

1971

## 1971-1972 Course Catalog

Columbia College Chicago

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catalog 1971-1972

*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  
radio broadcasting  
public information  
contemporary social studies  
humanities

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.

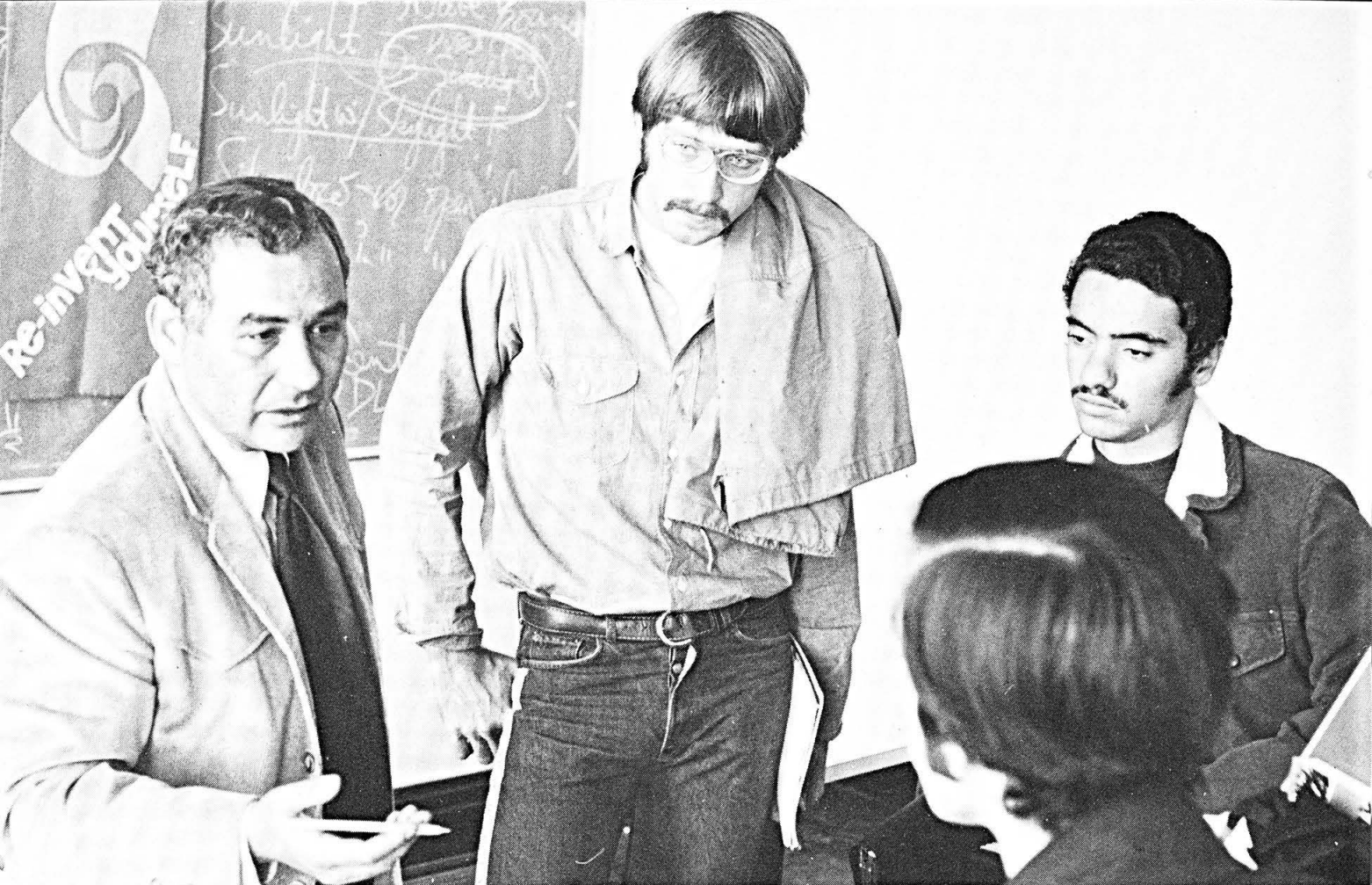
COLUMBIA respects and attends to what man past has said and done. But, it is a College that can hear and speak radical new answers, too. If truths discovered are real, then the student is supported who wants to put these to active test. This, whether the student wants to put himself to individual creative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

