

1968

1968-1969 Course Catalog

Columbia College Chicago

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Columbia College

founded 1890

catalog
issue **1968-1969**

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**

motion pictures
television
literary arts · journalism
dramatic arts
radio broadcasting
advertising

Columbia College

founded 1890

audio-visual communication
the new instructional media
the mass media
and the liberal arts and sciences

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

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.

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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.

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LITERATURE	JAMES FENWICK M.A., Oxford University

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JOURNALISM	LLOYD GREEN B.J., University of Missouri Feature Writer, Chicago Sun-Times
COMMUNICATION	MILAN HERZOG M.A., Ecole des haute etudes sociales Ph.D., University of Zagreb Vice President, Media Development Encyclopaedia Britannica Edu. Corp.
SOCIAL SCIENCE	RICHARD C. HOLBROOK M.A., University of Chicago
SOCIAL SCIENCE	JULIAN KANNER Ph.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.

LITERATURE	DON L. LEE Poet
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
ADVERTISING	BERNARD LEWIS Vice President, Miracle White Co.
WRITING	KAREN LOEB Author
EDUCATION	ALBERT N. LOGAN M.A., Roosevelt University Consultant, Bureau of Human Relations Chicago Board of Education
TELEVISION	THAINE LYMAN* Technical Director, WGN-TV
LITERATURE	DONALD MARSTON M.A., Harvard University
PHOTOGRAPHY	LYLE MAYER B.A., Institute of Design President, Rose & Mayer, Inc.
WRITING	LYNN McNULTY B.A., University of Chicago
BROADCASTING	JOHN MIES Producer, WBKB-TV, ABC
VISUAL COMMUNICATION	RUTH MIGDAL M.F.A., University of Illinois Artist
TELEVISION	DONALD MILLER B.A., Butler University Producer-Director, WGN-TV

SOCIAL SCIENCE	REVEREND RICHARD MORRISROE M.A., S.T.L., St. Mary of the Lake
JOURNALISM	EARL MOSES M.A., University of Illinois LL.B., Indiana University
BROADCAST JOURNALISM	PATRICK MULDOWNEY B.A., Columbia College Newscaster, WFLD-TV
BROADCAST JOURNALISM	MICHAEL MURPHY B.A., University of Maryland News Writer, WMAQ, NBC
VISUAL COMMUNICATION	WILLIAM NEEBE President, Artist Representatives, Inc.
PHOTOGRAPHY	JAMES NEWBERRY M.F.A., Illinois Institute of Technology Photographer
VISUAL COMMUNICATION	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.S.J., Northwestern University Ass't. News Director, WBKB-TV, ABC
SPEECH • EDUCATION	SUE ANN PARK* M.F.A., School of Drama, Yale University Supervisor, Voice & Speech, Goodman Memorial Theater
LITERATURE	VINCENT PARK M.A., Aberdeen University M.F.A., Yale University

RADIO • TELEVISION	AL PARKER Columbia College Featured Radio-TV Performer
ADVERTISING	LOIS PATRICH B.S., University of Illinois Adv. Mgr., Carson Pirie Scott and Company
WRITING	PAUL PEKIN Author
THEATER ARTS	ALAN PETERS Actor, Director, Producer
THEATER • SPEECH	HERMIA PHILLIPS Actress
VISUAL COMMUNICATION	HERBERT PINZKE* Institute of Design President, Herbert Pinzke Design
THEATER	DIANE RUDALL M.A., Cornell University Actress
TELEVISION	PHIL RUSKIN B.S., University of Illinois Television Director, CBS-TV
MUSIC	WILLIAM RUSSO B.A., Roosevelt University Composer, Writer
MOTION PICTURES	MARVIN SADKIN Documentary Film Maker, WBBM-TV, CBS
LITERATURE	JOSEPH SANDER Author
SPEECH	THEODORE L. SARANTOS B.A., Columbia College
WRITING	JOHN SCHULTZ* Author-Editor

