

Summer 1972

1972 Summer Course Catalog

Columbia College Chicago

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



Part of the [Education Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago. "Summer Course Catalog" (1972). Catalogs, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_coursecatalogs/52

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



COLUMBIA COLLEGE CHICAGO
SUMMER 1972

HOME STUDIES ("1200" Series)

The following subjects are taken by individual students under guidance and evaluation by the faculty. Each study comprises prepared individual assignments for "home study". At their initiative, students may obtain tutorial assistance of the faculty member assigned according to their need and for successful fulfillment of their assignments. (Open to all students.)

NO.	SUBJECT	CREDIT
1201	UNITED STATES HISTORY 1	3
1202	UNITED STATES HISTORY 2	3
1203	LATIN AMERICAN HISTORY	3
1204	EUROPEAN HISTORY 1	3
1205	EUROPEAN HISTORY 2	3
1206	BIOLOGICAL SCIENCE 1	3
1207	BIOLOGICAL SCIENCE 2	3
1208	PHYSICAL SCIENCE 1	3
1209	PHYSICAL SCIENCE 2	3
1210	AMERICAN LITERATURE 1	2
1211	AMERICAN LITERATURE 2	2
1212	ENGLISH LITERATURE 1	2
1213	ENGLISH LITERATURE 2	2
1214	EUROPEAN LITERATURE 1	2
1215	EUROPEAN LITERATURE 2	2
1216	WORLD LITERATURE 1	2
1217	WORLD LITERATURE 2	2
1218	DRAMATIC LITERATURE 1	2
1219	DRAMATIC LITERATURE 2	2

INDEPENDENT PROJECTS ("900" Series)

The following are student-designed projects of independent engagement in topics or creative efforts of the student's own choosing: in the arts, in the media, in areas of contemporary social studies, humanities or sciences. A written proposal of the project is to be submitted for acceptance prior to registering. Credit will be apportioned according to the extent of the project. Regular consultation meetings to be arranged with faculty member assigned.

NO.	SUBJECT	CREDIT
911	HUMANITIES/LITERATURE	2
912	HUMANITIES/LITERATURE	4
913	HUMANITIES/LITERATURE	6
921	SOCIAL SCIENCES/SCIENCES	2
922	SOCIAL SCIENCES/SCIENCES	4
923	SOCIAL SCIENCES/SCIENCES	6
931	WRITING	2
932	WRITING	4
933	WRITING	6
941	ART/GRAPHICS	2
942	ART/GRAPHICS	4
943	ART/GRAPHICS	6
944	ASPEN CONFERENCE	2
951	PRIVATE STUDY IN MUSIC(Plus \$150 fee)	2
961	MOT/PIC PROF. APPRENTICE	2
962	MOT/PIC PROF. APPRENTICE	4
963	MOT/PIC PROF. APPRENTICE	6
971	TV INTERNSHIP	2
972	TELEVISION	2
973	TELEVISION	4
974	TELEVISION	6
981	RADIO BROADCASTING	2
982	RADIO BROADCASTING	4
983	RADIO BROADCASTING	6
991	ADVERTISING	2
992	ADVERTISING	4
993	ADVERTISING	6
994	JOURNALISM	2
995	JOURNALISM	4
996	JOURNALISM	6

NAME _____

TOTAL
CREDITS _____COLUMBIA COLLEGE
SUMMER TERM - 1972

NOTE: To avoid schedule conflicts between the "500" classes (5-week) and the "1000" classes (10-week), please consult this chart for meeting times. The class number is shown each day and period the class meets.

PERIOD	MONDAY (M)	TUESDAY (T)	WEDNESDAY (W)	THURSDAY (R)	FRIDAY (F)	SATURDAY (S)
(1) 8:30 a.m. to 10:55 a.m.	501 502A 502B 503	502A 1040 5023 504 515 522	502A 1017 502B 503	501 502A 502B	502A 502B 504 515 522	
(2) 8:30 a.m. to 1:25 p.m.	*1029 *1033	516 1011 *1029 *1033	*1028 *1033	*1028 *1033	*1029	
(3) 11:00 a.m. to 1:25 p.m.	505 1001 *506	505 *1010X 518 1012	*506 1018 1019	520 1035	*506 1025 518	
(4) 1:30 p.m. to 3:55 p.m.	*507 1001 *508 1002 1003 1020	*507 1013 *508 517	*507 1041 *508	*507 1003 *508 1034	*507 1036 *508	
(5) 1:30 p.m. to 6:00 p.m.	*509 *1027 510 *1029 *1033 *1037	*509 1014 *1029 *1033	*509 *1021 510 *1027 *1028 *1033	*509 *1014 *1027 *1033 *1038	*509 *1026 *1027	
(6) 6:30 p.m. to 8:55 p.m.	511X 513	512X 1015	511X 513	512X		
(7) 6:30 p.m. to 10:05 p.m.	1004 1005 1006	*519	1006 *1022 1030	1031		
(8) 6:00 p.m. to 10:30 p.m.	514 1008	1016	514	1009 *1014 1024		

