

1970

1970-1971 Course Catalog

Columbia College Chicago

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catalog 1970-1971

*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
theater arts
music
dance
photography
art, graphics and public art
advertising
radio broadcasting
public information
contemporary social studies

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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board of trustees

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Secretary-Treasurer ALFRED PERLMAN, *Vice President, Arthur Rubloff & Co.*
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ALBERT P. WEISMAN, *Faculty, Columbia College*

Additionally, two representatives of the student body are elected to serve as members of the Board of Trustees: one for the term June 15, 1970 to June 14, 1971, and one for the term June 15, 1970 to June 14, 1972.

officers and administration

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MIRRON ALEXANDROFF, *President*
WILLIAM WILKES, *Dean of the College*
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HUBERT DAVIS, *Librarian*

ALBERT C. GALL, *Assistant to the President*
EVA PETERSEN, *Secretary to the President*

The College is an association of talented teachers; each member celebrated in the art or profession which is the subject of his teaching. A teacher's competence is the communicated actuality of his educated and experienced intelligence, not the identification of its academic source or label. As a more indicative credential, the teacher's active occupation is shown.

HANS ADLER, *Writer, Critic, Lecturer*

GERALD ASHE, *News Writer, CBS Radio*

WAYNE ATKINSON, *Staff Announcer, ABC Radio*

DAVID AVISON, *Photographer, Physicist*

JANE BEDNO, *Designer, Bedno Associates*

JACK BEHREND, *President, Behrend's, Inc.*

HARRY BOURAS (Chairman, Literature/Humanities), *Artist, Sculptor, Critic, Writer*

WILLIAM BRADEN (Chairman, Journalism), *Reporter, Chicago Sun-Times*

ALAN BROWN, *Account Executive, Earle Ludgin Adv.*

WILLIAM BRYANT, *Writer*

BARRY BURLISON, *Photographer*

RICHARD CROMER, *Writer, Coronet Instructional Films*

AUBREY DAVIS, *Vice President, Intergraphics, Inc.*

GENE DEKOVIC, *Educational Materials Consultant, Scott Foresman Publishing*

RON DORFMAN, *Managing Editor, Chicago Journalism Review*

ROBERT EDMONDS (Chairman, Motion Pictures), *formerly, Executive Secretary,
Screen Directors International Guild*

JAMES FORKEOTES, *Clinical Psychologist*

ROBERT FREYDER, *Research Director, Needham-Harper-Steers Adv.*

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WILLIAM GRANGER, *Reporter, Chicago Sun-Times*

RICHARD HEREFORD, *Film Editor*

RICHARD HOREVITZ, *Folklorist*

CHRISTOPHER HUSBANDS, *Social Researcher*

JAMES JOHNSTON (Chairman, Advertising), *Creative Director, Earle Ludgin Adv.*

BRIAN KATZ, *Photographer*

CHARLES KITE, *Director and Chief Editor, Jack Lieb Productions*

LOUIS KOCH, *News Writer, NBC Television News*
 FRED LASSE, *President, Visual Educational Films, Inc.*
 ROBIN LESTER, *American Cultural Historian*
 ARCHIE LIEBERMAN, *Photographer*
 JOEL LIPMAN, *Poet*
 KAREN LOEB, *Writer*
 CHARLES LYMAN, *Film Maker*
 THAINE LYMAN (Chairman, Television), *Director, WGN Television*
 DANIEL MICHALSKI, *Writer*
 DONALD MILLER, *Supervisor of Continuity, WGN Television*
 SHIRLEY MORDINE (Director, The Dance Center)
 LAWRENCE McCAULEY, *Actor, Director*
 LYNN McNULTY, *Writer*
 WILLIAM NEEBE, *President, Artist Representatives, Inc.*
 CECIL NETH, *Editorial Writer, Chicago Sun-Times*
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 LOIS PATRICH, *Advertising Manager, Carson, Pirie, Scott & Company*
 PAUL PEKIN, *Writer*
 JOHN PEKKANEN, *Midwest Regional Editor/Bureau Chief, Life Magazine*
 WALTER PERLS, *Creative Supervisor, Tatham, Laird and Kudner, Adv.*
 ROBERT PERREY, *Composer*
 RICHARD PETRASH, *Assistant Manager, WGN Television*
 GEORGIO PICCAGLI, *Ecologist*
 HERBERT PINZKE (Chairman, Graphics), *President, Herbert Pinzke Design*
 JAMES PREMINGER, *Latin American Historian*
 MICHAEL REEVES, *Writer-Producer, Special Projects, CBS Television*
 BONNIE REMSBERG, *Television Writer*
 DUANE ROGALLA, *Director of Education, Chicago House of Correction*
 GORDON ROGOFF, *Actor, Director, Critic*
 MARK ROGOVIN, *Artist, Muralist*
 PHIL RUSKIN, *Director, CBS Television*
 WILLIAM RUSSO (Director, Center for New Music), *Composer, Conductor, Writer*
 STEVEN RYAN, *Photographer*