BROADCAST ADVERTISING	MARY AGNES SCHROEDER M.A., Northwestern University President, Mas-co, Creative Marketing Consultants
EDUCATION	BERNARD SHERMAN Ph.D., Northwestern University
WRITING	BETTY E. SHIFLETT B.S., B.A., Texas Women's University
HUMANITIES	JAMES SHIFLETT B.A., North Texas University B.D., McCormick Theological Seminary
COMMUNICATION	SHELDON SIEGEL M.S., University of Illinois Field Enterprises Edu. Corp.
DRAMATIC LITERATURE	PAUL SILLS B.A., University of Chicago Director, Second City
PHOTOGRAPHY	JOSEPH STERLING M.S., Illinois Institute of Technology Magazine Photographer
THEATER ARTS	LUCILLE COLBERT STRAUSS* Actress, Director, Producer
SCIENCE	ERNEST SUKOWSKI Ph.D., University of Illinois
VISUAL COMMUNICATION	LEO TANENBAUM Institute of Design President, Tanenbaum Design Associates
SOCIAL SCIENCE	REVEREND ROBERT TAYLOR B.A., University of Virginia B.D., Seabury-Western Theological Seminary
VISUAL COMMUNICATION	IRVING TITEL B.A., Brooklyn College Director of Design, Robert Snyder Assoc.

SCIENCE	LOUIS VACZEK Senior Editor, Sciences Encyclopaedia Britannica
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
JOURNALISM	HOWARD ZIFF B.A., Amherst College Night City Editor, Chicago Daily News
MOTION PICTURES	SEYMOUR ZOLOTAROFF B.A., University of Southern California Film Writer-Producer

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. Credits may be awarded upon demonstration of competence in pertinent subjects by performance in nationally standardized tests in the subjects.

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 cause for special attention or consideration.

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.

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
Fundamentals of Visual Communication.....	2
Photography I	2
Fundamentals of Television.....	2
Fundamentals of Motion Pictures.....	2
Fundamentals of Journalism	2
Mass Communication	2
Communication Project (Senior Year).....	4
English-Literature-Journalism	18
Social Science	14
Science	6
Humanities	10
Major area of concentration.....	34-60*
Electives: from curriculum at large	<u>6-32*</u>
total	132

A major requirement for graduation is the Senior Year Communication Project. The student works independently under Faculty supervision in the creative application of communication methods to produce a complete work of professional quality in film, broadcasting, writing or combined media.

*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.

Motion Pictures

	Semester Hours
TV Studio Facilities I.....	2
Audio-Visual Foundations I, II	4
Photography II	2
Application of Visual Language	2
Theater I	4
Art of the Cinema.....	8
Photographic Lighting	2
Photographic Techniques ...	2
Motion Picture Workshop I..	2
Studio Motion Picture Prod..	2
Motion Pictures in Color.....	2
Sound Film	4
Motion Picture Lab Practices	2
News Film or Animation Film	2
Special Purpose Films	4
total	<u>44</u>