* See schedule for exact time. X--"Extra" class, presently closed, to be opened contingent on college registration and enrollment.

FIVE-WEEK CLASSES ("500" Series)

June 19 - July 22, 1972

<u>No.</u>	<u>Subject</u>	<u>Instructor</u>	<u>Service Charge</u>	<u>Credit</u>	<u>Days & Periods</u>	<u>Room</u>
501	TV Production-Commercials	T. Lyman	\$19	2	M1, R1	720
502A	Summer Dance Workshop (Beg.)	Staff	17	3	M - F (9:30-11:30)	DC
502B	Summer Dance Workshop (Int. & Adv.)	Staff	17	3	M - F (9:30-11:30)	DC
503	Darkroom Workshop I (must also take 504)	Burlison	40	2	M1, W1	240
504	Photography I (must also take 503)	Traub		2	T1, R1	513
505	TV Operations Procedures	T. Lyman	19	2	M3, T3,	720
506	Advanced Chorus - Renaissance (6 wks. beginning 6/19/72)	Reiser		2	M, W, F (11:00-12:30)	CNM
507	Theory & Sightsinging I (3 wks. beginning 6/19/72)	Reiser		2	M - F (1:30-3:20)	CNM
508	Theory & Sightsinging II (3 wks. beginning 7/17/72)	Reiser		2	M - F (1:30-3:20)	CNM
509	Theory & Sightsinging III (3 wks. beginning 6/19/72)	Russo		2	M - F (3:30-5:20)	CNM
510	Summer Story Workshop	Pekin	5	4	M5, W5	512
511X	Photography I (must also take 512X)	Staff		2	M6, W6	221
512X	Darkroom Workshop I (must also take 511X)	Staff	40	2	T7, R7	240
513	History and Human Nature	Shapiro		2	M6, W6	510
514	Summer Story Workshop	Staff	5	4	M8, W8	512
515	Television I-Facilities	T. Lyman	17	2	T1, F1	720
516	Writing News Programs (also take #517)	Ashe	10	2	T2 (8:30- 1:00)	504
517	Broadcasting News Programs (also take #516)	Parker	12	2	T4	514-15
518	Television Fundamentals	Petrash	2	2	T3, F3	506
519	Photography IV-Exp. Tech.	Burlison	47	3	T7-beg 6/27	230
520	Radio Broadcasting I & II	Parker	12	2	R3	514-15
522	Social Aesthetics of Contemp. Art (Meets weeks: 6 thru 10)	Drescher		2	T1, F1	513

TEN-WEEK CLASSES ("1000" Series)

June 19 - August 26, 1972

<u>No.</u>	<u>Subject</u>	<u>Instructor</u>	<u>Service Charge</u>	<u>Credit</u>	<u>Days & Periods</u>	<u>Room</u>
1001	Reading & Writing Aphorisms	Bouras	\$	2	M3	510
1002	College Radio (will meet as needed)	Staff	10	2	M4	514
1003	Drawing Workshop	Hagman	15	3	M4, R4	306
1004	Photography II	Staff	35	3	M7	221
1005	Printmaking I	Hagman	40	3	M7	230
1006	Weaving Workshop	Hammond	20	2	W7	230
1008	Darkroom Workshop I (must also take 1009)	Staff	40	2	M8	240
1009	Photography I (must also take 1008)	Baz		2	R8	221
1010X	Photography II	Staff	35	3	T3 (8:30-12:00)	221
1011	Writing Workshop I & II	Staff	5	4	T2	512
1012	Psychology of Death	Phillips		2	T3	510
1013	Science Fiction	Bouras		2	T4	720
1014	Printmaking Workshop	Hagman	40 1	3	T5 (1:30-5:00)	230
1015	Media & Society	Lester		2	T6	506
1016	Photography III / Adv. Workshop	Katz	40	4	T8	221
1017	Professional Writing	Higgins	2	2	F1	504
1018	Multi Media Presentation	Randon	10	2	W3	720
1019	The Twentieth Century	Lester		2	W3	510
1020	Children's Media & Socialization	Dacenko	5	2	M4	510
1021	Silkscreening Workshop	Davis	30	2	W5 (1:30-5:00)	230
1022	The Performing Company	Staff		4	W7 (7:00-10:00)	CNM
1023	Ceramics Workshop	Jacobson	40	2	To be arr.	Clay
1024	Writing Workshop I & II	Staff	5	4	R8	512
1025	Story & Journal	Tenant	5	2	F3	512
1026	Design & Layout Systems	Roth	15	2	F5 (1:30-5:00)	230

