Columbia College Chicago
Digital Commons @ Columbia College Chicago

Course Catalogs | Institutional Records

1967

1967-1968 Course Catalog

Columbia College Chicago

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

Part of the Education Commons

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

Recommended Citation
Columbia College Chicago. "Course Catalog" (1967-1968). Catalogs, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_coursecatalogs/47

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

Columbia College

founded 1890

catalog
issue **1967-1968**

The dynamic growth of the media and arts of mass communication represent the one development of the 20th Century likely to leave the sharpest impression on modern society.

Columbia College provides a full college education to meet the challenge of Communication—the vital learning necessary to understand and employ this compelling social and cultural force.

As educators, television, radio, motion pictures, journalism, the theater and the literary arts possess a potential of incalculable benefit for all mankind.

WE MEAN COLUMBIA COLLEGE
IN THIS SPIRIT OF HUMANITY'S CAUSE.

board of trustees

the communication arts

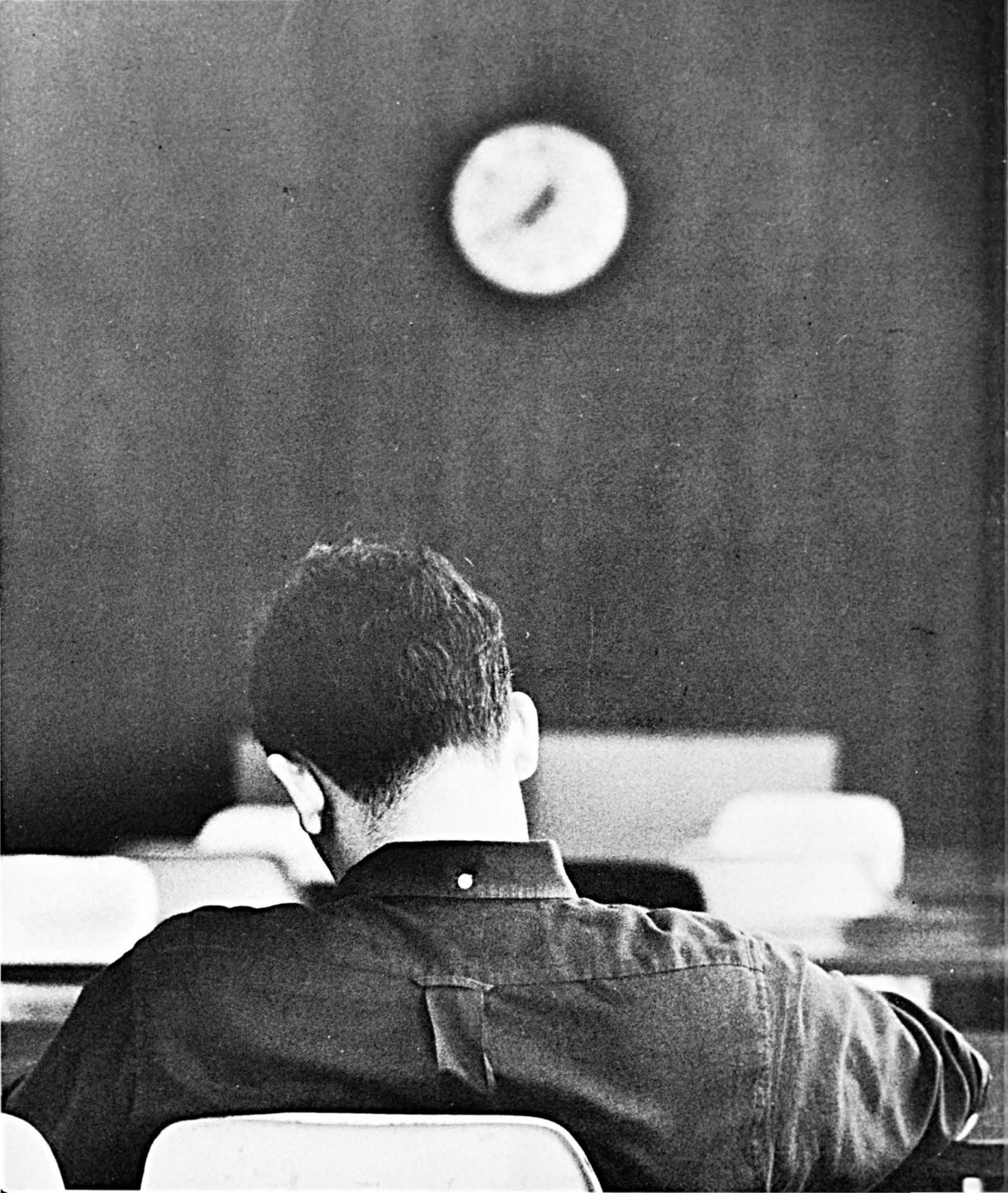
television
radio broadcasting
motion pictures
dramatic arts
journalism
advertising
audio-visual communication

Columbia College

founded 1890

the new instructional media
speech education
the mass media
literary arts
and the liberal arts and sciences

540 North Lake Shore Drive
Chicago, Illinois 60611
phone (312) 467-0300



contents

Introduction to the College 4
Faculty and Administration 5
Student Guidance 12
Admission Requirements 12
Credits and Advanced Standing 13
Students at Large 13
Academic Regulations 13
Student Activities 14
Cultural Program 15
Library 15
Requirements for the Bachelor's Degree 16
Major Area of Concentration 17
Television 22
Radio Broadcasting 25
Motion Pictures 26
Journalism · English 28
Dramatic Arts 30
Advertising 32
Audio-Visual Communication 34
Education 36
Communication 38
Humanities-Literature 40
Science 45
Social Sciences 46
Contemporary Social Studies Program 48
Speech 49
Mass Communication Program for Foreign Students 51
Center For New Music 52
Tuition and Fees 54
Scholarships—Loans—Grants-in-aid 55
College Calendar 57

For more than three quarters of a Century, COLUMBIA COLLEGE has served a special purpose with singular distinction in the community of American colleges.

COLUMBIA COLLEGE has concentrated on providing a full college education, centered on the creative arts, application and social benefit of the media and methods of *communication* and the literary, theater and speech arts.

Such special educational attention joins a program of study uniquely focused on contemporary issue and event in the social sciences, humanities, sciences and literature.

COLUMBIA COLLEGE is a small, specialized, urban college. It has achieved excellence, not by educating only the endowed few, but by encouraging the many to use their abilities to the fullest. The College is organized to educate and attend to students as individuals and to provide them with a challenging intellectual experience and a practical beginning to their way of professional life.

It is the College's aim to educate, to stimulate and to give its students possession of the knowledge, arts and skills which permit them to live fulfilling and rewarding lives in dignity and active benefit to their fellowmen everywhere.

COLUMBIA COLLEGE provides a stimulating, practical study environment designed and equipped for the most up-to-date learning-by-doing. This occurs under a celebrated Faculty engaged for their prominence, experience and important achievement in the subject of their teaching.

Within a college program of liberal-arts education leading to the Bachelors Degree, COLUMBIA COLLEGE provides the student with a preparation for engagement as creator, performer or educator in fields which employ the creative arts as communicative process.

faculty and administration

Members of the Columbia College faculty are leaders in the fields of communication and the academic professions of the arts and sciences. They are selected on the basis of their ability to provide effective instruction through stimulating presentation. The faculty members are teaching specialists in courses which correspond to the areas of professional and academic specialization in which they have achieved particular prominence.

JOURNALISM	JON STEPHEN ANDERSON B.A., L.I.D., McGill University
RADIO-TELEVISION	WAYNE ATKINSON Staff Announcer, American Broadcasting Company
SOCIAL SCIENCE	HARRY BARNARD Biographer, Writer, Columnist
MOTION PICTURES	JACK BEHREND B.S., Illinois Institute of Technology President, Behrend's Inc.
THEATER ARTS · EDUCATION	LAKE BOBBITT M.A., George Washington University
MOTION PICTURES	RONALD J. BORN B.S., Illinois Institute of Technology Mgr., Film-Video Tape, WFLD-TV
HUMANITIES **Artist-in-Residence**	HARRY BOURAS Artist, Writer
JOURNALISM	WILLIAM BRADEN M.S., Northwestern University Chicago Sun-Times
POETRY	GWENDOLYN BROOKS Pulitzer Prize for Poetry
TELEVISION	G. HAYDEN BROWN B.S., Northwestern University Television Director, WGN-TV

LITERATURE	PAUL CARROLL M.A., University of Chicago Editor, Big Table Books
THEATER ARTS	WILLIAM S. CRAWFORD B.F.A., Carnegie Institute of Technology Business Agent, United Scenic Artists
MOTION PICTURES	GEORGE COLBURN President, Colburn Motion Picture Laboratories
ADVERTISING	JAMES R. COUFAL B.A., University of Nebraska Copy Supervisor, Leo Burnett Advertising, Inc.
ADVERTISING	AUBREY DAVIS B.A., University of Colorado Vice President, Integraphics Inc.
LIBRARIAN	HUBERT E. DAVIS M.A.L.S., Rosary College
MASS COMMUNICATION	GENE DEKOVIC President, Communication Research/ Planning Inc.
BODY TECHNIQUE	GERTRUDE ENELOW Director, School of Body Dynamics
LITERATURE	JAMES FENWICK M.A., Oxford University
EDUCATION	EMILYE FIELDS M.A., Roosevelt University
ADVERTISING	ROBERT FREYDER M.B.A., DePaul University Associate Research Director Needham-Harper-Steers
LITERATURE-JOURNALISM	SAM GADD Assistant Editor, Encyclopaedia Britannica

JOURNALISM	HARRY A. GOLDEN, JR. Reporter, Chicago Sun-Times
SOCIAL SCIENCE	RICHARD C. HOLBROOK M.A., University of Chicago
ENGLISH	EDWARD R. HOMEWOOD M.A., University of Iowa
SOCIAL SCIENCE	THE REVEREND JAMES G. JONES B.A., Canterbury College, Ind. B.D., Nashotah Seminary, Wis. Urban Vicar Episcopal Diocese of Chicago
SOCIAL SCIENCE	JULIAN KANNER M.A., University of Chicago
TELEVISION	FRANK KAVANAUGH B.A., Lake Forest College Operations Director, Field Communications Corp.
SOCIAL SCIENCE	IRA A. KIPNIS Ph.D. & J.D., University of Chicago
SOCIAL SCIENCE	LOUIS Z. KOCH, Assistant Director Promotion and Production Great Books Foundation
MOTION PICTURES	FRED LASSE Producer, Visual Educational Films, Inc.
ADVERTISING	DOROTHY LE FOLD Vice Pres., Amer. Merch. M'gmt. Corp.
JOURNALISM	NAT LEHRMAN M.A., New York University
SOCIAL SCIENCE	ROBIN D. LESTER M.A., University of Chicago M.A., Pepperdine College
TELEVISION	THAINE LYMAN Technical Director, WGN-TV

BROADCAST JOURNALISM	ROBERT D. MANEWITH B.S.J., M.S.J., Northwestern University Radio News Supervisor, WGN
BROADCAST MANAGEMENT	DONALD MANN M. Sp., Columbia College J.D., John Marshall Law School Manager Special Projects and Senior Account Executive, Columbia Broadcasting System
VISUAL COMMUNICATIONS	LYLE MAYER B.A., Institute of Design President, Rose & Mayer, Inc.
TELEVISION	DONALD MILLER B.A., Butler University Producer-Director, WGN-TV
ENGLISH	JAMES F. MOLDENHAUER M.A., State University of Iowa
BROADCAST JOURNALISM	PATRICK MULDOWNEY B.A., Columbia College Newscaster, WFLD-TV
PHOTOGRAPHY	JAMES NEWBERRY B.S., Illinois Institute of Technology Photographer
VISUAL COMMUNICATIONS	DONALD A. NEWGREN M.S., University of Illinois Director of Design, Museum of Science and Industry
WRITING	HOKE NORRIS A.B., Wake Forest University Neiman Fellow, Harvard University Literary Editor, Chicago Sun-Times
JOURNALISM	JONAH K. OXMAN M.A., Northwestern University Newswriter-Editor, CBS-TV

SPEECH · EDUCATION	SUE ANN PARK M.F.A., School of Drama, Yale University Supervisor, Voice & Speech, Goodman Memorial Theater
RADIO · TELEVISION	AL PARKER Columbia College Featured Radio-TV Performer
FENCING	ROBERT K. PARMACEK B.S., Wharton School of Commerce, University of Pennsylvania National Collegiate Fencing Champion
THEATER ARTS	ALAN PETERS Actor, Director, Producer
ADVERTISING	LOIS PATRICH B.S., University of Illinois Adv. Mgr., Carson Pirie Scott and Company
LITERATURE	HARRY MARK PETRAKIS Author, Lecturer
VISUAL COMMUNICATIONS	HERBERT PINZKE Institute of Design President, Herbert Pinzke Design
JOURNALISM	HENRY T. ROEPKEN M.S.J., Northwestern University News Editor, WBBM-TV
VISUAL COMMUNICATIONS	SEYMOUR H. ROGOFF M.F.A., Yale University
TELEVISION	PHIL RUSKIN B.S., University of Illinois Television Director, CBS-TV
MUSIC **Composer-in-Residence**	WILLIAM RUSSO B.A., Roosevelt University Composer, Writer
SPEECH	THEODORE L. SARANTOS B.A., Columbia College