<i>The Faculty</i>	5
<i>The Student and the College</i>	8
<i>Admission Requirements</i>	9
<i>College Policy</i>	9
<i>Student Participation in College Affairs</i>	10
<i>Student Activities—Library</i>	11
<i>Independent Study</i>	11
<i>Distribution of Study</i>	12
<i>Requirements for the Bachelor's Degree</i>	13
<i>Motion Pictures</i>	16
<i>Photography</i>	19
<i>Television/Radio Broadcasting</i>	21
<i>English • Creative Writing</i>	24
<i>Public Information: Journalism/Advertising</i>	26
<i>Art/Graphics</i>	28
<i>The Public Arts</i>	30
<i>Music</i>	31
<i>Theater Arts</i>	34
<i>Dance</i>	35
<i>Humanities-Literature</i>	36
<i>Speech</i>	39
<i>Science and the Human Environment</i>	40
<i>Social Studies</i>	41
<i>The Black Studies Program</i>	44
<i>Tuition and Fees</i>	45
<i>Scholarships—Loans—Grants-in-aid</i>	47
<i>College Calendar</i>	49



## *officers and administration*

4

MIRRON ALEXANDROFF, *President*  
WILLIAM WILKES, *Dean of the College*  
HERBERT HOFFMAN, *Chief Financial Officer*  
SHELDON L. SIEGEL, *Director of Student Services/Registrar*  
JOAN K. PHILLIPS, *Director of Admissions*  
HUBERT DAVIS, *Director of Student Financial Aid*  
BARBARA L. NELSON, *Bursar*  
ALBERT C. GALL, *Director of Instructional Services*



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.

RUTH ADAMS, *Science Writer, Editor*

HANS ADLER, *Writer, Critic, Lecturer*

HAROLD ALLEN, *Photographer*

EDDIE ARNOLD, *Account Executive, Daniel J. Edelman, Inc.*

JERRY ARONSON, *Film Maker*

GERALD ASHE, *News Writer, CBS Radio*

DAVID AVISON, *Physicist, Photographer*

KAZUO AYUKAWA, *Cinematographer*

DOUGLAS C. BAZ, *Photographer*

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

WALTER BELL, *Economist*

BRUCE BENDINGER, *Assoc. Creative Director,  
Tatham, Laird & Kudner*

WILLIAM BIDERBOST, *Art Director, Van Brunt Associates*

HARRY BOURAS, *Artist, Critic, Writer*

JAMES BOURGEOIS, *Supervisor, SyncMark, Inc.*

WILLIAM BRADEN, *Reporter, Chicago Sun-Times*

PAULINE BRAILSFORD, *Actress*

WILLIAM BRYANT, *Anthropologist, Writer*

BARRY BURLISON, *Photographer*

PETER BUTTERFIELD, *Artist*

JAMES CAMPBELL, *Reporter, Chicago Sun-Times*

HELEN CASPER, *Director, Retail Advertising, Sears, Roebuck, Inc.*

JOSEPH COYNE, *Specialist in Communications Law*

ARNOLD CRANE, *Photography Historian*

RICHARD CROMER, *Communications Consultant, Hewitt Associates*

HUBERT DAVIS, *Librarian*

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

TOM DUNNINGTON, *Artist*

ROBERT EDMONDS, *Film Maker, formerly, Executive Secretary,  
Screen Directors International Guild*

JOSEPH ENGLISH, *Literary Historian*  
 JAMES FORKEOTES, *Clinical Counselor*  
 ROBERT FREYDER, *Research Director, Needham-Harper-Steers*  
 DOUGLAS GILBERT, *Photographer*  
 DAVID GREENBERG, *Physicist, Economist-Sociologist*  
 ROBERT GREENE, *Reporter, Chicago Sun-Times*  
 DANA GRIFFIN, *Chief Announcer, WTTW*  
 JACK HAGMAN, *Printmaker; Director, Chicago Printmakers Workshop*  
 RICHARD HEREFORD, *Production Manager, Altschul Productions*  
 HERBERT JACKSON, *Photographer*  
 VANESSA JAMES, *Stage Designer*  
 BRENT JONES, *Writer, Photographer*  
 BRIAN KATZ, *Photographer*  
 ROBERT KIDDER, *President, Audio Finishers, Inc.*  
 CHARLES KITE, *Director & Chief Editor, Jack Lieb Productions*  
 FRED LASSE, *Film Writer, Director, Producer*  
 ROBIN LESTER, *American Cultural Historian*  
 MORTON LICHTER, *Actor, Director, Playwright*  
 ARCHIE LIEBERMAN, *Photographer*  
 JOEL LIPMAN, *Poet*  
 KAREN LOEB, *Writer*  
 RICHARD LOGEMAN, *President, Logeman Design*  
 CHARLES LYMAN, *Film Maker*  
 THAINE LYMAN, *WGN Television*  
 DONALD MARSTON, *Historian*  
 CLARENCE McINTOSH, *Executive Producer, WTTW*  
 LYNN McNULTY, *Writer*  
 DONALD MILLER, *Assoc. Manager, WGN Television-Radio*  
 SHIRLEY MORDINE, *Dancer, Choreographer*  
 SHERMAN MUTCHNICK, *President, Mutchnick Design*  
 WILLIAM NEEBE, *President, Artist Representatives, Inc.*  
 JAMES NEWBERRY, *Photographer*  
 ELAINE O'NEILL, *Photographer*  
 JAMES O'REILLY, *Actor, Director*  
 AL PARKER, *Announcer, ABC Radio, Television*  
 PAUL PEKIN, *Writer*  
 ROBERT PERREY, *Composer*

