze, Deutsche Gedichte; Goethe, Hermann and Dorothea; Baumbach, Der Schwiegersohn; Freytag, Der Rittmeister von Alt-Rosen.

Open to students who have had two years High School German or German 11, 12 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

SPANISH

11, 12. *Beginners' Course.* Grammar: the reading of about three hundred pages of simple Spanish prose; written and oral exercises founded on selected texts; conversation.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

13, 14. Grammar reviewed; the reading of about three hundred pages from standard authors of Spain and Spanish America; composition; conversation.

Open to students who have had two years High School Spanish or Spanish 11, 12 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21. Advanced course, conducted chiefly in Spanish. Intensive reading of about four hundred pages from standard authors. Certain of these are read in class; others are assigned for parallel reading. Lectures will be given on the language and the literature. Reports will be required upon readings and lectures.

Open to students who have completed courses 13, 14 or equivalent.

Three hours a week.

First semester.

Credit, three semester hours.

22. A study of periodical literature with conversation, composition both private and commercial. Prerequisite, Spanish 21 or its equivalent.

Three hours a week.

Second semester.

Credit, three semester hours.

MATHEMATICS

1. *College Algebra.* A general review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to students who have had only one unit of Algebra and one unit of Plane Geometry in high school.

Four hours a week.

First semester.

Credit, three semester hours.

11. *College Algebra.* A brief review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to students who have had at least one and one-half units of Algebra and one unit of Plane Geometry in high school.

Three hours a week.

First semester.

Credit, three semester hours.

12. *Plane Trigonometry.* The work consists of trigonometric functions and formulae, theory and use of tables, solution of right and oblique triangles (with applications to problems of Physics and Surveying), inverse functions, trigonometric equations.

Three hours a week.

Second semester.

Credit, three semester hours.

21. *Analytic Geometry.* Graphical representation of points and curves in a plane, determination of the properties and relations of plane curves by a study of their equations and graphs. The straight line and the conic sections are fully investigated. The course includes an introduction to Analytic Geometry of three dimensions.

Three hours a week.

First semester.

Credit, three semester hours.

22. *Differential Calculus.* *Beginners' Course.* Methods of differentiation, with the usual geometric and physical applications. Problems of maxima and minima, etc. Prerequisite: Mathematics 21.

Three hours a week.

BIOLOGY

11. *Botany*. An introduction to the fundamentals of living protoplasm; a study of the cell structure, physiology and ecology of plants. A survey of the plant kingdom from the unicellular forms to the highest flowering plants.

Lecture, three hours; laboratory, four hours.
First semester.

Credit, four semester hours.

12. *Zoology*. A study of the biological phenomena and general principles of animal life. Consideration is given to the practical relation of biological conditions to human life. Types are selected from each animal group for comparative study.

Lecture, three hours; laboratory, four hours.
Second semester.

Credit, four semester hours.

21. *Invertebrate Zoology*. A comparative study of the invertebrate groups of animals, their structure, classification, ecology and economic value.

Lecture, two hours; laboratory, six hours.
First semester.

Credit, four semester hours.

22. *Vertebrate Zoology*. This includes the comparative morphology of the back-bone animals and their special adaptations.

Lecture, two hours; laboratory, six hours.
Second semester.

Credit, four semester hours.

21. Advanced course, conducted chiefly in Spanish. Intensive reading of about four hundred pages from standard authors. Certain of these are read in class; others are assigned for parallel reading. Lectures will be given on the language and the literature. Reports will be required upon readings and lectures.

Open to students who have completed courses 13, 14 or equivalent.
Three hours a week.
First semester.

Credit, three semester hours.

22. A study of periodical literature with conversation, composition both private and commercial. Prerequisite, Spanish 21 or its equivalent.

Three hours a week.
Second semester.

Credit, three semester hours.

MATHEMATICS

1. *College Algebra*. A general review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to students who have had only one unit of Algebra and one unit of Plane Geometry in high school.

Four hours a week.
First semester.

Credit, three semester hours.

Credit Allowed in Special Subjects

No credit is allowed for work completed below the third year of high school in music, art, expression, or home economics.

Not more than two units in these subjects will be credited toward a high-school certificate: *Music*—One unit of credit represents two lessons per week in piano, organ, violin, or voice, accompanied by a course in theory of music. One hours' daily practice is required. *Art*—One unit represents ten periods of supervised studio work per week. *Expression*—One unit represents five periods of prepared class work per week. *Home Economics*—One-half unit in Cooking or in Sewing represents one lecture period and two double laboratory periods each week for the session. See the Home Economics Department for descriptions of courses open to third and fourth year high school students.

Classification

The work completed by the beginning of a school year determines the class to which a student belongs.

Uncompleted units give second year classification.

BIOLOGY

11. *Botany*. An introduction to the fundamentals of living protoplasm; a study of the cell structure, physiology and ecology of plants. A survey of the plant kingdom from the unicellular forms to the highest flowering plants.

Lecture, three hours; laboratory, four hours.

First semester.

Credit, four semester hours.

12. *Zoology*. A study of the biological phenomena and general principles of animal life. Consideration is given to the practical relation of biological conditions to human life. Types are selected from each animal group for comparative study.

Lecture, three hours; laboratory, four hours.

Second semester.

Credit, four semester hours.

21. *Invertebrate Zoology*. A comparative study of the invertebrate groups of animals, their structure, classification, ecology and economic value.

Lecture, two hours; laboratory, six hours.

First semester.

Credit, four semester hours.

22. *Vertebrate Zoology*. This includes the comparative morphology of the back-bone animals and their special adaptations.

Required of all students. For a description of the required and elective courses see Department of Physical Education.

Requirements for the High School Certificate

The High-School Certificate is awarded to students who have completed sixteen preparatory units, as described below, and the prescribed work in physical education. Of the required sixteen units at least four must be taken in Ward-Belmont.

A unit represents five periods of at least forty-five minutes each per week for a year in a subject ordinarily taught in standard high schools, each recitation requiring preparation.

No credit is given for less than two years of a foreign language taken in high school.

Required Units—9.

- English 3 units—including English IV.
- Foreign Language 2 units in one language.
- History 1 unit.
- Mathematics 2 units—Algebra, 1 unit.
Plane Geometry, 1 unit.
- Science 1 unit in Biology, Chemistry, or
Physics.

Elective Units—7.

Credit Allowed in Special Subjects

No credit is allowed for work completed below the third year of high school in music, art, expression, or home economics.

Not more than two units in these subjects will be credited toward a high-school certificate: *Music*—One unit of credit represents two lessons per week in piano, organ, violin, or voice, accompanied by a course in theory of music. One hours' daily practice is required. *Art*—One unit represents ten periods of supervised studio work per week. *Expression*—One unit represents five periods of prepared class work per week. *Home Economics*—One-half unit in Cooking or in Sewing represents one lecture period and two double laboratory periods each week for the session. See the Home Economics Department for descriptions of courses open to third and fourth year high school students.

Classification

The work completed by the beginning of a school year determines the class to which a student belongs.

Four completed units give second year classification.

Eight completed units give third year classification.

Twelve completed units give fourth year classification.

If a student lacks not more than one of the required number of units, she will be given conditional classification.

Reports and Grading System

Reports are sent out from the office at the close of each month and at the close of each semester. The monthly grade represents the average standing which the student has maintained, by daily recitations, written work and tests, during any given month. The semester grade represents the combination of the semester examination and the average of monthly grades. It stands as the permanent record of the student.

The system of grading is as follows:

- | | |
|-----------------|-------------|
| A Excellent | D Passing |
| B Above Average | E Condition |
| C Average | F Failure |

No student may receive credit in a subject in which she has received only "D" for the monthly grades of a semester unless she raises her grade by a satisfactory examination.

DESCRIPTION OF COURSES

ENGLISH

I. Composition and grammar three times a week. Literature twice a week. Grammar: Special emphasis given to grammatical principles that contribute to correct expression. Composition: simple narration, description, and letter writing. Weekly themes based on work done in school or on personal experience of pupils. Literature: *Sketch Book, American Poetry, Merchant of Venice, Ivanhoe*. Outside Readings, on which reports are made or tests given. Five periods a week. Credit, one unit.

II. Composition and grammar three times a week. Literature twice a week. Grammar based on composition. Description, exposition, letter writing, and special methods of paragraph development. Unity and coherence stressed. Weekly themes corrected and returned to pupil for revision. Literature: *Rime of the Ancient Mariner, Idylls of the King, Julius Caesar, Sir Roger de Coverley Papers, Silas Marner*. Outside Readings, on which reports are made or tests given. Five periods a week. Credit, one unit.

III. Literature three times a week. Composition twice a week. Grammar: Review of principles necessary for correct and effective work in composition and literature. Composition; exposition and argumentation. Special emphasis given to expository outlines. Weekly themes corrected and returned for revision where necessary. Literature: *Macbeth, Tale of Two Cities, Palgrave's Golden Treasury, Sesame and Lilies*. Outside readings, on which reports are made or tests given. Five periods a week. Credit, one unit.

IV. Literature three times a week. Composition twice a week. Composition: the four forms of composition reviewed; correctness of form required. The arousing of individuality and artistic consciousness stressed. Grammatical principles reviewed when necessary. Literature: outline of the history of English literature; study of *Beowulf, Prologue to the Canterbury Tales*, selections from the *Faerie Queene, Hamlet*, Milton's Minor Poems, selections from Dryden, Pope, and from both the prose and the poetry of the Romantic and the Victorian writers. Parallel readings, on which reports are made or tests given. Open to fourth-year students. Five periods a week. Credit, one unit.

BIBLE

I. *Elementary Bible History*. An elementary history of the Bible, intended to acquaint the student with leading Bible characters and events, together with the corresponding chronology and geography. Open to third and fourth year students. Five periods a week. Credit, one unit.

II. *The Life of Jesus*. Study of the land in which Jesus lived, its people and customs, the work and character of Jesus. Sources: the Gospel narratives, together with critical studies in the history, thought, and customs of his time. Open to third and fourth-year students. Five periods a week. Credit, one unit. Courses III and IV are given in alternate years.

LATIN

- I. Essentials of Latin, regular first year work. Five periods a week. Credit, one unit.
- II. Caesar: equivalent of Books I-IV. Latin composition. Five periods a week. Credit, one unit.
- III. Cicero: Catiline Orations, Manilian Law, Archias. Latin composition. Five periods a week. Credit, one unit.
- IV. Vergil: Aeneid I-VI. Latin composition. Five periods a week. Credit, one unit.

FRENCH

- I. Thorough drill in the fundamental principles of grammar with pronunciation; the reading of about one hundred and fifty pages from such texts as Méras et Roth, *Petits Contes de France*; Malot, *Sans Famille*. Five periods a week. Credit, one unit.
- II. Continuation of grammar; composition; dictation; conversation; the reading of about three hundred pages from such texts as: Lavisse, *Histoire de France*; Daudet, *Le Petit Chose*; Labiche, *Le Voyage de M. Perrichon*. Five periods a week. Credit, one unit.
- III. Rapid review of grammar; syntax; composition; themes; dictation; poems memorized; conversation; the reading of about five hundred pages from such texts as: Buffum, *Short French Stories*; Ramband, *Civilisation Française*; Ordonneau, *Les Boulinaud*; Sand, *La Petite Fadette*. Five periods a week. Credit, one unit.