BROADCAST ADVERTISING	MARY AGNES SCHROEDER M.A., Northwestern University President, Mas-co, Creative Marketing Consultants
WRITING	JOHN SCHULTZ Author-Editor
EDUCATION	BERNARD SHERMAN Ph.D., Northwestern University
ENGLISH	BETTY E. SHIFLETT B.S., B.A., Texas Women's University
DRAMATIC LITERATURE	PAUL SILLS B.A., University of Chicago Director, Second City
VISUAL COMMUNICATIONS	JOSEPH STERLING M.S., Illinois Institute of Technology Institute of Design Magazine Photographer
THEATER ARTS	LUCILLE COLBERT STRAUSS Actress, Director, Producer
SCIENCE	ERNEST SUKOWSKI Ph.D., University of Illinois
VISUAL COMMUNICATIONS	LEO TANENBAUM Institute of Design President, Tanenbaum Design Associates
VISUAL COMMUNICATIONS	IRVING TITEL B.A., Brooklyn College Director of Design, Robert Snyder Assoc.
MOTION PICTURES	SAMUEL VENTURA B.A., University of Dayton Film Producer-Director, WFLD-TV
ENGLISH	GEORGE WATSON M.S., University of Illinois Director, Watson Guidance Service

MOTION PICTURES GORDON WEISENBORN
Motion Picture Director

JOURNALISM ALBERT P. WEISMAN
Vice-Pres., Dir. of Public Relations
Foote Cone & Belding

MOTION PICTURES SEYMOUR ZOLOTAROFF
B.A., University of Southern California
Film Writer-Producer

board of trustees

SEYMOUR L. GALE, *Chairman*
President, Gale, Takahashi & Channon

HARRY A. BOURAS

WILLIAM W. COBBS II
President, Systems for Education

GENE DEKOVIC
President, Communication Research/Planning

FRANKLIN FRIED
President, Triangle Productions

PHILLIP LEWIS
President, Lewis Company

DON P. NATHANSON
President, North Advertising

ALFRED PERLMAN
Vice President, Arthur Rubloff & Co.

ERWIN A. SALK
President, Salk Ward & Salk

MIRRON ALEXANDROFF
President, Columbia College

officers and administration

MIRRON ALEXANDROFF, President

THADDEUS P. KAWALEK, Vice President-Dean

NAOMI KELLISON, Registrar

CAROL LEE FINDER, Bursar

the student guidance program

The guidance program provides a long-range service to students. It is initiated when students enter the College and continues to operate for their benefit long after they have graduated and have taken their places in the professional world.

Careful evaluation of the entering student's interests, aptitudes and abilities provides guidance counselors with a factual basis for assisting the student in selecting the program of study for which he has the greatest potentiality for success.

As part of the regular registration process each college term, a faculty-advisor or member of the Administration will review and evaluate the student's academic progress, assist in planning the student's continuing educational program and consider any of the student's personal, educational, or "career" questions.

Classroom instruction is planned to meet the needs of the individual student, so that the greatest opportunity is provided for the development of his special abilities. In regular faculty conferences his progress is discussed and his program of study is arranged to provide special assistance where necessary.

When the student has completed his studies, the Graduate Placement Service aids him in obtaining a position for which he is best qualified. The Graduate Placement Service is available to the alumnus for advice and assistance in securing or changing positions. It provides information on job opportunities. It is available to him for the technical advice and information he may need in his work. It maintains an interest in and follows his growth and development through his professional career.

admission requirements

Before being accepted by the College, each applicant must provide evidence, through individual conference, correspondence or examination when indicated, that he has the qualifications and aptitudes to prepare successfully in any of the fields for which Columbia College offers a preparation. The applicant must furnish satisfactory character references and must be a high school graduate. Under special circumstances, successful passing of the "General Educational Development Tests" may be accepted in lieu of high school graduation.

A transcript of the prospective student's high school record and transcripts of study from all colleges attended are required. Persons from foreign countries desiring admission must include character references and all records of their previous education with their application.

credits and advanced standing

The unit of credit used by the College is the *Semester Hour,* which is equal to 16-17 class hours of instruction. Advanced standing is given to all students who present satisfactory evidence of previous study from an institution of higher learning.

students at large

Students who do not initially elect a specific degree program may register as "students at large" and may elect, with the approval of the Registrar, subjects to meet their particular interests and needs.

academic regulations

CONDUCT

Mature, ethical conduct, consistent with the high purpose of the College and the serious educational objectives for which the student was accepted for admission, is expected at all times. Any problem involving the deportment of a student will be referred to the Dean of the College for action.

The College emphasizes the student's responsibility for conscientious preparation of assignments and the frequent interdependence of students upon one another in regards class projects that require an individual contribution to the group effort. Where a student's lack of interest, inadequate preparation or absence detracts from the achievement of the group objectives, he will, upon the recommendation of the instructor, be dropped from the class.

ATTENDANCE

Students are expected to attend all class sessions of the courses in which they are registered. It is the responsibility of the student to obtain an excuse for any excess absence and to arrange with the instructor to make up the work missed.

GRADING

The grading system used by the College is as follows: A—Excellent; B—Good; C—Satisfactory; D—Passing; F—Failure; I—Incomplete. A grade of Incomplete (I) may be given a student who has not handed in certain assignments, but was otherwise doing passing work. An "I" grade not removed by the end of the term immediately following automatically becomes an "F" grade.

The College requires that a student maintain a minimum grade average of "C," for each term in which he is enrolled. Students placed on "Probation" for reasons of scholarship must satisfy the conditions of probation during their next term. Otherwise, they will be subject to dismissal from the College.

The attention of all students is called to the requirements for the Degree as shown on the following pages. At the time of registration, the Registrar will make every effort to guide the student in the selection of specific subjects that meet Degree requirements. It is the responsibility of the student, however, to take these requirements into consideration when selecting his program of study.

STUDENT HEALTH

The College has a serious and sympathetic concern with the health and well-being of every student. All of the Administration and Faculty will give immediate help and attention to the student's health or personal problems.

At the time of the student's initial registration, the College must be informed of any physical factor or handicap, which may affect the student's scholastic or professional achievement or because for special attention or consideration.

All students must sign a statement giving the College permission to obtain or effect emergency medical attention in the event of accident or acute sickness. Students under 21 years of age must have this form signed also by a parent or guardian.

The College does not assume any responsibility whatsoever for medical attention required by the student, nor for any financial obligations which are incurred by the student therefor.

student activities

The College's program of student activities is designed to supplement the "classroom" and to provide a full opportunity for the exercise of student interests, professional association, cultural experiences, social activity, and for informal meetings between students and faculty.

This includes the publishing and display of outstanding student work, exhibits of art and photography, musical programs, special lectures, student meetings with prominent people in the arts, communication professions and those who have special association with significant events, film showings, and campus chapters of professional organizations.

cultural program

THE ARTIST AND COMPOSER-IN-RESIDENCE

Columbia College provides an exceptional cultural environment. Part of this is obtained by the attendance of a uniquely accomplished faculty in the arts, humanities and literature.

Of particular significance is the distinguished presence of the College's outstanding artists-in-residence. Harry Bouras, Artist-in-Residence, is a celebrated American artist and an extraordinary teacher and scholar. William Russo, Composer-in-Residence, is a composer of world stature and occupies a first rank in contemporary music.

They are responsible for directing student experiences in the arts, the planning of exhibits and concerts, discussions with students and consultation with the Faculty, and for making the arts a significant part of the entire life of the College.

library

The College Library exists to serve the students, faculty and staff of Columbia College. As such, its function is to serve as a resource and information center, providing both book and non-book material. Every effort is made so that each student will have access to material enabling him to apply the various methods of the communication media and to benefit from them. The book collection concentrates on supplementing the instructional programs of the College.

A professional librarian is available for consultation, and when individual needs arise which cannot be met in the usual manner, will direct students to the resources of various other libraries.

The College Library contains a specialized reference collection, a collection of reserve and independent texts, a general reference collection and books available for general circulation. Non-book material includes: records, films, tape-recordings, and various types of audio-visual equipment.

requirements for the bachelor's degree

The Bachelor of Arts Degree is awarded in Speech and Communication Arts to students who complete 132 semester hours of acceptable study. Students transferring credits from other colleges must complete a minimum of 36 semester hours in residence at Columbia College. Subject requirements for transfer students will be adjusted on basis of equivalent or related courses taken at other institutions.

Required Basic Area Program	Semester Hours Required
The Communication Process	2
Mass Communication	2
Fundamentals of Visual Communication	2
Photography I	2
Fundamentals of Television	2
Fundamentals of Motion Pictures	2
Fundamentals of Journalism	2
Communication Projects (Senior Year)	4
Speech	4
English-Literature-Journalism	16
Social Science	14
Science	6
Humanities	10
Major area of concentration	38 or 46*
Electives: from curriculum at large	18 or 26*
total	132

*in relation to major area of concentration selected

major area of concentration

The following is a list of the courses of study required within each area of concentration. The area of concentration is selected by the student with Faculty counsel in accordance with the student's interests, abilities, and goals. Programs of study outlined are designed to guide students to a thorough and practical experience in their main field of concentration. Subjects may be substituted as appropriate to individual students' needs and experience in the field. However, advanced standing is dependent upon the student's understanding of the field. Advanced standing will be determined by the Faculty advisor and chairman of the respective field of concentration.

Television

	Semester Hours
TV Facilities I, II	4
Audio-Visual Foundations II	2
Photography II	2
Application of Visual Language	2
Visual Communication Wkshp.	2
Lighting I	2
Stagecraft	2
Theater I	4
TV Production Workshop I, II	8
Color TV and Video Tape Prod.	2
TV Program Management	2
Motion Picture Workshop I	2
Broadcast Writing	2
Broadcast News	2
News Film	2
Educational TV Workshop	4
Public Affairs Films	2
Electives	18
total	64

Radio Broadcasting

	Semester Hours
Speech III	2
Radio Broadcasting I, II, III	12
Theater I	4
Interviewing	2
News Writing I	2
Broadcast News	2
Broadcast Writing	2
TV Facilities I	2
Broadcast Management	2
TV Announcing	2
Special Interest Programs	2
Audio-Visual Foundations II	2
General Advertising	2
Social Science (in addition to Soc. Sci. requirement)	8
Electives	18
total	64

Journalism-English

	Semester Hours
News Writing I, II	4
News Workshop I, II	4
Feature Writing	2
Broadcast News	2
Interviewing	2
Public Relations	2
Fiction Writing Workshop I, II	8
Poetry Workshop	2
From: Playwriting, Broadcast Writing, Motion Picture Writing, Advertising Copywriting	4
Literature (in addition to "English-Literature" requirement)	8
Electives	26
total	64

Motion Pictures

	Semester Hours
TV Studio Facilities I	2
Audio-Visual Foundations I, II	4
Photography II, III	4
Application of Visual Language	2
Stagecraft	2
Lighting	2
Theater I	4
Color TV and Video Tape Prod.	2
Motion Picture Workshop I, II	6
Sound Film	4
Studio Motion Picture Prod.	4
News Film	2
Motion Picture Writing	2
Special Purpose Films	4
Public Affairs Films	4
Electives	16
total	64

Advertising

	Semester Hours
General Advertising	2
Copywriting I, II	4
Marketing I, II	4
Advertising Research	2
Advertising Media	2
Advertising Production	2
Retail Advertising	2
Advertising Workshop, I, II	4
News Writing I	2
Public Relations	2
Application of Visual Language	2
Photography II, III	4
TV Facilities I	2
Radio Broadcasting I	4
Broadcast Writing	2
Broadcast Management	2
TV Program Management	2
Motion Picture Workshop I	2
Electives	18
total	64