E. REYNOLDS PETRAY, *Media Director, Needham, Harper & Steers*  
 HARRY MARK PETRAKIS, *Writer*  
 RICHARD PETRASH, *Operations Manager, WGN Television*  
 HERBERT PINZKE, *President, Herbert Pinzke Design*  
 MICHAEL REEVES, *Writer-Producer, Special Projects, CBS Television*  
 BONNIE REMSBERG, *Television Writer*  
 GORDON ROGOFF, *Actor, Director, Critic*  
 DONALD ROSS, *Copywriter, Earle Ludgin & Co.*  
 PHIL RUSKIN, *Director, CBS Television*  
 WILLIAM RUSSO, *Composer, Conductor, Writer*  
 MARVIN SADKIN, *Documentary Film Maker, CBS Television*  
 DONALD SANDERS, *Actor, Director*  
 HANS SCHALL, *Film Maker, Photographer*  
 ANN SCHULTZ, *Writer*  
 DAGMAR SCHULTZ, *Sociologist*  
 JOHN SCHULTZ, *Novelist & Journalist*  
 DAVID SEIBERLING, *Psychologist*  
 BETTY SHIFLETT, *Writer*  
 ERNEST SUKOWSKI, *Research Physiologist*  
 PETER STRAND, *Producer, WTTW Educational Television*  
 CHARLES SWEDLUND, *Photographer, Writer*  
 DEREK TENNANT, *Writer*  
 CHARLES TRAUB, *Photographer*  
 BRUCE TRINZ, *Motion Picture Exhibitor*  
 LOUIS VACZEK, *Senior Editor, Sciences, Encyclopaedia Britannica*  
 JOHN WABAUNSEE, *Ethnologist*  
 JON WAGNER, *Sociologist, Semiologist*  
 GEORGE WATSON, *Educational Psychologist*  
 GORDON WEISENBORN, *Film Writer-Director*  
 AL WEISMAN, *Director of Public Relations, Foote, Cone & Belding, Inc.*  
 FRED WESSEL, *Film Maker*  
 JOHN WEST, *Film Distributor, Critic*  
 BRADY WILLIAMSON, *Producer, WBBM-TV*  
 MERVYN W. WILLIAMSON, *Satirist, Cartoonist*  
 JACK WHITEHEAD, *Photographic Consultant*  
 CARL ZIETLOW, *Social Psychologist*  
 ROBERT ZONKA, *Features 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*. Advanced standing is given to all students who present satisfactory evidence of previous study from an institution of higher learning. Transfer students presenting the two-year Associate degree from junior colleges will be accorded junior standing (66 credits).

### 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.

\*For inspiration of future classes, for use in exhibitions and publications, and in order to maintain objective and complete records of student achievement, the College and the various departments may retain a reasonable number of examples of each student's work. Where materials represent a significant expense, the student will be compensated for that expense.

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.

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	Theater
Photography	Music
Television	Dance
Radio Broadcasting	Writing
Art, Graphics and Public Art	Poetry
Public Information	Contemporary Social Studies

Literature and Humanities

Prerequisite subjects for advanced courses are published at the time of registration.

\*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.





## *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. While the regular term of the College is a full semester's offering, some subjects may be offered in intensive concentrations of shorter term.*

## *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.

### **101. BASIC FILM TECHNIQUES**

8 s.h.

Workshop experience in expressing ideas with film. Editing basic film elements; time as a dimension; image, shot, montage, sequence. Use of camera and light meter. Elements of composition. Editing sound film and conforming.

### **103. MUSIC FOR FILM**

2 s.h.

### **200. HISTORY OF CINEMA**

2 s.h.

### **201. FILM TECHNIQUES II**

8 s.h.

Experience in the production of 16 mm films. Emphasis on expressiveness and clarity of the filmic statement.

### **205. PHYSICS AND FILM**

2 s.h.

Demonstration and studio practice of the concepts of light and lenses, electricity and lamps, sound and recording.

### **206. MOTION PICTURE LIGHTING**

4 s.h.

Workshop experience that prepares the student to use light creatively in studio and location filming.

### **208. MOTION PICTURE LABORATORY PRACTICES**

2 s.h.

Techniques of preparing film for processing and optical printing.

**209. MUSIC AND SOUND EDITING***2 s.h.*

Workshop experience in selecting and editing voice, music and sound effects tracks and the preparation of tracks for mixing. Reading music and effects tracks for animation. Preparation of click tracks for animation and music recording.

