

1969

1969-1970 Course Catalog

Columbia College Chicago

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catalog 1969-1970

*learning to look at this "here and now world"
with a clear and free eye*

Columbia College

founded 1890





the creative and public arts

motion pictures
television
fiction & poetry writing
journalism
dramatic arts
photography
radio broadcasting
advertising
public information
the mass media
and liberal education

Columbia College

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

COLUMBIA COLLEGE is a contemporary, big-city small college. It educates for creative occupation in *public information*, *the public arts*, and the humanities, literary arts and contemporary social sciences as part of a full college liberal education.

This is education to important purpose and great opportunity. Those who choose its occupations will communicate the issues and events and author the culture of their times. They will influence the shaping of the world and their professions may well become decisive arts.

It is the College's intention to educate the creative person, a new professional, not simply expert in the ways of his craft, but embodying a genuinely educated intelligence and understanding of the real and human needs of the now and coming world.

COLUMBIA respects and attends to what man past has said and done. But, it is a College that can hear and speak radical new answers, too. If truths discovered are real, then the student is supported who wants to put these to active test. This, whether the student wants to put himself to individual creative task or gets sight of a new world and wants to make it happen.

The College is organized to educate and attend to students as individuals. It does not mean to educate only the endowed few, but to encourage the many to *use* their abilities. It seeks to provide a college education, in best sense, which enlists the student's purpose, his creative and social impulse, as the instrument of his liberation. In short, to free him to engage his full powers.

Learning takes place in a mature, practical-study, real-world environment with a celebrated faculty, whose members have immediate professional commitment to the contemporary substance of the subjects they teach.

COLUMBIA COLLEGE is a place for questioning, experiment and accomplishment.

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 CECIL NETH, *Editorial Writer, Chicago Sun-Times*
 JONAH K. OXMAN, *M.S.J., Northwestern University; Ass't. News Director, WBKB-TV*
 BASIL TALBOT, *B.A., University of Chicago; Reporter, Chicago Sun-Times*
 LARRY WEINTRAUB, *Reporter, Chicago Sun-Times*
 ALBERT P. WEISMAN, *Vice President, Director of Public Relations, Foote, Cone & Belding*

Photography

ARCHIE LIEBERMAN, *Photographer*

BRIAN KATZ, *M.S., Institute of Design, I.I.T.; Photographer*

JAMES NEWBERRY,* *M.F.A., Institute of Design, I.I.T.; Photographer*

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WILLIAM NEEBE, *President, Artist Representatives, Inc.*

LEO TANENBAUM, *Institute of Design; President, Tanenbaum Design Associates*

Dramatic Arts

GERTRUDE ENELOW, *Director, School of Body Dynamics*

MICHAEL GALSTON, *M.A., University of Göttingen; Captain,
U.S. Military Fencing Team*