SPANISH

- I. *Introduction to Spanish*. Special emphasis placed upon speaking and writing Spanish; drill on pronunciation by means of phonetic word study, reading, and exercises; practical vocabulary study of useful words; composition embodying the rules and forms of Spanish grammar; gradual introduction of conversation into class work; reading of simple Spanish prose. Open to second and third-year students. Five periods a week. Credit, one unit.
- II. *Advanced Spanish*. Continuation in more advanced form of the methods and materials of Spanish I; extensive use of Spanish as the language of the class-room; intensive and systematic study of vocabulary, grammar, and composition; reading of Spanish prose with dictation and conversation based thereon; projects for translation of material from English into Spanish. Five periods a week. Credit, one unit.

GERMAN

- I. Grammar and composition; drill in phonetics; dictation exercises; reading of at least one hundred pages of easy prose and verse from such texts as: Glück auf; Guerher's *Märchen und Erzählungen*. Conversation based on text; and short lyrics memorized. Five periods a week. Credit, one unit.

II. Grammar and composition; memory work, easy paraphrasing of texts read; conversation; sight reading and readings of at least two hundred pages from such texts as: Hauff, *Der Zwerg Nase*; Blütgen, *Das Peterle von Nürnberg*; Sudermann, *Teja*; Arnold, *Fritz auf Ferien*; Schiller, *Der Neffe als Onkel*.

Five periods a week.

Credit, one unit.

HISTORY

I. *Early European History*. A study of European history from ancient times to the middle of the seventeenth century. A brief account of the oriental countries as a background for Greek and Roman history; religious, political, social, and military conditions during the middle ages; the Renaissance; period of colonization; the Protestant Reformation.

First semester, class reports on supplementary work. Second semester, summaries and outlines of both primary and secondary sources. Map work throughout the year.

Five periods a week.

Credit, one unit.

II. *Modern European History*. A study of the history of Europe from the seventeenth century to the present. Rivalry for colonial possessions; constitutionalism in England; the French Revolution; Reconstruction and Reaction in the first half of nineteenth century; England's colonial development and expansion; imperialism and democracy; the Industrial Revolution; development of modern European powers, their conflicting interests and policies at home and abroad; the World War; the World Settlement, and the Disarmament Conference.

Parallel reading; special reports; current history correlated with the text; map work.

Five periods a week.

Credit, one unit.

III. *English History*. A study of English history from the Roman occupation of Britain through the World War. The political, social, religious, and economic elements in the growth of the English people; England's colonial development and imperial problems; her advance as a world power; alliances and ententes; the World War, and the post-war problems.

Map books; bi-monthly reports on approximately four hundred pages of outside reading; short, individual research studies, oral and written; a term paper submitted at the close of the second semester. Open to second and third-year students.

Five periods a week.

Credit, one unit.

IV. *American History*. Survey of the colonial period, with emphasis upon American ideals and institutions; a more intensive study of the critical period; the founding of the national government; the westward expansion; tariff; economic and political problems during the Reconstruction Period; other problems and movements of the nineteenth century; the expansion of the United States as a world power at the beginning of the twentieth century; the World War, and the problems involved. The forms and functions of government are studied; the formation and interpretation of our Constitution.

Parallel reading; special reports, current happenings, map work. Open to fourth-year students.

Five periods a week.

Credit, one unit.

ECONOMICS AND SOCIOLOGY

Economics. *An Introduction to Economics*. A study of economic factors relating to labor, capital, and production; origin of the banking system; foreign and domestic commerce; agricultural problems; and economic problems of cities, of trades, and of taxation. The American Federation of Labor; recent labor legislation, together with proposed reform measures. One period each week devoted to present day national and international problems.

Parallel readings and supplementary reports. Open to fourth-year students.

Five periods a week. Second semester.

Credit, one-half unit.

Sociology. *An Introduction to Sociology*. Origin of the family, forms of the family, historical development and problems of the modern family; growth of population and its distribution; immigration and recent laws controlling it; problems of rural and urban communities; a rapid survey of the principles of Socialism in relation to education and progress.

Extensive parallel reading, and special reports on various modern problems.

Current problems are correlated with the text. Open to fourth-year students.

Five periods a week. First semester.

Credit, one-half unit.

MATHEMATICS

Algebra I. *Elementary Algebra*. This course includes Positive and Negative Numbers, Fundamental Operations, Fractional and Simultaneous Equations (including graphical solution of a pair of linear equations with two unknowns), Fractions, Highest Common Factor and Lowest Common Multiple, Square Root of Polynomials, and the solution of Quadratic Equations.

Five periods a week.

Credit, one unit.

Algebra II. *Advanced Algebra*. The following topics are treated: a review of Course I; Simultaneous Quadratic Equations; Ratio, Proportion, and Variation; Elementary Theory of Exponents, Radicals, and Equations; graphical representation of simple relations between two variables; Binomial Theorem; Arithmetic and Geometric Progressions.

Five periods a week.

Credit, one unit.

III. *Plane Geometry*. Solution of many original problems which follow the general study of Theorems. Special attention given to careful construction of figures. Notebook work comprises all original problems solved.

Five periods a week.

Credit, one unit.

IV. *Solid Geometry*. Lines and Planes, Polyhedrons, Cylinders, Cones, and Spheres are treated. Easily constructed models are used, and frequent references to Plane Geometry are made.

Five periods a week for one semester.

Credit, one-half unit.

SCIENCES

BIOLOGY

Zoology. An elementary course in the study of animal life, of animal structure and physiology. A general survey of the animal kingdom with reference to the economic relations to man.

Open to third and fourth-year students. Three recitations a week and two double periods of laboratory and field work.

First semester.

Credit, one-half unit.

Botany. An elementary course in the study of plants; their morphology, physiology, classification and economic values.

Open to third and fourth-year students. Three recitations a week and two double periods of laboratory and field work.

Second semester.

Credit, one-half unit.

CHEMISTRY

A course planned to give the student a general knowledge of the facts and principles of Chemistry which will be of practical value in every day life. Open to third and fourth-year students.

Recitations, three periods a week; laboratory, two double periods a week.

Credit, one unit.

PHYSIOGRAPHY

An elementary course which reviews the natural features of the earth's surface and the natural forces which govern its formation.

Open to first and second-year students, second semester.

Five periods a week.

Credit, one-half unit.

PHYSIOLOGY

An introductory course in the study of the human body, dealing with its general structure and with the principles which govern hygienic living. Attention given to school hygiene. Recitation and demonstration.

Open to first and second-year students, first semester.

Five periods a week.

Credit, one-half unit.

HOME ECONOMICS

The Department of Home Economics offers courses dealing with the principles underlying the proper management of the home. Courses are planned to meet the needs of students who desire a general knowledge of Home Economics as part of a general education, and also for those who wish to teach. The courses are so arranged that students may transfer, after completion of their second college year, and pursue advanced courses.

HOME ECONOMICS DIPLOMA

The Home Economics Diploma is granted upon the completion of sixty semester hours of college work including:

Foods 11, 12 or Foods 1, 2

Foods 21, 22.

Chemistry 11, 12.

Chemistry 23, 24.

Physiology 11, 12.

English 1, 2.

Clothing 11, 12, including Textiles, or Clothing 1, 2, including Textiles.

Clothing 21, 22, including a three hour course in Costume Design especially provided by the Art Department.

CERTIFICATE IN FOODS

The Certificate in Foods is granted upon completion of thirty-two semester hours of college work as follows:

Foods 11, 12 or Foods 1, 2.

Foods 21, 22.

Chemistry 11, 12.

Costume Design especially provided by the
Art Department.

English 1, 2.

Note: Courses offered by the Junior College Department are not included in the extra charge for the work of this department, although they are required for a Certificate or Diploma of this department.

A suggested course of study for the Home Economics Diploma follows:

First Year

Foods 11, 12 or Foods 1, 2.

Chemistry 11, 12.

Clothing 11, 12, including Textiles, or Clothing
1, 2, including Textiles.

Physiology 11, 12.

English 1, 2.

Second Year

Foods 21, 22.

Clothing 21, 22, including a three hour course in
Costume Design.

Chemistry 21, 22 *23.24*
and the equivalent of eight semester hours chosen
from subjects offered in the second year.

DESCRIPTION OF COURSES IN FOODS

HIGH SCHOOL DEPARTMENT

A study of the principles of cookery, composition of foods and combinations of food materials.

One lecture and four laboratory periods a week.

First semester, second semester.

Credit, one-half unit.

COLLEGE DEPARTMENT

Test for promotion: Advanced new matter at not less than forty-five words per minute for fifteen minutes with not more than six errors.

Must be taken in connection with Stenography 11, 12. No separate credit is given for this course. Five hours a week.

Bookkeeping 1, 2. Each student is required to have and keep a complete set of books which covers two fiscal periods. The work includes single and double entry bookkeeping; practice in the use of checks, drafts and notes; the prepar-

DESCRIPTION OF COURSES IN TEXTILES AND CLOTHING

HIGH SCHOOL DEPARTMENT

A study of the fundamental principles of sewing. Practice in hand and machine work; the use of commercial patterns; discussion of materials and suitable trimmings.

One lecture and four laboratory periods a week.

First semester, second semester.

Credit, one-half unit.

COLLEGE DEPARTMENT

Five hours a week.

First semester, second semester.

Credit, six semester hours.

Penmanship. Particular attention is given to position, form, movement and speed. Drills are given on various movement exercises to help get smooth lines, to establish correct pen holding, to loosen the muscles, to increase the speed, to fix firmly the habit of correct movement.

Penmanship is required of all students taking Stenography and Bookkeeping, but no separate credit is given.

Costume Design especially provided by the Art Department.

English 1, 2.

Note: Courses offered by the Junior College Department are not included in the extra charge for the work of this department, although they are required for a Certificate or Diploma of this department.

A suggested course of study for the Home Economics Diploma are strongly recommended to cover this elective requirement.

Note: Courses offered by the Junior College department are not included in the extra charge for the work of this department, although they are required for a Certificate of this department.

Stenography 1, 2. This course embraces the fundamental principles of the system of shorthand, with special emphasis upon word signs and construction, elements of phrase writing, accuracy tests and letter writing. Shorthand penmanship drills will be given daily. No credit is given for this course unless taken at same time with Typewriting 1, 2.

Three hours a week.

First semester, second semester.

Credit, four semester hours.

Stenography 11, 12. Attention is given to phrasing and ability to write and

Costume Design.

Chemistry 21, 22

and the equivalent of eight semester hours chosen from subjects offered in the second year.

DESCRIPTION OF COURSES IN FOODS

HIGH SCHOOL DEPARTMENT

A study of the principles of cookery, composition of foods and combinations of food materials.

One lecture and four laboratory periods a week.

First semester, second semester.

Credit, one-half unit.

COLLEGE DEPARTMENT

Test for promotion: Advanced new matter at not less than forty-five words per minute for fifteen minutes with not more than six errors.

Must be taken in connection with Stenography 11, 12. No separate credit is given for this course. Five hours a week.

Bookkeeping 1, 2. Each student is required to have and keep a complete set of books which covers two fiscal periods. The work includes single and double entry bookkeeping; practice in the use of checks, drafts and notes; the preparing of balance sheets, statements of profit and loss; and closing the ledger. Books used in this set are: (1) Books of original entry, such as cash, sales and purchase books; (2) the ledger as a final record of account.

Typewriting 1, 2 must be taken at the same time unless special permission is granted otherwise.

Five hours a week.

First semester, second semester.

Credit, four semester hours.

Accounting 11, 12. This is a study of partnership contracts, methods of forming a partnership and accounts with partners. Classification of accounts, accrued and deferred items are analyzed and adjusting entries made, followed by balance sheets, profit and loss statements, and journal entries to close the ledger. Then a post-closing trial balance is taken to prove the correctness of the work.