**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.*

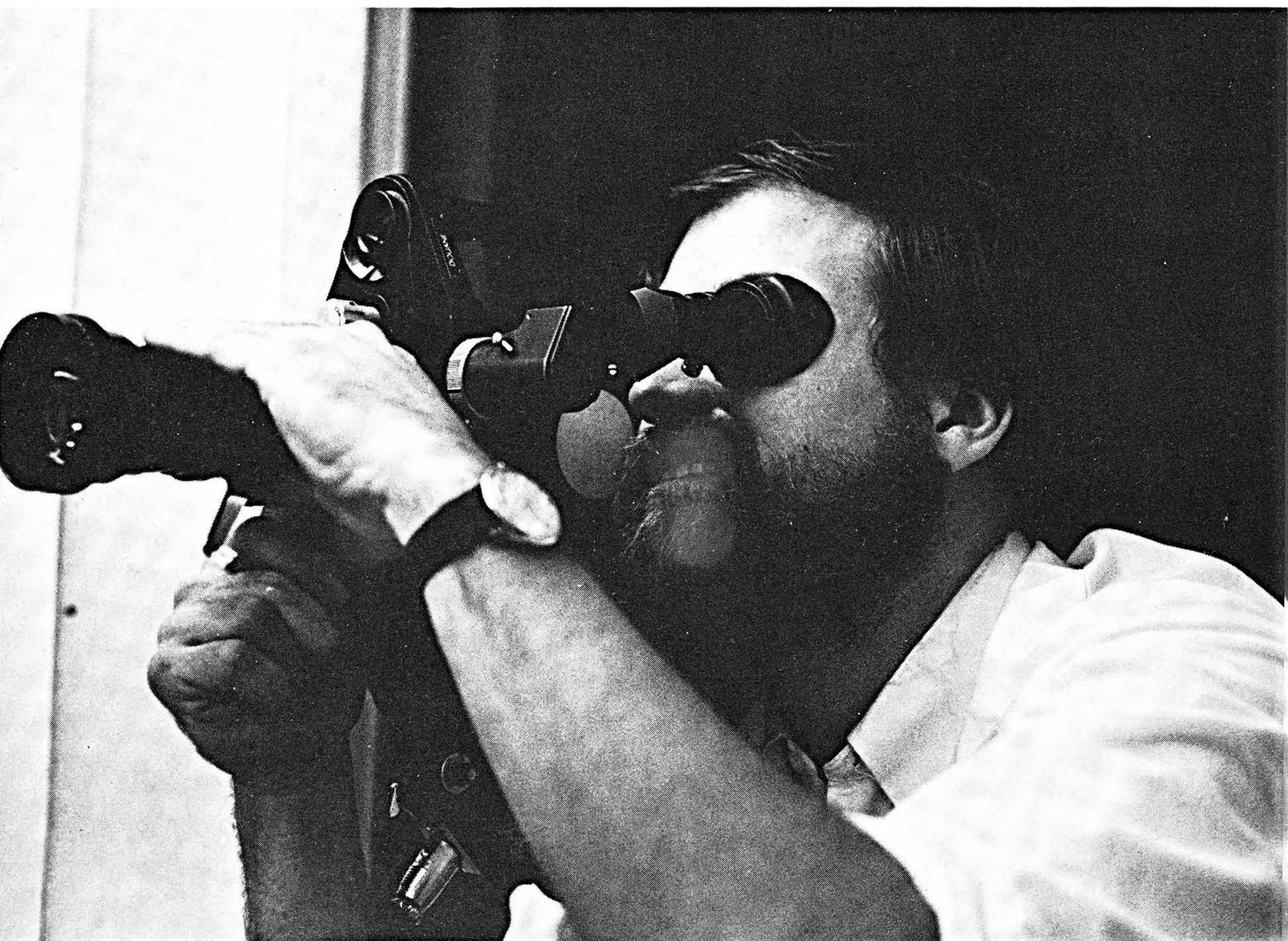
With the permission of the Department Chairman, students may pursue individual film projects. This work is done in consultation with a member of the motion picture faculty; credit being appointed on basis of the dimensions of the assignment and level of performance.



#### 409. THE MOTION PICTURE INDUSTRY

2 s.h.

A survey of the organization and economics of the film industry, with emphasis on distribution and exhibition, production and costing, craft and union organization, employment practices and copyrights.





**101. INTRODUCTION TO PHOTOGRAPHY**

2 s.h.

Basic photographic art and science (for those who do *not* intend to continue into more advanced work).

**111. PHOTOGRAPHY I**

2 s.h.

Foundation course in the art and science of photography. The student extends his experience and understanding by adopting several aesthetic positions which are critical to photography (Taken concurrently with DARKROOM WORKSHOP, below).

**112. DARKROOM WORKSHOP**

2 s.h.