Audio-Visual Communication

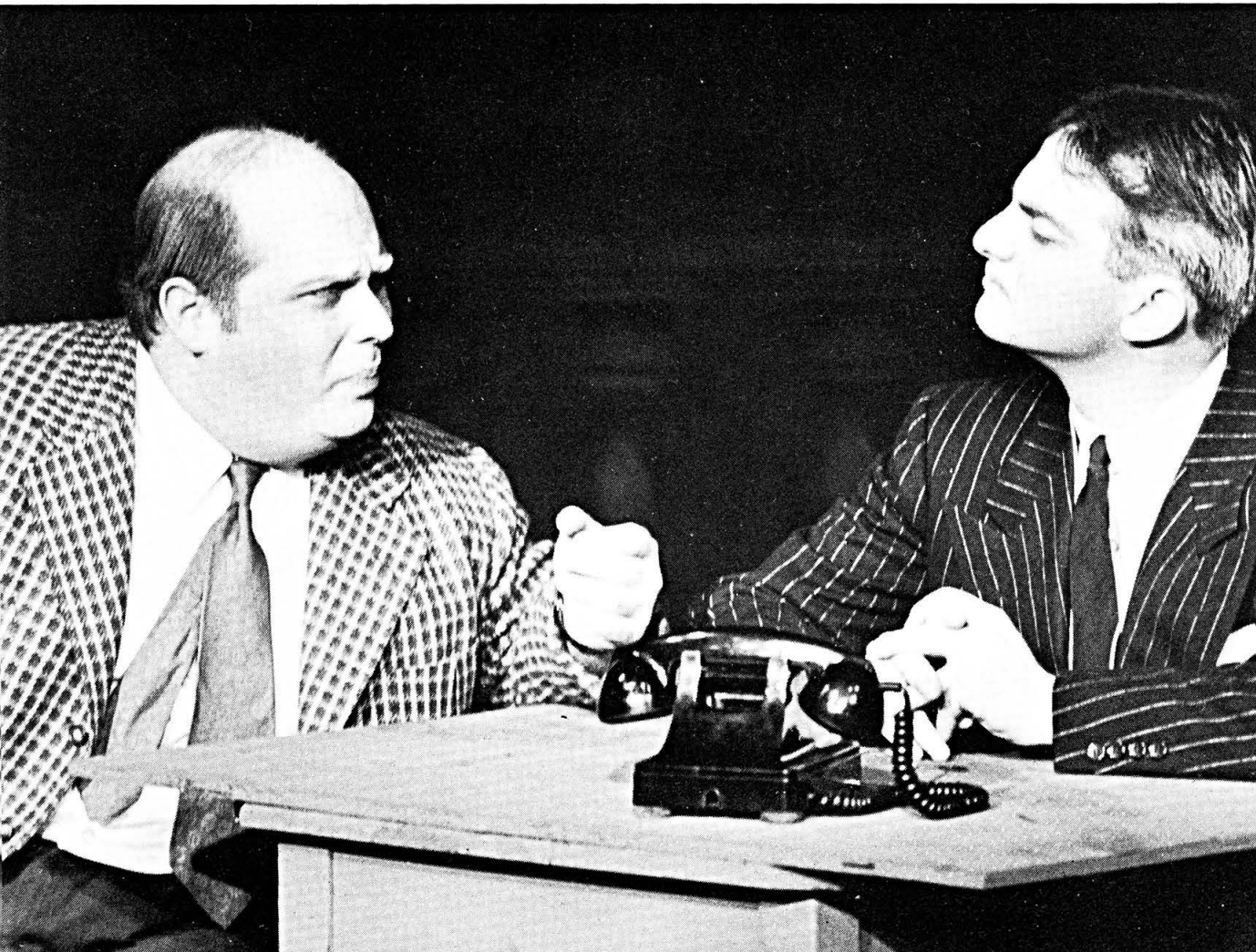
	Semester Hours
Audio-Visual Foundations I, II	4
Audio-Visual Learning Theory and Evaluation	2
Photography II	2
Lighting	2
Audio-Visual Materials I, II	4
Graphics	2
Motion Picture Workshop I	2
TV Studio Facilities I	2
TV Production Workshop I	4
Educational TV Workshop	4
Photography III	2
Motion Picture Subjects	8
New Media	4
Communication Systems	4
Advanced Audio-Visual Laboratory	4
Electives	14
total	64

Dramatic Arts*

	Semester Hours
Theater I	4
Acting Workshop	4
Advanced Acting Workshop	32**
Body Technique I, II	4
Speech III, IV	4
Lighting I	2
Stagecraft	2
Dramatic Literature/Theater History (in addition to English-Literature requirement)	6
Music in the Theater	2
Principles of Directing	4
total	64

*Continuing engagement in "Acting Concentration" is based on faculty selection and approval.

**Advanced acting students may be permitted non-credit participation in Adv. Act. Wk. productions beyond maximum credit in this subject area with the consent of the Department Chairman.



Education—Speech and Dramatic Arts

	Semester Hours
English-Literature (Min. 6 s.h. in "Dramatic Literature")	18
Science	6
Social Science	14
Humanities	10
Health & Physical Education	3
Educational Psychology	2
Methods & Techniques of Teaching	4
American Education	2
Student Teaching	5
Electives in Education	4

	Semester Hours
Speech I, II, III, IV	8
Theater I	4
Acting Workshop	4
Advanced Acting Workshop	16
Body Technique I, II	4
Lighting	2
Stagecraft	2
Music in the Theater	2
Principles of Directing	4
Electives	18
total	132

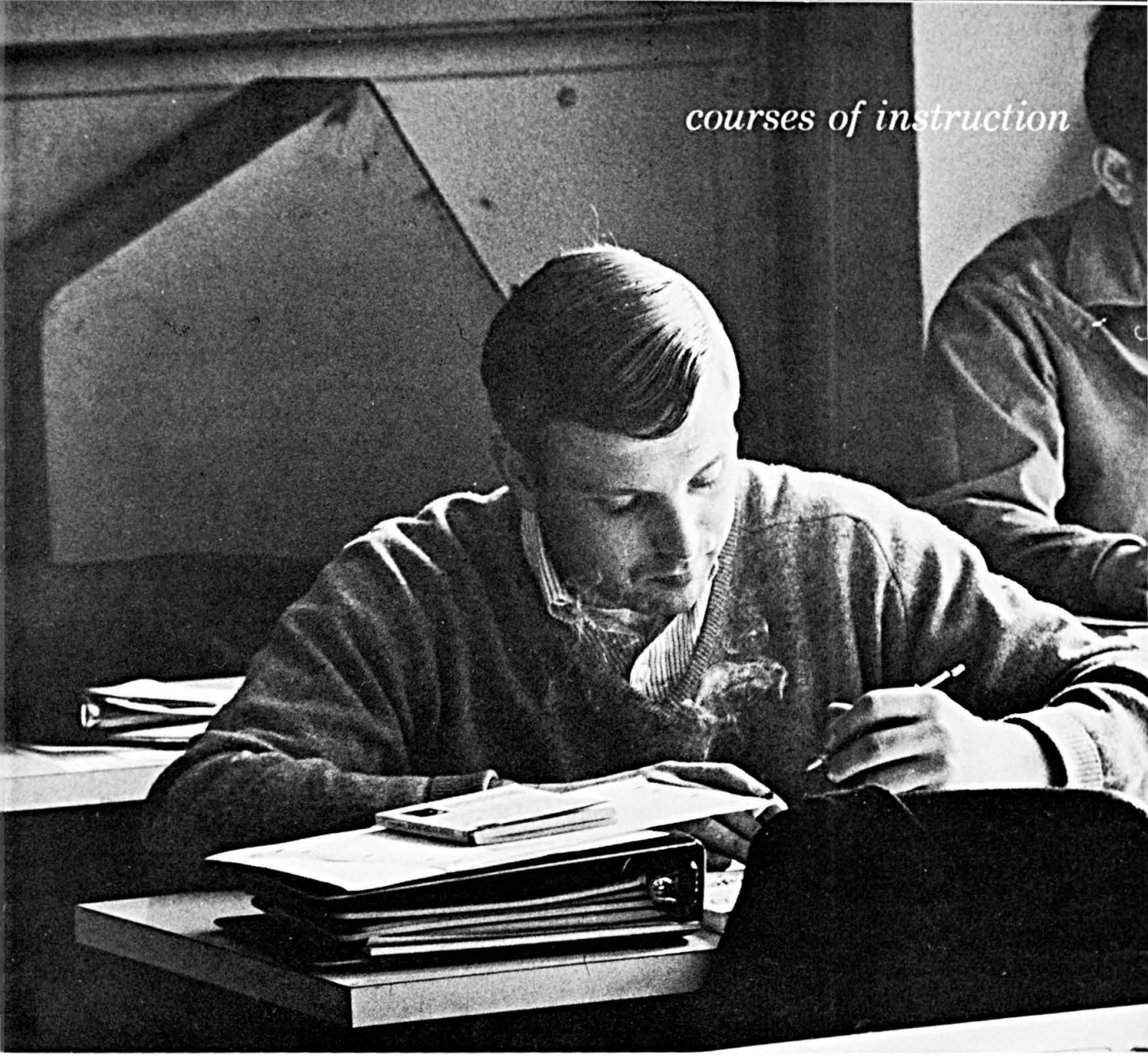
Audio-Visual Instruction Specialist

	Semester Hours
Audio-Visual Foundations I, II	4
Photography II	2
Lighting	2
Graphics	2
Motion Picture Workshop I	2
TV Studio Facilities I	2
TV Production Workshop I	4
Educational TV Workshop	4
Audio-Visual Materials I, II	4

	Semester Hours
Audio-Visual Learning Theory & Evaluation	2
Adv. Audio-Visual Laboratory	4
New Media	4
Stagecraft	2
Audio-Visual Management	3
Electives	7
Liberal Arts	50
Basic Program	18

Students who expect to qualify for the special certificate in the field of audio-visual instruction must meet State requirements in terms of Education courses and student teaching. The following sequence of subjects conforms to the requirements of the State of Illinois Teacher Certification Board.

Educational Psychology	2
Methods and Techniques of Teaching	2
American Education	2
Student Teaching	5
Electives in Professional Education	5
total	132



courses of instruction

The following course descriptions are listed by particular area of study. The numerical code may be assumed to indicate *basic (100)* to *advanced (400)* study levels. The Catalogue lists all courses offered by the College. Subjects are offered at regular semester intervals consistent with course sequence requirements. The College reserves the right to offer and schedule courses according to its estimate of appropriate occasion.

television

100. FUNDAMENTALS OF TV *2 s.h.*

A general introduction to the basic practices and terminology in television. A survey of television studio equipment, programming and production, film, music, and TV advertising. Comprehensive survey of TV departmental organization, coordination and personnel.

111. AUDIO-VISUAL FOUNDATIONS II *2 s.h.*

A survey of fundamental electronics. The principles of operation of audio-video equipment in broadcasting and related technical facilities.

200. TV STUDIO FACILITIES I *2 s.h.*

Practical experience in live TV studio operations including cameras, lights, microphones, telecine equipment and video tape. Exploration of basic production techniques under broadcast conditions using full television control room equipment; composite and non-composite video switcher, audio console and turntables, audio tape, etc.

201. TV STUDIO FACILITIES II *2 s.h.*

A continuation of previous course (Television 200.)

240. LIGHTING I *2 s.h.*

A comprehensive study of lighting with application to television, stage and motion pictures. A consideration of scenery, costumes, and dramatic objectives in relation to lighting. Lighting control and arrangement, lights and lighting equipment. Interior and exterior lighting and the creation of mood and special lighting effects.

241. LIGHTING II *2 s.h.*

A continuation of previous course (Television 240.)

300. TV PRODUCTION WORKSHOP I *4 s.h.*

A practical workshop in television program production. Live studio production and integrating filmed and video tape material.

301. TV PRODUCTION WORKSHOP II *4 s.h.*

A continuation of previous course (Television 300.)

310. TV PRODUCTION COMMERCIALS *2 s.h.*

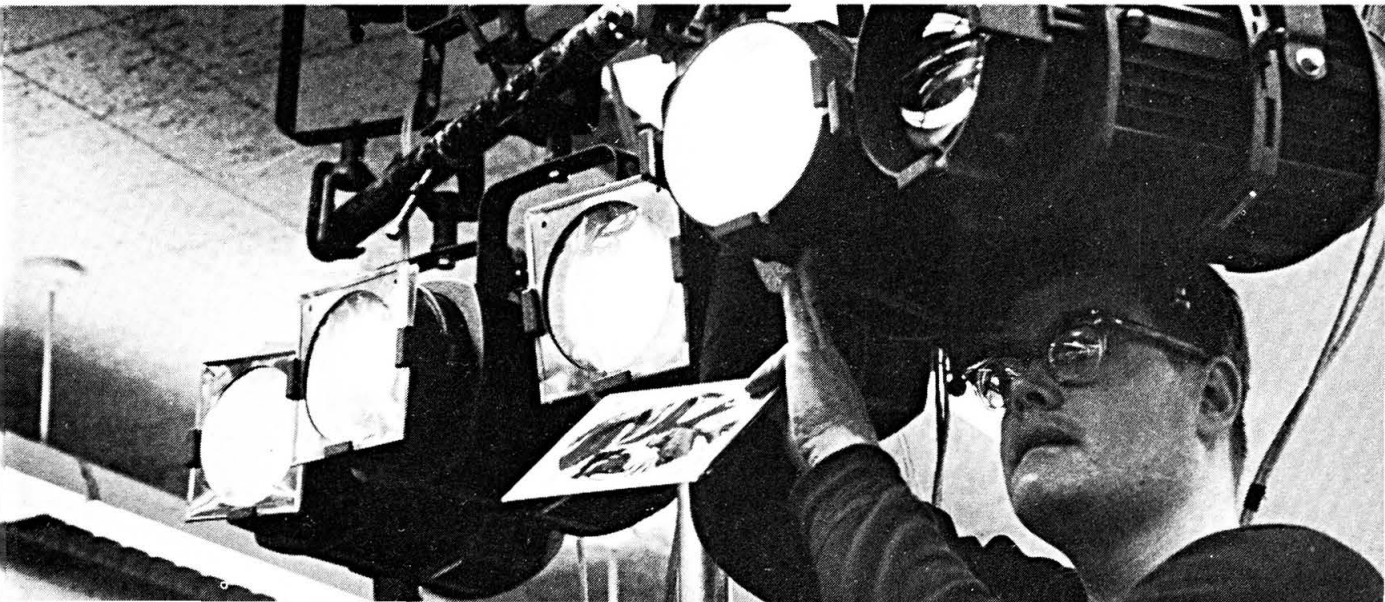
Workshop concentrating on the special problems of producing live, videotaped and filmed television commercials.