Five hours a week.

First semester, second semester.

Credit, six semester hours.

Penmanship. Particular attention is given to position, form, movement and speed. Drills are given on various movement exercises to help get smooth lines, to establish correct pen holding, to loosen the muscles, to increase the speed, to fix firmly the habit of correct movement.

Penmanship is required of all students taking Stenography and Bookkeeping, but no separate credit is given.

PHYSICAL EDUCATION

The value of Physical Education, both morally and ethically, the training of the body for utility and grace, and the intelligent care of it for protection against weakness and disease, make the department of Physical Education one of greatest importance. Every effort has been made to make the equipment and management as complete as possible. Physical training is given free of charge to all students, and is required of them for at least three hours a week in every year. A physical examination is given at the beginning of the session, and a record is kept of the condition of the individual. From this record the student is advised as to the kind and amount of exercise best suited to her needs.

The Gymnasium.—The Gymnasium Building, recently constructed, is complete in every detail. On the main floor are two gymnasium rooms—one, 90x50 feet, for general activity; the other, 50x28 feet, equipped for special exercise. On this floor also are the executive offices and an examining room. A balcony surrounding the main gymnasium furnishes ample space for spectators. On the balcony floor are recitation rooms, a dancing studio, and a trophy room. On the lower floor are the lockers, dressing rooms, shower baths, and hair dryers. On this floor also is a shampoo room, four bowling alleys, and an instructor's office.

The Swimming Pool.—The swimming pool is in a separate building, adjoining the Gymnasium Building. It is 23x50 feet, and is constructed of white tile. The water is constantly filtered and sterilized, and is kept at the temperature necessary for comfort. The pool room is 66x28, feet, 30 feet in height, surrounded by a spectators' balcony, and supplied with windows on both the pool and balcony floors. A glass roof gives added light.

The Athletic Field.—The outdoor equipment consists of two athletic fields (100x50 yards), three basket-ball courts, an archery range, four tennis courts, a nine-hole obstacle golf course, and a riding ring. Adding to the completeness of this equipment is a cement court (179x40 feet), which makes possible the playing of tennis and other games outdoors the entire year.

The Stable.—Kentucky and Tennessee are world-famed as the birthplace of the American saddle horse. It seems altogether fitting that a school situated within a few miles of the famous Belle Meade Stock Farm should offer every opportunity to its students to perfect themselves in the one sport for which the South for generations has been preeminent.

is done with pencil, pen, ink and water color. Lectures in home furnishing and Costume Design are given in the last semester.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

13, 14. *General Course.* During the first semester of the year this course includes cast and portrait drawing in charcoal, four hours a week; freehand perspective and sketching in pencil, two hours a week; water color, four hours a week.

In the second semester the course covers life drawing, two hours a week; painting in water color, four hours a week; pictorial composition, four hours a week.

Prerequisite, two years of High School Drawing or equivalent.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *General Course, continued.* During the first semester the course covers life drawing from costumed model, four hours a week; color painting in oil or water color, four hours a week; history of costume, two hours a week.

The second semester includes Design in terms of illustration, four hours a week; Costumed Figure, four hours a week; Pen and Ink Technique, two hours a week.

Prerequisite, Art 13, 14 or its equivalent.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

15, 16. *Costume Design and Commercial Illustration.* During the first semester this course includes Freehand Drawing, four hours a week; Design and Lettering, four hours a week; Costume and Commercial Illustration, two hours a week.

In the second semester the following are given: Freehand Perspective and Sketching, four hours a week; Pictorial Composition, two hours a week; Water Color, four hours a week.

Prerequisite, two years of High School Drawing or its equivalent. Work in the General Art Course will be required of students whose High School Art is unsatisfactory.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

23, 24. *Costume Design and Commercial Illustration.* Advanced Course. This course includes Life Drawing, four hours a week; Water Color—life and costume, four hours a week; Costume Illustration, two hours a week; History of Costume, two hours a week.

Prerequisite, Art 15, 16.

Twelve hours a week.

First semester.

Credit, four semester hours.

In the second semester this course includes Life Drawing, two hours a week; Costume Design, four hours a week; Costume Illustration, two hours a week;

Commercial Illustration, two hours a week; History of Costume, two hours a week.

Twelve hours a week.

Second semester.

Credit, four semester hours.

17, 18. *Interior Decoration.* During the first semester this course includes architectural details—mouldings, cornices, trim; window construction—double wing, French and casement; Furniture Construction; reduction of chintz patterns to scale; study of curtains—making and hanging; elevations in water color of bedroom; History of Period Furniture.

For the second semester the course covers study of paneling—fireplaces; arrangement of furniture; elevations in water color of breakfast room—living room; History of Furniture, continued.

Prerequisite, two years of High School Art or its equivalent. Work in the General Art Course will be required of students whose High School Art is not satisfactory.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

25, 26. *Interior Decoration.* Advanced Course. This course includes rooms done in perspective to scale—rendered in water color; layout in each room in pen and ink; four drawings in perspective required—bedroom, dining room, library and living room. Period rooms required—Italian Renaissance, English Renaissance, French and English 18th Century.

Prerequisite, Art 17, 18.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

SCHOOL OF EXPRESSION

The aim of this school is to arouse an interest in the dignity and purity of speech and to establish right vocal interpretation of literature. This must be accomplished through scientific training of mind, voice and body which stimulates self-confidence, leadership and creative power. Emphasis is placed upon the study of the voice, its causes and condition. Every effort is made to eradicate all local dialects and speech defects.

A weekly class lesson in Public Speaking is offered to all students without extra charge.

A certificate in Expression is awarded to those students who complete satisfactorily thirty semester hours of college work, including English 1, 2, six semester hours of English selected from courses 10 to 50, and Expression 1, 2 and 11, 12.

A diploma in Expression is awarded to those students who complete satisfactorily sixty semester hours of college work including eighteen semester hours of English, Expression 1, 2; 11, 12; and 21, 22.

Note: Courses offered by the Junior College department are not included in the extra charge for the work of this department, although they are required for a certificate or diploma of this department.

HIGH SCHOOL DEPARTMENT

I. The study of the voice and its cause, study of voice conditions, and improvement of the voice; freedom of body from constriction, harmonic training of body in response to thinking.

The study of receiving ideas, ideas and response of mind, ideas and their connection; spontaneous elements, sympathetic elements; dramatic problems, dramatic insight through early forms of literature, myths, legends, and fairy stories; readings, one-act plays.

Prerequisite, third year high school standing.

Four hours a week.

Credit, one unit.

II. Voice training, problems in voice modulation, and harmonic program; elements of thinking, logical thinking, foundations of expression, dramatic problems, dramatization of early forms of literature, folk stories, fairy stories, myths, legends, ballads, narratives, selected readings, rehearsals.

Prerequisite, fourth year high school standing.

Four hours a week.

Credit, one unit.

COLLEGE DEPARTMENT

1, 2. *Fundamentals of Vocal Expression.*

The purpose of this course is to establish the elements of logical and creative thinking, through technical training of voice and body in harmonic gymnastics, right habits in voice production, and the vocabulary of delivery. Daily

exercises in phonetics and diction. Application of principles by use of public speaking, various forms of literature, pageantry, modern one-act plays, criticisms, and methods of teaching.

Three hours recitation, two hours supervised practice a week.

First semester, second semester.

Credit, six semester hours.

11, 12. *Literary and Dramatic Interpretation.*

Stress is laid upon progressive methods and systematic training by the organization of knowledge of right conditions, and by personal proficiency in the inductive pantomime and advanced voice quality programs. The object is to secure the artistic and scientific aspects of the use of the voice and body.

(a) Interpretive. The ability is developed by readings, original arrangement of stories, argumentation and debate, production of plays, and the introduction of pantomime.

(b) Investigation in corrective speech methods (clinic).

(c) Stagecraft taught through the study of miniature models showing the historical development of the stage, costumes, lighting, and settings for plays.

Prerequisites: 1, 2 or its equivalent.

Three hours recitation with required and supervised practice.

First semester, second semester.

Credit, six semester hours.

21, 22. *Theory and Methods.*

Educational: emission of voice, training in pharyngeal and respiratory coordination, tone production (psychic and technical), principles of teaching and normal work (opportunity to observe and assist in model classes), research in speech form and pantomime.

Artistic: fundamental principles of creative thinking applied to platform art, dramatic monologue (Browning), scenes from Shakespeare, and acting and producing living drama.

Prerequisites: Courses 1, 2 and 10, 11 and twelve semester hours of English including English 1, 2.

Three hours a week recitation with required and supervised practice.

First semester, second semester.

Credit, six semester hours.

SCHOOL OF MUSIC

The Ward-Belmont School of Music possesses the combined virtues of the Belmont School of Music and the Ward Conservatory, both of which had long been the objects of the high praise and the generous patronage of educated musicians both in and out of Nashville. It is more than a complete modern Conservatory of Music; it offers to music students what all of them need—supplementary work in English, Literature, and the Modern Languages. The "mere musician," the talented player or singer who lacks general education, will be to-morrow more than ever before at a disadvantage, and will be regarded as just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician. Our musical faculty is probably the largest and most expensively maintained one in any school for girls in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents. All of them are tested teachers. Piano, Voice, Violin and certain other stringed instruments, Pipe Organ, Theory, Harmony, Composition, History and Appreciation of Music, Interpretation, Ear Training, Sight Playing and Chorus, Ensemble and Orchestral Work, Repertoire and Memorizing, and Faculty, Student, and Artist Recitals—all, and more, take their appropriate places and contribute to the creation of a wholesome and inspiring musical atmosphere. Such an atmosphere is possible nowhere except in a large school where musical education is seriously undertaken by a faculty composed of tested professional musical educators. Frequent student recitals are given, as are recitals and lectures by members of the faculty and other eminent musicians. Pupils may attend the best concerts in the city. Operas are frequently given by excellent companies, and the world's greatest artists appear in Nashville from time to time. The immediate and convenient value of these advantages at our own door will be the more apparent when it is known that our students may have throughout the season the great musical entertainments,

but a very few of which other Southern schools can enjoy, and these only by means of travel and additional expense from the smaller towns into the city.

Ninety pianos, including ten Steinway Grands and two Steinway Duo-Art Pianolas, are available for school use.

Instruction is not offered in mandolin or banjo.

Boarding students specializing in Music are required to take at least one literary course.

CURRICULUM OF THE SCHOOL OF MUSIC

CERTIFICATES AND DIPLOMAS

No one may apply for a certificate or diploma who has not completed the equivalent of fifteen high-school units.

Pupils desiring to become candidates for certificates and diplomas must announce themselves through their respective teachers not later than October 20.

There will be held between February 1 and 15 and between May 1 and 15 examinations on the requirements for certificates and diplomas. The candidates must in February stand an examination before the music directors on one-half the technic required and one-half the répertoire. An examination of the remaining half of the requirements must be taken before May 15.

Candidates for certificates and diplomas must appear in public recital at least three times during the session.

COURSE OF STUDY FOR CERTIFICATE IN PIANO

Technic.—1. Major Scale played with both hands in parallel motion through four octaves (minimum speed, 4 notes to M. M. 112); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 100).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, 4 notes to M. M. 112).

3. The scale of "C," illustrating varied rhythms and legato, staccato, and portamento touches.

4. Chords: Major, Minor, and Diminished Triads; Dominant and Diminished Sevenths, all with added octaves.

5. Arpeggios in various forms on Major or Minor Triads; Dominant and Diminished Seventh Chords (speed, 4 notes to M. M. 72).