MARVIN SADKIN, *Documentary Film Maker, CBS Television*
DON SANDERS, *Actor, Director*
VANESSA SANDERS, *Stage Designer*
JUDITH SAURMAN, *Science Writer*
ANNE SCHULTZ, *Writer*
JOHN SCHULTZ (Chairman, English and Writing), *Novelist and Journalist*
DAVID SEIBERLING, *Psychologist*
SABI SHABTAI, *Political Scientist*
JAMES SHERBURNE, *Writer*
BETTY SHIFLETT, *Writer*
LOUIS SILVERSTEIN, *Educator*
MARTIN SKLAR, *formerly Editor, Studies on the Left*
SHERMAN SKOLNICK, *Civic Investigator*
PETER STRAND, *Producer, WTTW Educational Television*
ERNEST SUKOWSKI, *Research Physiologist*
ANTONY SULLA, *Designer, WGN Television*
REV. RAYMOND SULLIVAN, *Chaplain, Newman Center, University of Illinois*
LEO TANENBAUM, *President Tanenbaum Design Associates*
LOUIS VACZEK, *Senior Editor, Sciences, Encyclopaedia Britannica*
JON WAGNER, *Sociologist*
ARNOLD WEINSTEIN (Chairman, Theater), *Playwright, Director, Poet*
LAWRENCE WEINTRAUB, *Reporter, Chicago Sun-Times*
ALBERT P. WEISMAN, *Director of Public Relations, Foote, Cone and Belding, Inc.*
JOHN WEST, *Film Distributor, Critic*
ROBERT ZONKA, *Feature Editor, Chicago Sun-Times*

the student and the college

No college tradition is stronger than a commonly assumed definition of the "well educated man." In this, no habit is more pervasive than the systems of requirements—"majors" and "minors" and fixed curricula—a predetermined, more or less universal idea of what constitutes a sufficient general and particular education for the undergraduate.

Whatever the best intentions of such systems, it is obvious that individual student option is only minimally allowed and students are burdened with the requirement of study generalization when they may want to concentrate, or of concentration when they may want the opportunity of wider exploration. Also, the student is usually permitted only small, if any, variation of his initial, often premature commitment to a "major" without serious loss of credit, even though he may have developed an intense interest in some other subject to which he has been more lately exposed. In short, the undergraduate college student has had no important independence in furnishing his educational interests and is largely restricted to a pre-set educational experience, which, however appropriate to the composite-average student, may badly serve the individual.

Columbia College has turned away from such curricular restrictions. All requirements have been minimized to permit the widest student option. A genuinely flexible system prevails. While general education and special concentration are implicit, students may largely engage themselves according to their interest and talents.

The whole College process is meant to help the student to realize himself and his potential. As a part of this, faculty-advisers review and evaluate the student's progress and assist him in planning his continuing college program.

The Graduate Placement Service aids the student in realizing employment opportunities.

admission requirements

Before being accepted by the College each applicant, through individual conference, correspondence or examination where indicated, is expected to evidence his realistic interest in and potential for creative and demanding learning experience. 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.

college policy

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.

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. Students are expected to attend class sessions of the courses in which they are registered, as required by the instructor.

The responsibilities of the student are further described in the "Student Handbook" which forms part of the College's policy.

GRADING

Instructors have the option of using either a “pass-or-fail” grading standard or the conventional system (A, B, C, D, F). A student may withdraw from a course (WP—“Withdrawn, passing”) up to the close of the twelfth week of a term.

STUDENT HEALTH

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 participation in college affairs

A college that is growing and exploring new ways needs the help of its entire community to make it responsive to all of its members. The College is seriously interested in promoting student participation and influence in shaping the quality of their education.

The student body elects two students to serve as members of the Board of Trustees of the College. These trustees participate fully in the deliberations and decisions of the Board.

All resources of the College are available to student communication. Press facilities, paper, etc., may be employed by students without charge and limited only by reasonable expense and the operating schedules of duplicating facilities. Students have full opportunity to publish a newspaper and other publications, access to the in-college “radio station,” and the opportunity of organizing other agencies of communication.

Students, whether individually or in groups, may arrange to meet with the President, faculty or other administrators. Scheduled meetings of the faculty and students of each department are arranged to discuss the affairs of the department, initiate courses and content, and consider any matters of student or faculty interest.

student activities

The College's program of student activities is designed 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 and performance, exhibits of their art and photography, musical, dance, and theater programs, special lectures, student meetings with prominent people and those who have special association with significant events; film showings, and campus chapters of professional organizations.

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 give students access to a wide variety of audio-visual equipment and materials for use in their projects.

independent study

1. To serve individual educational interests, students may originate a plan of study, a creative project or learning experience which is appropriate to the College's guidance and evaluation. This individual study, intended for serious personal engagement and/or exploration of a significant subject may occur in any area of the College's interest, or in relation to a social or cultural issue.

Obviously, since such study lacks the structure of the classroom, a mature responsibility for attentive pursuit and productive work falls to the student. Appropriately, only a pass-or-fail grade can apply. The quality of "pass" will demand the student's best effort.

Individual student proposals should be directed to the Dean or Registrar in advance of registration. Credit will be apportioned on the basis of the extent and quality of the project and the work it involves.

2. Students may organize themselves (the College will give every help to this process) to study subjects of their own interest not regularly offered by the College. A student group of sufficient size will constitute a class, depending on the scope of its project and the feasibility of its offering. Again, such “classes” are intended for serious study. Credit will be determined on the basis of the extent of the study.

Discussion and communication leading to subject(s) proposals and student initiatives are held each Fall Semester from November 1 to December 1, and each Spring Semester from April 15 to May 15; this in advance of “next term” preparations for course organization and faculty arrangement.

3. Either (1) or (2) above will permit the engagement of virtually any mature proposal. Students may earn a range of credit, as little as two semester hours or as much as full-time study (16-18 s.h.), depending on the extent of the project.

distribution of study

General Studies—48 semester hours selected from:

English (must include English I and II or equivalent—taken during entering terms), Literature, Social Science, Contemporary and Social Studies, Science, Humanities. This requirement may be fulfilled by individual student election in any of these subject areas according to choice and emphasis.