320. TV ANNOUNCING *2 s.h.*

In practical, "before-the-camera" situations, the student obtains directed experience in TV commercial announcing and in "emceeing" TV features, demonstration, interview, quiz, children, homemaker and audience participation programs.

322. BROADCAST SPORTS PROGRAMS *2 s.h.*

This class provides specialized study in all phases of broadcast sports programs. It includes experience in play-by-play, studio sports shows, recapitulation from wire copy, sports interviews, sports research, statistics for the announcer and writer, and production problems in the "on the scene" broadcasting of sports events.



323. BROADCAST NEWS I *2 s.h.*

The production and presentation of news programs. Practice in news announcing, analysis and the broadcast editorial. Journalism for the broadcast media. News gathering, editing, writing and use of news services and sources. Creating the current events documentary and special events program. Use of film for television news. On-the-spot film and video tape news reporting. Use of video tape in daily news formats.

324. BROADCAST NEWS II *2 s.h.*

A continuation of previous course (Television 323.)

326. WORLD BROADCASTING AND COMMUNICATIONS *2 s.h.*

A study of the broadcasting standards and practices of various countries of the world. Role of broadcasting in inter-cultural exchange and international relations.

330. TV PROGRAM MANAGEMENT *2 s.h.*

The study of TV show fiscal management; procurement of talent and the administration of production personnel and technical crews. The supervision of a station's production schedule. The scheduling of programs. Coordination between Programming, Production and other departments.

400. ADVANCED TV PRODUCTION WORKSHOP I *4 s.h.*

Application of preceding "workshop" experience and TV directing assignments at an advanced level.

401. ADVANCED TV PRODUCTION WORKSHOP II *4 s.h.*

A continuation of "TV Workshop 400," including the development of various program formats from inception to "on-the-air" production. Consideration of video-tape and remote telecasts. [Prerequisite: Consent of Instructor.]

410. COLOR TV AND VIDEO TAPE PRODUCTION *2 s.h.*

An examination of the special production problems involved in color TV and video taped production.

420. SPECIAL EFFECTS *2 s.h.*

The integration of models, mock-ups, and dioramas with full scale settings. The construction and design of dioramas and miniatures, etc. The production of visual effects (rain, snow, fire, explosions). Special prop procurement. Recorded sound effects.

100. RADIO BROADCASTING I *4 s.h.*

A primary course in radio broadcasting and radio station procedure. Practical experience in the main broadcasting functions: announcing, record music, "control board," broadcast news, radio writing, commercial procedures. Radio as a medium of public service and for education.

200. RADIO BROADCASTING II *4 s.h.*

Station operation within the "broadcast day." Class offers integrated practice in the various broadcasting functions: announcing, writing, program building, acting, station management and program directing, advertising, sales and promotions and record programs. Emphasis is on developing "individuality" and personal style of broadcasting.

201. RADIO BROADCASTING III *4 s.h.*

A continuation of Radio Broadcasting 200.

310. INTERVIEWING *2 s.h.*

Concentrated experience in interviewing for the broadcast media. Interview planning. Techniques to create informative or provocative interviews. Methods of questioning and commentary. Prohibitions. Organizing and moderating the broadcast discussion show.

320. SPECIAL INTEREST PROGRAMS *2 s.h.*

Program material and broadcast projects for the special interest radio-television audience. Farm and rural, "country-western," "R and B" music specialties. Foreign language programming. FM cultural. Special audience station organization.

360. BROADCAST MANAGEMENT *2 s.h.*

The business of the broadcast medium. Station-advertising agency relationships. Radio-television "time" selling and "time" buying. Audience measurement practices. Sales contracts. Labor relations. Overhead and program costs. Control of program elements. The inter-relationship of Programming, Traffic, and Continuity departments.

motion pictures

A program of study presenting the elements of communication in the motion picture medium. In a sequence of development and growth, students become familiar with all phases of motion picture expression. The program's accent is on the development of craftsmanship and creativity. Advanced courses encourage the student to develop his own particular area of interest as writer, director, cameraman or editor. The seminars provide professional levels of experience in the team relationships important for creative work in the cinema.

200. FUNDAMENTALS OF MOTION PICTURES *2 s.h.*

Review of visual communication methods; addition of space-time dimension to the language of pictures. Workshop experience with basic elements: the shot; the image; montage as ideogram; the sequence as the basic unit of the film story. Introduction to use of camera and light meter, control of picture quality and elements of composition.

210. MOTION PICTURE WORKSHOP I *2 s.h.*

Workshop experience in expressing ideas with film. Exploring the creative use of composition, camera angle, perspective of various lenses, use of daylight and artificial light sources, editing techniques and patterns of montage.

300. STUDIO MOTION PICTURE PRODUCTION *4 s.h.*

Workshop experience with lighting units, cameras and sound equipment in the studio situation. Problems of studio procedures, shooting schedules and studio costs. Production of television commercials providing creative experience with sound, special effects, stop action, animation, and use of super-imposed images.

301. MOTION PICTURE WORKSHOP II *4 s.h.*

Further development of personal skills in creative seeing and expression of ideas in the film medium. Experience in working in various capacities in the production team: writer; director; cameraman and editor. Problems of introducing the sound dimension to the visual medium are examined by adding narration.

305. PUBLIC AFFAIRS FILMS *4 s.h.*

Workshop experience in production of documentary films as comment on and exposition of the social scene. Examines problems of research and organization of ideas; establishing reality and the "you are there" atmosphere. Special problems of direction, interviewing and maintaining good public relations. New techniques in recording picture and sound as an aid to greater reality.

320. NEWS FILM *4 s.h.*

Workshop experience with the special tools of the news medium: single system magnetic sound cameras; creative use of the zoom lens; portable lighting units; microphones for news coverage. Practice in techniques of news coverage by reporter/director, cameraman and sound man. Using the double-chain to overcome limitations of single system sound and picture. Production of the news short.

325. SPECIAL PURPOSE FILMS *4 s.h.*

Motion pictures for education and industry. Designing audio-visual aids for classroom use to demonstrate ideas, provide orientation and enrichment in a subject area. Creative use of motion picture techniques in telling the story of an industry, projecting a corporate image, preparing educational and industrial training films.

350. SOUND FILM *4 s.h.*

Sound as a creative element of motion pictures. Introduction to single and double system sound equipment and recording techniques. Problems of editing and direction in each system are considered. Students explore the integration of sound into a unified production, combining narration, dialogue, music and sound effects with visual elements.

420. SEMINAR IN MOTION PICTURE PRODUCTION *4 s.h.*

Advanced experience in film production with opportunities to develop personal skills in a specific activity. Professional relationships in a production team are developed during the making of a film selected by the students.

Particular writing subjects are required of all students consistent with their areas of concentration. Other writing subjects may be taken as electives.

100. ENGLISH COMPOSITION I *2 s.h.*
Fundamentals of writing. Necessary review of grammar. Principles of expository writing.

101. ENGLISH COMPOSITION II *2 s.h.*
Written composition, based on the study of the types of discourse and the forms of literary writing.

102. ENGLISH COMPOSITION III *2 s.h.*
The theory and practice of expository writing, emphasizing good organization of ideas and frorceful expressions. Collateral readings for effective expository writing.

130. FUNDAMENTALS OF JOURNALISM *2 s.h.*
A broad survey of the field of journalism, including a study of newspapers, magazines and house organs. Lectures, discussions, films, visits to local newspaper plants, and interviews with journalists.

230. NEWS WRITING I *2 s.h.*
Intensive practice in gathering and writing of news. The factors that go into getting a good story. Development of a sound news sense.

231. NEWS WRITING II *2 s.h.*
A continuation of the development of news writing skills.

310. FICTION WRITING WORKSHOP I *4 s.h.*
Techniques of writing fiction.

311. FICTION WRITING WORKSHOP II *4 s.h.*
Continuation of previous course (Fiction Writing Workshop 310).

312. FICTION WRITING WORKSHOP III *4 s.h.*
Continuation of previous course (Fiction Writing Workshop 311).

313. FICTION WRITING WORKSHOP IV *4 s.h.*
Continuation of previous course (Fiction Writing Workshop 312).

314. WRITING CRITIQUE SEMINAR *4 s.h.*
A seminar or tutorial environment for individual writing assignments at an advanced level in a medium appropriate to the student's interest and qualification.

315. WRITING CRITIQUE SEMINAR *4 s.h.*
A continued writing experience as in Writing 314.

322. POETRY WORKSHOP *2 s.h.*
A workshop for the poetry writer or serious student of poetic literature.

325. BROADCAST WRITING *2 s.h.*
Writing for radio and television. Commercial, dramatic and program features.

330. FEATURE WRITING *2 s.h.*
Research and writing for newspaper and magazine features and special assignments.

350. NEWS WORKSHOP I *2 s.h.*
An advanced project in news reporting requiring mature writing and research skills. Regular and varied news assignments and feature reporting.

401. MOTION PICTURE WRITING *2 s.h.*
Introduction to writing for motion pictures in relation to other writing forms. Developing writing styles for film treatments, scripts and narrations. Special problems in adapting a written work such as a play, short story or novel to a visual medium. Practice in script writing for industrial, commercial, documentary or feature film.

410. PLAYWRITING *2 s.h.*
A practical workshop in playwriting to provide the student with experience in writing dialogue, plotting, and play construction. Critique of individual student playwriting projects.

450. NEWS WORKSHOP II *2 s.h.*
Continuation at an advanced level of News Workshop 350.

dramatic arts

The Dramatic Arts Program is designed primarily for students who are seriously interested in preparing for professional acting or directing objectives in television, in the theater, and in motion pictures.

It provides intensive training in acting and accompanying study in speech and related theater arts subjects under the direction of the most qualified instructional staff.

Through regular stage presentations of significant plays and the productions of the television and motion picture departments of the College, the acting "major" has exceptional opportunities for obtaining performance experience in all of the acting mediums.

With faculty approval, students may select the Dramatic Arts Program as their area of professional concentration. The student's program in acting will be determined on an individual basis to provide a maximum opportunity for professional development. Admission to advanced acting subjects will depend on the student's progress and potential.

Students who are interested only in acting may enroll as "special students" providing their programs will, in the judgment of the College, permit them to achieve their objectives.

100. THEATER I *4 s.h.*

Basic training in acting technique. Introduction to characterization and interpretation. Exercises in dramatic improvisation, justification, sense memory, observation and concentration.

200. ACTING WORKSHOP *4 s.h.*

Application of techniques learned in Theater I; with rehearsal and performance of scenes from representative plays. Continuing concentration on "workshop" exercises.

210. BODY TECHNIQUE I *2 s.h.*

Exercises and techniques to achieve effective body response and control as an instrument for the actor.

211. BODY TECHNIQUE II (FENCING) *2 s.h.*

Special exercises to achieve effective body response and control for the actor.

225. MAKEUP *2 s.h.*

Character delineation through the application of makeup and characterization techniques developed for the stage, television and motion pictures.

230. STAGECRAFT *2 s.h.*

Practical work in scenery and set painting. Set decoration. Studio and stage problems in "set up" and "strike" of scenery and settings. Scene storage and set transportation.

300-304. ADVANCED ACTING WORKSHOP *8 s.h.*

An advanced workshop in acting problems. This professional level experience includes participation in productions staged for public performance and intensive studio work. (Participation by Faculty selection.)

330. SCENE DESIGN I *2 s.h.*

Training in scene design and drafting, architecture and ornament research. Scenery and staging techniques.

340. TV ACTING *2 s.h.*

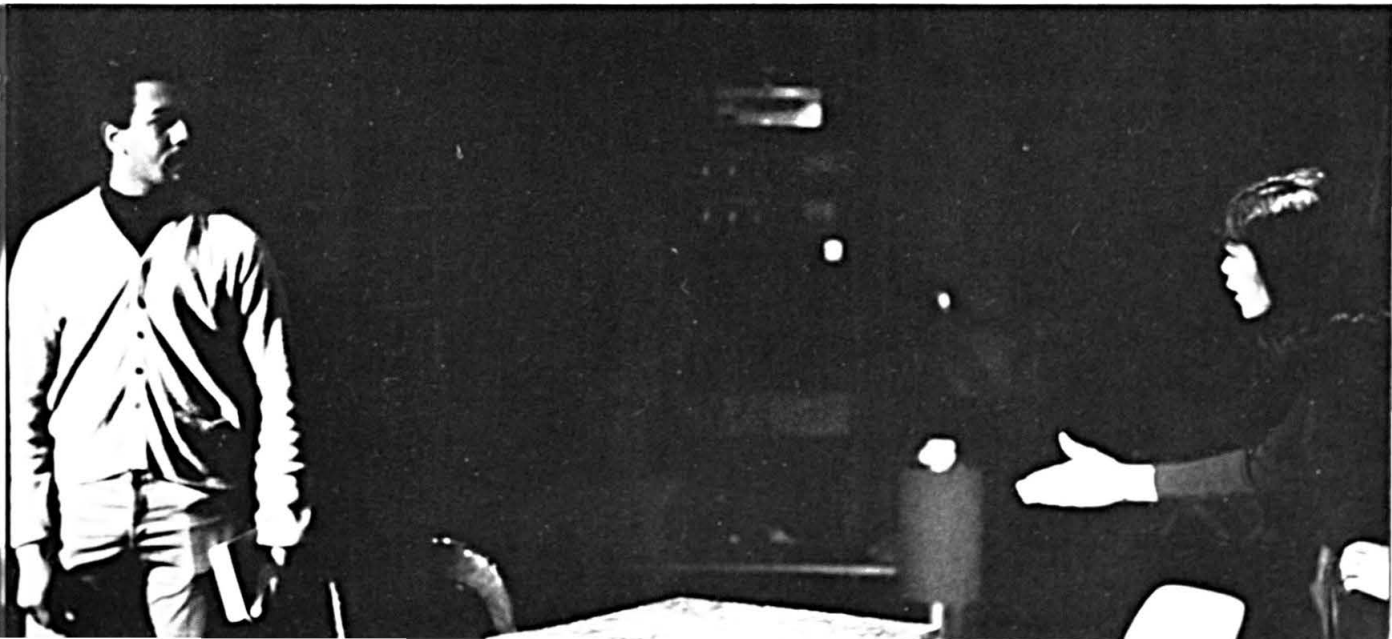
Acting techniques as they are adapted to the medium of television. The class develops a "camera consciousness" in the student and provides training in movement for TV.