1027	Theater Workshop	Staff	Proj. Det.	8	M - F (1:00-5:00)	TC
1028	Basic Film Techniques	Reeves	118	6	W & R (9:00 -5:00)	238
1029	Film Techniques II	Dreben	118	6	M 9-5 T&F 9-1	237
1030	Art Of The Cinema	Utley	30	3	W7	720
1031	Film & Society: The Political Film	Webb	30	3	R7	720
1032	Underwater Photography	Kretschmer	TBD	8	4 hrs-wk. +Sun. am	
1033	Dramatic Film	Staff	TBD	8-12	M-R (9:00- 5:00)	232
1034	Violence and the Media	Staff		2	R4	510
1035	An Analysis of the Women Question	Hughes		2	R3	510
1036	The American College Student	Bryant		2	F4	506
1037	Poetry Workshop	Hernandez	10	3	T5 (1:30-5)	512
1038	Contemporary Literature	Robinson		3	R5 (1:30-5)	506
1039	Mural Painting	Rogovin		Var.	To be arranged with instr.	5623 W. Madison
1040	How Children Learn	Furey		2	T1	513
1041	Perception and Creativity	Dacenko	5	2	W4	506

S O C I A L S C I E N C E

PSYCHOLOGY OF DEATH

Objectives of this course would be: (1) exploration and study of the psychological understanding of death as reflected in major psychological theoretical points of view; (2) understanding the meaning of death as portrayed in relevant contemporary literature; (3) exploration of personal feelings, ideas and experiences of death on the part of students and instructor with the aim of relating this personal dimension to the theoretical dimensions.

HUMAN NATURE AND HISTORY

This course will explore some conceptions of human nature and try to answer certain questions about them: On what are they based? What aspects of experience do they take into account? Do they correspond to our sense of what being human is about? How can it be determined whether a concept of human nature is correct? How are concepts of human nature related to ideas of right and wrong? It would be impossible to survey the whole variety of ideas about human nature, so we will pay special attention to human nature as an outcome of biological evolution, social evolution, and personality development. The concern with these processes - each of them essentially historical - is the main contribution of modern thinking to the study of human nature. We will want to assess how our own ideas of human nature are, and how much they should be, influenced by the historical attitude.

THE TWENTIETH CENTURY

This course in American Social History emphasizes the American doubters and dissenters of the past - who they were and why they were - and why most failed. Further, it is hoped that the student will be able to view contemporary social movements historically and sociologically, i.e., that such movements are not unusual eruptions within an otherwise placid history, but that such impulses have helped to challenge and cleanse the Republic. Finally, we shall endeavor to answer Hector St. John De Crevecoeur's perplexing question, "What is an American?"

MEDIA and SOCIETY

The purpose of this course is to aid the advanced communications student at Columbia in viewing his medium and society more critically. Further, the student will be challenged to think critically regarding his own role in the social economy.

The course uses two approaches. The first is the study of media memoirs, periodicals, and general writings to introduce the student to the history of his medium and its value (positive and negative) to the total society. For example, use is made of a CBS-TV film about the "selling" of a political candidate by a public relations firm. Edward R. Murrow's stand against Senator Joseph McCarthy is also studied to try to determine the responsibility of the commentator to his public.

MEDIA and SOCIETY Contd.)

The second approach requires student criticism of his own medium by a project study of some area. For example, television and radio majors have made news content analyses of the major networks and photographic majors have studied the propagandistic uses of photo-journalism in the Biafran and Vietnam wars.