JERRY GORELL, *B.F.A., Art Institute of Chicago; Stage Lighting Designer*

EUGENIE LEONTOVICH, *Actress*

JAMES MARONEK, *M.F.A., Art Institute of Chicago; Stage Designer*

SHIRLEY MORDINE, *B.A., Mills College; Dance Director and Choreographer*

SUE ANN PARK, *M.F.A., School of Drama, Yale University*

ALAN PETERS, *Actor, Director, Producer*

HERMIA PHILLIPS, *Actress*

DIANE RUDALL, *M.A., Cornell University; Actress*

LUCILLE COLBERT STRAUSS, * *Actress, Director, Producer*

EDWARD UDOVICK, *B.F.A., Goodman Memorial School of Theater*

English · Creative Writing · Literature · Humanities

HANS ADLER, *M.A., University of Vienna*

DARLENE BLACKBURN, *Dance Director and Choreographer*

HARRY BOURAS*, *Artist, Sculptor, Writer*

BRYAN BOYER, *M.A., University of Washington; Reporter, Chicago Sun-Times*

GWENDOLYN BROOKS, *Pulitzer Prize Winner for Poetry*

PAUL CARROLL, * *M.A., University of Chicago; Editor, Big Table Books*

SMALLEY M. COOK, JR., *Author, Playwright*

JAMES FENWICK, *M.A., Oxford University*

RUTH ALLEN FOUCHE, *D.F.A., Chicago Musical College*

ROBIN GLAUBER, *B.A., Harvard University; Editor, Beloit Poetry Review*

KAREN LOEB, *B.A., Northeastern Illinois State College*

DONALD MARSTON, *M.A., Harvard University*

LYNN McNULTY, *B.A., University of Chicago*

DAN MICHALSKI, *B.A., Columbia College*

HOKE NORRIS, *A.B., Wake Forest University, Neiman Fellow, Harvard
University; Editorial Writer, Chicago Daily News*

PAUL PEKIN, *Author*

WILLIAM RUSSO, * *B.A., Roosevelt University; Composer, Writer*

JOSEPH SANDER, *Author, Playwright, Critic*

JOHN SCHULTZ, * *Author, Editor*

BETTY SHIFLETT, *B.A., Texas Women's University*

GEORGE WATSON, *M.S., University of Illinois*

DOUGLAS WILLIAMS, *B.F.A., Art Institute of Chicago; Sculptor*

Social Sciences/Sciences

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GALEN CRANZ, M.A., *University of Chicago*

GENE DEKOVIC, * *Educational Materials Consultant*

JAMES FORKEOTES, M.S.W., *Loyola University; Director, Family Service Center, Wilmette, Illinois*

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LOUIS Z. KOCH, *News Writer, WMAQ-TV*

ROBIN D. LESTER, M.A., *University of Chicago*

STAUGHTON LYND, Ph.D., *Columbia University*

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JAMES PREMINGER, M.A., *University of Chicago*

DAVID SEIBERLING, M.A., *University of Chicago*

SABI SHABTAI, M.A., *University of Chicago; Consultant Israel Consulate General*

SHELDON SIEGEL, M.S., *University of Illinois*

LOU SILVERSTEIN, M.A., *University of Illinois*

ERNEST SUKOWSKI, Ph.D., *University of Illinois*

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ANDERSON, THOMPSON, M.E., *Loyola University, Chicago*

LOUIS VACZEK, *Senior Editor, Sciences, Encyclopaedia Britannica*

JON WAGNER, B.A., *Stanford University*

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. Instructors have the option of using a “pass-fail” grading standard instead of the conventional system.

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 be cause for special attention or consideration.

Participation in the College's accident and sickness insurance plan is compulsory for all students enrolled for full-time study (12 semester hours or more).

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

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.

ARTISTS-IN-RESIDENCE

Of particular significance is the distinguished presence of the College's outstanding artists-in-residence. *Gwendolyn Brooks* is a Pulitzer Prize winner in Poetry and a first lady of world letters. *Harry Bouras* is a celebrated American artist and sculptor and extraordinary teacher and scholar. *William Russo* 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 serves students, faculty and special research projects. It is an extensive resource and information center providing book and non-book materials. It has several important special collections including the "Langston Hughes Memorial Collection" of Black history, culture and contemporary experience.

The Library conducts a large audio-visual program, 'broadcasts' a daily schedule of literary and dramatic works, and gives students access to a wide variety of audio-visual equipment and materials for use in their projects.

The College's Library sponsors a daily publication of student writing, "Tract"; and publishes books of student writing, photography and work in other subjects.

requirements for the bachelor's degree

The Bachelor of Arts Degree is awarded 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

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.....	39-51*
Electives: from curriculum at large	<u>27-15*</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, photography, 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. Advanced standing will be determined by the Faculty advisor and chairman of the respective field of concentration.

In addition to regularly credited courses, credit may be earned in *Experience Assignments* which give opportunity for practical and creative engagement in professional and innovative settings. These may be projects designed by faculty or students and credit will be determined on basis of the level of professional and educational challenge presented.