Basic Studies—Six courses selected from:

Fundamentals of Motion Pictures, Fundamentals of Television, Fundamentals of Journalism, Photography I, General Advertising, Radio Broadcasting I, Communication Arts I, Dance I, Music in the Theater, The Black Experience.

Areas of Concentration—Remaining semester hours to minimum of 132

May be taken at student election in any subject area in any quantity and proportion, limited only by course of study prerequisites. (Many subjects assume qualifications and a sequence of skills and knowledge.) This permits students to determine their major concentration(s) and the extent of such specialization.

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.

Students may give major emphasis to study in:

Motion Pictures— Undergraduate and Graduate	Theater
Photography	Music
Television	Dance
Radio Broadcasting	Fiction and Poetry Writing
Advertising	Art, Graphics, and Public Art
Journalism	Contemporary Social Studies and the Human Environment
Public Information	Literature and Humanities

*Every effort is made to guide the student in the fulfillment of Degree Requirements. It is the responsibility of the student, however, to incorporate these in his selections of program.

subject sequence prerequisites

In each of the main fields offered, a foundation of basic subjects is prerequisite to advanced study. The following shows prerequisite subjects for each field. All other subjects in any main field are elective, depending only on separate subject prerequisites.

ADVERTISING: General Advertising, Marketing I, Photography I, Communication Arts I

DANCE*: Dance I

FICTION AND POETRY WRITING: English I/II

ART, GRAPHICS AND PUBLIC ART: Communications Arts I/II, Drawing I, Photography I, Fundamentals of Motion Pictures

JOURNALISM: Fundamentals of Journalism, Newswriting I

MOTION PICTURES: Fundamentals of Motion Pictures, Motion Picture Workshop, Cinematography I, Photography I/II, Communication Arts I

MUSIC*: Theory and Sight Singing, Music in the Theater

PHOTOGRAPHY: Photography I/II, Communication Arts I, Fundamentals of Motion Pictures

RADIO BROADCASTING: Radio Broadcasting I, General Advertising, Fundamentals of Journalism, Broadcast News I

TELEVISION: Fundamentals of Television, Television Studio Facilities I/II, Photography I, Communication Arts I, Fundamentals of Motion Pictures

THEATER*: Acting Workshop I

Social Studies, Humanities and Literature concentrations are elected according to individual design.

*Continuing engagement in a performing arts concentration is based on faculty approval. Advanced students may be engaged in non-credit participation in performance when further accumulation of credit in such subject is inappropriate; or they may, in special instances, be engaged for credit to replace other subject requirements, with permission of the 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.***400. MOTION PICTURE WRITING***cr. various***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*2-8 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.

**409. ORGANIZATION AND ECONOMICS OF THE
MOTION PICTURE INDUSTRY***2 s.h.*

the graduate program in motion pictures

In the Graduate Program in Motion Pictures, two major areas of concentration are offered: *Film Production* and *Film Education*. A student with an undergraduate degree in motion pictures may be admitted to study in either area. If a student's undergraduate degree is not in motion pictures, he is required, as determined by counseling, to achieve certain prerequisite skills available in the undergraduate offering, or to demonstrate satisfactory competence in these.

Each candidate for the Master's Degree will be required to present a written thesis or a thesis film.

COURSE REQUIREMENTS

Film Education

Seminar in Related Arts	4 s.h.
Film Criticism	2 s.h.
History of the Cinema	6 s.h.
Research Project	4 s.h.
Classroom Films	4 s.h.
Music for Film	2 s.h.
Music and Sound Editing	2 s.h.

At least 8 s.h. to be selected from other graduate film courses, and Thesis.

