

## HOW OUR YOUNG LADIES ARE TRAINED AT PRIVATE COLLEGES



A Class in Riding, some with Side Saddle, some Riding Astride, (St. Margaret's College, Toronto.)



Outdoor Basket-ball, (St. Margaret's)



Physical Exercise, (St. Margaret's)

## Educational Aims of a School of Expression

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**T**HERE was the old superstition, Astrology; there is a new science, Astronomy. There was Alchemy, there is Chemistry. There was the fallacy, Elocution; there is the science and art, Expression. But an old fallacy dies hard, and the old-time "elocution" with its mechanical gesturing, affected posing, artificial vocalising and unnaturalness is by no means extinct. It still "drags superfluous on the stage." It is even now proclaimed by the uneducated teacher and declaimed by the immature and unreflecting pupil. It was as far from the educational ideal as north is from south. Elocution concerned itself only with externals, artificialities and imitations, the educa-

tional ideal only with the acquisition of facts or impressions. The latter scorned the former. Both were incomplete.

There were those who recognised that in the union of these two extremes was to be found the true means of the unfolding of the human mind, that the human mind unfolds by alternately receiving and manifesting impressions, that expression is as essential to impression and *vice versa* as expiration to inspiration in breathing, that the one is incomplete without the other, that "To know a thing, we must do it." To these discerning ones we owe the art of science of expression. A school of expression is no artificial invention.

Expression, then is twofold in its nature. It takes and it gives. It concerns itself with the manner in which the mind receives and the means by which it gives forth that which it has received. It not only demands mental discipline but also the training of the agents through which our ideas and experiences manifest themselves, namely, the voice and body.

This entails vocal and physical training. The beneficial results to the voice accruing from such training are incalculable. For neutrality is substituted responsiveness; for harshness, musical sound; for stridency, low-pitched, cultured tones; for inaudibility, good carrying power; for bad articulation and incorrect pronunciation, good articulation and correct pronunciation.

The results from physical training are equally as beneficial. Control supplants chaos; grace, uncouthness; dignity, awkwardness; expressive gestures, talking on all fours; simplicity, unnaturalness. Thus the voice and body become the free controlled and responsive agents of the mind, conveying its thoughts exactly and manifesting its experiences truly. They are mirrors held up to the mental processes.

In addition, a properly organised school of expression should offer courses in the vocal expression of literature, public reading, dramatic art and public speaking. At this point a brief discussion of each course would probably not be amiss.

The vocal interpretation of literature is a neglected phase of literary education. Our colleges, at the present time, pursue the critical method in the study of literature. This method is coldly intellectual and analytic. It deals only with facts. It is necessary but incomplete. It is essential but merely preparatory. There is the real object of literature to be realised, its truth and experiences. Vocal interpretation unites both. It requires the facts and assimilates the truth. It is analytic and synthetic. It understands and realises. It is intellectual and emotional and manifests all through a well modulated voice and a responsive body.

As a result public reading becomes vital, interesting and inspiring instead of cold, dull, spiritless and uninteresting. It possesses the variety of life instead of the monotony of death. This should appeal to everyone whose calling requires the practice of reading in public.

Dramatic art is another phase of the vocal interpretation of literature in which a school of expression is interested. In the interpretation of



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