Motion Pictures

	Semester Hours
Audio-Visual Foundations II..	2
Photography II.....	2
Light in Photography.....	2
Application of Visual Language	2
Theater I.....	3
Art of the Cinema.....	8
Motion Picture Workshop....	2
Cinematography I, II.....	6
Motion Pictures in Color.....	2
Sound Film.....	4
Sound Film Editing and Conforming	2
From:	
Motion Picture Lab Practices	
News Film	
Animation Film	
Special Purpose Film.....	
Documentary Film.....	
Experimental Film.....	
Individual Film Study.....	
Motion Picture Writing.....	16
	total 51

Television

	Semester Hours
TV Facilities I,II, III.....	6
Audio-Visual Foundations II..	2
Photography II.....	2
Application of Visual Language	2
Visual Communication Wkshp.	2
Stagecraft	2
Theater I.....	3
TV Production Workshop I, II	8
TV Program Management....	2
Motion Picture Workshop I...	2
Broadcast Writing.....	2
Broadcast News.....	2
News Film.....	2
Educational TV Workshop....	4
	total 41

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)	14
Journalism subjects	4
total	40

Photography

	Semester Hours
Photography I, II, III, IV	8
Cinematography I	2
Application of Visual Language	2
Motion Picture Workshop	2
Light in Photography	2
News Writing I	2
Color Photography	2
Documentary Film	4
Feature Writing	2
Experimental Techniques	2
Visual Communication Workshop	2
Sound Film Editing and Conforming	2
Photography V Workshop	4
Photography VI Workshop	6
Experimental Film	4
total	46

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
From:	
Social Science, and Literature and Writing subjects (in addition to requirements)	20
total	44

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,	2
TV Facilities I	2
Radio Broadcasting I	4
Broadcast Writing	2
Broadcast Management	2
TV Program Management	2
Motion Picture Workshop I ...	2
total	44

Radio Broadcasting

	Semester Hours
Speech III	2
Radio Broadcasting I, II, III..	12
Theater I.....	3
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>47</u>

Dramatic Arts

	Semester Hours
The Communication Process.	2
Fundamentals of Visual Communication	2
Mass Communication.....	2
Communication Project.....	4
English/Literature/Journalism	18
Social Science.....	14
Science	6
Humanities	10
Theater I, II.....	6
Acting Workshop I, II.....	8
Advanced Acting Workshop I, II.....	12
Body Technique I (Dynamics).	2
Body Technique II (Fencing)..	2
Body Technique III (Dance)..	2
Makeup I, II.....	4
Stagecraft	2
Theater Lighting.....	2
Speech I, II, III, IV.....	8
Electives (from Humanities, Literature, Theater subjects)	<u>26</u>
total	<u>132</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.

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 Catalog 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.

204. CINEMATOGRAPHY I

2 s.h.

Basic motion picture optics and mechanics. Development of fluency in the use of lenses, cameras and film, and creative employment of these on the motion picture set.

205. CINEMATOGRAPHY II

4 s.h.

Extended experience in the creative use of lights and lighting in studio and "on location" filming.

208. SOUND FILM EDITING AND CONFORMING

2 s.h.

Editing sound film and conforming both black-and-white and color originals.

300. 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*4 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.

406. INDIVIDUAL FILM PROJECTS*2-6 s.h.*

With the permission of the Department Chairman, students may pursue individual film projects. This work is done in consultation with a member of the motion picture faculty; credit being appointed on basis of the dimensions of the assignment and level of performance.

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.)

202. TV STUDIO FACILITIES III

2 s.h.

A continuation of TV Facilities sequence; includes television studio lighting and special effects. Prerequisite, TV Facilities 200.

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.

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.]

430. TELEVISION INTERNSHIP

3 s.h.

A comprehensive experience in commercial and educational television conducted in cooperation with local stations. (By special arrangement and with approval of Department Chairman)



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.

Writing and English subjects use mainly the "Story Workshop" method developed by John Schultz. Through special word games, exercises and oral readings, supplemented by reading and writing assignments, students work in 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. It is an unusual and highly effective educational experience. Higher level courses provide and demand an increasing involvement.