Intensive darkroom experience leading the student to mastery of basic black and white technique (Taken concurrently with PHOTOGRAPHY I, above).

**200., 201. HISTORY OF PHOTOGRAPHY**

2 s.h. each

Photographic history from its origins to the present. Inter-relationships between photography and other arts.

**211., 212. PHOTOGRAPHY II, III**

3 s.h. each

Increasingly more sophisticated aesthetic problems involving both "straight" and experimental applications of the medium.

**235. PHOTO JOURNALISM**

2 s.h.

The camera as a tool in reportage. The technique of news and human interest photography. The photographic essay. Prerequisite: PHOTOGRAPHY II.

**311. PHOTOGRAPHY IV: EXPERIMENTAL TECHNIQUES**

3 s.h.

Experimental image making utilizing classical and non-classical techniques. Intensive introduction to the concept of photographic departures, including posterization, holography, photo silkscreen, photo etching, diazo, liquid emulsion and gum bichromate.

**331., 332. DOCUMENTARY PHOTOGRAPHY**

3 s.h. each

Individual and group projects dealing with the social document. Prerequisite: PHOTOGRAPHY III.

**341. ADVANCED TECHNIQUES**

3 s.h.

The tone reproduction cycle, zone system, special processing techniques, archival processing; properties of lenses and films; principles of view camera technique; the psychology of vision as it relates to the photographic process. Aesthetically based upon architectural photography. Prerequisite: PHOTOGRAPHY II.

**411., 412. PHOTOGRAPHY V, VI**

3—18 s.h. each

With the broad background of experience gained in PHOTOGRAPHY I-IV, the student develops an increasingly individual and personal style of image making. Credit may be spread over four semesters.

**441., 442. THE PHOTOGRAPHIC BOOK**

3 s.h. each

Exploration of photographic illustration and the use of the photograph as literature. Each student creates an original photographic book. Credit given upon completion of the second semester. Prerequisite: PHOTOGRAPHY IV.

While throughout the Photography curriculum illustrated lectures and demonstrations by instructors are frequent and comprehensive, *the principal educational device is the classroom critique* in which each student's work is viewed by other students and the instructor.

**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.

**311. TV PRODUCTION: NEWS**

*4 s.h.*

**315. BROADCAST SALES AND PROMOTION**

*2 s.h.*

**316. BROADCAST MERCHANDISING AND RESEARCH**

*2 s.h.*

**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, 324. BROADCAST NEWS I, II****2 s.h. each**

Journalism for the broadcast media. News announcing, analysis and the broadcast editorial. News gathering, editing, writing and use of news services and sources. Creating the current events documentary and special events program. Use of film and video tape reporting in daily news formats.

**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. TELEVISION INTERNSHIP****3 s.h.**

A comprehensive experience in commercial television conducted in cooperation with local television stations, as available.

**450. TELEVISION DIRECTING****2 s.h.**

**290. TELEVISION AND RADIO CONTINUITY***2 s.h.*

"Commercial" copy and "station" writing for the broadcast media.

**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.

**363. BROADCASTING AND PUBLIC POLICY***2 s.h.*

Communications and the law; licensing and regulation; governmental agencies; trade unions and employment practices. Freedom of the broadcast press; requirements, restrictions and limitations; invasion of privacy.

**370. COLLEGE "RADIO STATION"***2 s.h.*

Student-directed experiences and broadcast assignments simulated in a daily closed-circuit "campus" system.



# 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 111/112) as determined by individual counseling.*

*English 111, 112 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.

**111. ENGLISH WRITING I** 4 s.h.

This is not a rhetoric, grammar, and composition course as traditionally offered. Students participate in story workshop verbal exercises, tellings, readings designed to liberate imagination and perception, awaken the voice, and develop writing skills.

**112. ENGLISH WRITING II** 4 s.h.

Completes English requirements. This class is a continuation and development of Story Workshop technique.

**211. FACTUAL STORY TELLING** 2 s.h.

Use of principles of story writing to organize factual information, from a point of view, for the social sciences and journalism. Application of fiction writing techniques to the factual story. A course in the new journalism and the non-fiction story.

- 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 I/II** *2-4 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.

*public information  
journalism/advertising*

**130. JOURNALISM I**

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.

**330. FEATURE WRITING**

2 s.h.

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

**350. NEWS WORKSHOP I/II**

2-4 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.

**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.

**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.

**300-302. COPYWRITING***2 s.h.*

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

**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.

**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.



*Art today is a new kind of instrument, an instrument for changing consciousness and organizing new modes of sensibility.*

*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. COMMUNICATION ARTS I, II**

2 s.h. each

An introduction to the basic principles of visual communications. Special emphasis on the process of communication rather than the end product.

**105. SYMBOLS AND TYPOGRAPHY**

2 s.h.

Examines the history of written systems and symbology.

**121. DRAWING I**

3 s.h.