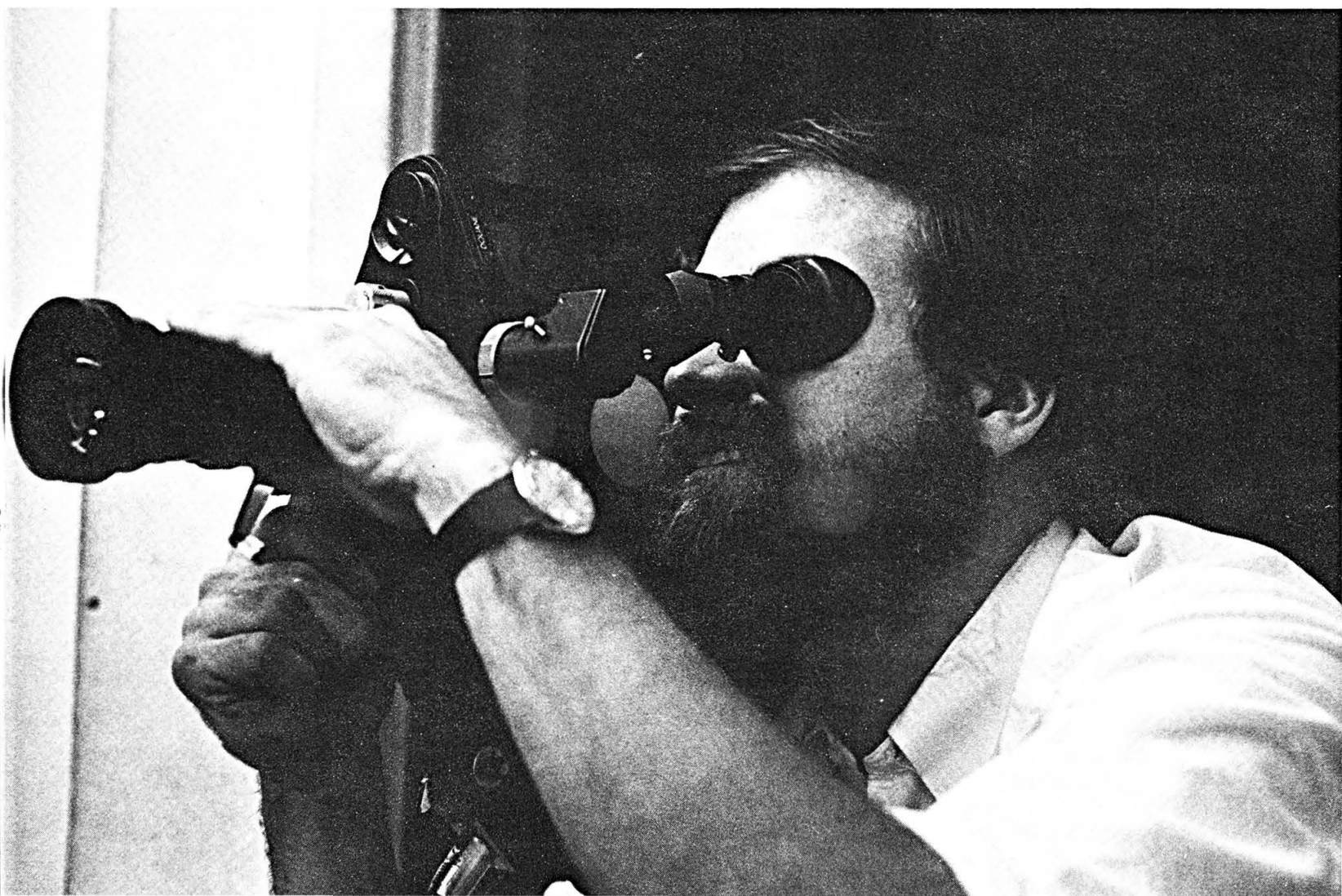
Film Production

Seminar in Related Arts	2 s.h.
History of the Cinema	4 s.h.
Music for Film	2 s.h.
Music and Sound Editing	2 s.h.
Professional Apprenticeship	3 s.h.

At least 19 s.h. to be selected from other graduate film courses, and Thesis.

500. SEMINAR IN RELATED ARTS	2 s.h.
501-509. HISTORY OF THE CINEMA	2 s.h. each
510. RESEARCH PROJECT	2 s.h.
512, 513. CLASSROOM FILMS	2 s.h. each
514. MUSIC FOR FILM	2 s.h.
515. FILM CRITICISM	2 s.h.
520. MUSIC AND SOUND EDITING	2 s.h.

522. FILM IN SOCIETY	2 s.h.
523. FILM DIRECTING	3 s.h.
530. ANIMATION FILM	2-8 s.h.
540. MOTION PICTURE WRITING	<i>cr. various</i>
550. PROFESSIONAL APPRENTICESHIP	3-6 s.h.
560. EXPERIMENTAL FILM	<i>cr. various</i>
570. INDIVIDUAL FILM PROJECTS	<i>cr. various</i>
590. THESIS	



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.

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*2-4 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

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 (101/102 or 101B/102B) as determined by individual counseling.

English 101B, 102B and many 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.

101. ENGLISH COMPOSITION I 2 s.h.

102. ENGLISH COMPOSITION II 4 s.h.

101B. ENGLISH COMPOSITION IB 4 s.h.

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

102B. 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.*
Introductory experience in the “Story Workshop” method for writing students having completed English 101/2 requirement.
- 311. FICTION WRITING WORKSHOP II** *4 s.h.*
- 312-315. FICTION WRITING WORKSHOP III/VI** *4 s.h.*
- 316-317. WRITING CRITIQUE SEMINAR** *4 s.h.*
A seminar or tutorial environment for individual writing assignments at an advanced level.
- 318. STORY: FORM, THEORY AND ORIGIN** *2 s.h.*
- 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** *cr. various*
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** *cr. various*
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.

240. COPYREADING AND MAKE UP 2 s.h.

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.

370. WORKSHOP IN THE "NEW JOURNALISM" 2 s.h.

The "personal narrative" as reportage.

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.

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, 252. PHOTOGRAPHY III—A, B

2 s.h. each

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

301. PHOTOGRAPHY IV

cr. various

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

401-402. PHOTOGRAPHY V, VI-WORKSHOP

cr. various

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.

300-302. COPYWRITING

2 s.h.

Experience in copywriting for a variety of products and services. Practice in writing for various media.

303. COPYWRITING AND GRAPHIC DESIGN

2 s.h.

Continued development of copywriting skills for newspapers, magazines, radio, television and outdoor media, with special attention to the close relationship of basic art direction and copy.