Television

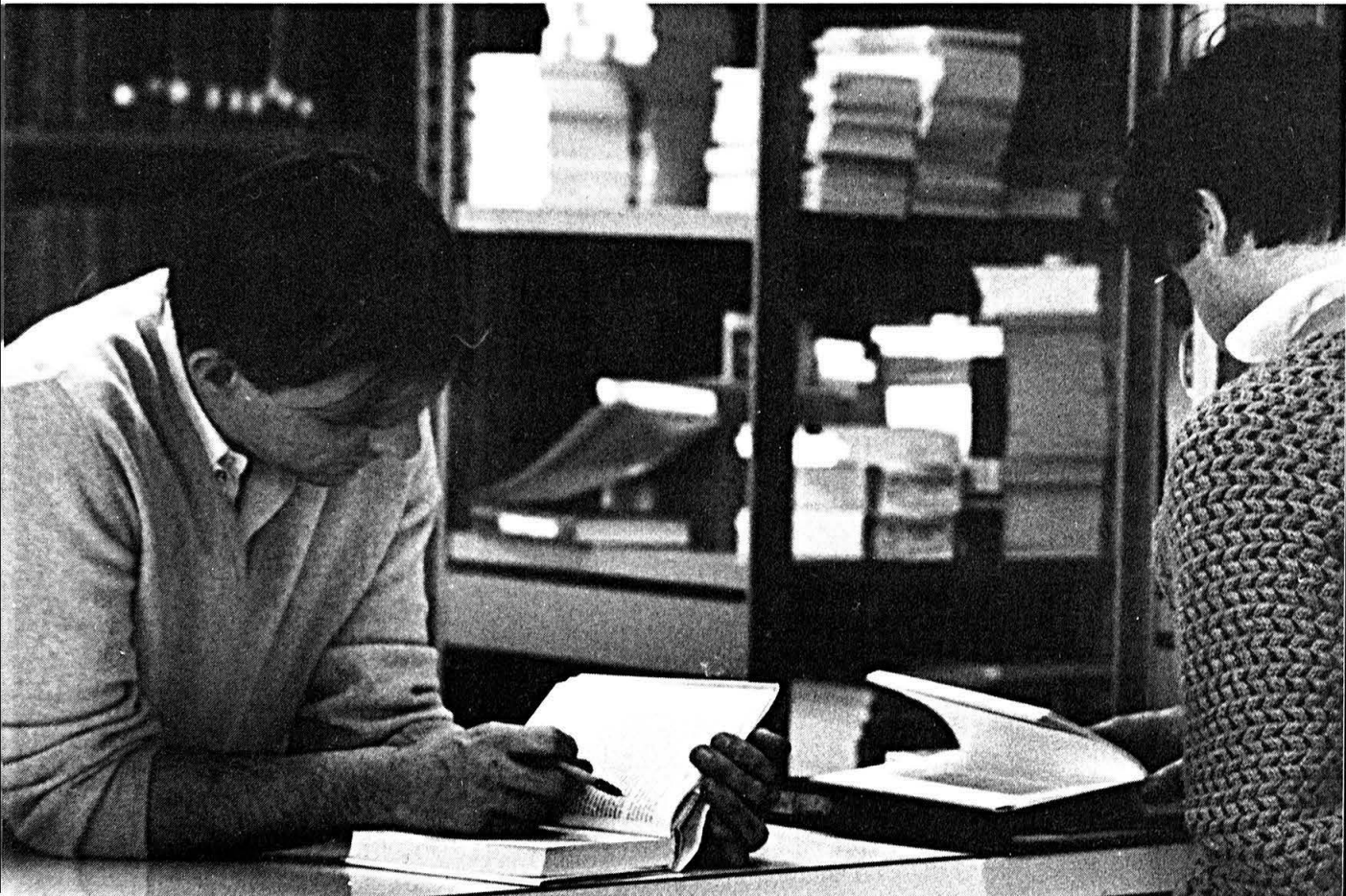
	Semester Hours
TV Facilities I, II.....	4
Audio-Visual Foundations II..	2
Photography II	2
Application of Visual Language	2
Visual Communication Wkshp.	2
Lighting I	2
Stagecraft	2
Theater I	4
TV Production Workshop I, II	8
Color TV and Video Tape Prod.	2
TV Program Management....	2
Motion Picture Workshop I... 2	2
Broadcast Writing	2
Broadcast News	2
News Film	2
Educational TV Workshop....	4
Public Affairs Films.....	2
total	<u>46</u>

English-Creative Writing

	Semester Hours
Fiction Writing	12
Writing Critique Seminar	4
Poetry Workshop	2
From: Playwriting	
Motion Picture Writing	
Broadcast Writing	4
Literature (in addition to "English-Literature" requirement)	8
Journalism subjects	4
total	<u>34</u>

Journalism

	Semester Hours
News Writing I, II.....	4
News Workshop I, II.....	8
Feature Writing	2
Broadcast News.....	2
Interviewing	2
Public Relations	2
Fiction Writing Workshop I..	4
Social Science (in addition to Soc. Sci. requirement)....	8
Literature (in addition to "English-Literature" requirement)	6
total	<u>38</u>



Dramatic Arts*

	Semester Hours
Theater I	4
Acting Workshop	4
Advanced Acting Workshop..	32**
Body Technique I, II.....	4
Speech I, II, III, IV.....	8
Lighting I	2
Stagecraft	2
Principles of Directing.....	4
total	<u>60</u>

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

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

Radio Broadcasting

	Semester Hours
Speech I, II	4
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
total	<u>48</u>