A general studio course in drawing for students of varying levels of skill with particular emphasis on drawing the figure. A variety of drawing materials will be explored.

**122. DRAWING II**

3 s.h.

A continuation of Drawing I with emphasis placed on broadening the visual and drawing vocabulary.

**123. FANTASY DRAWING**

3 s.h.

A non-classical approach to the drawing medium with special consideration given to the surreal.

**211. COLOR THEORY**

2 s.h.

Study and experiments in color phenomenon including additive and subtractive theories. Designed for students in all visual arts and media.

**221. PAINTING MEDIA I**

3 s.h.

An exploration of contemporary materials and techniques.

**222. PAINTING MEDIA II**

3 s.h.

Continued experience in applying techniques gained in Painting I, materials unrestricted.



**231. PRINTMAKING AND GRAPHIC MATERIALS** 3 s.h.  
An introduction to printmaking techniques to include: etching, woodcut, and silkscreen.

**232. PRINTMAKING WORKSHOP** 3 s.h.  
Individual instruction in medium of student's choice.

**301. THREE DIMENSIONAL DESIGN** 3 s.h.  
Experiments in construction techniques and criticism involving a variety of materials.

**311. GRAPHICS IN FILM AND TV** 2 s.h.  
Student involvement in concept, production and reproduction of graphics for television, film, graphics, and advertising.

**350. DESIGN WORKSHOP** 3 s.h.  
Devoted to student-selected projects in visual communications.

**360. POSTER ART** 3 s.h.  
The study of poster art and its history. The poster as art, advertisement, entertainment and propaganda will be explored with emphasis on present day usage as an instrument of influencing public opinion. Production techniques will include offset lithography, photography, silkscreen, and letterpress.

**365. UNDERGROUND COMIX** 3 s.h.  
Investigates the history and practice of the cartoon through the study of animated drawings and comic strips from 1920 to present. Emphasis on social commentary.

**380. MULTI-MEDIA ENVIRONMENTS** 3 s.h.  
Development of visual environments for theater, dance, stage, etc. Will incorporate the use of photography, film, and graphics.

Crafts have an obvious correspondence with the phenomenon of re-tribalization and the rediscovery of tactility, not to mention with the revaluation of nature and natural materials and the new ethos of *slow down*. With this in mind, the department will offer in the fall of 1971 two craft workshops:

**230. CERAMIC WORKSHOP** 3 s.h.  
Introduction to basic clay throwing and building techniques.

**233. WEAVING WORKSHOP** 3 s.h.  
Introduction to hand and loom techniques of fabric construction.

## *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*



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: professionals, amateurs, students of the College, community members. Its audiences are impressively large and it enjoys a unique position in American Music. Other opportunities for individual, ensemble and "company" performance are developed by The Center each year.

#### **201. MUSIC IN THE THEATER**

*2 s.h.*

This is the basic instructional class of the Performing Company (300) and is required of all members in the Company, although it may be taken separately also. It is designed to develop performing ability, especially in a theater context. It includes games, exercises, and drill in music, as well as a drama section. Its emphasis is on singing, rhythm, and physical coordination.

#### **210. CHORUS I, II**

*2 s.h. each*

Ensemble performance of choral works. Intensive training in choral techniques.

#### **215. SOLO VOICE WORKSHOP**

*2 s.h.*

A coaching, rather than an instructional, workshop for those with some experience in popular idioms. Emphasized are preparation, self-control, microphone technique, best uses of vocal capabilities, etc.

- 220. BAND CLASS** 2 s.h.  
An ensemble class in which members are to function creatively in a group with self-criticism as a way toward growth. The class performs current rock material as well as pieces constructed for the class.
- 221. PERFORMANCE ENSEMBLE** 2 s.h.  
Intensive training and coaching in rock band materials.
- 225. CLASSIC GUITAR** 2 s.h.  
A study of standard (Segovia) technique and first-year repertoire (F. Sor, F. Carulli, M. Carcassi, Van Hoek, *et al*).
- 227. SOLO ROCK GUITAR WORKSHOP** 2 s.h.  
A course in solo playing in contemporary styles; improvisation and accompaniment procedures; use and maintenance of equipment.
- 230. PRIVATE STUDY** 2-4 s.h.  
Individual lessons in voice or major instrument.
- 240. COMPOSITION** 2-8 s.h.
- 241. THEORY AND SIGHTSINGING I** 2 s.h.  
Includes ear training (intervals, major and minor triads) and singing Bach chorales.
- 242. THEORY AND SIGHTSINGING II** 2 s.h.  
Intervals, unusual and mixed meters; chromatic harmony, 7th chords; modal scales; alto and tenor clefs, notation of chords, transposition, etc. Includes advanced ear training and sightsinging of selected materials (including madrigals and motets).