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.*

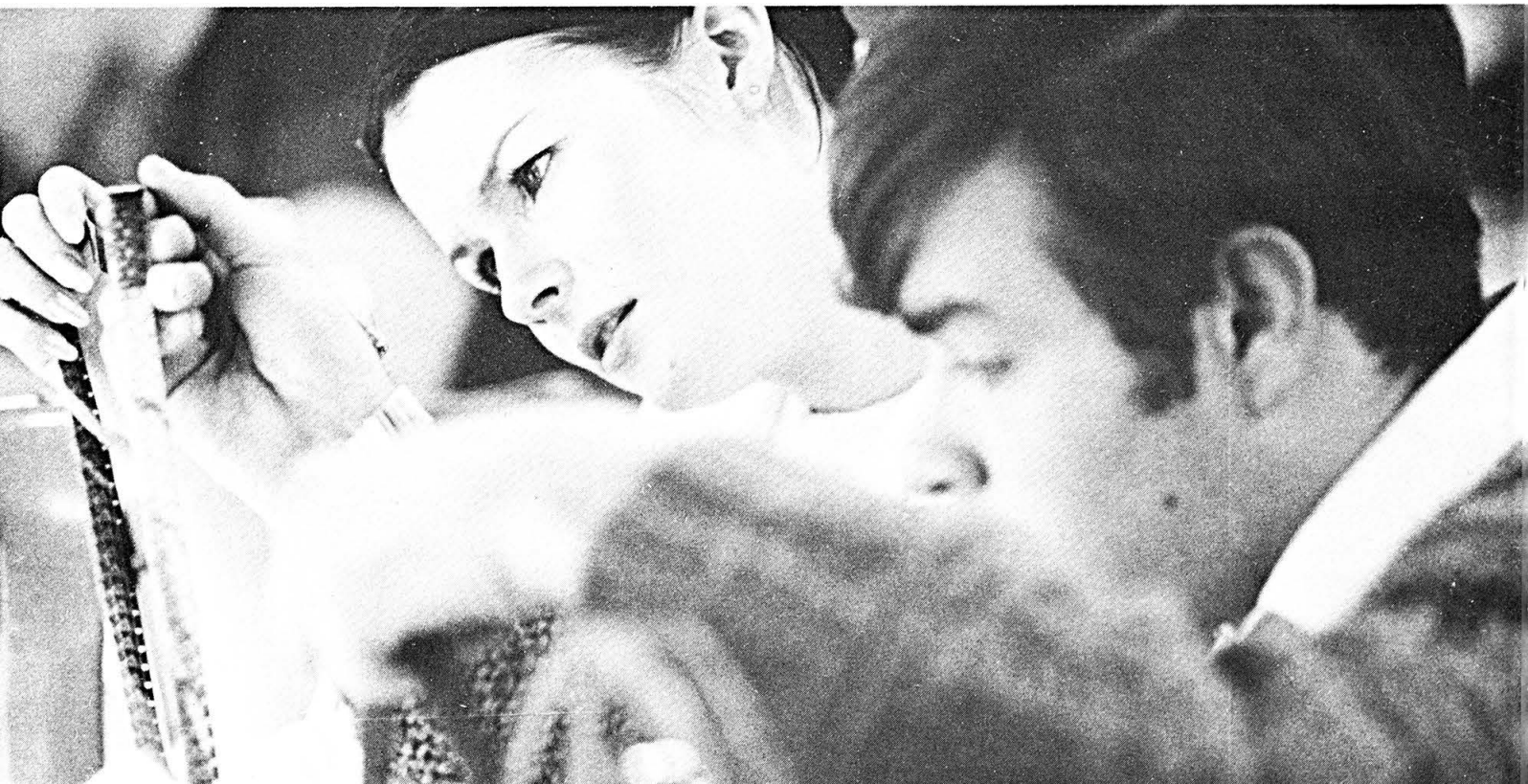
The practical application of scientific methods in the analysis of advertising and marketing problems. Student projects in market analysis involving planning, interpretation and presentation of results.

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.

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.

art, graphics and public art

The new graphics and public art program is concerned with teaching art and design skills, and the enlistment of these in social projects. This, distinguished from conventional market oriented fine-art and "commercial" art education. Its idea is the generation of an alternative art-mind which contributes to rather than manipulates the public's welfare. Students are engaged in a range of individual expressions, projects, public and environmental arts, social theme murals, posters, public information; theater-arts (in connection with the College's dance, music and theater companies); photographic and motion picture arts and multi-media combinations; and art and design experiences in drawing, painting, print-making, bookbinding, typography, layout, and publications.

101, 102. COMMUNICATIONS ARTS I, II	<i>2 s.h. each</i>
105. SYMBOLS AND TYPOGRAPHY	<i>2 s.h.</i>
121, 122. DRAWING I, II	<i>3 s.h. each</i>
221, 222. PAINTING MEDIA I, II	<i>3 s.h. each</i>
231. PRINTMAKING & GRAPHICS MATERIALS	<i>2 s.h.</i>
301. THREE-DIMENSIONAL DESIGN	<i>2 s.h.</i>
311. GRAPHICS IN FILM & TV	<i>2-4 s.h.</i>
315. DESIGN & PRODUCTION IN PUBLISHING	<i>2 s.h.</i>
350. DESIGN WORKSHOP	<i>4 s.h.</i>
360. STUDIO ARTS WORKSHOP	<i>4 s.h.</i>
370. PUBLIC/ENVIRONMENTAL ARTS WORKSHOP	<i>4 s.h.</i>
380. THEATER ARTS WORKSHOP	<i>4 s.h.</i>

(The above is the 1970-1971 initial year curriculum. Advanced subjects will be offered by arrangement or combinations of workshops, as interest and enrollment require.)

the public arts— the artist as organizer

Conventional arts education is training, for all but the smallest few, in the crafts of illustrious vocations. The audience for professional theater, music, dance, and art is elitist, privileged, too small, and without mission to support the occupation of significant numbers of professional artists, or the development of a wide public. As a consequence, the subjects, forms, institutions, and “concert-halls” of the arts are expensive, inaccessible and irrelevant to youth and a mass audience.