6. Double Thirds: Major Scales played hands alone (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales, all Tonic Triads (speed, 4 notes to M. M. 60).

Piano Compositions.—Four complete Sonatas; eight Cramer studies from "Fifty Selected Studies;" twelve Bach Inventions, at least four of them three-part; eight Czerny studies from Opus 299; four Chopin Preludes; four selections from Schumann; four Mendelssohn's "Songs Without Words;" ten pieces by well-known classical and modern composers.

Harmony 13, 14.—A certificate in piano will not be awarded to a pupil without the successful completion of the requirements in Harmony as outlined on page 63.

History of Music 15, 16.—The candidate for the certificate must have had one year of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training and Solfeggio 11, 12.—The candidate for the certificate must be able to play at sight: hymns; either part of a moderately difficult duet (Kuklau or Diabelli Sanatinas, for instance); accompaniments for moderately difficult songs or violin solos.

Piano Certificate Examination

1. *Technic* as stated in paragraphs 1, 2, 4, 5, 7, above.

2. *Memorized Répertoire.*—One Chopin Prelude, selected from Nos. 3, 6, 10, 11, 14, 15, 17, 21, 22, 23; or one selection from Schumann such as *Nachtstuck*; or one Mendelssohn "Songs Without Words," such as Nos. 1, 18; four pieces such as Mendelssohn, *Scherzo in E Minor*; Liszt, *Consolation in D Flat*; MacDowell, *Elfin Dance*; Debussy, *Arabesque No. 2*; one movement of a Sonata such as Beethoven, Op. 2, No. 1; one two-part Bach invention and one three-part Bach invention; one Cramer or one Czerny study.

3. *Sight Playing.*—Hymns; Clementi and Diabelli Sonatinas; an easy accompaniment for a song.

COURSE OF STUDY FOR CERTIFICATE IN VOICE

Technic.—Major and Minor Scales; Major and Minor Arpeggios; scales, crescendo and diminuendo; crescendo and diminuendo on single tones; illustrations of legato and staccato singing; scales in triplets.

Vocal Compositions.—Studies from Vaccai, Sieber, Behnke, Salvatore Marchesi, Concone, Lamperti; two operas, two oratorios, ten songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections. The intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Playing.—The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the third grade in Piano.

The requirements for Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

Voice Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire.*—Two studies from Vaccai, two from Salvatore Marchesi, two from Concone; two songs, one selection from an opera and one from an oratorio.

3. *Memorized Répertoire.*—One selection from an opera and one from an oratorio; eight songs.

COURSE OF STUDY FOR CERTIFICATE IN VIOLIN

Technic.—1. Scales, major and minor (melodic and harmonic), three octaves (4 notes to M. M. 100).

2. Arpeggios, major and minor (4 notes to M. M. 80).

3. Scales in octaves, thirds and sixths, two octaves (4 notes to M. M. 72).
4. Bowing Studies: Sevcik, Op. 2, Book II.
5. Studies for development of the left hand and accuracy of intonation: Svencenski and Schradieck.

Etudes: Kreutzer, Fiorillo, and Rode.

Violin Compositions.—Répertoire of fifteen compositions, from classical and modern schools, including one complete concerto and one sonata, selected from the following list: Concertos—No. 22, by Viotti; No. 7, by De Beriot; No. 6, by Rode; No. 2, by Spohr; a major by Mozart; sonatas by Handel, Tartini, Nardini, etc.; Andante and Scherzo, by David; Legende, by Wieniawski.

Sight Playing.—The candidate must be able to play at sight duets by Pleyel, Viotti, or sonatas of the same grade of difficulty.

The candidate must have studied Mazas, Op. 36, Vols. I and II; Dont (preparatory to Kreutzer); and Kreutzer Studies.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session, must be able to play on the piano accompaniments to solos of moderate difficulty, and must have finished the third grade in Piano.

Violin Certificate Examination

1. *Technic* as stated above.
2. *Etudes, Unmemorized.*—Examples selected from the etudes of Kreutzer, Fiorillo, and Rode, illustrative of various bowing and rhythmical styles, and problems of phrasing and intonation. Kreutzer: No. 4 (4 notes to M. M. 100), No. 12 (4 notes to M. M. 84), No. 15 (4 notes to M. M. 84), No. 35 (4 notes to M. M. 92). Fiorillo: No. 2 (4 notes to M. M. 84), No. 4 (4 notes to M. M. 72), No. 20 (4 notes to M. M. 84). Rode: No. 1 (4 notes to M. M. 84), No. 5 (4 notes to M. M. 80), No. 11 (4 notes to M. M. 100), No. 17 (4 notes to M. M. 100), No. 22 (4 notes to M. M. 72).
3. *Memorized Répertoire.*—One complete sonata by either Handel, Nardini, etc.; two principal movements selected from a concerto by Viotti, De Beriot, Spohr, Rode, etc.; eight concert pieces, representing classic and modern schools.
4. *Unmemorized Répertoire.*—Five compositions of like grade of memorized répertoire; two movements of a sonata, prepared without assistance of the teacher.
5. *Sight Playing.*—Duets of Pleyel, Viotti, etc.

COURSE OF STUDY FOR CERTIFICATE IN PIPE ORGAN

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios is adapted to the organ and that the minimum speed for special technic is considerably lowered.

Organ Compositions.—Eight shorter preludes and fugues of Bach; two sonatas of either Mendelssohn, Guilmannt, Merkel, Rheinberger, or a modern composer; six selections from Eddy's Church and Concert Organist; ten standard compositions, five of which must be by modern English, French, and American composers.

Sight Playing.—The candidate for the certificate must be able to play at sight the following: hymns, arranging and registering them suitably for congregational singing; moderately difficult accompaniments for anthems and solos; short trios for two manuals and pedals; a quartette in vocal score, four staves in G and F clefs. The candidate must also be able to transpose a hymn or chant one tone above or below the original key.

The requirements in Harmony, History of Music, and Ear Training are the same as for Piano.

The student must have an adequate knowledge of the construction of the Pipe Organ, and must have had experience in church or chapel service playing.

Pipe Organ Certificate Examination

1. *Technic* as stated above.
2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata, to be prepared without assistance or instruction; three standard compositions.
3. *Memorized Répertoire.*—One standard composition.
4. *Sight Playing* as stated above.

COURSE OF STUDY FOR DIPLOMA IN PIANO

- Technic.*—1. Major and Minor Scales, with both hands in parallel motion through four octaves (speed, 4 notes to M. M. 132); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 112).
2. Chords: Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords, all with added octaves.
 3. Arpeggios on Major and Minor Triads; Dominant, Minor, and Diminished Seventh Chords in all positions (speed, 4 notes to M. M. 112).
 4. Double Thirds, Major and Minor Scales, with both hands in parallel motion (speed, 4 notes to M. M. 84); Chromatic Minor Thirds (speed, 4 notes to M. M. 92).
 5. Octaves: Diatonic and Chromatic Scales (speed, 4 notes to M. M. 92).
 6. Octaves: Arpeggios of Major and Minor Triads and Chords of the Seventh.

Piano Compositions.—Two complete sonatas; one principal movement of a Concerto; four Preludes and Fugues from "The Well-Tempered Clavichord;" at least half of a Bach Partita or Suite; four selections from Chopin, including two etudes; two selections from Schumann; six selections from Czerny, Op. 740 or Clementi's "Gradus ad Parnassum;" two selections from Liszt; four selections from well-known classical and modern composers, such as Glinka-Balakirew L'Alouette; Griffes, Scherzo; Brahms, Rhapsodie in E flat; Debussy, Reflets dans l'eau.

Harmony 23, 24.—A diploma in piano will not be awarded to a pupil without the successful completion of the requirements in Harmony 23, 24 as outlined on page 64.

History of Music 25, 26.—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training 21, 22.—The candidate for graduation must have had two years in Ear Training.

Sight Playing.—The candidate for graduation must be able to play at sight several of Mozart's sonatas and the easier ones of Haydn.

Piano Diploma Examination

1. *Technic.*—As stated in paragraphs 1-6, above.
2. *Memorized Répertoire.*—One principal movement of a Concerto; one complete Sonata; one Prelude and Fugue from Bach; one Etude, Sherzo Ballade, or Polonaise from Chopin; one selection from Schumann; one selection from Liszt; four difficult selections from well-known classical and modern composers.

COURSE OF STUDY FOR DIPLOMA IN VOICE

Technic.—Major and Minor Scales; Major and Minor Arpeggios at a greater speed than required for certificate; double octaves, with a semitone crescendo and diminuendo; one phrase of ascending and descending turns; scales in seconds, triplets, and fourths; trills illustrations of staccato and legato singing; chromatic scales.

Vocal Compositions.—Studies from Mathilde Marchesi, Panofka, Lamperti, "100 Vocalises for All Voices, Selected from Famous Composers," by Eduardo Marzo; two operas, two oratorios besides those studies for certificate, fourteen songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections; the intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Playing.—The candidate must be able to sing at sight any part of a hymn, any song not containing distant modulations, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the fourth grade in Piano.

The requirements in Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

Voice Diploma Examination

1. *All Technic* as stated above.
2. *Unmemorized Répertoire.*—One study from Mathilde Marchesi, one from Lamperti, one from Panofka, and one selection from "100 Vocalises;" one selection from an opera and one from an oratorio; one aria prepared without assistance; four songs.
3. *Memorized Répertoire.*—One selection from an opera and one from an oratorio; ten songs.

COURSE OF STUDY FOR DIPLOMA IN VIOLIN

Technic.—1. Scales, all major and minor scales (melodic and harmonic), three octaves (4 notes to M. M. 132).

2. Arpeggios, major and minor (4 notes to M. M. 120); Chord Studies by Happich (4 notes to M. M. 100).

3. Scales, three octaves, in thirds, tenths, octaves, and sixths (4 notes to M. M. 72).

4. Bowing Studies by Kross and Sevcik.

5. Finger development: Schradieck, No. II; Trill Studies by Svcenski. *Etudes.*—Rovelli, Dont, Gavinie, etc.

Violin Compositions.—Twenty compositions, at least fifteen memorized, from classical and modern schools, including one complete concerto, and one sonata, selected from Concerto No. 2 by Wieniawski, Concerto in E Minor by Mendelssohn, Concerto in G Minor by Bruch, Concerto No. 4 by Vieuxtemps, Concerto in D Major by Mozart, etc.; a sonata by either Handel, Corelli, Tartini (G Minor), or Grieg (C Minor), etc.; one Bach sonata; Polonaise in E Minor by Wieniawski, Ziguenerweisen by Sarasate, Andante and Rondo Capriccioso by Saint-Saens.

Sight Playing.—The candidate must be able to play at sight sonatas by Haydn and Mozart, the less difficult sonatas by Beethoven, and other violin music of similar grade.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least two sessions, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

Examination for Diploma in Violin

1. *Technic.*—Scales memorized, all major and minor (melodic and harmonic), three octaves (4 notes to M. M. 132); Arpeggios, major and minor, three octaves (4 notes to M. M. 120); Chord Studies (4 notes to M. M. 100); Scales, three octaves, in thirds, sixths, tenths, octaves (4 notes to M. M. 72).
2. *Etudes Unmemorized.*—Selections from the etudes of Rovelli, Dont, and Gavinie, illustrative of various problems of style, velocity, rhythm, etc.
3. *Répertoire Unmemorized.*—Two principal movements of a Bach sonata; one sonata studied without assistance.