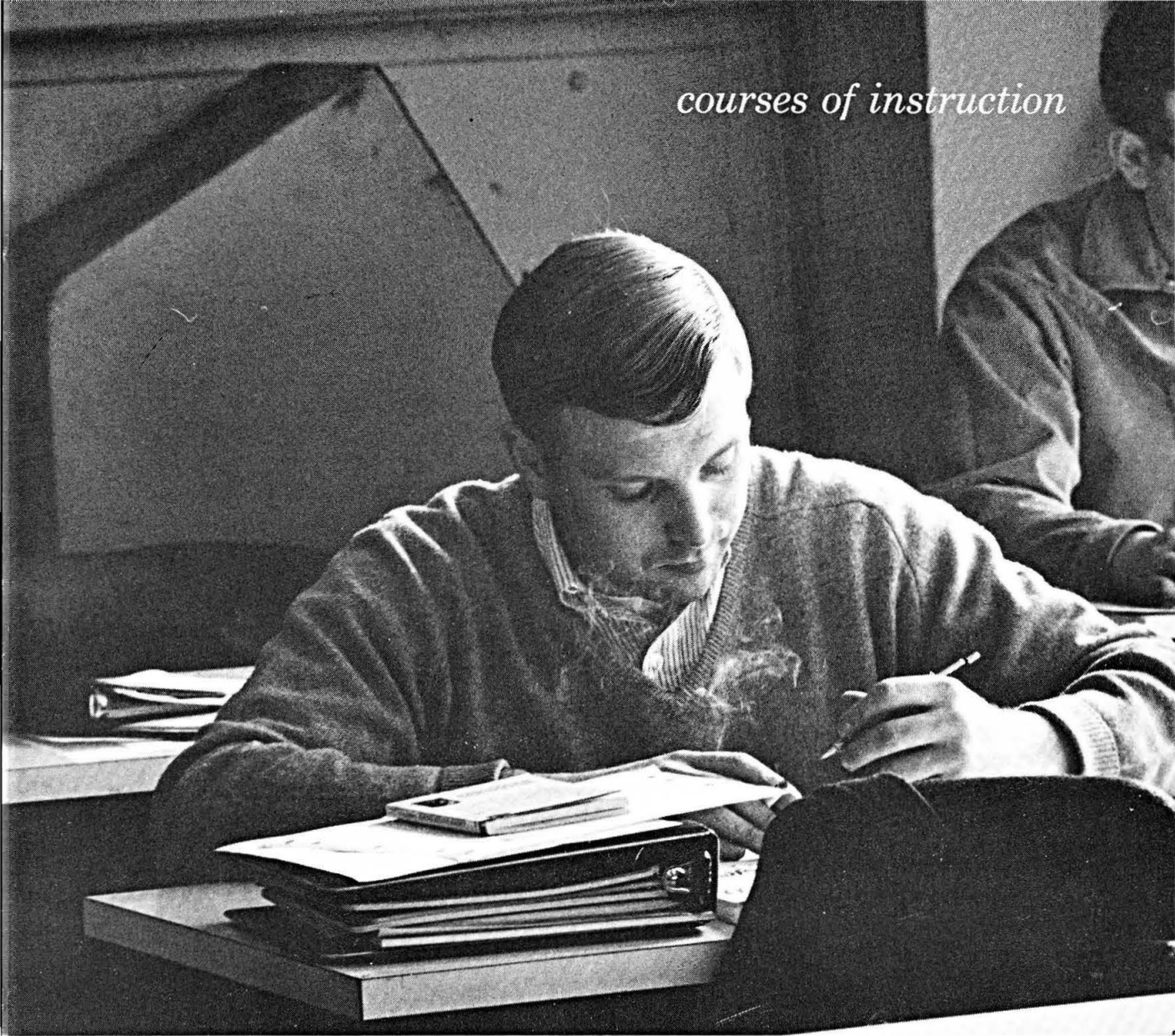
Advertising

	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	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	2
total	<u>46</u>

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	4
Graphics	2
Motion Picture Workshop I... 2	2
TV Studio Facilities I.....	2
TV Production Workshop I... 4	4
Educational TV Workshop.... 4	4
Photography III	2
Motion Picture Subjects..... 8	8
New Media	4
Communication Systems 4	4
Advanced Audio-Visual Laboratory	4
total	<u>50</u>

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.

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.

100. ART OF THE CINEMA

2 s.h.