The College envisions arts which, in terms of substance, form, and audience succeed those presently described—new arts that can be and inevitably must be if arts having social effect and significant audience are to exist. Thus, the College will begin, Fall 1970, to explore alternatives to the customary professional occupations and opportunities of artists and to involve all students of public arts in this experience.

Those who want art as life occupation must take the lead in organizing it—redesigning it in consistency with the present and promised life style, changing its form and content and addressing new themes, becoming relevant to new audiences by playing a contributing part in the life of that audience. We mean to educate students to create their own theaters and music halls, new “theaters” based where people are—among their unions, shopping centers, locations serving immediate neighborhoods, and distinctive populations.

190. THE ARTIST AS ORGANIZER

cr. various

theater arts

The theater arts program is an innovative and unusually contemporary plan of theater education (acting, directing, writing, technical-theater, theater organization), in which students and faculty work and learn together.

Performance opportunities in conventional and ad-hoc theater settings (schools, community, “storefronts,” etc.) are developed in addition to performances at the College’s Theater in the Wells Street community. Students are cast in a range of experiences from classic to contemporary social theater and improvisational forms. Celebrated actors, directors and writers are “in residence” with the regular faculty to perform and work with students.

100/101—200/201—300/301—400/41

ACTING WORKSHOP I through VIII

12 s.h. each

The basic unit of the theater arts program (I-VIII) as appropriate to the student’s experience and progress. The “Workshop” includes acting training and other theater experience, movement, dance, speech and related aspects of theater literature and technical theater.

231. STAGECRAFT

2 s.h.

241. THEATER LIGHTING

2 s.h.

251. AUDIO-VISUAL EFFECTS FOR THEATER

2 s.h.

330. DESIGN & STAGING PROJECTS

cr. as appropriate

The College's Dance Center provides mature instruction in Dance, related experience in music and theater, and exceptional performance opportunity for the serious dance student—a student who will become a liberated, thoughtful dancer having mature artistry which expresses a discovered self and an active human understanding and social commitment.

The Dance Center is developing a new dance theater and relation to a contemporary audience in which the sounds, poetry, music, and theater of the new moment are enlisted.

Students work and perform in a central-city theater. Dance companies are cast of students and other talented dancers and in association with professional dancers who are in-residence at the College.

101, 102. DANCE WORKSHOP I & II 2 s.h.

200. OPEN DANCE WORKSHOP 2 s.h.

An on-going experience open to anyone interested in engaging themselves in Dance or learning and exploring the concepts of movement. This project is appropriate for dancers, musicians, film-makers, actors—anyone. Activity will be determined by the interests of the participants.

301-306. DANCE WORKSHOP III-VIII 8 s.h.

Instruction and performing companies.

music
the center for new music

The music program is open to any student who demonstrates a talent for and serious interest in music. It educates students who want to compose or to perform (as singers, instrumentalists, or conductors), and those who have combined interests.

The Center's main interest is contemporary music and its largest concentration is "rock"—though it has jazz, blues, and classical music attentions as well. The student's experience is demanding and fulfilling and goes considerably beyond customary music conservatory training.

The music student is engaged in two concentrations: *laboratory classes* (theory and practice) and *public performance*. The *laboratory classes* ask the student to participate, to structure the materials studied, and (in most cases) to be a member of an artistic unit.

Public performance is based on the student's membership in a performing company. The principal performing company of the Center for New Music is the Free Theater, which presents from one to eight performances per week of theater music works. These works (most of which can be described as "rock cantatas") are composed especially for the Free Theater. They assume their final shape through a powerful and complex process of preparation in which all the members of the Free Theater participate. They are, in other words, constructed and created by the company as a whole. Its audiences are impressively large and it enjoys a unique position in American Music. Other opportunities for individual, ensemble and "company" performance are developed.

200. PERFORMING COMPANY *4 s.h.**

Membership in public performance projects.

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

210. CHORUS *2 s.h.*

220. ROCK-BAND *2 s.h.*

221, 222. GUITAR I, II *2 s.h. each*

230. PRIVATE STUDY *2 s.h.*

Individual lessons in voice or major instrument.

240. COMPOSITION *2 s.h.*

241, 242. THEORY AND SIGHT SINGING I, II *2 s.h. each*

245. COUNTERPOINT *2 s.h.*

251. MUSIC HISTORY *2 s.h.*

255. POPULAR MUSIC 1960/PRESENT *2 s.h.*

260. RELATED ARTS *2 s.h.*

Experience in combined art forms (theater/speech/
movement-dance/music)

*Hours of a student's occupation greater than credit-hour designations.

All students are encouraged to compose and perform and develop individual and group music projects and relations with new audiences. A student, with the approval of the faculty, may elect to become an apprentice composer. This may begin at any year of the student's enrollment as appropriate to his artistic maturity. The apprentice composer will act as an assistant and a colleague to the composer-teacher to whom he is assigned.

101-104. PHILOSOPHY

2 s.h. each

A consideration of the main philosophies and philosophical methods. *Alternatives*, "Eastern Philosophies," "Mysticism and the Occult" and other courses in this area at student initiation.

121. ART HISTORY

2 s.h.

131. CONTEMPORARY CULTURE

2 s.h.

Literature subjects are shown with distinctions usually applying. Other literature courses and variations and combinations of these are offered at faculty and student initiation (examples: "The Social Novel," "The War Novel," "Hero and Anti-hero in Literature," "Science and Literature").