Borrowing and lending except by special permission is prohibited.

Adequate compensation must be made for any defacement of school property.

Every boarding pupil is required to have for day wear at least one pair of shoes of the following approved list: Socket Fit, Cantilever (Y. W. C. A. last), Orpic, Pediform, Full Plastic, Nature Tread, Liberty Tread, Moccasin Tread.

Neatness and order are expected of all students in the care of their rooms. Chafing dishes and electrical appliances will not be allowed in the students' rooms. Rooms are provided for this purpose.

Discipline in Ward-Belmont is simplified by a modified form of student government, properly safeguarded by faculty supervision and cooperation.

The privilege of walking unchaperoned within certain prescribed limits beyond the campus is granted our pupils under definite restrictions.

Except when they are in the Nashville homes of near relatives, pupils from a distance are required to board in the school.

Special Note

A certificate or diploma will be granted for work in Harp. Details on application.

Pipe Organ Diploma Examination

1. *Technic* as stated above.
2. *Unmemorized Répertoire*.—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata or equivalent, to be prepared without assistance or instruction; two standard compositions.
3. *Memorized Répertoire*.—Two standard compositions.
4. *Sight Playing* as stated above.

every floor.

Well-equipped Domestic Science laboratory.

Light, airy dining halls, and scientifically equipped kitchen and bakery.

Gymnasium, with shower baths and swimming pool, free to all students.

Roof garden, one of the attractions of the school.

Separate dormitories for College and High School students.

Student social room maintained in every dormitory.

The Star Entertainment course offers unusual advantages in lectures, musical recitals, concerts.

Every provision against fire—regular fire-drills, fire escapes, fire extinguishers, fire hose—though there is no fire in the buildings except in kitchen and bakery.

A modern infirmary in the main building is maintained under professional supervision, and pupils who are too ill to meet school appointments are cared for here instead of in their bedrooms.

Each residence hall is in the charge of a hostess who is always accessible for counsel, and who devotes her entire time to the training of the girls of her household in such questions as appropriateness and simplicity in dress, neatness and order in the bedrooms. In a word, these hostesses undertake to per-

Theory and Ear Training

The requirements in Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

Voice Diploma Examination

1. *All Technic* as stated above.
2. *Unmemorized Répertoire*.—One study from Mathilde Marchesi, one from Lamperti, one from Panofka, and one selection from "100 Vocalises;" one selection from an opera and one from an oratorio; one aria prepared without assistance; four songs.
3. *Memorized Répertoire*.—One selection from an opera and one from an oratorio; ten songs.

COURSE OF STUDY FOR DIPLOMA IN VIOLIN

Technic.—1. Scales, all major and minor scales (melodic and harmonic), three octaves (4 notes to M. M. 132).

2. Arpeggios, major and minor (4 notes to M. M. 120); Chord Studies by Happich (4 notes to M. M. 100)

Ward-Belmont does not lend money to students. Drafts made by students are honored by us only in cases of emergency or upon the written request from parents or guardians.

Boarding students are under school regulations from the moment of their arrival in Nashville until their departure from the city. Parents should not, without conferring with the school, grant social or other permissions in the city before the student enters or after she leaves school.

Parents are requested not to permit their daughters to bring to the school expensive jewelry or heirlooms of any kind. Neither should they be permitted to bring expensive wearing apparel. The school is not responsible for loss or theft.

All permissions of parents or guardians should be written and addressed to the management, and are subject to the approval of the management. Even during the visits of parents, pupils are still subject to the rules of the school, and must meet all regular classroom or studio appointments.

The school bank, with its system of pass books, deposit slips, checks, and monthly balance reports, not only cares for the spending money of students, but teaches them how to keep a bank account, draw checks, and conduct their own financial affairs. We are not responsible for money or valuables not deposited in the school bank.

Parents and guardians are expected to cooperate with the school in securing full and regular attendance, especially at the beginning and end of the school year and just before and just after the Christmas holidays. Much educational value attaches to the commencement season, and no student should miss any part of it. All students have obligations to the end of the session. Those who leave earlier, or who do not keep appointments throughout the closing days, will thus fail to earn full credit for the work of the last quarter.

Visitors are received in the central parlors, not in residence halls.

Men callers are received by written permission from parents addressed to the school.

Sunday visiting is discouraged.

Victrolas are not permitted in the dormitories.

Borrowing and lending except by special permission is prohibited.

Adequate compensation must be made for any defacement of school property.

Every boarding pupil is required to have for day wear at least one pair of shoes of the following approved list: Socket Fit, Cantilever (Y. W. C. A. last), Orpic, Pediform, Full Plastic, Nature Tread, Liberty Tread, Moccasin Tread.

Neatness and order are expected of all students in the care of their rooms.

Chafing dishes and electrical appliances will not be allowed in the students' rooms. Rooms are provided for this purpose.

Discipline in Ward-Belmont is simplified by a modified form of student government, properly safeguarded by faculty supervision and cooperation.

The privilege of walking unchaperoned within certain prescribed limits beyond the campus is granted our pupils under definite restrictions.

Except when they are in the Nashville homes of near relatives, pupils from a distance are required to board in the school.

No Ward-Belmont student may sell or give articles of clothing to the maids without the knowledge and consent of her hostess.

Any student who leaves the campus without permission, or who smokes, or who attends a dance in Nashville or who cheats in examination renders herself liable to summary dismissal.

Boarding pupils are not allowed to visit in the city except with the approval of parents and the school management. Permission is not granted to spend the night in the city, except with parents or in the home of near relatives. Such permission will not be granted more frequently than one week-end in a month.

The school reserves the right to withdraw any class for which there are not as many as six applicants.

A tutor is provided at moderate cost for students who need coaching to enable them to keep up with their classes.

School work missed just before or after the Christmas holidays must be made up at the student's expense.

School work missed because of absence must be made up to the teacher's satisfaction; otherwise credit cannot be given for the course. Ordinarily a tutor can be provided at \$1 to \$1.50 per hour. Semester examinations not taken at the appointed time must be taken later, and a charge of \$2 each will be made. Previously announced tests not taken at the scheduled time must be taken later, and a charge of \$2 each will be made except in cases of protracted illness.

CHARGES AND TERMS

EXPENSES AT WARD-BELMONT, NASHVILLE, TENN.

The school year consists of one term of thirty-six weeks, beginning the second Wednesday in September and ending the first Thursday in June, with a *Christmas vacation of approximately two weeks. The charges here named are for the whole school year, and are due and payable on the opening day of school, but for the convenience of patrons payment may be made in two installments—in September and January or, respectively, as stipulated below, and are subject to sight draft after these dates.

An advance registration fee of \$25 should be forwarded with the application, which amount will be credited as a prepayment on the school account. It is not subject to return, unless the applicant is rejected.

Board, room, with bath on hall, tuition in two or more subjects in the Literary Department (including Latin, French, German, Spanish), Physical Training, Athletics, Swimming, use of Library, two girls in a room, each occupant.....\$850.00 ✓
of which \$575. is required on entrance, balance January 1st.

Board, etc., as above, in rooms in suites of two, with connecting bath, two girls in a room, each occupant.....\$950.00
of which \$650. is required on entrance, balance January 1st.

Single rooms in suites of two, with connecting bath, one girl in a room, are available each at \$950 for board and literary tuition, of which \$650. is required on entrance, balance January 1st.

A few single rooms, with bath on hall, are available at \$850.

Students who take work in two or more extras (the equivalent of at least two units or twelve semester hours credit), and cannot find time in addition for more than the one required Literary subject, will be credited with \$75 on either of the above-mentioned sums for "board, etc."

Clergymen in active ministerial work are allowed a discount of \$100 on the regular course and twenty per cent on extras.

THE OTHER FEES REQUIRED

Star Entertainment Course**.....	\$ 9.00	} \$55.00 ✓
Infirmary fee, simple medicines and nurse's attention (except when a special attendant is necessary).....	6.00	
Use of house linen (see page 13).....	10.00	
Laundry, within liberal, but specified, limits (including house linen).....	30.00	

of which three-fifths is required on entrance, balance January 1st.

*The school buildings will be closed during the Christmas vacation, but provision will be made for the board and care of students during this period at \$25 a week.

**In addition to the several really great concerts and lectures which may be heard in Nashville during the year, Ward-Belmont will present to its students during the session ten or the best entertainments brought to Nashville at a cost of \$6,000 or more, embracing some of the best in Music, Art, Expression, and Literature. This fee will enable the students to hear these entertainments at a rate much lower than if they paid for individual tickets.

W A R D - B E L M O N T
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Each of the above-named fees for board and tuition includes Physical Training, so necessary to health, use of Library, and the modern languages—French, German, and Spanish—all of which, in many schools, are charged for as "extras." Swimming is also included without extra cost. It is the policy of Ward-Belmont to include in the regular charge abundant provision for health in Physical Culture, every literary requirement for graduation, and the essentials for a broad culture. It is thus evident to one considering these features and the liberal additions made to buildings, equipment, and faculty during the last few years that the charge for boarding students is remarkably reasonable. The charges listed below under "Extras" are made for those who wish to specialize in the subjects named or to supplement their work along those lines.

**ADDITIONAL STUDIES TUITION (If Taken)—
CHARGES PER SCHOLASTIC YEAR**

Of which three-fifths is required on entrance, balance January 1st.

Piano, individual lessons, two per week.....	\$150.00
Piano, individual lessons, beginner's grade, with special teacher.....	125.00
Piano, individual lessons, two per week, with Mr. Goodman.....	325.00
Voice, individual lessons, two per week, Miss. Boyer and Miss. Sloan.....	175.00
Piano practice, one and a half hours per day (each additional hour, \$10).....	20.00
Violin, individual lessons, two per week, with Mr. Rose.....	250.00
Violin, practice room, one hour per day.....	10.00
Harp, individual lessons, two per week.....	225.00
Pipe Organ, two lessons per week, with Director.....	250.00
Practice on Practice Organ, one hour per day, per session.....	35.00
Practice on Large Organ, one-half hour per day, per session.....	60.00
Theory, in class.....	25.00
Harmony, or History of Music, or Ear Training, or Public School Music, in class.....	35.00
Harmony, individual lessons, two per week.....	100.00
Sight Playing, in class.....	25.00
Domestic Science or Cookery, regular course.....	85.00
Materials used in Domestic Science, each course, per year.....	15.00
Domestic Art, or Clothing and Textiles, one course.....	85.00
Art, two periods per day (extra periods, each \$20).....	100.00
Art, one period per day.....	80.00
Costume Design, for Domestic Art pupils, three hours a week.....	40.00
Italian and Greek, in classes of six or more, each.....	60.00
Expression, first year, regular course.....	100.00
Expression, second or third-year course.....	125.00
Playground Supervision.....	30.00
Physical Education Normal Course ("Practical Work" and Playground Supervision).....	100.00
Aesthetic Dancing.....	35.00
Social Dancing, two private lessons per week.....	90.00
Shorthand and Typewriting.....	125.00
Use of typewriter, two hours per day.....	15.00
Bookkeeping.....	60.00

W A R D - B E L M O N T
(71)

Laboratory fee (payable on entrance):

For students of Physiology.....	\$ 5.00
For students of Chemistry or Biology.....	10.00
(Extra charge for unnecessary breakage or wastefulness.)	
Riding Club (Athletic Association), thirty rides, or fifteen lessons, payable on entrance.....	60.00
Graduation fee.....	15.00
Certificate fee.....	10.00

Pupils enter for the entire term or part of term unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the pro-rata cost for the time lost will be shared equally with the patron if the illness has kept the student for five weeks or more out of the school building.