- 245. COUNTERPOINT** *2 s.h.*  
A study of the contrapuntal procedures of the 18th Century, with emphasis on the practices of J. S. Bach. The class will deal with two-part and three-part writing and with the invention and the fugue.
- 247. ORCHESTRATION I, II** *2 s.h. each*  
A study of procedures in orchestrating, beginning with treatment of orchestral families (strings, woodwinds, etc.) and moving toward ensemble orchestration.
- 249. SONGWRITING I, II** *2 s.h. each*  
A study of the basic musical and poetic techniques used in writing popular music.
- 251. MUSIC HISTORY** *2 s.h.*
- 255. POPULAR MUSIC** *2 s.h.*  
A survey of American popular music as it relates to the realities and fantasies of American culture, with special emphasis on the 20th Century, and more especially, the period since 1950.
- 260. RELATED ARTS** *2 s.h.*  
Experience in combined art forms (theater/speech/movement-dance/music)
- 300. PERFORMING COMPANY** *4 s.h.*  
Membership in public performance projects.
- 450. TEACHER TRAINING IN MUSIC THEATER** *2 s.h.*  
A study of the techniques used in Center for New Music Teaching.



## *theater arts*

The Theater Arts Program is an innovative and unusually contemporary plan of theater education. Celebrated actors, directors and writers are in residence with regular faculty to perform, guide and work with students. Thus, emphasis on training, technique and preparation for the profession is at once intense and varied. The College offers a unique program with unusual potential for individual development in a variety of disciplines, and emphasizing spontaneity and improvisation.

Although the concentration is on acting, there is full opportunity for experience in design, production, direction and management.

Performances in the College's community theater continues through the year in a variety of productions drawn from classic and contemporary dramatic literature as well as improvisational forms. Students have an opportunity in a range of experiences: conventional to social comment/protest theater.

**100/101—200/201—300/301—400/41**

### **ACTING WORKSHOP I through VIII**

*12-16 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.



## *dance the dance center*

*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**

Instruction and performing companies.

**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/ Firandello/ 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.*

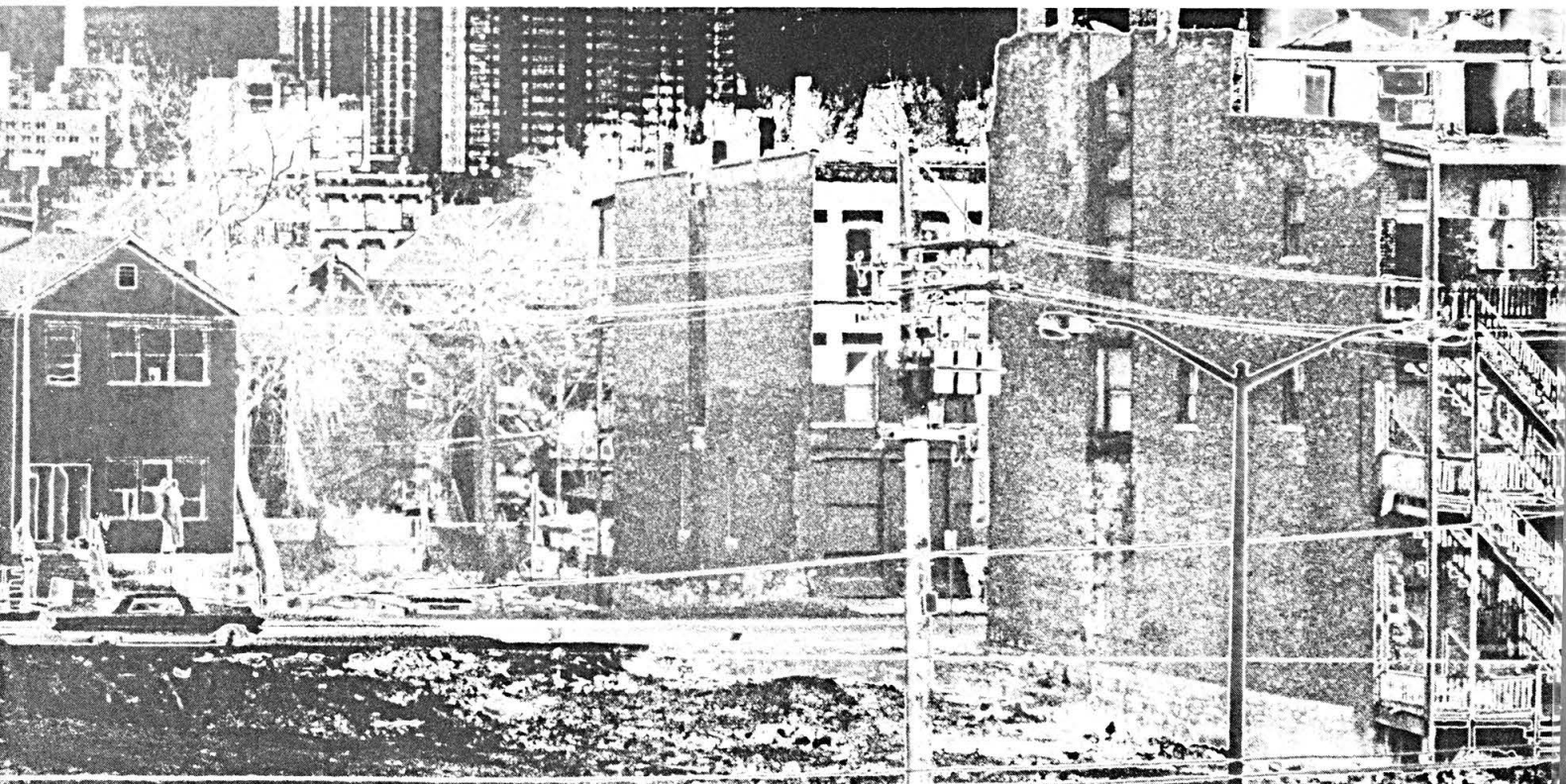
Development of techniques of group leadership.