400. PRINCIPLES OF DIRECTING *4 s.h.*

Basic theory of directing. Play analysis. Preparation of "Director's book." The director's relationship to the actor and other creative production assignments. Special directing projects. [Prerequisite: Faculty selection.]

401. DIRECTING *8 s.h.*

Advanced assignments in stage directing.



advertising

100. GENERAL ADVERTISING *2 s.h.*

Survey of the basic principles and practices of advertising: the planning of an advertising campaign, layout and copy plan, media, market analysis, mechanics and production, schedules and appropriations; the role of the advertising agency and related topics.

120. MARKETING I *2 s.h.*

The nature of marketing; marketing functions and institutions; retailing and wholesale practices; manufacturer and middleman relations.

220. MARKETING II

In depth study and analysis of marketing functions and institutions. Emphasis placed upon the evaluation of consumer goods, promotional strategy, management of sales force, and marketing legislation.

230. ADVERTISING MEDIA *2 s.h.*

Selection of effective advertising media through analysis of circulation, "audience" and market information. Practical and theoretical training in media analysis, planning and media buying.

250. PUBLIC RELATIONS *2 s.h.*

Experience in creating and exploiting publicity. Writing publicity copy and news releases; developing publicity sources. The mechanics of conducting publicity. The publicity requirements of the entertainment industry. Principles of public relations. Creation of good will in employee, stockholder and community relations.

260. ADVERTISING PRODUCTION *2 s.h.*

A practical study of the key problems of advertising production: printing, reproduction and duplicating processes, using art work and photography, paper, ink, typography, proofreading, bindery and gravure.

300. COPYWRITING I *2 s.h.*

Practical experience in copywriting for a variety of media, products and services. Special attention is given to producing effective copy for retail sales, direct mail, small ads, circulars, trade papers, contests, slogans and institutional advertising projects.

301. COPYWRITING II *2 s.h.*

Continued development of copywriting skills for effective copy. Special assigned copywriting projects for radio, television, newspapers, magazines, outdoor advertising and car cards.

310. RETAIL ADVERTISING *2 s.h.*

A practical "workshop" in retail advertising and "point of sale" merchandising, covering projects for small businesses, circular and pamphlet preparation, window and counter displays, direct mail, market measurement, publicity, trade associations, cooperative advertising and the use of TV and radio.

320. ADVERTISING RESEARCH *2 s.h.*

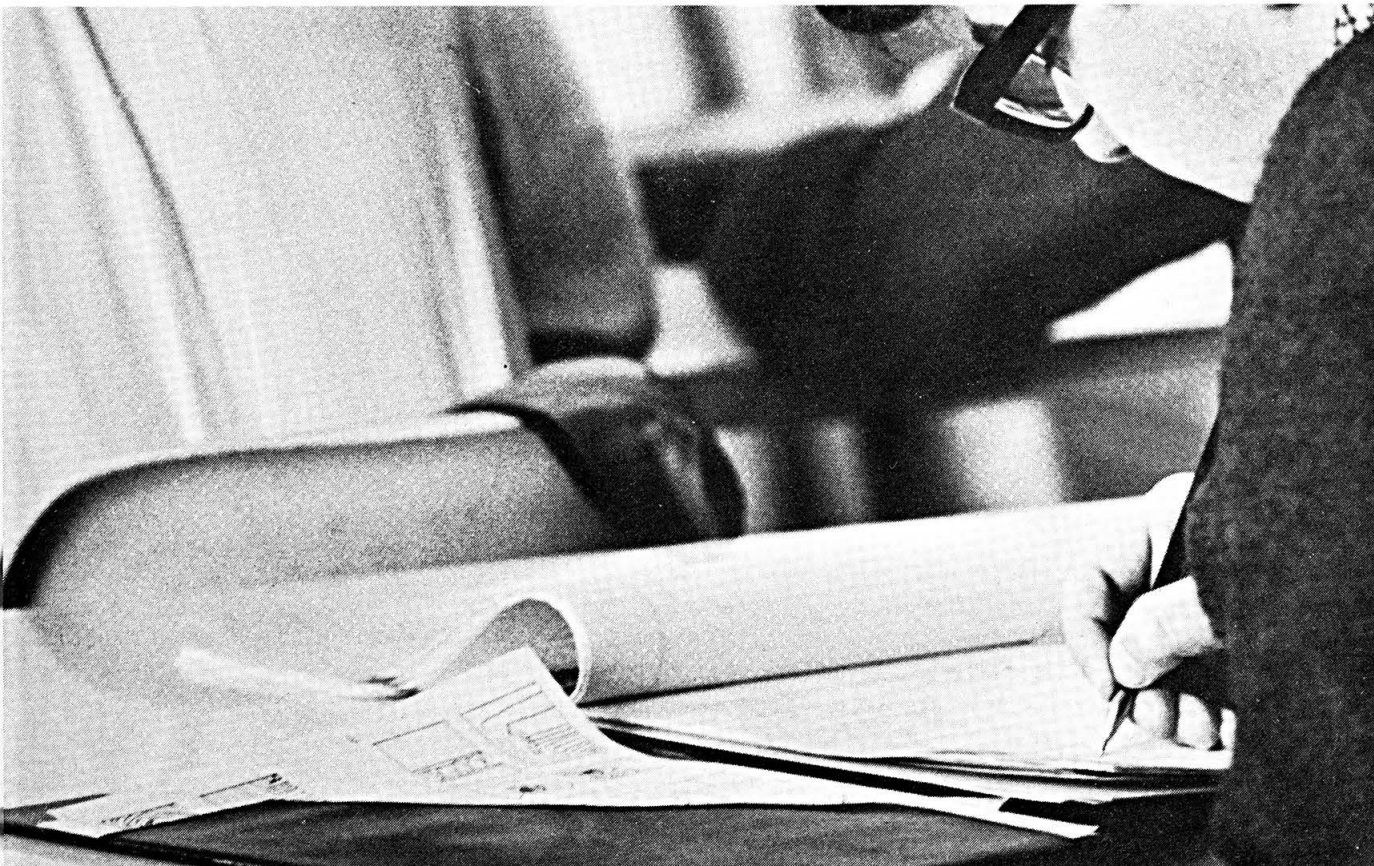
The practical application of scientific methods in the analysis of advertising and marketing problems. Student projects in market analysis involving planning, interpretation and presentation of results.

330. ADVERTISING WORKSHOP I *2 s.h.*

Advertising agency and department procedures. Practical experience in agency operations, creative functions, account executive procedures and advertising campaigns. Specialized advertising methods.

331. ADVERTISING WORKSHOP II *2 s.h.*

Continued experience in applying all the media, creative function and research to special advertising projects.



audio-visual communication

Contemporary technology has produced a dazzling array of machines and methods to meet the exploding need for the dissemination of knowledge. This program of study provides a comprehensive experience with the concepts, techniques, and materials for the effective use of these facilities. The emphasis is on the human requirements; on achieving the conditions which must prevail if audio-visual techniques are to be servants of learning instead of dehumanizing conditioning.

110. AUDIO-VISUAL FOUNDATIONS I *2 s.h.*

A practical study of elementary physics in relation to light and sound and the application of these principles in audio-visual devices and systems.

120. AUDIO-VISUAL LEARNING THEORY AND EVALUATION *2 s.h.*

A study of the learning process and the part that aural and visual forms play in cognition and the retention and application of information; the variations in retention attributable to presentation methods; and the techniques for assessment of learning effectiveness.

130. AUDIO-VISUAL MATERIALS I *2 s.h.*

A practical study in preparing and using basic audio-visual materials such as overhead transparencies, 35mm slides and filmstrips, felt boards, loop films and opaque projection materials, etc.

131. AUDIO-VISUAL MATERIALS II *2 s.h.*

A continuation of Audio-Visual 130. This is a study of the characteristics of disc recordings, and tape and film for electronic media and more sophisticated methods for producing visuals, including multi-image projection and multi-media techniques.

200. GRAPHICS *2 s.h.*

A practical inquiry covering the range of methods available for producing graphic images to be used in print, film, and electronic media. The student is involved with the development of graphic images involving typographic, photographic and illustrative elements.

210. AUDIO-VISUAL MANAGEMENT *3 s.h.*

The organization and maintenance of an A-V facility for educational purposes. The selection and acquisition of materials and the methods for storage and circulation. The "efficiency side" of educational A-V involving management techniques to achieve optimum benefit from an audio-visual installation.

300. NEW MEDIA *4 s.h.*

An intensive study of the characteristics and performance of new media in the educational process. Included in the study are: teaching machines, computer systems, random access systems, learning labs, and advanced application of television.

350. EDUCATIONAL TV WORKSHOP *4 s.h.*

This workshop explores, and provides practical experience, in a broad range of educational applications of television, from videotape recorders in "classroom" techniques to televised education on a total system basis. The work involves the use of equipment in classrooms, in studios, and on location; the planning of effective educational experiences through the television medium; and achieving optimum educational performance from television installations.

400. ADVANCED AUDIO-VISUAL LABORATORY *4 s.h.*

An advanced workshop. The employment of audio-visual methods in developing curriculum projects. The work brings into practical application all of the theory, materials, and "hardware" covered in the preceding courses.

410. COMMUNICATION SYSTEMS *4 s.h.*

Intensive study of systematic techniques for the design of effective communication systems. The student confronts problems involving human information reception and the new media of communication.

Applicable to programs of study in Speech—Dramatic Arts; A-V Instruction.

100. HISTORY OF EDUCATION I *2 s.h.*

The development of the American educational system. Analyzes the influence of European education upon American education. Traditional and progressive approaches to educational problems.

101. HISTORY OF EDUCATION II *2 s.h.*

The nature of the American educational system today. Basic issues confronting American schools in a changing society. The historical perspective of current practices and problems in education.

120. HEALTH AND PHYSICAL EDUCATION *3 s.h.*

The structure and functions of the human mechanism. Development and appreciation of health principles and of physical training methods. Safety education; recreation programs.

215. EDUCATIONAL PSYCHOLOGY *2 s.h.*

A study of the principles and theories of learning as they apply in the classroom setting. Analyzes recent research findings in how learning takes place, the teacher's role in the educational process, the behavior characteristics of the learner, and the influence of the socio-economic culture upon the learning process.

220. INTRODUCTION TO EDUCATIONAL GUIDANCE *2 s.h.*

A study of the nature of services in school guidance programs. Analyzes the functions of school counsellors and guidance personnel. Reviews the guidance functions of the classroom teacher in the educational process.

230. INTRODUCTION TO SPEECH THERAPY *2 s.h.*

The course is designed to provide a general survey of the subject of speech therapy, a review of literature and methodology, and an examination of current practices.

300. METHODS OF TEACHING SPEECH AND DRAMATIC ARTS I *2 s.h.*

A study of methods and technique of teaching speech and dramatic arts. The educational role of speech education in the language arts program. Emphasis on diagnostic and evaluation techniques of various speech disorders. Opportunity for observation and participation in a school setting.