No reduction will be made in case of suspension, dismissal or voluntary withdrawal during the term.

Fuller information will be furnished on request, also additional printed literature or photographic views.

WARD-BELMONT MATRICULATES

1926-1927

COLLEGE STUDENTS

FIRST-YEAR COLLEGE

Abels, Florence
 Adams, Rosemary
 Albaugh, Mary Fritzie
 Anderson, Mary Kate
 Andrews, Sarah
 Applegath, Cecilie
 Ashley, Lillian
 Aygarn, Shirley
 Bagley, Helen
 Baird, Virginia
 Baldwin, Mildred
 Banks, Nell
 Barnes, Inez
 Barthell, Elizabeth
 Bates, Ellen
 Batterman, Kathryn
 Beard, Frances
 Bell, Dorothy
 Bell, Virginia
 Bellack, Mary
 Benedict, Hazel
 Besse, Lavon
 Bevington, Elizabeth
 Bickley, Agnes
 Bidwell, Virginia
 Blackman, Barbara
 Blackman, Catherine
 Blackman, Marion
 Bledsoe, Frances
 Boozer, Bernice
 Boyd, Claribel
 Boyd, Kate
 Boylin, Betty
 Brabston, Mary Virginia
 Bradford, Myra
 Brain, Dorothy
 Brandon, Mayre
 Bridgeforth, Mary
 Brower, Georgia
 Brown, Irene
 Browning, Ruth
 Broyhill, Ethel
 Brush, Beth
 Buchanan, Helen
 Buckner, Ellen
 Bullock, Ruth
 Burgess, Dorothy Louise
 Burkhard, Mary Louise
 Burney, Grayce
 Burton, Mary Virginia
 Burwell, Marion
 Bush, Virginia
 Butler, Evelyn Louise
 Cameron, Gertrude
 Campbell, Dorothy
 Campbell, Frances
 Campen, Ruth
 Carlson, Lucille
 Carlton, Erma
 Carson, Byington
 Carter, Janet
 Carthew, Margaret
 Cates, Freda
 Cayce, Mary Elizabeth
 Chandler, Phyllis
 Chilton, Sara
 Christian, Bethia
 Clouse, Eunetta
 Coggins, Pearl
 Cohen, Hazel
 Condit, Nora Lee
 Connitt, Perilla
 Conway, Genevieve
 Cook, Dorothy

Cooper, Virginia
 Counts, Esther
 Crain, Virginia
 Culbert, Dorothy
 Currie, Jim Brister
 Cutler, Rosalyn
 Dagan, Corinna
 Danner, Margaret
 Davis, Catherine
 Davis, Clarice
 Davis, Glory
 Davis, Helen
 Davis, Shirley
 Dawes, Polly
 Day, Frances
 Day, Pauline
 Dean, Helen
 Dee, Dorothy
 De Verges, Lucille
 Dewey, Dorothy
 Dix, Clarice
 Dobbs, Evelyn
 Donaldson, Virginia
 Dorchester, Claire
 Douglas, Adelaide
 Dreyfus, Louise
 Dudenbostel, Helen
 Duncan, Martha
 Dunn, Mary Josephine
 DuVall, Mary Belle
 Dye, Olga
 Eatherly, Martha
 Eberle, Ruth
 Edgar, June
 Edmondson, June
 Ellis, Arvella
 Ewing, Frances
 Ewing, Sara
 Farmer, Estelle
 Farr, Martha
 Featheringill, Verna
 Ferman, Florence
 Finch, Elizabeth
 Forgy, Alice Orr
 Foote, Frances
 Foulds, Mary Helen
 Fox, Josephine
 Francez, Catherine
 Frantz, Betty
 Freeland, Beverly
 French, Ann Earle
 Gable, Katherine
 Gale, Josephine
 Gary, Maude
 Gernert, Christine
 Gibson, Mary
 Gilbert, Dorothea
 Gilbreath, Marguerite
 Gilmore, Mary Eleanor
 Glasford, Kathryn
 Goad, Alyne
 Goldberg, Ethel
 Good, Wardine
 Gove, Mary
 Graves, Helen Louise
 Graves, Novice
 Greene, Emma Elizabeth
 Griffin, Ida
 Guerin, Marjorie
 Gwaltney, Elizabeth
 Hardison, Frances
 Harkaway, Shirley
 Harrington, Mary
 Harris, Frances
 Hatfield, Isabelle

Hawes, Tina Mae
 Hayes, Florence
 Haynes, Jean
 Hays, Mary Jane
 Hegewald, Lucille
 Helvie, Cleopha
 Hendee, Sara Jane
 Henderson, Catherine
 Henderson, Orlean
 Hicks, Virginia Lee
 Hillis, Elizabeth
 Hilton, Sara
 Holaday, Helen
 Hooper, Marjorie
 Hoover, Elizabeth
 Hopkins, Carrie Walton
 Hopkins, Savannah Mae
 House, Nell
 Houston, Bernice
 Hughes, Catherine
 Hutchinson, Carol
 Hutchinson, Helen
 Hyink, Wilma
 Hynds, Helen
 Ickert, Mary Ann
 Jacobsen, Maurice
 Jamison, Roberta
 Jansen, Ina
 Jarvis, Priscilla
 Jay, Viola
 Jester, Elise
 Jester, Sarah
 Johnson, Edna
 Johnson, Helen
 Johnson, Mary Bell
 Johnson, Melba
 Johnson, Ruth Maurine
 Johnston, Ann Carolyn
 Johnston, Mary Esther
 Jones, Dorothy Mounce
 Jones, Dorothy Vernon
 Jones, Mary Medora
 Jones, Pearl
 Joslin, Martha
 Kelly, Helen Ruth
 Kent, Helen Fritzie
 Kessler, Margaret
 Kilgore, Naomi
 King, Dorothy
 Koelz, Martha-Lee
 Knighton, Virginia
 Kreeger, Isabel
 Krouse, Emily
 Lamb, Margaret
 Laming, Thekla
 Berger, Dorothy
 Landstreet, Addie Lee
 Lane, Audrey
 Latture, Julia
 Latzko, Helene
 Laurent, Martha Stewart
 Law, Nelle
 Leavitt, Catherine
 Lee, Bernice
 Lee, Boyce
 Lewis, Susanne
 Lieber, Flora
 Lindsiey, Martha
 Lindsley, Helen
 Logan, Olive
 Lowe, Margaret
 Lowry, Ann
 Lutes, Winifred
 Lynne, Julia Leigh
 McCullough, Jane

McCullough, Virginia
 McDannald, Christine
 McDannald, Virginia
 McDonald, Gladys
 McDonald, Pauline
 McDonald, Ruth
 McDuff, Alice
 McKee, Meredith
 McLarry, Peggy
 McLean, Ethel Mary
 McNutt, Jane
 MacPhail, Mary Jane
 Machiels, Lucille
 Maddox, Elise
 Mahan, Eugenia
 Majors, Lydareen
 Mallory, Martha
 Marr, Betty
 Martin, Doris Lee
 Martin, Hazel
 Maurer, Georgia Mary
 Meadors, Lily
 Meek, Eleanor
 Miller, June
 Morehead, Mary
 Morlock, Mary
 Morris, Dixie
 Moxley, Lucille
 Murtagh, Anna M.
 Nathan, Doris
 Naylor, Pearl
 Neil, Argie
 Nelson, Dorothy
 Neuman, Rose Sallie
 Nichols, Anna Dorothy
 Niles, Mary Louise
 Oberthier, Frances
 O'Brien, Mary
 O'Donnell, Frances
 O'Mohundro, Allie Bell
 Owen, Lela
 Padgett, Mary
 Palmer, Merry Bell
 Parker, Judith
 Parks, Kate
 Parks, Harriet
 Parks, Mary Grady
 Payne, Mary Virginia
 Pearlman, Belle
 Pearlman, Ethel
 Pearson, Eloise
 Pettus, Anne
 Petway, Alice
 Phelps, L. Louise

Phelps, Williamae
 Pinson, Pauline
 Pocklington, Marjorie
 Polak, Elizabeth
 Pollack, Margaret
 Porter, Mildred
 Proctor, Martha
 Pulliam, Lucie Lee
 Pulver, Mary Jane
 Rasmussen, Helen
 Rathell, Ruth
 Rauch, Aileen
 Ravn, Valborg
 Rawls, Margaret
 Reed, Helen
 Reinhart, Elizabeth
 Richey, Alice
 Risinger, Virginia
 Ritter, Mary Louise
 Robbins, Eleanor
 Robbins, Gladys
 Robbins, Martha
 Roberts, Alice Billie
 Roediger, Anne Elizabeth
 Ross, Julia Ann
 Ross, Katherine
 Rountree, Paulena
 Ryerson, Helen Jane
 Sackett, Rebecca
 Sage, Janet
 Scott, Helen Nina
 Scott, Mary K.
 Scott, Shirley
 Seibert, Eleanor
 Seiver, Georgia
 Selden, Eugenia
 Shaper, Alice
 Shawhan, Virginia
 Sherman, Dorothy
 Silverstein, Ruth
 Slagle, Vivian
 Smaling, Bessie Mae
 Smalling, Mildred
 Smith, Blanche
 Smith, Geraldine
 Smith, Madeline
 Smith, Margaret
 Smith, Mary Elisabeth
 Smith, Ruth Carolyn
 Smith, Susie
 Speiss, Lorraine
 Standifer, Katherine
 Stanford, Margaret
 Starns, Mildred
 Stiles, Julia

SECOND-YEAR COLLEGE

Adams, Evelyn
 Amos, Katherine
 Banfield, Hazel
 Banfield, Lorene
 Barnard, Retta
 Barnhard, Ruth
 Beasley, Virginia
 Berger, Elinor
 Black, Clea
 Bradley, Margaret
 Brush, Carolyn
 Buston, Virginia
 Byrd, Mildred
 Canfield, Lucille
 Carr, Alice
 Carroll, Dorothy
 Carter, Myrtle
 Charles, Georgia
 Chason, Veva
 Choisser, Kirtlye
 Clark, Katherine
 Clark, Margaret
 Cobb, Margaret
 Cody, Helen
 Cons, Cicely
 Cosgrove, Caroline
 Cruse, Carroll

Daggett, Jessamine
 Daggett, Margaret
 Davitt, Louis
 Day, Mary
 Dixon, Edythe
 Dixon, Margaret
 Dodge, Carolyn Ann
 Douty, Margaret
 Duncan, Dorothy
 Duncan, Marietta
 Durham, Eleanor
 Ehrsam, Barbara
 Ellington, Dorothy
 Elliott, Margaret
 Farmer, Virginia
 Figgins, Elizabeth
 Finnup, Isabel
 Fletcher, Elizabeth
 Focke, Louise
 Fortson, Laura
 Franklin, Elizabeth
 Frost, Elaine
 Garrett, Elizabeth
 Gilbert, Marion Vance
 Givan, Hewell
 Glidden, Marguerite
 Goode, Elizabeth