PERCEPTION AND CREATIVITY

General Description: It is said that every poet is a child but the reverse is just as true: every child is a poet. Yet this natural creativity somehow becomes stunted in most people by the time they become adults and they need to turn to the artists, who alone seem to have retained the natural creative eye of the child. What causes the majority of people to lose their natural creative spontaneity is a question that is hotly debated: the blame has been variously placed on unimaginative educators, parents, a stifling society. However, whereas there is no definitive answer to the cause this does not mean that once creativity is stifled it need remain so. Freud said that happiness can only be found in love and play and it is to creative play that both children and adults must turn in order to open eyes that react in stereotyped ways. This course will include the practice and discussion of the form and content of nonverbal as well as spoken and written games.

Method: In addition to lectures and class discussions, the students will develop their own sensitivity and powers of perception through participation in writing games, theatre games, nonverbal games, happenings, oral reports, demonstrations and record concerts. Students will be given a limited number of required assignments. These will include the writing of a daily sense perception journal, and the completion and presentation of a project of their own choosing. This project can be chosen from one or more of the following creative electives: staging a happening, developing and presenting their own creative games, a poetry reading, a record concert, a film, collages, presenting a play or any other method they have developed for encouraging creativity. The projects will be decided upon in personal consultations with the instructor, the student's own personal talents will be taken into account in the decision. A typical class will consist of game playing, application of the new perceptions to practical ends, and discussion as to the effectiveness of the particular game, its purpose and its application to developing creativity in the student and in children.

Goals: The emphasis of the course on refining creative powers of perception makes it uniquely applicable to all of the creative arts, literary, visual and musical. Because the central core of the course is the participation of the students, the scope has been especially designed for flexibility in an effort to fulfill the needs encountered in each class. Educational research has proven that heightened perceptual abilities make for better expression in all kinds of writing, develops

PERCEPTION AND CREATIVITY (Contd.)

creative ability in the arts and facilitates inter-personal communication. The students will be taught to become "teachers" so that they can extend their deeper knowledge of themselves and their broader understanding of the world to others, whether they be children or other adults. The format of the class will be non-structured and organic and the particular emphasis will rely upon the individual needs of the students.

Evaluation: Because of the individuality of the elective projects suggested, each student will be evaluated equally on both the quality and the quantity of work done. Attendance and class participation will also be evaluative factors.

Grades: Grades will be determined by the students during individual conferences with the instructor at the end of the course.

CHILDREN'S MEDIA AND SOCIALIZATION

The socialization of children is a subtle process and one in which not only the child's immediate family but the society as a whole takes part. In order to understand the effects of socialization on oneself, either for the sake of the knowledge or in an attempt to change the conditioning you have been subjected to, it is necessary to understand how the process works, why it is so effective, how its effects can be controlled and minimized in both oneself and children. Each society, according to Marshall McLuhan, depends on its media to propagate its own particular brand of propaganda. The two most pervasive forms that affect children in the U.S. are literature and television. The dangerous aspect of socialization, which is not in itself a bad process, is that its effects are greatest at the age of greatest vulnerability: childhood. Overt socialization, of course, occurs from parents, educators and the child's own peer group but the more subtle, dangerous and long lasting type is found in the media children are exposed to.

Method:

Students will read a wide variety of children's literature and watch television programs with an eye toward how role expectations are formalized in children. Some of the roles examined will be: male/female, family structure and organization, dominant group moral and religious value systems, the "American" way of life. In addition to lectures and class discussions on assigned materials, each student will be required to complete one or more term projects that will consist of a thorough analysis of one aspect of children's media and the particular process of socialization that it incorporates. The presentation of the report will be preferably oral (so that the entire class can benefit) but

CHILDREN'S MEDIA AND SOCIALIZATION (Contd.)

written reports will also be accepted. Reports can include children's nursery rhymes, songs, television shows, radio programs, cartoons, films, comic books or any other media that a child might be exposed to.

Goals:

The course will examine the process of socialization, its purpose, its good and bad aspects and how the media uses it. The student should then be able to recognize the processes at plan in his own childhood socialization thus giving him a better awareness of both himself and his children. By the end of the course students should have a good idea as to which children's media utilizes the processes of socialization constructively and which destructively. He will also have some basis for selection in the future as to what books, television programs, etc. he would want to expose his children to and which we would not.

Evaluation:

Each student will be evaluated equally on both the quality and quantity of work done. Attendance and class participation will also be evaluative factors. Grades will be determined by the students during individual conferences with the instructor at the end of the course.

VIOLENCE AND THE MEDIA

This course will examine how violence is portrayed and to what effect in the fields of film, journalism, television and photography. Each of these media will be analyzed by a working specialist in a given area: Film--Weisenborn; Journalism--Zonka; Television--(To be announced), Photography--Traub.