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 IB 4 s.h.

A basic writing-English course using the "Story Workshop" method.

101B. ENGLISH COMPOSITION IIB 4 s.h.

A continuation of English Composition IB.

THE ENGLISH SKILLS CENTER

All students are expected to read and write with good facility. Such demand has obvious application to college and professional success. While English skills are a main attention of English subjects and an interest of *all* instruction, individual remedial work, apart from class assignments, is provided for students having deficiency in reading and writing skills or needing improved study methods. Students may elect the help of the *English Skills Center* or be assigned to its remedial program by an instructor or advisor.

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.

235. PHOTO JOURNALISM

2 s.h.

The camera as a tool in reportage. The technique of news and human interest photography. Story-telling with the individual picture and the photo essay.

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.

410-411. MAGAZINE ARTICLE WRITING

2, 4 s.h.

Individual projects in magazine article writing and special features. Estimate of writing markets. (Prerequisite: consent of instructor.)

415. PUBLICATIONS

2 s.h.

Introduction to the publications industry. Trade and text press; professional and cultural journals and house organs. Editing and management processes.

450. NEWS WORKSHOP II

2 s.h.

Continuation at an advanced level of News Workshop 350.

photography

101. PHOTOGRAPHY I

2 s.h.

A foundation in black and white camera work and laboratory procedures. Introduction to the aesthetics of photography.

102. PHOTOGRAPHY II

2 s.h.

An exploration of creative photography. The camera as a tool in documentation. The photographic process as a medium of self-expression.

251. PHOTOGRAPHY III

2 s.h.

The idioms of photography. Through research and his own work the student explores and analyzes historical and contemporary approaches to photography.

301. PHOTOGRAPHY IV

2 s.h.

Documentary photography. Disciplined and intensive photographic investigation of social phenomena and the physical environment.

401, 402. PHOTOGRAPHY V, VI WORKSHOP

4 & 6 s.h.

Advanced individual problems in the use of the medium.

210. LIGHT IN PHOTOGRAPHY

2 s.h.

An analysis of light and its function in photography. Through practical work in the studio and out the student learns how to reveal or to destroy form through effective use of existing or artificial light. Image control through the Zone System. (prerequisite: 102)

310. COLOR PHOTOGRAPHY

2 s.h.

The effective use of direct color transparency and negative materials in "straight" photography. Laboratory work in color print making. (prerequisite: 251)

410. EXPERIMENTAL TECHNIQUES

2 s.h.

The unconventional use of conventional materials and the use of unconventional materials. Through the techniques of high contrast, solarization, posterization, infra-red, masking, negative imagery, reflection, etc., the student explores new frontiers in image making. (prerequisite: 310)

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.



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.

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

3 s.h.

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

101. THEATER II

3 s.h.

Continuation of Theater I.

200. ACTING WORKSHOP I

4 s.h.

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

201. ACTING WORKSHOP II

4 s.h.

Continuation of Acting Workshop I.

210. BODY TECHNIQUE I (DYNAMICS)

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.

212. BODY TECHNIQUE III (DANCE) *2 s.h.*
Effective body response and control achieved through dance for the development of the actor.

225. MAKEUP I *2 s.h.*
Character delineation through the application of makeup and characterization techniques developed for the stage, television and motion pictures.

226. MAKEUP II *2 s.h.*
Continuation of Makeup I.

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.

240. THEATER LIGHTING *2 s.h.*
A study of stage lighting in relation to scenery, costumes and dramatic objectives. Lighting control and arrangement, lights and lighting equipment.

300. ADVANCED ACTING WORKSHOP I *6 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.)

301. ADVANCED ACTING WORKSHOP II *6 s.h.*

302. ADVANCED ACTING WORKSHOP III *6 s.h.*
(Advanced acting students may be permitted non-credit participation in the Advanced Acting Workshop productions beyond maximum credit in this subject with the consent of the Department Chairman.)