From studying films of the past and present, the student learns the elements of cinematic esthetic and is enabled to establish his own viable criteria for the evaluation of motion pictures within their social context. Four semesters of this course are required for motion picture majors.

101. FUNDAMENTALS OF MOTION PICTURES

2 s.h.

Workshop experience, through film editing, of the basic filmic elements: the image, the shot, montage as ideogram, the sequence as the basic unit of the film story or statement. Time as a dimension.

102. MOTION PICTURE WORKSHOP I

2 s.h.

Introduction to the use of camera and light meter and elements of composition. Workshop experience in expressing ideas with film. Extended experience in the performance and function of film editing.

201. STUDIO MOTION PICTURE PRODUCTION

2 s.h.

An introduction to studio practices. Practical work in scenery and set painting and decoration. Through the production of film "on the set" the student learns the proper procedures in the use of lights and lighting equipment in the photography of motion pictures.

202. MOTION PICTURES IN COLOR

2 s.h.

Through demonstration and practice, the student learns the difference between additive and subtractive color and the implications for motion pictures. He learns the creative uses of colored light in achieving a motion picture statement.

301. 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.

302. MOTION PICTURE LABORATORY PRACTICES *2 s.h.*

Through practical experience, the student learns the procedures for preparing the original—whether positive or negative—for laboratory printing. The student also learns the possibilities of, and procedures for, the printing of “opticals.” The course includes field trips.

401. NEWS FILM *2 s.h.*

Workshop experience with the special tools of the news film medium. Practice in techniques of news coverage by reporter/director, cameraman, and, where necessary, sound man. Production of the news short.

402. ANIMATION FILM *2 s.h.*

An introduction to the various techniques of animation: stop motion, paper cut-outs, art animation, squeeze motion, the use of still photographs in motion pictures, and free painting directly on film.

403. 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.

404. DOCUMENTARY FILM *4 s.h.*

Workshop experience in the production of documentary films as comment on, and creative exposition of, the social scene.

405. EXPERIMENTAL FILM *4 s.h.*

The opportunity is given the student to develop his own personal filmic modes of expression in the statement of his own creative ideas.

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.



- 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, video-taped 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.

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 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.



English-creative writing-journalism

Particular writing subjects are required of all students consistent with their areas of concentration. Other writing subjects may be taken as electives. Students are assigned to English composition courses (100-102 or 100B-101B) as determined by individual counseling.

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 forceful expressions. Collateral readings for effective expository writing.

100B. ENGLISH COMPOSITION 1B

4 s.h.

A writing course for freshmen conducted in "story workshop" method. Through special word games, exercises and oral readings, supplemented by written and reading assignments, students work as a group toward freeing the imaginative impulse. Each student is taught to listen, a process which enables him in turn to hear his own unique "voice" of communication.

101B. ENGLISH COMPOSITION IIB

4 s.h.

A continuation of English Composition IB.

creative writing

- 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.
- 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.

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.

330. FEATURE WRITING *2 s.h.*

Research and writing for newspaper and magazine features and special assignments.

350. NEWS WORKSHOP I *4 s.h.*

An advanced project in news reporting requiring mature writing and research skills. Regular and varied news assignments and feature reporting.

450. NEWS WORKSHOP II *4 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.



radio broadcasting

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.