AN ANALYSIS OF THE WOMAN QUESTION

This course aims to give a broad perspective of the significance and consequences of sexual distinctions and their relationship to class, race and the totality of human experience. Some of the subjects which the course will deal with are: relationship of the women's liberation movement to the black liberation movement; politics and economics of female oppression; the sociology and psychology of sex roles; and feminism and the ideal society. This course is open to all students.

THE AMERICAN COLLEGE STUDENT

The course proposed will be an attempt to investigate the college student of today in American education and to develop an accurate portrait of some of the aspects of life as portrayed in problems, hopes, alternatives, and futures. Contemporary sources will be used wherever possible to

THE AMERICAN COLLEGE STUDENT (Contd.)

accurately measure and define the position of the student. From magazines, newspapers, students, and books a viable picture should emerge.

It is hoped that from this investigation the student will carry away a better appreciation of the condition of being a student in the United States in the '70s. It is also hoped that the information and interaction will give the student more ideas as far as problems, aspirations and alternatives.

HOW CHILDREN LEARN

How a child uses his senses for learning. The influence of the environment in learning; factors that prevent learning.

HUMANITIES - LITERATURE

READING AND WRITING APHORISMS

A workshop course of aphorism, saw, maxim analysis; aimed at establishing an expressive style whose chief characteristic is brevity. The study will result in a collection of aphorisms generated by the workshop.

SCIENCE FICTION

A reading survey of imaginative literature dealing with extensions of scientific, political, and social possibilities into the future works by Arthur Clarke, Isaac Assimov, Clifford Simak, James Bush, and others.

CONTEMPORARY LITERATURE

Fiction, drama, poetry. Likely authors, poets, etc: Ellison, Bellow, Baldwin, Malamud, W. D. Williams, others. Complete course description will follow.

POETRY WORKSHOP

Essentially this is a writing experience defined by the needs and levels of the people enrolled. The center of the experience lies in writing, in experimenting with the elements of poetry, and discovering one's own voice.

SOCIAL AESTHETICS OF CONTEMPORARY ART

We want to investigate the consequences and implications for the individual and for society of the current organization, criticism, promotion and practice of several kinds of art--visual, verbal, mixed-media, perhaps some music and dance; in short, whatever is available and seems worth thinking about. The catch is that in order to have a common basis for discussion and analysis we will have to do a good bit of serious reading in background works including, possibly, some philosophy, history, sociology, and psychology.

A reading list might include R. D. Laing (Politics of the Family) Marx, Mao, Caudwell, Sartre, Herbert Read, Marcuse, Sylvia Plath, Kenneth Patcher, et al.

ENGLISH - CREATIVE WRITING

SUMMER STORY WORKSHOP

This workshop is an all-level 5-week class for 4 credit hours. Students will meet twice a week in a regular, but concentrated, situation. All students with college English credit or department permission will be eligible. This is the same Story Workshop you are familiar with, adjusted to comply with a 5-week format.

WRITING WORKSHOP I, II

This course is designed to meet the student at his or her level of writing and general verbal skills, and to enable the student to develop these skills progressively, using the Story Workshop approach. The students in the group participate in work, telling, reading and writing exercises, guided by an experienced Workshop director. The basic principles and exercises can be directly applied in many other arts and sciences, such as theater, drawing and painting, music, film, photography, social sciences, observation and inquiry, history, journalism, and many others. This course is required for all entering freshmen, and at least one semester is required for all transfer students who have not completed their English requirement.

STORY AND JOURNAL

The use and study of the students' personal journal and the journals and notebooks of authors such as Melville, Kafka, Nin and Boll as a device for the exploration of the imagination, the recording of the living image, the writing of fragments and dreams, all of which lead to story. Open to all interested students.

A R T - G R A P H I C S

CERAMICS WORKSHOP

A full day workshop designed to handle the beginning as well as advanced potter. The class will be held at the Clay People, a community-oriented professional workshop specializing in ceramics.

DRAWING WORKSHOP

For any student interested in drawing, particular emphasis will be placed on experimenting with various drawing materials. Class will meet twice weekly with numerous field trips planned.

PRINTMAKING I

A study of etching techniques that includes drypoint, soft and hard ground, chin colle, and aquatint. The school's excellent printing facilities allow practice with both hand and electric presses. Critiques are done individually and as a member of a group.

PRINTMAKING WORKSHOP

An advanced course in printmaking techniques. The course includes experience with woodcut, linoleum cut, calligraph, serigraph, found object printing, fabric printing, and the involved process of stone lithography.