330. SCENE DESIGN *2 s.h.*
Training in scene design and drafting, architecture and ornament research. Scenery and staging techniques.

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.

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.

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.

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.

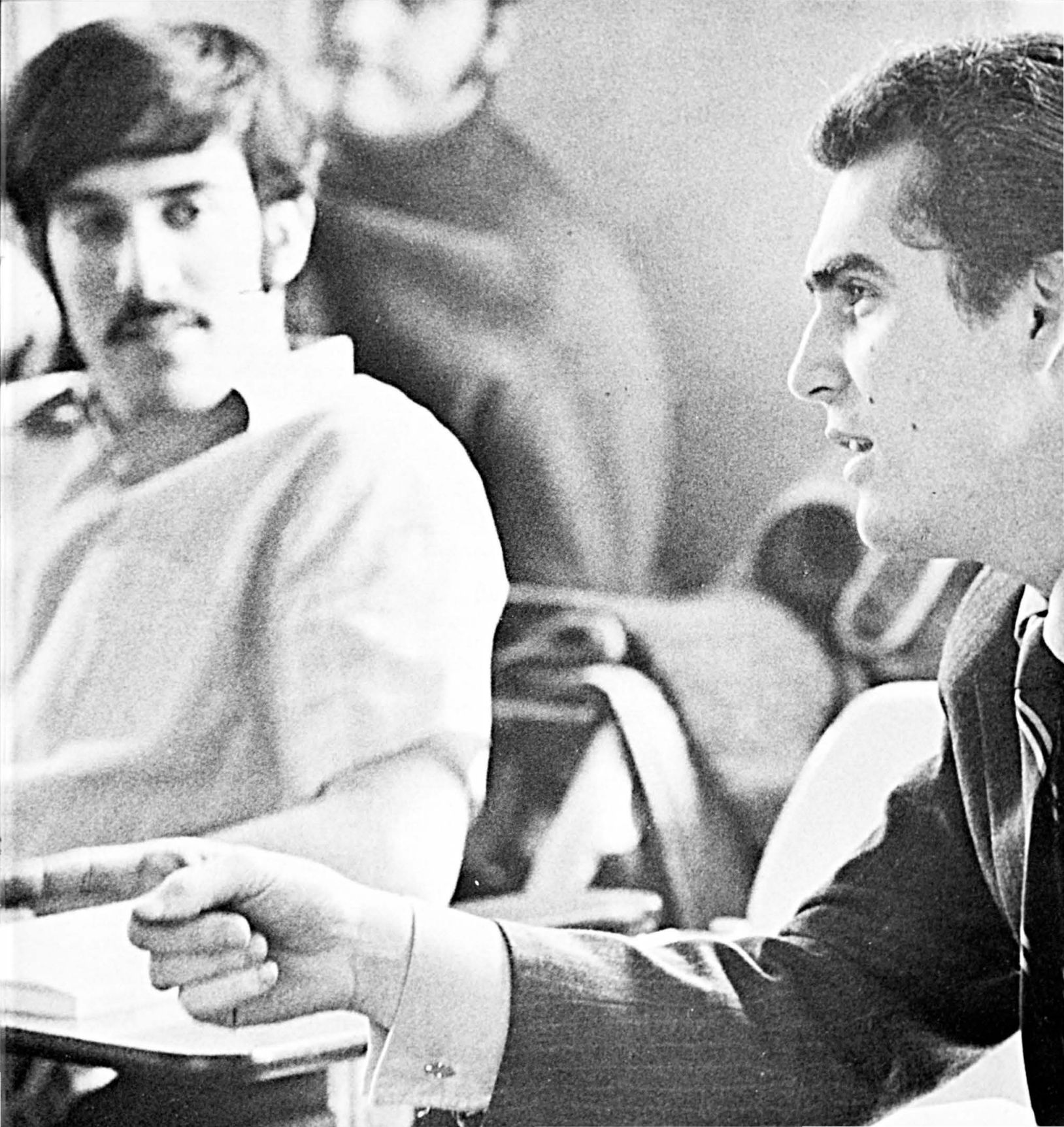
The study, through experimentation and projects, of relating one graphic image to another in a purposeful visual flow. The development of skills necessary to tell a "story" in visual terms.