Stolz, Alberta
 Stone, Betty
 Stover, Dorothy
 Strain, Josephine
 Stratton, Sarah
 Sudekum, Marie
 Swain, Sara
 Switzer, Brunhild
 Tabb, Katherine
 Talbot, Mary
 Taliaferro, Lucille
 Tatum, Doris
 Taylor, Caroline
 Taylor, Helena
 Tenny, Alma
 Thomas, Cora
 Thomas, Marie
 Thompson, Marion
 Threatt, Mildred
 Tilford, Margaret
 Townsend, Dorothy Lee
 Trombley, Doris
 Tucker, Betty
 Tucker, Sara
 Turnage, Helen Rosanna
 Turner, Virginia
 Tyson, Mary Erma
 Verser, Jeanette
 Vick, Mary Elizabeth
 Walker, Charlotte
 Walker, Vivian
 Way, Virginia Lee
 Weber, Elizabeth
 Weiblen, Corinne
 Welborn, Eloise
 Wells, Virginia
 Werning, Elizabeth
 White, Anna
 Whitehead, Miriam
 Wilcox, Mary Louise
 Wilder, Mary
 Wilhelm, Virginia
 Wilkinson, Pauline
 Williams, Eloise
 Willis, Martha
 Wilson, Eleanor
 Wilson, Kathryn
 Winkles, Dola
 Winship, Miriam
 Witherspoon, Wenzella
 Wood, Catherine
 Wood, Phyllis
 Wright, Emilie
 Wright, Marjorie

Goodlett, Frances
 Goulding, Alice
 Gray, Eleanor
 Hamersley, Ruth
 Hamilton, Leonora
 Hassell, Frances
 Hawley, Pansy
 Heffin, Isabel
 Hickman, Margaret
 Hill, Frances
 Holden, Josephine
 Hollishead, Harriett
 Holt, Helen
 Hood, Virginia
 Huddleston, Helen
 Huff, Mary Virginia
 Insull, Margaret
 Jackson, Lillie
 Jackson, Pauline
 Jennings, Jessie
 Joerns, Carol
 Jones, Edith
 Jones, Mary Rhoda
 Kelms, Regina
 Kendall, Dorothy
 Kolling, Delia
 Leavens, Edith

Lightfoot, Maxine
Loughridge, Edna
McCaulley, Annie May
McCaulley, Naomi
McIntyre, Dorothy
McKee, Katherine
McKnight, Catherine
McMullen, Margaret
Martin, Elizabeth
Martin, Virginia Kemper
Martinie, Mary
Maynard, Nathalie
Meggs, Estelle
Miller, Dorothy
Moore, Mary Josephine
Moore, Ruth
Moore, Mary Pearl
Morrison, Rose
Moser, Helen
Moss, Marjorie
Motley, Blanche
Ney, Pauline
Noe, Mary Louise

Noordewier, Alice
Olinger, Maurine
Parrent, Anna
Patterson, Irene
Peck, Thelma
Pettit, Anita
Rabenau, Nancy
Rankin, Josephine
Redinger, Marcia
Richards, Mary Jane
Robinson, Ellen
Rogers, Edith
Rogers, Elizabeth
Rogers, Kathryn
Rowland, Ruth Louise
Sanders, Mai Belle
Saunders, Mary Ingles
Scruggs, Inez
Sherman, Marion
Smith, Lucille
Smith, Julia
Strangward, Evelyn

POSTGRADUATE

Condit, Harriet
Ingram, Alice

Sudekum, Elizabeth

**SPECIAL STUDENTS
MUSIC, EXPRESSION, ART**

Adams, Horace
Alexander, Mrs. Vance
Anderson, Myrl
Averbuch, Mrs. Sam
Baskerville, Nancy
Bender, Myra
Boese, Mrs. O.
Bowers, Mrs. Margaret P.
Boyer, Emeline
Bronough, Timmie
Brown, Mrs. M. W.
Buford, Maribel
Bugg, Eugene
Byrd, Neil
Campbell, Mrs. Donald
Carter, Mrs. DeWitt
Cassels, Agnes
Cayce, Mrs. E. B.
Check, Mrs. Will T.
Cleveland, Elizabeth
Collins, Ovid
Cook, Eleanor Louise
Cooke, Louise
Cordon, Norman C.
Dickinson, Martha O.
Dodson, Ruth
Dorris, Mrs. Leland
Gallagher, James
Godwin, Nell
Goldschein, Mrs. M. H.
Haile, Charles L.
Hall, Mrs. Wm. C.
Harper, Claire
Harper, Pearle
Hart, Weldon
Hawkins, Doris
Hicks, Mildred
Holladay, Mrs. T. D.
Holness, Corinne
Jackson, Mrs. W. H.
Johnson, Katherine
Johnson, Macon

Jones, Mrs. Eva Thompson
Joseph, Sister Mary
Kean, Katherine
Killebrew, Kate
Kirtland, Jeanette
Knott, Helen
Landrith, Grace
Lawrence, Mamie Duson
Lebeck, Clarence
Leftwich, Mrs. Hunter
Lewis, Lee Archer
Lewis, John A.
Lollar, Cecelia
Lowenheim, Elizabeth
Lusk, Mrs. Robert
McAdoo, Annette
McCall, Maude
McGugin, Lucy Ann
McIlroy, W. L.
McIntyre, Mrs. A. C.
Melton, James
Mertens, Louis C.
Mooney, Ralph
Moran, Nellie Lee
Morelli, Whitfield
Morgan, Mrs. Hugh
Morris, Ed
Moss, Gwendolyn
Murray, Dora Houston
Neil, Frances
Nellums, Mrs. M. E.
Nolan, Mrs. F. J.
Perkins, Mary
Pittman, Marie Louise
Poole, Elizabeth
Pope, Marion
Puckett, Orzella
Qualls, Mrs. Rayburn
Rich, Margaret
Richardson, Nell
Rose, Mrs. Will
Rouse, John Donald

**PREPARATORY STUDENTS
FOURTH-YEAR PREPARATORY**

Aiken, Clydis
Ambrose, Hortense
Baggett, Flora
Bailey, Lucille
Bass, Mary Blackman

Blanton, Catherine
Browne, Elizabeth
Burnett, Celeste
Campbell, Nancy Bell
Carr, Grace

Swain, Jeffe
Tanner, Phyrne
Thomas, Helen
Thomas, Valda
Thompson, Dorothy
Tootle, Marjorie
Vaughn, Susan
Veazey, Dorothy
Vinson, Frances Lou
Walker, Mary Dorothea
Wally, Beulah
Way, Gertrude
Weber, Wayne
West, Mabel
Wetack, Charlotte
White, Margaret
Williams, Annie Elizabeth
Williams, Augusta
Wilson, Virginia
Wingart, Ruth
Wright, Agnes
Yohe, Ellen Wilson

Tanner, Cynthia
Thompson, Helen

Ryan, James
Saunders, Augusta
Sawyer, Sarah
Scales, Mrs. E. P.
Settle, Sara
Shapiro, Georgia
Sharpe, Mrs. J. C.
Shemwell, Ruby
Smart, Eugenia
Smith, Mrs. Elizabeth McLane
Smith, Laura
Smith, Mary
Smith, Mary R.
Speir, Ruby
Sprouse, Ruby
Stahlman, Mrs. E. B.
Stateler, Mary Lucille
Steen, Dorothy
Stelzer, Mrs. Herman
Stewart, Frances
Stewart, Mrs. Eugenie
Sugg, Dollie M.
Sullivan, Annie E.
Sumner, Elizabeth D.
Swan, Mrs. Augusta M.
Swayne, Helen
Tankley, Louise
Tucker, Gladys
Tucker, Roberta
Vaughn, Eugene Holmes
Wade, Dorothy
Waid, Willa Mae
Warren, Catherine
Watts, Frances
Wilson, Burton
Winnia, Catherine
Woolwine, Sam, Jr.
Wright, Dr. A. W.
Wylie, Julia
Yelton, Elizabeth

Curran, Winona
Davis, Dorothy
Donica, Frances
Dowlen, Ann
Ehrenwald, Rosella
Fry, Marion
Funk, Catherine
Guffigan, Alberta
Guler, Charlotte
Hairston, Frances
Hansen, Mai Belle
Harmon, Martha Jean
Hawkinson, Ethel
Henderson, Gertrude
Hinson, Mildred
Hughes, Helen
Johnson, Wendel
Johnston, Kathryn

Jury, Kathryn
Kearney, Alice
Keeble, Emmie
Keller, Mary Elizabeth
Leathers, Lucy Dell
Lindsay, Mary Elizabeth
McNeill, Virginia
Matthews, Margaret
Merrill, Marjorie
Northrup, Margie
Norton, Mary Stuart
Packard, Clare
Pine, Martha
Powell, Sara
Rains, Mary
Raynes, Alfreida Jo
Rose, Lavinia
Russell, Frances

Salter, Mildred
Slaughter, Thelma
Snelling, Geraldine
Spears, Mary
Triplet, Alice
Valentine, Dorothy
Wakefield, Alice
Wanser, Billie
Wherry, Augusta
Whiteley, Katherine
Whitlock, Stella
Wilhoite, Ladye Douglass
Williams, Emeline
Williamson, Virginia
Witherspoon, Margaret
Wood, Mildred

THIRD-YEAR PREPARATORY

Bennett, Virginia Lee
Brown, Mary Laurent
Brown, Pauline
Byrom, Florella
Chandler, Mickey
Danforth, Thomasine
Davis, Mary Elizabeth
Dudney, Adele
Dudney, Katherine
Ellinger, Frances
Epstein, Mariorie
Estes, Henrietta
Folk, Jane Carey
Gary, Frances
Goodloe, Isabel
Graham, Mary
Griggs, Winnona
Halbert, Edna Earl

Harrington, Roberta
Harris, Mildred
Hayes, Minnie
Hinton, Louise
Hitt, Evelyn
Holladay, Pauline
Holmes, Marjorie
Irvin, Maxine
Jurgensmeyer, Marjorie
Keller, Margaret
Kilgore, Mildred
Lowther, Dorothy
McDonald, May Imrie
McKelvey, Josephine
Maffett, Mary
Martin, Elise
Myers, Ruby
Neil, Virginia

O'Connor, Nancy
Parrish, Katherine
Patton, Mary Addis
Rawls, May
Rodes, Alice
Sample, Virginia Lou
Saunders, Frances
Sidebottom, Frances
Smith, Carolyn
Smith, Eugenia
Smith, Mary Elizabeth
Smoot, Katherine
Steger, Mary Mildred
Sudekum, Sara
Vaughn, Gertrude
Washington, Martha
Wilson, Eugenia

SECOND-YEAR PREPARATORY

Allan, Leonora
Barnes, Dorothy
Boardman, Sara
Bond, Lucy May
Brew, Lillian
Bridges, Esther
Bright, Jane
Broad, Fredericka
Cavert, Grace
Clark, Allie Brown
Cotton, Edna May
Dillon, Ann
Everson, Jane
Ewing, Evelyn
Frer, Ruth
Fleming, Eleanor
Freeman, Grace
Freimuth, Carol
Gilbert, Elizabeth
Grizzard, Helen
Hamilton, Marcella

Harris, Josephine
Hays, Ruth
Hinson, Frances
Howe, Barbours
Howe, Elizabeth
Hughes, Elizabeth
Hughes, Ruth Bee
Ingram, Mary Jones
Jennings, Kathryn
Johnson, Willie G.
Lahart, Eva Mai
McIntyre, Mary Shelley
Martin, Olive
Marxson, Mary Frances
Mims, Ella Puryear
Morelock, Elizabeth
Morse, Rosalyn
Nixon, Louise
Noe, Willa Mima
Nowell, Louise
Nowell, Margaret

Paris, Frances
Phelps, Mary Louise
Pressley, Elizabeth
Pritchett, Marjorie
Puryear, Selwyn
Raine, Ann
Rascoe, Emma C.
Saunders, Hazel
Shelton, Eleanor
Shelton, Marie
Silberman, Rita
Simmons, Catherine
Stallings, Marie
Thomas, Elizabeth
Tupper, Louise
Wakefield, Lucy Ann
Whaley, Elizabeth
Whitsett, Margaret
Windham, Helen
Windham, Louise