301. METHODS OF TEACHING SPEECH AND DRAMATIC ARTS II *2 s.h.*

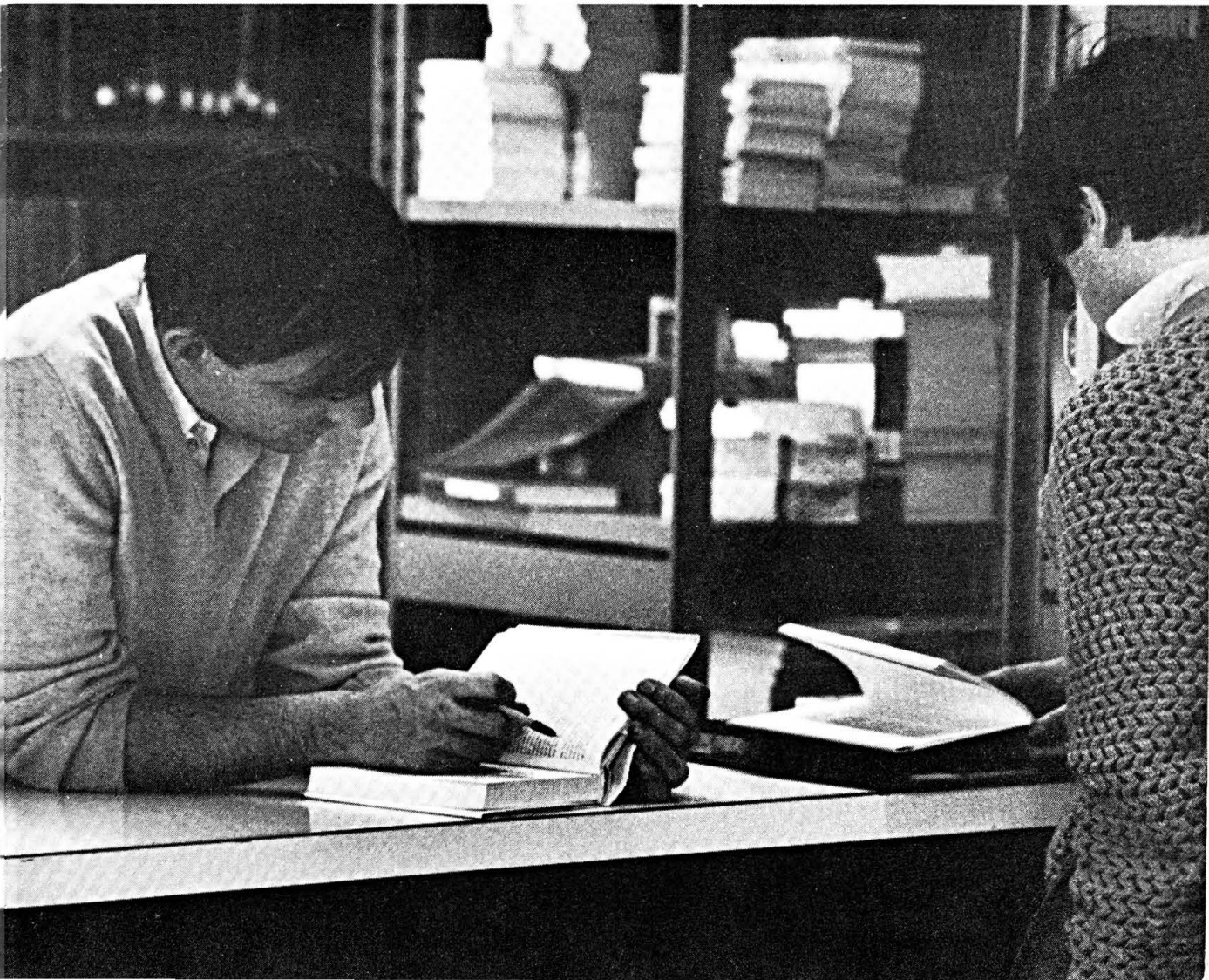
A continuation of "Methods 300."

302. METHODS OF TEACHING SPEECH *2 s.h.*

Intensive study and training in the "Lessac" method for voice and speech training. Practice and analyses of the methodology and procedure in the use and training of the human voice. Development of techniques and understandings to the bio-dynamics of voice and speech as developed by Arthur Lessac.

400. STUDENT TEACHING *5 s.h.*

Internship under the supervision of a master teacher in one of the cooperating schools. The student will assume the full responsibility for a group of learners in his major field of study and participate completely in the activities of the host school and community.



communication

This course sequence is an important background to study in particular areas of communication and its arts. The subjects in "visual language" provide an essential esthetic and practical dimension to such study and can contribute importantly to all creative work. Other courses in communication aim at a heightened understanding of the role and effect of communication methods and media in the nature and development of societies.

100. FUNDAMENTALS OF VISUAL COMMUNICATIONS *2 s.h.*

A basic foundation course to define some of the elements that form our visual language. The project method is used in the exploration of communication as a sensory experience. Projects will range from codes, animated flip cards, and paper structure to photomontage, type characterization and simple drawing.

101. APPLICATION OF VISUAL LANGUAGE *2 s.h.*

The study of the phenomenon of color, its emotional subjective content as well as its objective functions. Exploration of the time/motion aspect of messages through experiments with simple film animation.

110. PHOTOGRAPHY I *2 s.h.*

An introduction to the visual, communication and technical aspects of photography. Camera, darkroom and preparation methods.

111. PHOTOGRAPHY II *2 s.h.*

Continued investigation of basic technical and visual aspects of photography. Introduction of various methods and techniques of communication through the medium of photography.

120. THE COMMUNICATION PROCESS *2 s.h.*

An introduction to the many factors involved in human communication processes: the human being as a receiver and sender of information; the methods for encoding information for communication; the media of communication; and the nature of communication systems ranging from intra-personal to mass communication.

200. VISUAL COMMUNICATIONS WORKSHOP *2 s.h.*

The study, through experimentation and projects, of relating one graphic image to another in a purposeful visual flow. The development of skills necessary to tell a "story" in visual terms.

210. PHOTOGRAPHY III WORKSHOP *2 s.h.*

Individual and group projects exploring the manner of communicating photographically using journalistic techniques.

310. PHOTOGRAPHY IV ADVANCED WORKSHOP *2 s.h.*

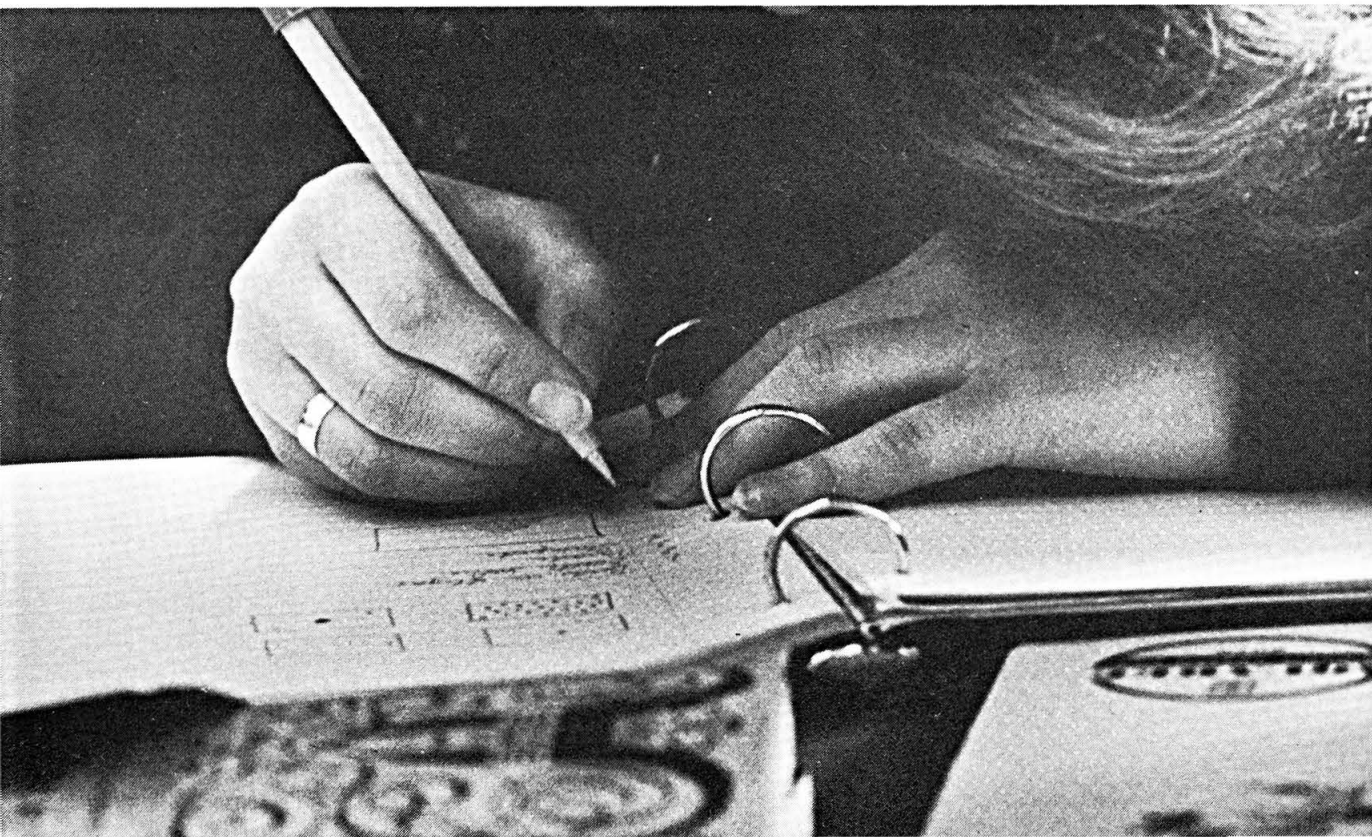
Advanced workshop involving extended group projects dealing with numerous possibilities in expanding existing forms of communication through new uses of black and white and color photography.

320. MASS COMMUNICATION *2 s.h.*

A study of the relationship between society and the media of mass communication: how the nature and function of the media are affected by the social and political structure of society and, in turn, the social effects of mass communication.

400. COMMUNICATIONS PROJECTS *4 s.h.*

Individual student projects under Faculty guidance in the creative application of communication methods or media to: illuminate or produce an "in depth" study of a social problem or current issue; focus attention or organize opinion; disseminate information; or, as a means of effective education. (Sr. year standing or consent of Dean). Students from foreign countries may concentrate on a practical study of the application of communication facilities or techniques to educational, informational or cultural projects of their own country or region.



100. INTRODUCTION TO PHILOSOPHY *2 s.h.*

A general survey of the field of philosophy in which significant currents of thoughts are considered. The works of leading philosophers are studied. Designed to introduce the student to philosophical issues and inquiry.

120. ART HISTORY *2 s.h.*

A survey of the major periods and areas of accomplishment in Art: painting, sculpture, architecture and design.

130. CONTEMPORARY CULTURE *2 s.h.*

The state of the Arts today: Music, Art, Literature, the Theater and other entertainment forms. An assessment of current society and its motive and shaping effect on the cultural forms.

200. AMERICAN LITERATURE I *2 s.h.*

A study of American literature (excluding Poetry & Drama) and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Poe/ Hawthorne/ Melville/ Twain/ Crane/ James/ Norris/ Cather/ Dreiser/ Sinclair/ Anderson/ Lewis/ Hemingway/ Fitzgerald/ Dos Passos/ Lardner.

201. AMERICAN LITERATURE II *2 s.h.*

A study of American literature (excluding Poetry & Drama) and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Faulkner/ Farrell/ Wolfe/ Steinbeck/ Conroy/ Wright/ Hammett/ Welty/ Porter/ Algren/ Malamud/ Bellow/ Ellison/ Jones/ Mailer/ Salinger/ Baldwin/ Kerouac/ Burroughs/ Powers.

204. ENGLISH LITERATURE I *2 s.h.*

A study of English literature (excluding Poetry & Drama) and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Defoe/ Swift/ Fielding/ Smollett/ Sterne/ Thackeray/ Austen/ E. Bronte/ C. Bronte/ Dickens/ Bennett.

205. ENGLISH LITERATURE II *2 s.h.*

A study of English literature (excluding Poetry & Drama) and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Hardy/ Butler/ Moore/ Wells/ Huxley/ D. H. Lawrence/ Woolf/ Orwell/ Kipling/ T. E. Lawrence/ Snow/ Lessing/ Waugh/ Greene.

207. EUROPEAN LITERATURE I *2 s.h.*

A study of French literature (excluding Poetry & Drama) and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Voltaire/ Montaigne/ Stendahl/ Hugo/ Proust/ Balzac/ DeMaupassant/ deGoncourt/ Zola/ LaRochefoucald/ Flaubert/ France/ Rolland/ Romains/ Barbusse/ Malraux/ Gide/ Camus/ Sartre/ duGard/ Maurois/ Simenon/ Aragon/ Celine/ Bernanos/ Mauriac.

208. EUROPEAN LITERATURE II *2 s.h.*

A study of Russian literature (excluding Drama) and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Pushkin/ Lermontov/ Gogol/ Goncharov/ Turgenev/ Dostoevsky/ Tolstoy/ Gorky/ Babel/ Lomonosov/ Krylov/ Bunin/ A. Tolstoy/ Sholokhov/ Pasternak.

210. WORLD LITERATURE I *2 s.h.*

A study of the literature of Classical, Medieval & Renaissance times and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Homer/ Plato/ Aristotle/ Herodotus/ Thucydides/ Virgil/ Horace/ Suetonius/ J. Caesar/ Plutarch/ Classical Mythology/ Cellini/ Machiavelli/ Erasmus/ Rabelais/ Boccaccio/ Malory/ Abelard/ Chaucer/ Villon.

211. WORLD LITERATURE II *2 s.h.*

Masterpieces of World Literature. Associated historical backgrounds, contemporary Arts and criticism including: Dante's *Inferno*/ *The Rubaiyat* of Omar Khayyam/ *The Arabian Nights*/ Cervantes *Don Quixote*/ Goethe's *Faust*.

212. WORLD LITERATURE III *2 s.h.*

World Literature. A study of the literature of the Modern World (excluding Poetry & Drama) and associated historical backgrounds, contemporary Arts and criticism. Representative works selected from Joyce/ Wilde/ Yeats/ O'Flaherty/ de Unamuno/ Ibanez/ de Queiroz/ Icaza/ de Assis/ Amando/ Fuentes/ Aleichem/ Morovia/ Silone/ Mann/ Hesse/ Zweig/ Remarque/ Plievier/ Boll/ Grass/ Kafka/ Hasek/ Capek/ Andric/ Kazantakis/ Undset.