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.

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/ LaRoche foucauld/ 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.

257, 258. MUSIC IN THE THEATER*4 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.

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 | 2 s.h. |
| 201. Science Today II | 2 s.h. |
| 202. Science Today III | 2 s.h. |

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.

120. EUROPEAN HISTORY I*3 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*3 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.

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

The political, social, economic and cultural development of Latin America and the current situation in South and Central America.

231. HISTORY OF THE NEAR EAST*2 s.h.*

The political, social, cultural and religious development of the Near East as background to study of the area's contemporary problems.

232. HISTORY OF THE FAR EAST*2 s.h.*

The history and development of east Asia and its present issues.

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.

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.

contemporary social studies program

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.

316. EDUCATION IN CONTEMPORARY SOCIETY

2 s.h.

An inquiry into the adequacy of present practices and planning for meeting the current crises—the threats to quality, the persistence of inequalities, the challenges to freedom—in the content and conduct of American education.

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.

325. THE NEW WORLD I

2 s.h.

A study of contemporary political philosophy and main currents of thought and action.

326. THE NEW WORLD II

4 s.h.

A workshop in current social research and social action.

328. SOCIAL SERVICE PROJECTS

2 s.h.

Individually determined student engagement in active projects originated by the student or done in conjunction with social agencies.



the black studies program

It is recognized that Black studies are an important part of a vital, contemporary educational design. The College responds to the presence of a special Black interest in *all* subjects by incorporating relevant materials and experience. Particular Black studies may be taken to satisfy “Contemporary Social Studies” or “Humanities-Literature” requirements as appropriate or as Electives.

SS325 The Black Experience I

2 s.h.

The Black experience in America and the African heritage. The effects of racism on the American society and its individuals. Analysis of social, political, economic and cultural subjects in relation to the Black revolutionary consciousness.

SS326 The Black Experience II

2 s.h.

A continuation of Course SS325.

HL202 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 the African nations.

The College believes that general courses may not permit successful and candid study of subjects or experiences of immediate interest to Black students. Thus they have the option of organizing a Black educational caucus, to be managed by its membership, which may design educational projects in Black subjects and engage faculty. Such courses may award 2 s.h. credit in any term, when a student has earned credit in SS325/326 and HL202.

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.

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.

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.