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

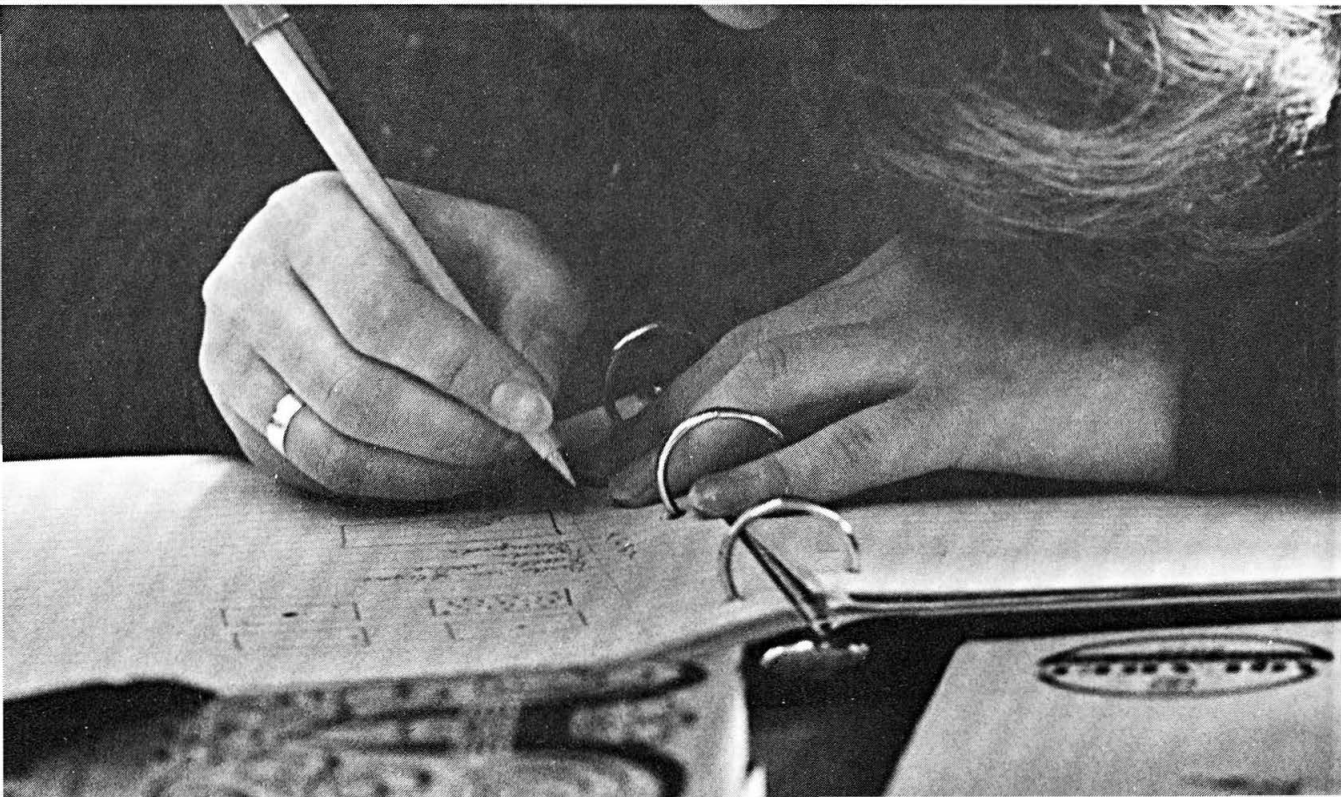
2 s.h.

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.

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.

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.



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 COMMUNICATION 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 COMMUNICATION 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.

211. PHOTOGRAPHIC LIGHTING*2 s.h.*

The student learns, through demonstration and workshop experience, to use light as a modeling agent in black-and-white photography.

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.