SILKSCREEN WORKSHOP

Basic Course involving experimentation in exploring and combining direct techniques such as Profilm, Touhe, and Glue, Stencil, and Photo-Silk Screen.

WEAVING WORKSHOP

The class will explore the potential of fiber and non-fiber weaving both structurally and expressively. Instruction will also cover knotting, braiding, twining, wrapping, and crochet techniques. Students will work with fundamental materials such as jute, string, scrap yarns and wool and cotton which they will learn to spin and dye themselves.

DESIGN and LAYOUT SYSTEMS

A course covering all fundamentals of commercial design, layout, keyline paste-up and typography by exploring the possible materials and their potential (and proper) usage. This includes breaking down amateur habits and learning professional approaches to the problems encountered. The instruction relies on close work with individual students, encouraging use of their own imaginations in completion of jobs.

The field itself is also discussed - the problems and possibilities, how to work with clients, etc., including attention to handling of expenses.

ASPEN CONFERENCE

The Aspen workshop encompasses a two-week program in Aspen, Colorado June 10-June 25 - centering on the National Design Conference. This year's conference theme is The Invisible City. Among the outstanding participants are: Ivan Illich, Nicholas Johnson, John Holt.

We expect to travel as a group and camp out during our entire stay in Aspen. In addition to tuition which will cover registration fees and instructional costs, each student is responsible for all additional costs including travel, food and lodging. Tuition must be paid prior to departure (at time of registration) by each participant.

Prerequisite: Consent of Instructor - Barry Burlison.

MURAL PAINTING

Open to any student who wishes to participate in the painting of murals this summer in Chicago neighborhoods. The murals are planned, and students will actually participate in the preparing of surfaces, design and painting of murals along with discussion of related neighborhood issues and larger political and aesthetic aspects of murals in general. The course will work out of the Public Arts Workshop at 5623 W. Madison Street, and will be run by the Workshop's Director.

The first meeting - an organizational one - will take place in Room 512 at 10:00 a.m., Monday, June 19, 1972.

P H O T O G R A P H Y

PHOTOGRAPHY I

Foundation course in the art and science of photography. The student extends experience and understanding by adopting several aesthetic positions which are critical to photography (taken concurrently with Darkroom Workshop).

DARKROOM WORKSHOP

Intensive darkroom experience leading the student to mastery of basic black and white technique (taken concurrently with Photography I).

PHOTOGRAPHY II

Advanced problems in the aesthetics of photography: Form - the Equivalent. Environmental Portraiture: the Portrait as an abstraction, as a document, as a symbol, as a poem - the Portrait as an Equivalent. The multiple exposure. Includes a semester-long project of the student's choice to be presented as a book.

PHOTOGRAPHY III - ADVANCED WORKSHOP

A direct continuation of Photography II with emphasis on more sophisticated aesthetic problems including both "straight" and experimental applications of the medium: the multiple as a non-accidental image using a darkroom and in-camera techniques; the photographic image in sequence- emphasis on time and space relationships, contiguous frame and documentary. Throughout, the student studies the history of photography in practice by considering trends in photographic history as points of departure for personal work. Classroom Critique. (Open to all advanced students Photo III and above). Prerequisite: Photo II

PHOTOGRAPHY IV - EXPERIMENTAL TECHNIQUES

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

Prerequisite: Photography III

M O T I O N P I C T U R E S

ART OF THE CINEMA

From studying films of the past and present, the student learns the elements of cinematic aesthetic and is enabled to establish viable criteria for the evaluation of motion pictures within their social context.

BASIC FILM TECHNIQUES

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.

FILM TECHNIQUES II

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

FILM and POLITICS

A course directed toward the investigation of the political use of film. Politics has been defined as being concerned with distribution of advantages and disadvantages among people. The working definition, then, of a political film is one which attempts to establish either the justice or injustice of this distribution. This argument will generally, though not necessarily, be emotionally based rather than rationally. Some of the questions we will be asking are the following: What is a political film? What constitutes an effective political film? Is there such a thing as a political film? What audience does the political film direct itself to?

The course is primarily a non-technical class in critical viewing, centering on the effects that a film has on an audience and the message it incorporates to achieve those effects.

UNDERWATER PHOTOGRAPHY

This course, open to both photography and motion picture students, will consist of instruction in the skills and techniques of underwater photography. Lecture-discussion sessions and actual instructions in the medium underwater at both an indoor pool and in open water will make up the course.