214. SHAKESPEARE *2 s.h.*

A study of the plays of William Shakespeare and associated theatrical forms and pertinent historical background.

215. DRAMATIC LITERATURE I *2 s.h.*

Dramatic Literature/ Theater History. A study of Greek and Roman Drama and Theatrical forms, pertinent historical backgrounds and associated Arts. Representative works selected from Sophocles/ Aeschylus/ Aristophanes/ Euripedes/ Seneca/ Terence/ Plautus.

216. DRAMATIC LITERATURE II *2 s.h.*

Dramatic Literature/ Theater History. A study of Restoration, Elizabethan and Classical Drama and theatrical forms, pertinent historical backgrounds and associated Arts. Representative works selected from Dryden/ Sheridan/ Goldsmith/ Barrie/ Galsworthy/ Schiller/ Hugo/ Rostand/ Ibsen/ Strindberg/ Hauptmann/ Lessing.

218. DRAMATIC LITERATURE IV *2 s.h.*

Dramatic Literature/ Theater History. A study of Continental Drama and theatrical forms, pertinent historical backgrounds and associated Arts. Representative works selected from Wilde/ Shaw/ O'Casey/ Synge/ Yeats/ Pushkin/ Gogol/ Ostrovsky/ Chekhov/ Andreyev/ Turgenev/ Gorky/ Mayakovsky.

219. DRAMATIC LITERATURE V *2 s.h.*

Dramatic Literature/ Theater History. A study of Modern and Contemporary Drama and theatrical forms, pertinent historical backgrounds and associated Arts. Representative works selected from Capek/ Pirandello/ Betti/ Brecht/ Lorca/ Cocteau/ Camus/ Anouilh/ Beckett/ Fry/ Eliot/ Durrenmatt/ Genet/ Sartre/ Giradeaux/ Weiss/ Osburn/ Wesker/ Pinter/ Ionesco.

220. DRAMATIC LITERATURE VI *2 s.h.*

Dramatic Literature/ Theater History. A study of the Modern American Drama and theatrical forms. Representative works selected from O'Neill/ Anderson/ Howard/ MacLeish/ Odets/ Behrman/ Sherwood/ Greene/ Wilder/ Connelly/ Saroyan/ Kaufman/ Williams/ Miller/ Inge/ Albee/ Gelber/ Jones/ "Musical Theater"/ "Negro Theater."

222. POETRY I. GREAT ENGLISH POEMS *2 s.h.*

Analysis and discussion of some of the great poems in English, including poems by Shakespeare/ Donne/ Milton/ Blake/ Thomas/ Gray/ Pope/ Burns/ Wordsworth/ Coleridge/ Keats/ Shelley/ Byron/ Tennyson/ Browning/ Housman/ Hopkins/ Yeats/ Auden/ and Dylan Thomas.

223. POETRY II. GREAT AMERICAN POEMS *2 s.h.*

Analysis of the form and content of some of the great poems in American Literature, including work by Whitman/ Edgar Lee Masters/ Carl Sandburg/ E. E. Cummings/ Marianne Moore/ T. S. Eliot/ Ezra Pound/ W. C. Williams/ Karl Shapiro/ Robert Lowell/ John Berryman/ Gwendolyn Brooks/ and Theodore Roethke.

224. POETRY III. CONTEMPORARY AMERICAN POEMS *2 s.h.*

An introduction to the works of some of the outstanding younger American poets, including John Logan/ Allen Ginsberg/ Lawrence Ferlinghetti/ James Dickey/ James Wright/ Kenneth Koch/ W. D. Snodgrass/ John Ashbery/ Robert Creeley/ W. S. Merwin/ Alan Dugan/ Gregory Corso/ and Isabella Gardner.

255. MUSIC. THE JAZZ IDIOM *2 s.h.*

A survey of jazz, dealing with traditional jazz, swing, be-bop, the West Coast movement, the early modernists (Tristano, Mingus), the Third Stream and the avant garde.

256. POPULAR MUSIC FROM MOZART TO DYLAN *2 s.h.*

Studies the differences between art music and popular music. A detailed analysis of an art work that is both well known and well liked and uses popular sources (e.g. Mozart's *The Marriage of Figaro,* George Gershwin's *Porgy and Bess,* Bizet's *Carmen*); and surveys the current popular music (the Beatle's, Bob Dylan, the Lovin' Spoonful, etc.).

257. MUSIC IN THE THEATER *2 s.h.*

A musical stage work is constructed and performed by the students, with guidance by the instructor. Sources for the story line include Greek drama (*Antigone*), classical theater (*Pherde*), and contemporary themes ("Racism in the Suburbs"). No musical training required.

300. ART HISTORY WORKSHOP *4 s.h.*

A workshop in the styles, techniques, problems and ideas of the major schools of Art since the Renaissance, engaging the student in the creative employment of the materials of fine art and sculpture and photographic, motion picture and graphic-arts technique. Independent study, project and report required. [Prerequisite: Consent of the Instructor.]

Illiteracy in science among the educated, is an alarming phenomena. Such absence of an understanding of contemporary science and its compelling implication for the individual and the society may have frightful consequence for modern man. Moreover, the isolation of sciences in convenient pedagogic and administrative parcels omits, for the student, the realization of definite and growing connection between the sciences and contributes to the antagonism extant between science and the liberal arts.

The following science sequence is designed for the non-scientist, who will nonetheless have cause for interpreting a world shaped by scientific device and discovery. These subjects give balanced attention to scientific principle and process, and the effect of these on the contemporary and future society.

200. Science Today I *2 s.h.*

201. Science Today II *2 s.h.*

202. Science Today III *2 s.h.*

100. THE AMERICAN EXPERIENCE *2 s.h.*

An understanding and appreciation of the American society and the democratic process. The class will present leaders of American life in a discussion of major current issues and their background in the development of the American democracy. (Required study for students from foreign countries.)

105. UNITED STATES HISTORY I *3 s.h.*

A study of the historical origin and development of the United States from 1492 to 1860. Consideration of the development of political, cultural and economic institutions from colonial days through 1860.

106. UNITED STATES HISTORY II *3 s.h.*

Continuation of the historical development of the United States from 1860 to the present. Consideration of political, economic, social and diplomatic development, with emphasis on the role of the United States as a world power following participation in two world wars.

110. GENERAL PSYCHOLOGY *2 s.h.*

An introduction to the basic problems of human behavior with emphasis on the dynamics of adjustment; the nature of human motivation; the varieties of human emotion; problems of mental conflict; the development of personality; mental hygiene.

120. EUROPEAN HISTORY I *2 s.h.*

A historical study of the leading political, economic and cultural movements in Europe and their impact upon Western Civilization.

121. EUROPEAN HISTORY II *2 s.h.*

A study of the rise of liberal, democratic and national ideology in 19th century Europe. Analyses of the European state system, national and international developments, the impact of two world wars, reconstruction through the present era.

210. ABNORMAL PSYCHOLOGY *2 s.h.*

Behavior problems and abnormalities. Hereditary and environmental factors in mental disorders, their symptoms and treatments.

211. ADOLESCENT PSYCHOLOGY *2 s.h.*

The physical, social, emotional and mental development of the adolescent. The basic problems of adjustment that confront the adolescent in a changing society. The impact of adolescence on personality development; problems of maladjustment and their treatment.

230. HISTORY OF LATIN AMERICA *2 s.h.*

The political, social and cultural development of countries in Central and South America from the period of colonization to the present.

300. AMERICAN POLITICS *2 s.h.*

History and current events. Parties, process and personalities in American politics. The party machinery and method. The political party and government. Minority parties and issue movements.

305. THE AMERICAN CITY *2 s.h.*

A study of contemporary urban America. The social process, the problems, the progress and the future of the big city.

310. CONTEMPORARY SOCIAL & ECONOMIC QUESTIONS I *2 s.h.*

An examination of paramount social and economic questions in America: marriage and the family; education; old age; leisure time occupation; entertainment; travel; welfare and social services; discrimination.

311. CONTEMPORARY SOCIAL & ECONOMIC QUESTIONS II *2 s.h.*

An examination of paramount social and economic questions in America: transportation; unemployment; automation; housing; the American farm; taxation and public policy.

312. CRIME AND SOCIETY *2 s.h.*

A study of the problems of adult crime, juvenile delinquency, the police, laws and the courts and the prison system in the United States.

313. RELIGIOUS MOVEMENTS IN CONTEMPORARY SOCIETY *2 s.h.*

Religion's impact on modern society. Religion and political and social action. Current issues and events in religion. Ecumenism. Contemporary religious thought and morality.

314. SCIENCE, HEALTH AND SOCIETY *2 s.h.*

The function of medical science in public health and social policy. Issues, events and opportunities in public health.

315. RACE IN MODERN SOCIETY *2 s.h.*

The critical issues of race in America and on the world scene. The myths of racial superiority. Cultural and religious conflict.

320. ISSUES IN INTERNATIONAL RELATIONS I *2 s.h.*

The diplomatic process. Negotiation. Movements for regional and world organization. The UN. Peace and disarmament. Alliances and non-alignment.

321. ISSUES IN INTERNATIONAL RELATIONS II *2 s.h.*

The Cold War and the ideological basis of conflict between the West and the Communist worlds. The political process in the New Nations. Nationalism and independence.

100. SPEECH I *2 s.h.*

To enable the individual to develop more effective speech habits, the class provides the student with directed practice in voice and voice projection, tone, production, voice placement, breathing, articulation and enunciation.

101. SPEECH II *2 s.h.*

A continuation of Speech 100.

110. EFFECTIVE SPEECH *2 s.h.*

This class is designed to provide the student with speech confidence. Instruction is directed towards the business and social background of the individual so that class experience may be utilized directly in everyday living. The class stresses the preparation, organization and delivery of speeches for varied occasions and lays the basis for more forceful and attention-winning extemporaneous speaking.

200. SPEECH III *2 s.h.*

To use the voluntary habitual control of the vocal energies, acquired in Speech I and II for the creation of dramatic characterization and effective interpretation.

201. SPEECH IV *2 s.h.*

To develop advanced and vocal techniques for dramatic characterization, use of dialects, and for the release and control of emotion.

300. INTERPRETIVE SPEECH *2 s.h.*

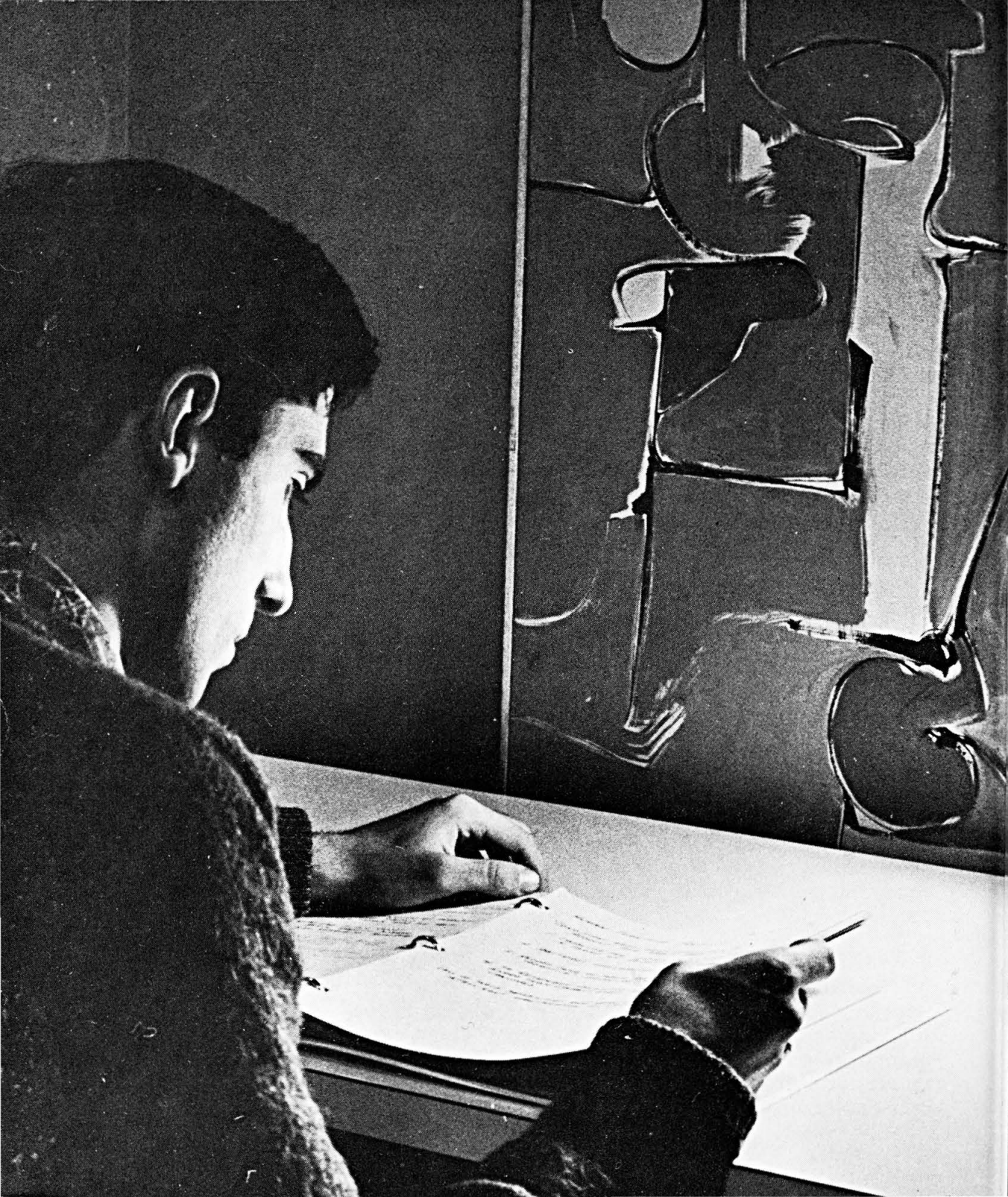
Oral interpretation of prose literature, poetry and dramatic material. Story telling and documentary narration. The selection and programming of material for public presentation and platform reading.