311. PHOTOGRAPHIC TECHNIQUES*2 s.h.*

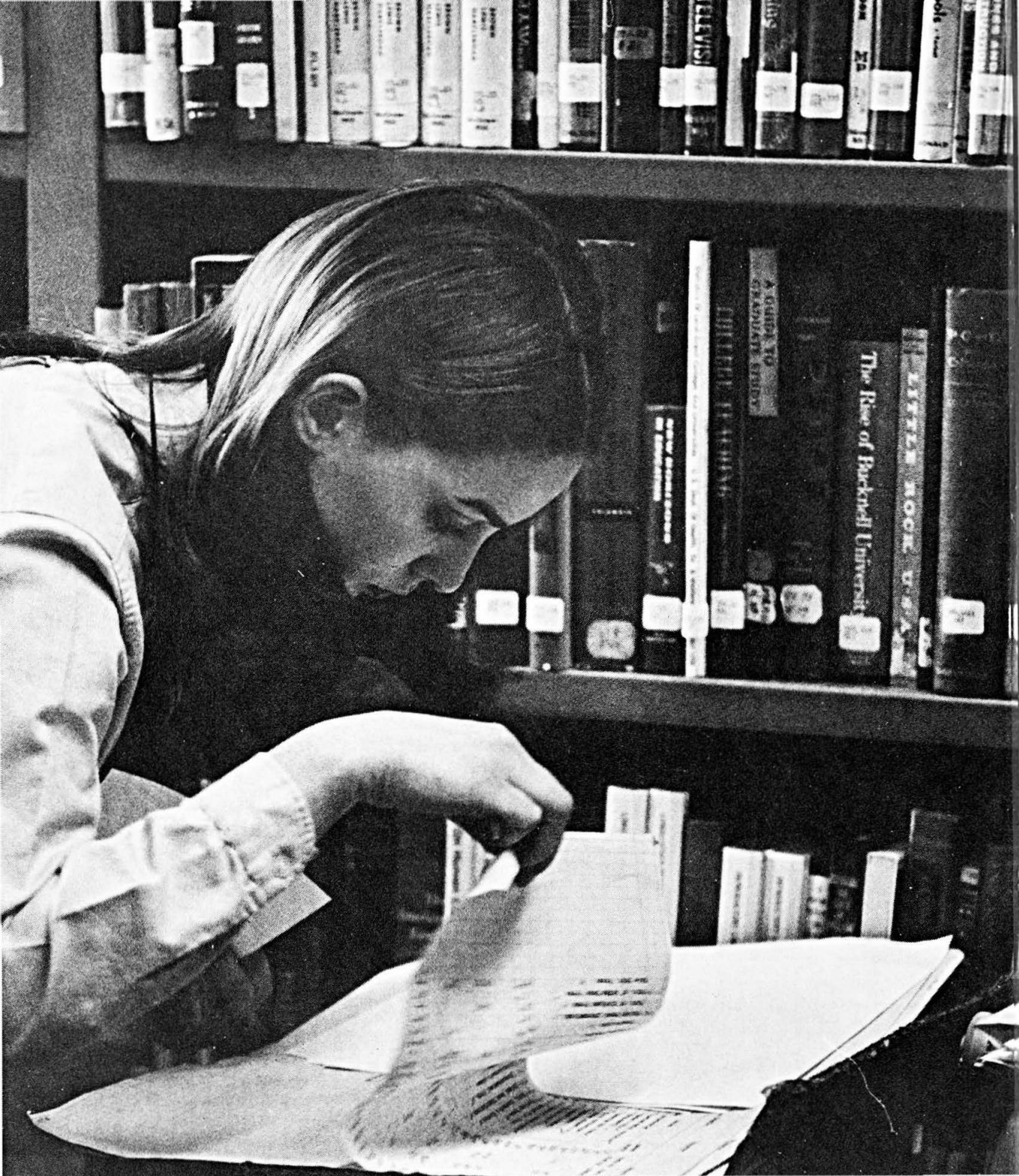
In the workshop, the student learns about light modulation and how to make and use photograms. He learns to use high-contrast films for negative and positive images, solarization, polarization, reticulation, and other specialized techniques that have application in photography and motion pictures.

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 PROJECT*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.

202. AFRO-AMERICAN LITERATURE 2 s.h.

A study of the writing of the Afro-American people with emphasis on the period from 1900 to the present. Radicals and moderates; the "Harlem Renaissance"; the relations of poetry and music; recent black writing in America and in the African nations.

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/ LaRocheffoucauld/ Flaubert/ France/ Rolland/ Romain/ 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/ Moravia/ Silone/ Mann/ Hesse/ Zweig/ Remarque/ Plievier/ Boll/ Grass/ Kafka/ Hasek/ Capek/ Andric/ Kazantzakis/ 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/ Euripides/ 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 Everyman/ Wycherly/ Dryden/ Farquhar/ Congreve/ Marlowe/ Dekker/ Beaumont & Fletcher/ Johnson/ Webster/ Ford/ Moliere/ Corneille/ Racine/ Beaumarchais/ De la Barca.
- 217. DRAMATIC LITERATURE III** *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 Dryden/ Sheridan/ Goldsmith/ Barrie/ Galsworthy/ Schiller/ Hugo/ Rostand/ Ibsen/ Strindberg/ Hauptman/ 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/ Giraudoux/ 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 Beatles, Bob Dylan, Jimi Hendrix, 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 (*Phèdre*), 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.]

science

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.

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|-------------------------------|---------------|
| 200. Science Today I | <i>2 s.h.</i> |
| 201. Science Today II | <i>2 s.h.</i> |
| 202. Science Today III | <i>2 s.h.</i> |

social sciences

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.