Prerequisites: Ability to swim (you will be taught to function underwater as part of the course) and basic skill in photography and/or motion pictures.

DRAMATIC FILM

A course is proposed for the Summer Session in which instruction will be offered jointly by the Theatre Department and the Motion Picture Department. Acting students will be offered the opportunity of learning acting for motion pictures and having a medium within which to perform. Motion Picture students will have the opportunity of learning all of the crafts attendant upon the production of dramatic sound films. A number of registrations will be open in each of the crafts, such as Direction, Camera, Sound Recording, Scene Design, Grips, Gaffing, Editing. The supervising instructor for Motion Pictures will be Gordon Weisenborn; the Acting instruction is to be announced.

It is hoped that if sufficient Acting students register they will be able to perform in several short dramatic scenes and will learn the problems of filmmaking in order that their acting in the medium can be approached with the understanding of the medium's problems. The filmmaker students will have the opportunity of participating in the actor's preparation of his part and in learning all of the basic requirements of the production of dramatic films.

R A D I O

WRITING NEWS PROGRAMS

How to write individual news stories; compiling them into five, ten, and fifteen minute news broadcasts. Interviewing. Writing a one-half hour News Special.

Note: These are radio news scripts. However, many of the writing techniques are fundamental and applicable to TV news writing.

RADIO BROADCASTING I & II

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.

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.

COLLEGE RADIO

Radio Station Programs consist of producing radio programs in connection with WCSB's radio schedule. Each program can vary in length, depending on the student's schedule time, but can be a program of music, news, interviews, or special events. Broadcasting the programs is also a part of this class, giving the student practical experience in "Board" operation, and actual production.

BROADCAST NEWS - RADIO

Journalism for the broadcast media. News announcing, analysis, and the broadcast editorial. News gathering, editing, writing and use of news services and sources.

T E L E V I S I O N

TELEVISION 1: FACILITIES

The basic television course requisite to ALL lab classes. Comprehensive coverage of operational equipment, its limitations and accompanying terminology. Includes studio cameras, lenses, microphones, control consoles, video tape, switchers, projectors, multiplexers, and lights. Requisite to ALL television lab courses and recommended for all students with an interest in RADIO, FILM and ADVERTISING.

REQUISITES: None

TELEVISION PRODUCTION: COMMERCIALS

An in-depth study of the television commercial analyzing intent, concept, writing, production, music and unusual effects. This course concentrates on the level of the communicative arts embodied within the television commercial and will analyze prize-winning commercials, as well as commercials which have resulted in extraordinary sales increases and attitudinal changes.

Noteworthy television commercial writers and art directors will be guest speakers discussing their own work and the amount of creative freedom they feel is permitted within the limitations of the television commercial.

(Each student in this course will be required to conceive, produce and submit to a television station, one television commercial in the area of public service.

REQUISITES: TELEVISION 2

TELEVISION OPERATIONS PROCEDURES

Intensive concentration on routine TV control room operations involving use of film, video-tape, and network programming. Planning the programming, program log, general continuity, and live wrap-arounds. Insertion of local commercials, station breaks, program promotions and teasers, etc. into network programs, video tapes, and films.

REQUISITES: TV II - Studio; TV Program Management

TELEVISION FUNDAMENTALS

Comprehensive survey of departmental organization and function. Job Classification and unions. Business practices and terminology. Requisite to ALL television courses and recommended for all students with an interest in RADIO, FILM and ADVERTISING.

REQUISITES: None.

MULTIMEDIA PRESENTATION

Introduction: Definition of multi media. Fields in which used are theater, light shows, educational, sales training, industrial communication. Components: audio--drama, music, sound effects; visual--live actors, slides, film strips, motion pictures, videotape, special effects. Examples: wide range, from Saturday Evening Post presentation, thru special shows at various World Fairs, to present-day meetings. Possibilities for expansion. Danger of over-emphasis.

Tools: Live presentations - lighting effects, including strobe lights, polarizing wheels, gimmicks, flash paper. Projection - every phase, including slide, strip film, motion pictures, opaque, overhead, special devices.

Staging: Scenery for live presentations; screens: portable, front, rear projection; screens: built-in, front and rear, examples, combinations. Combination: live and projected - examples; special designs - converted buses, inflatable rooms, etc.

Control Devices: Punched tape programmers - single step vs. continuous run; magnetic tape programmers - single pulse vs. varied frequencies, mini computers, single show vs repeater.