## *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.*

<b>200. SCIENCE TODAY I</b>	<i>2 s.h.</i>
<b>201. SCIENCE TODAY II</b>	<i>2 s.h.</i>
<b>202. SCIENCE TODAY III</b>	<i>2 s.h.</i>
<b>211-214. HISTORY OF SCIENCE I-IV</b>	<i>2 s.h. each</i>
<b>221-224. THE PHYSICAL ENVIRONMENT</b>	<i>2 s.h. each</i>



*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 1")*

*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:*

<b>105, 106. UNITED STATES HISTORY I, II</b>	<i>3 s.h. each</i>
<b>111. GENERAL PSYCHOLOGY</b>	<i>2 s.h.</i>
<b>121, 122. EUROPEAN HISTORY I, II</b>	<i>3 s.h. each</i>
<b>211. ABNORMAL PSYCHOLOGY</b>	<i>2 s.h.</i>
<b>212. ADOLESCENT PSYCHOLOGY</b>	<i>2 s.h.</i>
<b>231. HISTORY OF LATIN AMERICA</b>	<i>2 s.h.</i>
<b>233. HISTORY OF THE NEAR EAST</b>	<i>2 s.h.</i>
<b>235. HISTORY OF THE FAR EAST</b>	<i>2 s.h.</i>
<b>301, 302. ECONOMICS I, II</b>	<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 in the semester of his entry into the College will remain the same each semester thereafter through his graduation. (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 1971 and February 1972 Terms, is \$750 each Semester. Tuition for part-time enrollment (11 Semester-hours or less) is \$60 for each credit hour (Semester-hour). Summer school tuition is \$55 for each credit hour.*

An Acceptance Fee of \$20 is required of all students enrolling for the first time, who plan full-time study. A \$5 fee 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 following plans:

1. *Four-Payment Plan*: All tuition and class charges to be paid in four equal installments. The first 25% to be paid at registration, the other three payments to be due on the dates below:

	FALL 1971	SPRING 1972
1st Payment due	September 27	February 14
2nd Payment due	October 18	March 6
3rd Payment due	November 8	April 3
4th Payment due	November 29	April 24

2. *Full Term Plan*: All Tuition and class charges to be paid over a period not longer than the "current term." For this extended plan there will be a charge equal to 6% of all tuition and class charges entered for the term.

When students are recipients of scholarships, recorded loans or special categories of benefits *whose payments are delayed*, individual arrangements for delaying tuition payments *must* be made with the Bursar.

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.

A number of courses have *Class Service Charges*, which support a variety of extraordinary expenses essential to the operation of these classes. These charges enable the College to provide and maintain special facilities and furnish instructional materials necessary for comprehensive education.

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*

Guidance for students in need of financial assistance is provided by the *Office of Student Financial Aids*. The Director will help students seeking economic aid by providing information on various public and private programs of scholarships, loans, and grants-in-aid, and by assisting them in applying for these funds.

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 1971—1972 .*

### **FALL SEMESTER—1971**

Monday, September 27.....Classes Begin  
Thursday-Friday, November 25-26..Thanksgiving Holiday  
Monday, December 20.....Christmas Vacation Begins  
Monday, January 3.....Classes Resume  
Saturday, January 29.....End of First Semester

### **SPRING SEMESTER—1972**

Monday, February 14.....Classes Begin  
Monday, March 27.....Spring Recess Begins  
Monday, April 3.....Classes Resume  
Monday, May 29.....Memorial Day Holiday  
Friday, June 9.....Commencement  
Saturday, June 10.....End of Second Semester

### **SUMMER TERM—1972**

Monday, June 19.....Classes Begin  
Tuesday, July 4.....Independence Day  
Saturday, August 26.....End of Summer Term



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