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.

speech

101, 102. SPEECH I, II 2 s.h. each

201, 202. SPEECH III, IV 2 s.h. each

320. CONFERENCE AND DISCUSSION 2 s.h.

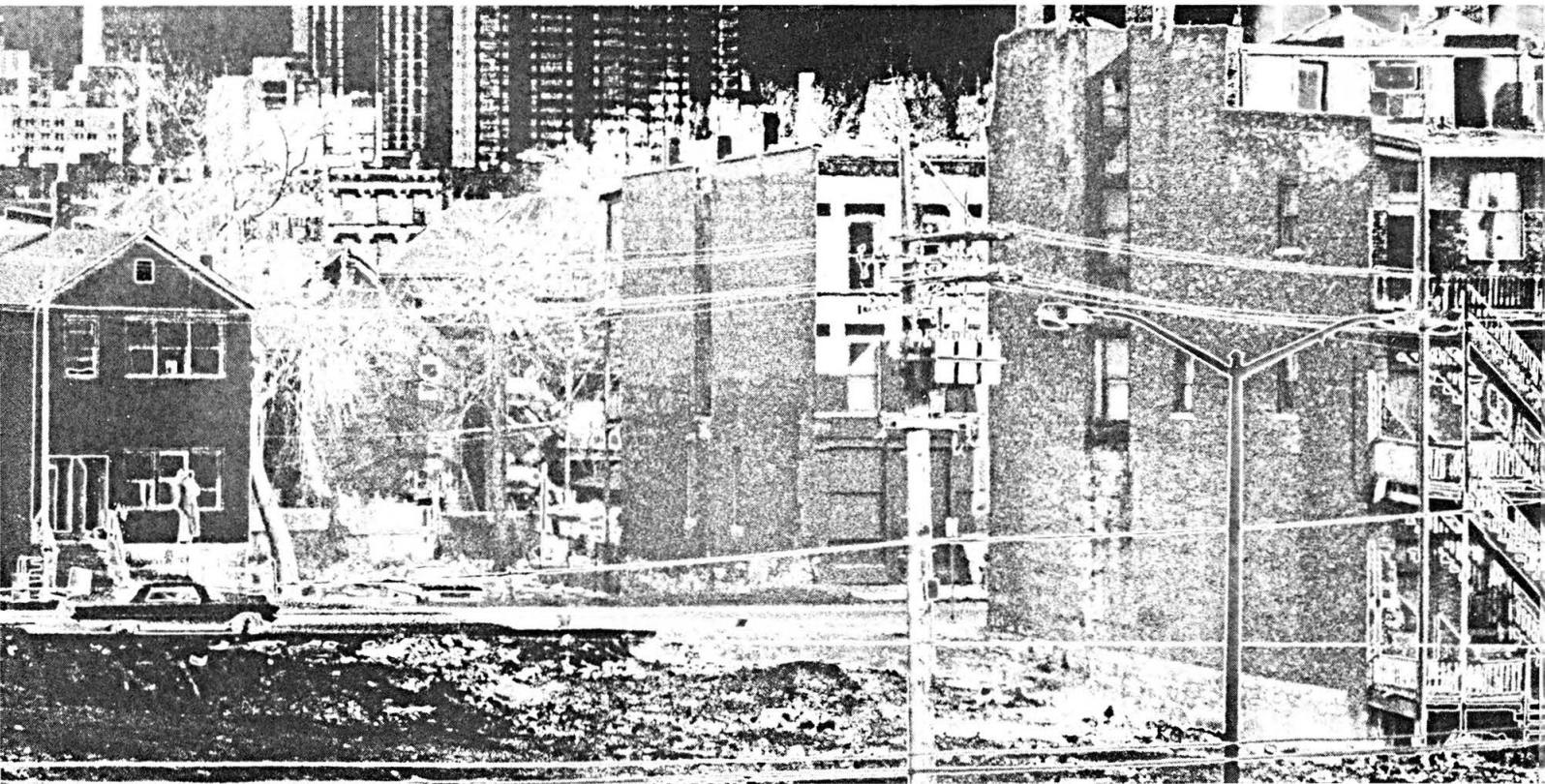
Development of techniques of group leadership.

science and the human environment

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

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

200. Science Today I	2 s.h.
201. Science Today II	2 s.h.
202. Science Today III	2 s.h.
211-214. HISTORY OF SCIENCE I-IV	2 s.h. each
221-224. THE PHYSICAL ENVIRONMENT	2 s.h. each



The Social Studies program offers a variety of subjects and alternative study plans. Courses in Social Studies may be taken at student election or may constitute one of the student's main concentrations.

A student may combine study of these subjects with a related project which expresses the subject, topic or issue in terms of the student's artistic or professional interest. All departments of the College offer a "Contemporary Studies Workshop" for students having projects which relate an art form and a social subject. (Students who have completed the introductory courses in a professional or arts area may register for a "Contemporary Studies Workshop." Students not having departmental prerequisite experience in a medium may register for "Social Action Research I")

Independent study of a subject or issue may be designed by an individual or several students involving research or personal engagement, credit being determined on the basis of the extent of the project.