310. DEBATE AND PUBLIC DISCUSSION *2 s.h.*

Consideration of the techniques of argumentation and persuasive speech. Study of the form of the debate and practice in debating on issues of public interest.

320. CONFERENCE AND DISCUSSION TECHNIQUES—GROUP LEADERSHIP *2 s.h.*

Speaking for group and discussion leadership; designed to stimulate the thinking and response of others and to encourage more democratic participation in group processes. The conduct of the panel, symposium, and public form. Techniques of leading discussions in business, educational, social or organizational situations.



the program in mass communications for foreign students

This comprehensive program of study for students returning to foreign countries is designed to provide intensive, practical education in the methods and facilities of television, radio broadcasting, motion pictures, journalism, and audio-visual materials.

Study is organized to provide learning in the "ways and means" to employ the enormous potentials of modern mass communication in the urgent growth, development and educational tasks of developing nations and regions.

The program requires study covering two semesters and a summer term (approximately eleven months), or three regular semesters. A minimum of 48 semester hours of course credit must be completed. It is open to any student of a foreign country who meets the College's regular entrance requirements and has appropriate English Language facility. Credits earned can be used to meet requirements for the Bachelor's Degree if the student elects to continue in a regular Degree program.

Programs of study for the foreign student are developed in accord with the individual student's interests, aptitudes and professional goals.

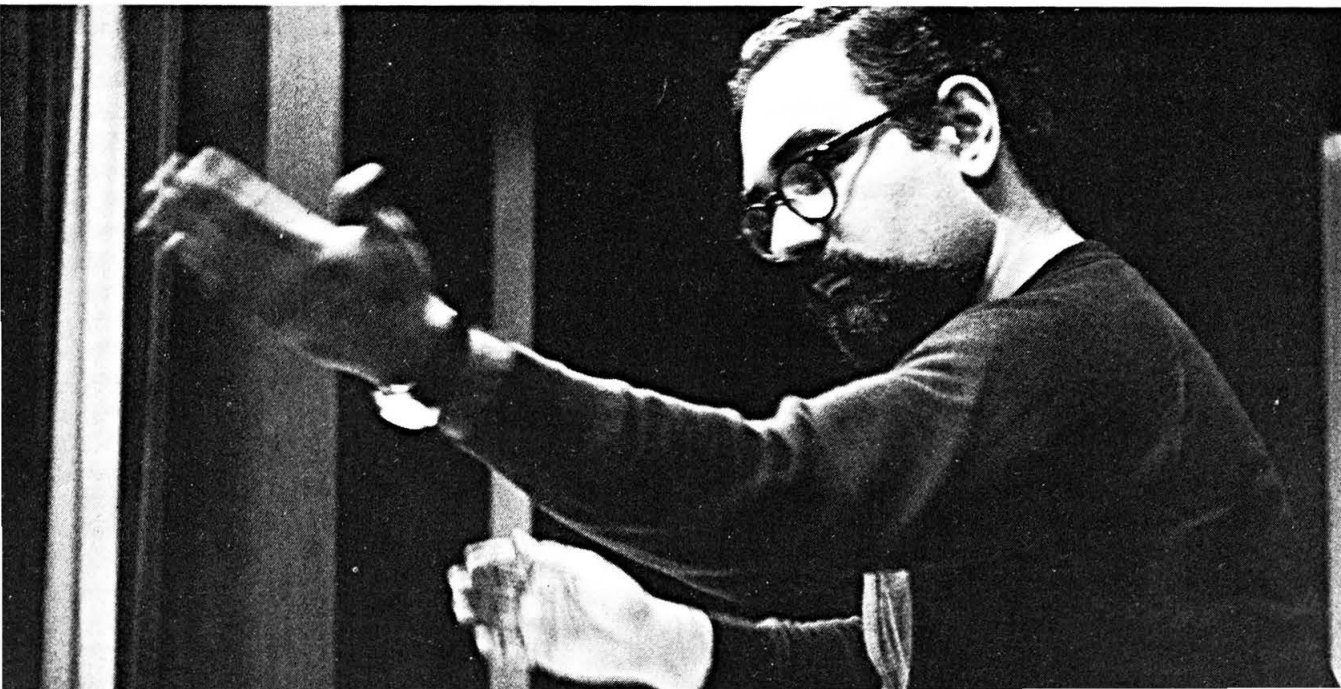
the center for new music

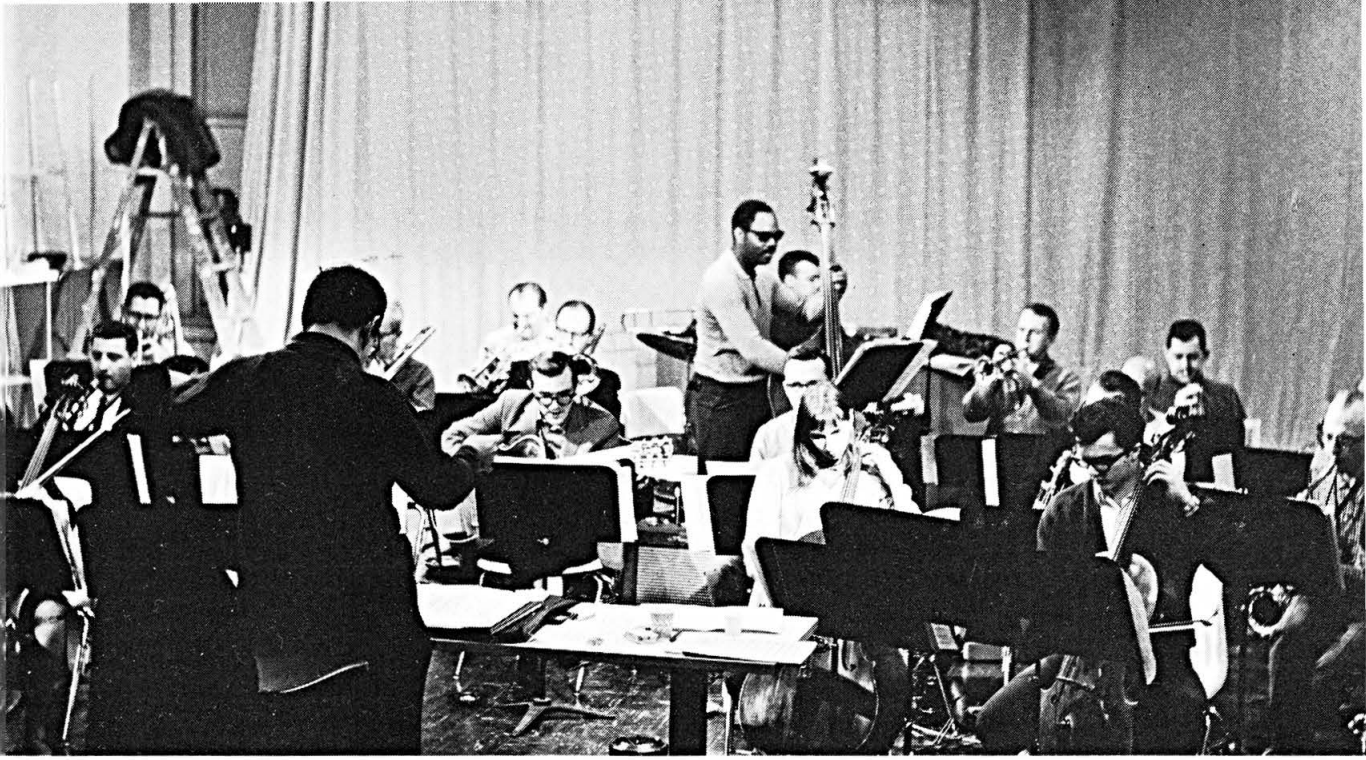
The Center for New Music has two principal branches. The first is the Chicago Jazz Ensemble, a 23-member orchestra of outstanding professional musicians. The second is the Chicago Opera Theater, a vocal repertory company that performs a great variety of stage works—from Pergolesi's *La Serva Padrona* to John Austin's *Orpheus* (which it commissioned).

The Center is a workshop for composers and performers. It provides a meaningful opportunity for composers to be performed, for musicians to play and be heard in works genuinely challenging to their artistry, and new and exciting music for audiences.

The Center makes an important contribution to the cultural environment of the College through concerts and performances for students and faculty. The Center works together with other departments of the College and shares their interest in the reciprocity between communication, society and the arts.

The Center engages in a wide range of musical activity: public and broadcast performances of concerts, stage works in concert versions, fully-staged performances of music drama, and programs in which music unites with the other arts. And it addresses itself to the entire community—to the neighborhood audience as well as to the downtown audience—with special attention to young people.





tuition and fees

Tuition is determined by the number of credit hours of instruction. Normal "full-time study" consists of twelve (12) to eighteen (18) credit hours (semester hours) per semester. Tuition for the full-time student (taking 12-18 credit hours) is $500 each semester. Tuition for programs of less than 12 credit hours is $40 for each credit hour (semester hour). Summer school tuition is $40 per credit hour.

An *Acceptance Fee* of $10 is required of all students enrolling for the first time, who plan full-time study. $5 is charged all part-time students enrolling for the first time. The Acceptance Fee is non-refundable.

For a new student, a registration position is reserved when a formal letter of acceptance is sent. To validate this reservation, a payment of the *Acceptance Fee* is required of the student within fifteen days of notification of acceptance.

A one-time *Audio-Visual equipment, library and materials* deposit of $25 is required of every student enrolled. This will be refunded (less any charges) at the time the student leaves the College.

A *Registration Fee* of $5 is charged students each term in which they are enrolled.

Tuition is payable in advance. Students who pay their tuition for a term in full before the end of the first week of the semester, will obtain a refund of 5% of their tuition for the term. Where necessary, students may, with the permission of the Registrar, arrange to pay their tuition in installments. A charge equal to 5% of the term's tuition will be added when students elect a payment program extending beyond the twelfth week of a term.

Special fees may be charged for some subjects where texts or individual materials are supplied the student.

Where a student interrupts enrollment during a term, the following "Schedule of Refund" shall apply. Any amounts owed by the student are due and payable at the time of withdrawal. The effective date of withdrawal will be the date written notice of such withdrawal is received by the College. Otherwise full tuition for the term will be charged.

Refunding Policy

Where Attended During Period Including	Percentage of Semester's Tuition Charged
1st Week of Term	10%
2nd Week of Term	20%
3rd Week of Term	40%
4th Week of Term	60%
5th Week of Term	80%
6th Week of Term	100%

No refund will be made where withdrawal is ordered by the College.

scholarships • loans • grants-in-aid

Scholarships and grants-in-aid are awarded or renewed on an individual basis upon special application to the Dean of the College. Grants-in-aid in the form of tuition rebate may be awarded students who have been in residence for one academic year on the basis of need and scholastic performance.

Columbia College is an approved institution of higher learning for recipients of Illinois State Scholarship Awards and upper-class awards.

Columbia College participates in the NATIONAL DEFENSE STUDENT LOAN PROGRAM. Any full-time student at Columbia College, or any applicant who has been accepted for admission to Columbia College may be eligible. Application forms for National Defense Student Loans, or information about the Loan Program or Columbia College's Deferred Tuition Plan, may be obtained by writing to the Registrar.

Columbia College students are eligible for their respective *home state* GUARANTEED STUDENT LOANS made by approved commercial lending agencies. An eligible student may borrow a minimum of $300 to $1500 during an academic year.

Columbia College is approved by the Veterans Administration for the enrollment of Veterans. In addition to the regular admission procedures, Veterans anticipating enrollment should ask the Registrar for directions in making application for "GI educational benefits."

college calendar 1967-1968

FALL TERM—1967

Monday, September 25 . . . . . Classes Begin
Thursday, Friday, November 23, 24 . . . . . Thanksgiving Holiday
Monday, December 18 . . . . . Christmas Vacation Begins
Tuesday, January 2 . . . . . Classes Resume
Monday, January 29 . . . . . End of First Semester

SPRING SEMESTER—1968

Monday, February 12 . . . . . Classes Begin
Friday, April 12 . . . . . Spring Recess Begins
Monday, April 22 . . . . . Classes Resume
Thursday, Friday, May 30, 31 . . . . . Memorial Day Holiday
Friday, June 7 . . . . . End of Second Semester
Friday, June 7 . . . . . Commencement

SUMMER TERM—1968

Monday, June 17 . . . . . Classes Begin
Thursday, Friday, July 4, 5 . . . . . Independence Day Holiday
Friday, August 23 . . . . . End of Summer Term