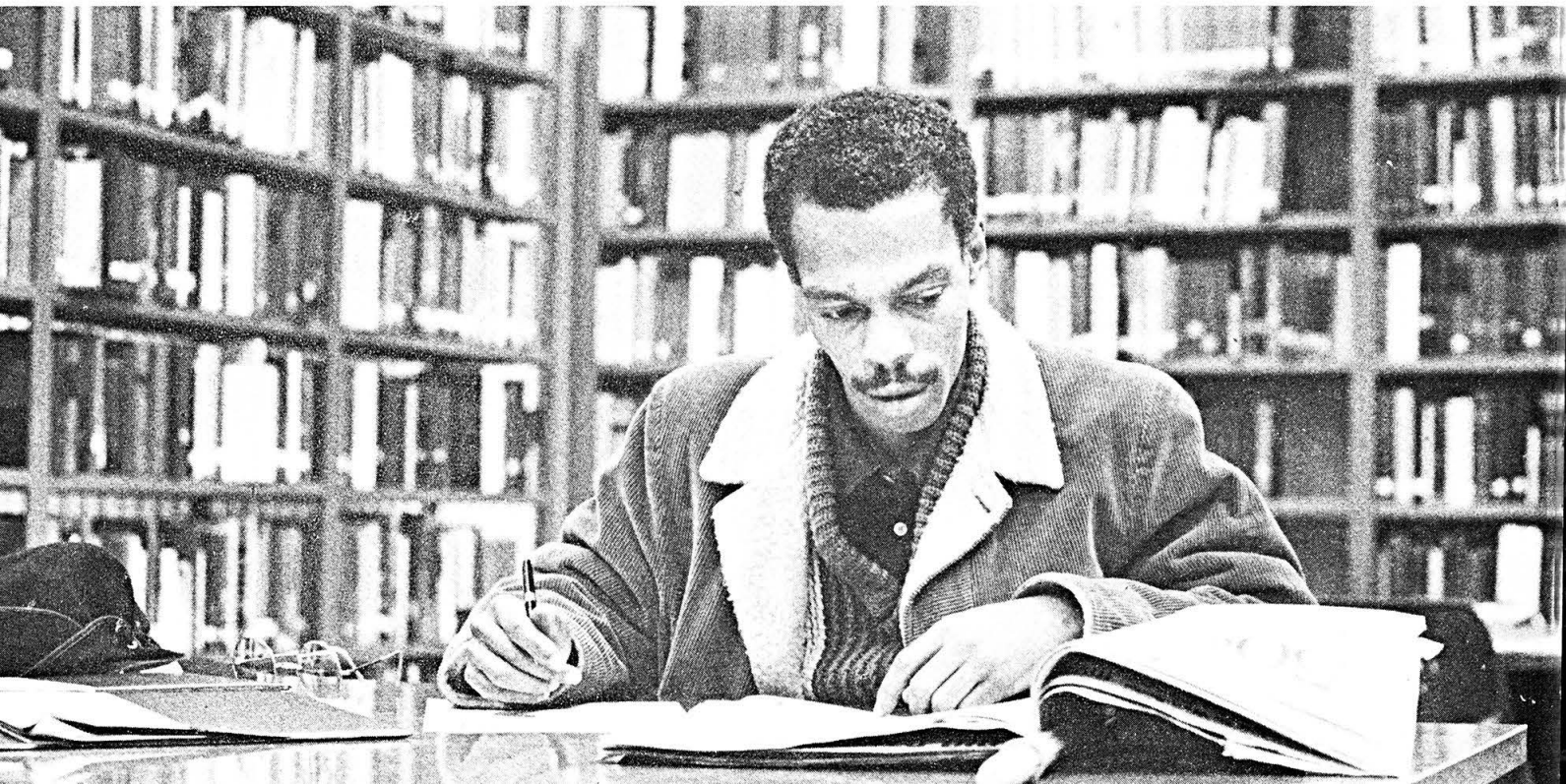
the program in mass communications for foreign students

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 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 \$600 each semester. Tuition for programs of less than 12 credit hours is \$50 for each credit hour (semester hour). Summer school tuition is \$50 per credit hour.*

An *Acceptance Fee* of \$15 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 and *Activity 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.

Inclusion in the Health and Accident Insurance Plan is compulsory for all full-time students (enrolled 12-18 s.h.). The premium charge is \$22 per school year, payable in \$11 installments at Registration for Fall and Spring Terms. The Summer Term insurance premium is \$7 for enrolled students.

Special class fees may be charged for particular subjects, and for engagement in remedial programs conducted by the English Skills Center.

A *schedule change fee* of \$2 is charged for each class change after a student’s registration has been completed.

*Independent study projects are charged according to the number of credit hours appointed for the project.

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 on the basis of need and scholastic performance to students who have been in residence for one academic year.

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 1969-1970

FALL SEMESTER—1969

Monday, September 29.....Classes Begin
Thursday, Friday, November 27, 28.....Thanksgiving Holiday
Monday, December 22.....Christmas Vacation Begins
Monday, January 5.....Classes Resume
Friday, January 30.....End of First Semester

SPRING SEMESTER—1970

Monday, February 16.....Classes Begin
Monday, March 23.....Spring Recess Begins
Monday March 30.....Classes Resume
Friday, June 12.....End of Second Semester
Friday, June 12.....Commencement

SUMMER TERM—1970

Monday, June 22.....Classes Begin
Friday, August 28.....End of Summer Term

the eightieth year