(1) Courses regularly offered having general content and development:

105, 106. UNITED STATES HISTORY I, II	<i>3 s.h. each</i>
111. GENERAL PSYCHOLOGY	<i>2 s.h.</i>
121, 122. EUROPEAN HISTORY I, II	<i>3 s.h. each</i>
211. ABNORMAL PSYCHOLOGY	<i>2 s.h.</i>
212. ADOLESCENT PSYCHOLOGY	<i>2 s.h.</i>
231. HISTORY OF LATIN AMERICA	<i>2 s.h.</i>
233. HISTORY OF THE NEAR EAST	<i>2 s.h.</i>
235. HISTORY OF THE FAR EAST	<i>2 s.h.</i>
301, 302. ECONOMICS I, II	<i>2 s.h. each</i>

(2) *Studies in social criticism, change and survival:*

303. AMERICAN POLITICS 2 s.h.

305. THE AMERICAN CITY 2 s.h.

307, 308. CIVIC RESEARCH 2 s.h. each

Experience in the use of public documents and civic investigation.

312. CRIME AND SOCIETY 2 s.h.

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

314. SCIENCE, HEALTH AND SOCIAL POLICY 2 s.h.

316. EDUCATION IN CONTEMPORARY SOCIETY 2 s.h.

318. COMMUNICATION IN THE MODERN WORLD 2 s.h.

(3) *Workshops and social-action research projects:*

These studies, which may be general subjects or focused on particular issues and special topics, may be initiated by students or faculty.

321-329. CONTEMPORARY SOCIAL & ECONOMIC ISSUES 2 s.h. each

Subjects include: marriage and the family, old age, leisure, entertainment, travel, welfare and social services, transportation, unemployment, automation, housing, the American farm, taxation, and public policy.

331-339. ISSUES IN INTERNATIONAL RELATIONS 2 s.h. each

Subjects include: the diplomatic process, movements for regional and world organization, peace and disarmament, the cold war and the ideological basis for "east-west" conflict, the new nations, nationalism and independence.

341-349. CURRENT STUDIES 2 s.h. each

Student and faculty initiated courses of special or timely interest: e.g. the draft, drugs, red China, the administration of justice, pollution, the culture of poverty, the future of the labor movement, the new left, neighborhood area studies, technology and social change.

360. SOCIAL SERVICE PROJECTS

cr. various

Engagement in active social service projects originated by the student or done in conjunction with particular social agencies.

370. SOCIAL ACTION RESEARCH I

2 s.h.

Independent writing and research projects; survey and interview techniques; projects in public information and education; social research methods; research methods; experience engagements.

371-373. SOCIAL ACTION RESEARCH

cr. various



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.

tuition and fees

The tuition paid by a student is less than what it actually costs colleges to provide his education. Just to keep tuition in some practical relation to the sharply rising expense of college operation has necessitated often substantial yearly increases everywhere. As a consequence, it has become increasingly difficult for college students to project their continuing college expense and plan accordingly, and many students have known the hardship of unanticipated tuition increases.

Columbia College has adopted a "Constant Rate Tuition Plan." This assures the student that the full-time tuition rate charged him for the Fall, 1970 and/or Spring, 1971, Semesters will remain the same each semester thereafter through his graduation. Similarly, students entering in September, 1971, and after, will pay the full-time tuition rate then prevailing through their graduation without increase. The "Constant Rate Tuition Plan" does not apply to part-time enrollment.

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, September 1970 and February 1971 Terms, is \$700 each Semester. Tuition for part-time enrollment (11 Semester-hours or less) is \$60 for each credit hour (Semester-hour). Summer school tuition is \$50 for each credit hour. The tuition for graduate study is \$55 for each 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. These fees are not refundable.

Tuition is payable in advance. Students who pay all tuition and charges for a Term before the end of the first week of the Semester, will obtain a discount equal to 5% of the Term's tuition.

With the permission of the Bursar, a student may arrange to pay tuition and class charges in installments according to the plans indicated. (1) All tuition and class charges paid by the 12th week of the Semester: as individually arranged with the Bursar and provided that a minimum of 25% of amount owed is paid by the 1st week, 50% by the 6th week, 75% by the 9th week and 100% by the 12th week, or (2) all tuition and class charges paid by the 15th week of the Semester: as individually arranged with the Bursar and provided that a minimum of 25% of the amount owed is paid by the 1st week, 50% by the 7th week, 75% by the 12th week and 100% by the 15th week. A charge equal to 6% of all tuition and class charges for that Term will be added to the charges of students electing a plan extending beyond the 12th week. Individual arrangements for delaying tuition payments must be made with the Bursar when students are recipients of scholarships, recorded loans or special categories of benefits whose payments are delayed.

A student whose account is in arrears according to schedules shown above, is not permitted to attend classes until percentage-due deficiency is paid. No student will be permitted re-enrollment, who has an outstanding balance from a previous Term. A student is not admitted to Registration who has not paid the Acceptance and "library" fees (where applicable), and Registration and Activity fees, and Insurance charges.

Inclusion in the Health and Accident Insurance Plan is compulsory for all full-time students (enrolled 12 or more 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.

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.

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, COLLEGE WORK STUDY and EDUCATIONAL OPPORTUNITY GRANTS programs.

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 1970-1971

FALL SEMESTER—1970

Monday, September 28.....Classes Begin
Thursday-Saturday, November 26-28.....Thanksgiving Holiday
Monday, December 21.....Christmas Vacation Begins
Monday, January 4.....Classes Resume
Saturday, January 30.....End of First Semester

SPRING SEMESTER—1971

Monday, February 15.....Classes Begin
Monday, April 12.....Spring Recess Begins
Monday, April 19.....Classes Resume
Monday, May 31.....Memorial Day Holiday
Friday, June 11.....Commencement
Saturday, June 12.....End of Second Semester

SUMMER TERM—1971

Monday, June 21.....Classes Begin
Monday, July 5.....Independence Day Holiday
Saturday, August 28.....End of Summer Term

the eighty first year