Use: Trade Shows - sales meetings, advance planning; logistic; obstacles; actual operation. Permanent installations - company board rooms, conference rooms, industrial training (factory and sales), government briefing rooms, education systems, and others, including public libraries.

Final Three or Four Sessions: Class implementation: choose or assign a subject, discuss application; class to review complete multi-media field, choose best means of implementing subject; class to bring in methods of implementing and staging; if possible, stage meeting.

PROFESSIONAL WRITING

Writing for a living. This course surveys the many different fields in which a person can make a living as a professional writer. The emphasis is on doing and students will have the opportunity to do a wide variety of writing as the purpose of the course is to introduce the student to many different areas of writing so as to help the student decide where his or her talent and interests are most at home.

Publication of student's work is one of the goals of this course and each student will be required to prepare and submit for publication a piece of their own writing. Emphasis of this course is non-fiction writing.

M U S I C

THEORY AND SIGHTSINGING I

A class in musical literacy, covering the following topics: notation, basic caligraphy, major and minor scales and minor scales and chords derived from tetrachords, duple and triple meters, and ear training (major and minor triads and some intervals).

3 weeks: M T W R F, 1:30 to 3:20. Beginning June 19, 1972

THEORY AND SIGHTSINGING II

A class carrying on from the above and including the following topics: unusual and mixed meters, the modes, Roman numeral notation, preliminary harmonic analysis, and ear training (triads, major and minor tetrachords, all intervals up to the octave except the 7th, and chord progression dictation).

3 weeks: M T W R F, 1:30 to 3:20. Beginning July 17, 1972

THEORY AND SIGHTSINGING III

A class carrying on from the above and including the following topics: harmonic analysis of Bach chorales, the use of modal chords, the construction of non-diatonic melodies based on ear repertory, simple two-part and four-part writing, and ear training (augmented and diminished triads, an introduction to seventh chords, and advanced chord progression dictation).

3 weeks: M T W R F, 3:30 to 5:20. Beginning June 19, 1972

ADVANCED CHORUS: RENAISSANCE MUSIC

An ensemble class in which Renaissance choral music (madrigals, motets, and so forth) is studied and performed.

6 weeks: M W F, 11:00 to 12:30. Beginning June 19, 1972

NON-SCHEDULED CLASSES

THE PERFORMING COMPANY

The performing company consists of about 60 members and is known as THE FREE THEATER. It is made up of professionals and amateurs, students of the college and members of the community, and teachers as well as students. It gives from three to eight performances a week. These are well attended and give the members an opportunity to deal with live performance and all its related problems. All members are expected to attend Workshops every Wednesday, 7:00 to 10:00 pm, as well as being available for rehearsals and performances. Each work runs two nights and is preceded by intensive rehearsal, and the time required does not coincide with the College schedule.

Prerequisite: Consent of teacher.

D A N C E

DANCE WORKSHOPS

These are movement skills courses. Workshop A is designed for people who have never taken a course in Dance before. Workshop B is an intermediate level course to be taken after "A" or some previous dance experience. Each entails creative application of principles and skills of motion in basic dance expressions and exploration of body structure and function. There is no laying-on of dance styles, but rather a progression that depends on increased perception of oneself as a mover. Improvisation is also a part of the courses since the approach includes the student's creative input as well as technical information.

BEGINNING CLASS

Open to all. For those with little or not dance experience. Individual and group work in technical movement skills and structured improvisations. Emphasis on understanding the body and its potential for movement.

INTERMEDIATE/ADVANCED CLASS

For those with some dance experience. The class includes advanced technical work, structured and open improvisation and some beginning composition.

T H E A T E R

THEATER WORKSHOP

The workshop, consisting of voice, movement, technical theater and dramatic literature "classes", will culminate in the presentation of theater pieces in the parks by participants in the Theater Workshop.

P H Y S I C A L E D U C A T I O N

Students may receive 1 credit in Physical Education if they are engaged in an activity/program at any YMCA, JCC, etc. during the summer.

Bring receipt showing your participation to registrar's office at time of registration. Students interested in a physical education program are urged to see the program director, 2nd floor, Lawson YMCA, 30 W. Chicago Avenue.

COED JOGGING

A graduated jogging program emphasizing the underlying physical principles as well as the fun and value of aerobic exercises. People will run at their own level - whether women or men, beginners or experienced runners.

We will discuss at the first meeting what kind of equipment is necessary, and we will use the lock and shower facilities at the Mayor Daley Youth Foundation gym across the street from the College.