FIRST-YEAR PREPARATORY

Akers, Annlee
Baker, Una
Barnes, Carman
Bartlett, Maxine
Boyd, Elva
Bradford, Mary Porter
Brandau, Susan
Castleman, Dorothea
Cotton, Katherine
Cowan, Elizabeth
Dorris, Catherine Hardy
Farr, Mary Alice
Fletcher, Jane
Folk, Judith
Frazer, Polly
Freeland, Julia
Gibson, Frances Dorothy
Goding, Catherine
Guerin, Sara
Hales, Ann Elizabeth

Hamilton, Dorothy
Hamilton, Ethel B.
Hare, Aileen
Hitt, Hattie Craig
Holton, Dorothy Ann
Hyde, Marlon
Jones, Geneva
Leek, Annette
Little, Mary
Logie, Betty
Luck, Bernice
Luck, Irene
Lusk, Betsy
Martin, Florence
Melton, Marjorie
Millar, Isabell
Morrison, Patricia
Newbern, Mildred
Pirtle, Mildred
Pirtle, Treva

Potter, Emily
Potter, Margaret
Powell, Margaret
Prewitt, Mary Frances
Pruett, Claribel
Roberts, Claire
Ryan, Mary Elizabeth
Smith, Ivadelle
Stewart, Mona
Sutherland, Jane
Torrey, Anita
Trees, Emma Louise
Wade, Katherine
Wade, Mary
Wells, Frances
Wilkinson, Helen
Wood, Louise
Wright, Martha
Yockum, Doris

PREPARATORY SPECIAL

Alrutz, Althea	Glasgow, Grace Ellen	Perry, Jeanette
Atwell, Mary John	Glasgow, Mary Bell	Petty, Ruth Elizabeth
Benedict, Grace	Greer, Josephine	Reed, Eleanor
Bledsoe, Virginia	Haber, Pauline	Ricks, Mary
Boyer, Betty	Hall, Jane	Roth, Helen
Brandon, Sara	Hill, Mary Dorcas	Rummans, Mary
Caldwell, Sarah	Horn, Emma	Smallwood, Frances
Clements, Mildred	Kennedy, Katherine	Walker, Ethel
Cohen, Hortense Sylvia	Lanier, Mary Elizabeth	Walters, Elizabeth
Colcock, Evelyn	Levy, Edith	Warner, Jean
Cram, Randall	McFadden, Janet	Weaver, Matilda
Culbreth, Rebecca	McIntyre, Richard	Werthan, Helen
Fish, Augusta	McIntyre, Verma	Whiteman, Ellen
Giles, Margaret	McMurray, Jordan	Wilkins, Adele
	Pearson, Frances	Wilson, Sara Ellen

GRADUATES AND CERTIFICATE PUPILS

1926-1927

GRADUATES, JUNIOR COLLEGE

Evelyn Louise Adams Michigan	Edith Jones Indiana
Julia Katherine Amos West Virginia	Mary Rhoda Jones Missouri
Retta Alice Barnard Texas	Dorothy Alice Kendall Kansas
Ruth Jean Barnhard Illinois	Edith Allison Leavens Texas
Lucile Canfield Ohio	Maxine Ernestine Lightfoot Texas
Alice Catherine Carr Indiana	Edna Pearl Loughridge Florida
Myrtle Mae Carter North Carolina	Annie May McCauley Oklahoma
Agnes Clary Cassels Alabama	Katherine Andrews McKee Wisconsin
Georgia Ruth Charles Illinois	Catherine Margaret McKnight Louisiana
Vieva Chason Alabama	Margaret Louise McMullen Florida
Kirtlye W. Choisser Montana	Elizabeth Martin Ohio
Katherine Juliet Clark Kansas	Virginia Kemper Martin Indiana
Margaret Clark Indiana	Mary Elizabeth Martinie Illinois
Cleely Cone Kansas	Nathalie Virginia Maynard West Virginia
Caroline Williams Cosgrove Oklahoma	Martha Estelle Meggs Florida
Carroll L. Cruse Michigan	Dorothy Irene Miller Illinois
Margaret C. Daggett Arkansas	Ruth Moore Arkansas
Mary Jessamine Daggett Arkansas	Mary Pearl Moores Florida
Louis Antoinette Davitt Alabama	Rose Lawton Morrison Georgia
Edythe Louise Dixon Iowa	Marjorie E. Moss Oklahoma
Margaret Ellen Dixon Kentucky	Blanche Duncan Motley Virginia
Dorothy Catherine Duncan Illinois	Emma Pauline Ney Tennessee
Marietta Duncan Texas	Mary Louise Nooe Michigan
Ruth Eleanor Durham Alabama	Alice Lucille Noordewier Texas
Barbara Senn Ehrsam Kansas	Maurine Margaret Olinger Texas
Dorothy Gloria Ellington Texas	Anna Corrine Parrent Tennessee
Lotta Engle Kansas	Irene M. Patterson Texas
Virginia Rowland Farmer Kentucky	Nancy Hampton Rabenau Missouri
Elizabeth H. Figgins Tennessee	Mary Jane Richards Florida
Elizabeth Fletcher Georgia	Ellen Hadley Robinson Michigan
Louise Focke Texas	Elizabeth Douglas Rogers Missouri
Laura Fortson Texas	Martha Edith Rogers Virginia
Elizabeth Dorothea Franklin Ohio	Nancy Kathryn Rogers Arkansas
Elaine Pearl Frost Michigan	Inez Scruggs Georgia
Marian Vance Gilbert Colorado	Marion Hilton Sherman Texas
Hewell Givan Tennessee	Julia Pennington Smith Texas
Marguerite Leigh Glidden Kansas	Jeffe Claire Swain Mississippi
Elizabeth Moore Goode Kentucky	Phyrne Bowers Tanner Texas
Alice Hannah Goulding Illinois	Valda Margaret Thomas Tennessee
Ruth Isabel Hamersly Indiana	Susan Frances Vaughan Oklahoma
Leonora Hamilton Tennessee	Frances Louella Vinson Oklahoma
Pansy Lucille Hawley West Virginia	Gertrude E. Way Kansas
Isabel White Heflin Alabama	Catherine Wayne Weber Tennessee
Margaret Virginia Hickman Louisiana	Mabel Harrison West Texas
Frances Hill Texas	Charlotte Taylor Wettach Oklahoma
Josephine Robert Holden Arkansas	Annie Elizabeth Williams Missouri
Helen Holt Tennessee	Augusta Williams Alabama
Virginia Hood Texas	Ruth Hager Wingart West Virginia
M. Helen Huddleston Oklahoma	Thelma Elizabeth Witwer Illinois
Margaret Insull Oklahoma	Ellen Wilson Yohe Illinois
Carol Joerns Wisconsin	

GRADUATE IN PIANO

Rubye Briggs Sprouse Tennessee

GRADUATE IN VIOLIN

Claire J. Harper Illinois

GRADUATE IN EXPRESSION

Agnes Clary Cassels Alabama Velma Jones Oklahoma
Mamie Duson Lawrence Louisiana

GRADUATE IN HOME ECONOMICS

Mary L. Day West Virginia Mai Belle Sanders Tennessee
M. Marjorie Tootle Ohio

GRADUATE IN PHYSICAL EDUCATION

Cleta Marie Black Iowa Margaret Augusta Cobb Tennessee
Delia H. Kolling Nebraska

W A R D - B E L M O N T

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CERTIFICATE PUPILS IN PIANO

Harriet Condit Illinois Margaret C. Daggett Arkansas
 Vivian E. Slagle Indiana

CERTIFICATE PUPILS IN VIOLIN

Carolyn Louise Brash Florida Nell Bibb Godwin Tennessee

CERTIFICATE PUPILS IN EXPRESSION

Julia Katherine Amos West Virginia Regina Aline Kellems Florida
 Lorene Banfield Oklahoma Katherine Andrews McKee Wisconsin
 Lillian Ruth Browning Illinois Rose Lawton Morrison Georgia
 Alice Catherine Carr Indiana Marjorie E. Moss Oklahoma
 Elaine Pearl Frost Michigan Blanche Duncan Motley Missouri
 Hewell Givan Tennessee Allie Belle O'Mohundro Tennessee
 M. Helen Huddleston Oklahoma Anne Corrine Parrent Tennessee
 Mary Virginia Huff Kentucky Ruth Louise Rowland Oklahoma
 Margaret Insull Oklahoma Lucille Smith Tennessee
 Susan Frances Vaughan Tennessee

CERTIFICATE PUPILS IN INTERIOR DECORATION

Myrtle Mae Carter North Carolina Margaret Louise McMullen Florida
 Frances Meredith Goodlett Tennessee Helen Mae Moser Ohio
 Mary Virginia Huff Kentucky Thelma Vivian Peck Michigan
 Alice Isobel Ingram Tennessee Mary Alice Tolman Tennessee

CERTIFICATE PUPILS IN COSTUME DESIGN

Maribel Buford Tennessee Edith Jones Indiana
 Isabel White Heflin Alabama Mary Josephine Moore Texas

CERTIFICATE PUPILS IN TEXTILES AND SEWING

Estelle Farmer Tennessee Laura Fortson Texas
 Valda Margaret Thomas Texas

CERTIFICATE PUPILS IN PHYSICAL EDUCATION

Dorothy B. Veazey Missouri

CERTIFICATE PUPILS IN HIGH SCHOOL COURSE

Clydis Edith Aiken Texas Helen Quick Hughes Indiana
 Hortense Ambrose Tennessee Wendel Gertrude Johnson Tennessee
 Flora D. Baggett Tennessee Kathryn Johnston Tennessee
 Lucile Bailey Tennessee Kathryn Cynthia Jury Missouri
 Mary Blackman Bass Tennessee Alice Morton Kearney Wisconsin
 Catherine Caroline Blanton Texas Mary Elizabeth Keller Tennessee
 Dorothy M. Brain Ohio Lucy Dell Leathers Tennessee
 Elizabeth M. Browne New York Margaret Peebles Matthews Maryland
 Sarah Celeste Burnett Tennessee Marystuart Norton New York
 Grace Estelle Carr Tennessee Clare Gwendolen Packard Illinois
 Dorothy Lee Conable Illinois Martha Brunk Pine Missouri
 Josephine Cooper Tennessee Sara Bowdre Powell Tennessee
 Louise Crawford Tennessee Mary Rains Texas
 Winona Boy Curran Oklahoma Alfreda Jo Raynes Indiana
 Dorothy Davis Oklahoma Lether Lavinia Rose Florida
 Lilly Frances Donica Illinois Frances Tree Russell Tennessee
 Ann Dowlen Tennessee Thelma Louise Slaughter Tennessee
 Rosella Ehrenwald Kentucky Geraldine C. Snelling Michigan
 Marion Janet Fry Illinois Dorothy Valentine Indiana
 Alberta Guffigan Indiana Alice Katherine Wakefield Kentucky
 Frances Rebecca Hairston Washington Augusta Dickson Wherry Tennessee
 Frances Escott Hardison Tennessee Katherine Mae Whiteley Kansas
 Martha Jean Harmon Indiana Emeline H. Williams Tennessee
 Ethel Hawkinson Tennessee Virginia Hopkins Williamson Tennessee
 Gertrude Elizabeth Henderson Ohio Annetta Mildred Wood Kentucky

