

1978

1978-1980 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. "Course Catalog" (1978-1980). Catalogs, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_coursecatalogs/58

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**

**Course Description
Bulletin 1978-80
and Addendum**

Table of Contents

Introduction	1
Academic Policies	2
Departments	
Life Arts/Liberal Education	4
Humanities/Literature	5
Contemporary Studies	12
Science	18
Writing/English	21
Advertising/Journalism	29
Theatre/Music	34
Dance	41
Art	46
Photography	55
Film	62
Broadcast Communications:	
Television/Radio	70
Arts and Entertainment Management	79
Special Programs	83
Addendum	See Colored Insert

Introduction

This Course Bulletin lists courses scheduled to be offered during the 1978-80 academic years. Unforeseen circumstances may necessitate some changes in these plans, and students are urged to consult the Class Schedule for each semester for courses being offered that semester.

Unless otherwise specified, Theatre/Music classes are offered at the Theatre Center, 72 East 11th Street. Dance classes are offered at the Dance Center, 4730 North Sheridan Road.

Information concerning Registration times and procedures is published in the Class Schedule which is available four to six weeks before the beginning of each semester.

Additional courses and programs offered through cooperative arrangements with other institutions are listed and described in the section on Special Programs.

Students are urged to save this bulletin for reference as it applies to the academic years 1978-80.

Columbia is an urban, four-year college with special interest in the public arts and information media within a plan of liberal arts education. The College educates for creative occupation in: film, photography, graphic/fine/craft arts, dance, theatre, radio, television, advertising, journalism, and fiction and poetry writing. Columbia is completely independent and unaffiliated.

Students are encouraged to apply themselves according to their own interests and talents. Most do choose to concentrate their energies in one or two major fields, supplemented by a wide range of classes that appeal to them. Faculty members

from each department are available at registration to discuss prerequisites and the most logical sequence for courses taken in their departments. General Studies courses are open to all students.

Students may create their own individual college programs from offerings in the following areas:

Life Arts/Liberal Education:

- Humanities/Literature
- Contemporary Studies
- Science

Writing/English

Broadcast Communications:

- Television/Radio
- Advertising/Journalism
- Theatre/Music
- Dance
- Photography
- Film
- Art

Recognizing its need to serve the widest possible range of students, and to attract working professionals as faculty, Columbia schedules courses throughout the day, evening, and weekend hours. All courses listed in this catalog may not be offered during each semester. A class schedule, published each semester, lists courses currently offered. The College reserves the right to cancel courses.

Columbia encourages student exploration of many areas, and supports creative and integrated approaches to education. Interdisciplinary programs are stressed rather than barriers between departments.

Columbia College admits students without regard to race, color, sex, religion, physical handicap, and national or ethnic origin.

Academic Policies

College Policy

The College emphasizes the student's responsibility for participation in the educational process. This involves conscientious preparation of assignments and a recognition of the frequent interdependence of students when individual contribution to a group/class effort is required.

Where a student's lack of interest, inadequate preparation, or absence detracts from the achievement of group or individual objectives, he or she 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. Many instructors follow the rule that a student may miss only three class meetings a semester before being dropped from the course.

Columbia College has few restrictions on a student's free choice of courses. To earn a Bachelor's degree, a student must complete 124 semester hours of credit with a minimum of a C average. 48 of these hours, including Writing Workshop I and II, must be in General Studies (Humanities/Literature, Contemporary Studies or Science). Non-dance majors may take up to 8 hours of dance courses for General Studies credit and non-writing majors may take advanced writing courses to fulfill this requirement.

The remaining 76 semester hours may be taken at the student's choice in any subject area, in any quantity and proportion. This permits students to determine their major concentration(s) and extent of specialization.

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 the selection of programs, and to consult with the Academic Advisor when necessary.

Confidentiality of student records is maintained in accordance with prescribed regulations. No infor-

mation is released from the student's personal files or records without prior written permission.

College Terms and Schedules

Each college year at Columbia consists of two 15-week semesters (Fall and Spring), a Summer session and an intensive Mid-term session each winter. While the usual term of a College class is a full fifteen weeks, some subjects may be offered in intensive concentrations for shorter periods ranging from one to eight weeks. Such intensive segments might meet more frequently than normal courses; examples are Theatre courses specifically involved with a particular production, and special courses in Music. Courses are also regularly scheduled for evenings and Saturdays to best fit the hours of working students and professional part-time faculty.

Independent Study

Independent projects are available to students seeking advanced or specialized work in subject areas taught at Columbia. They offer the student an opportunity to design an individual program and work under the supervision of a Columbia College faculty member.

Students must obtain project approval forms prior to registration in the Records Office. These approvals must be turned in at the time of registration and must contain an outline of the project as well as the signatures of both the project supervisor and the department chairperson.

Columbia offers a wide range of home study courses for students unable to attend regular class meetings. Further information and a list of these offerings are available in the Records Office.

Grading and Credits

Students have the option of electing either a conventional A, B, C, D, F or a "Pass-Fail" grade (Pass-Fail grades are not computed in grade point averages).

Courses from which a student has withdrawn after the 6th week of a regular term will be entered on the student's record with a grade of W (Withdrawn). I (Incomplete) grades, must be made up by the end of the next term to avoid conversion to "W" (for Spring term, work must be completed by the end of the Summer session).

The unit of credit used by the College is the semester hour. A usual full-time credit load is 12-16 hours each semester. Part-time is 9 or less hours a semester.

In order to remain in good academic standing at Columbia, a student must maintain a C average (2.00 on a 4 point system). Any student whose academic average falls below this point must evidence progress toward regaining a 2.00 average in the subsequent term or be liable for academic dismissal.

Transfer and Advanced Credit

Columbia College will accept, to a maximum of 88 hours, all college-level credits graded C or better from recognized colleges and universities. Columbia credits are based on a semester system and other credit units will be converted to semester hours with no loss of applicable credit.

Transferred credits which carry a grade of D may be accepted if these do not exceed 20% of the total credits (including those with a grade of D) earned at any college, excepting English Composition/Rhetoric which must have C grades to be transferable.

In order to graduate, transfer students must take at least 36 hours at Columbia, with the final 12 hours in residence. Curriculum requirements will be adjusted on the basis of equivalent courses taken at other institutions.

Transfer credit from two-year colleges and/or the CLEP (College Level Examination Program) is limited to a maximum of 62 semester hours. Transfer students presenting a two-year Associated Degree from Junior or Community colleges will be accorded Junior-year standing and a maximum of 62 semester hours in credit.

Students desiring advanced standing (transfer

credit) based on CLEP Test results in liberal arts subjects should have official records sent to the Columbia Admissions Office.

Credit Equivalency

Under some circumstances, a student may be awarded credit for life or professional work experiences. Applications are available in the Records Office and should be returned there with appropriate documentation, including a vita, letters of recommendation and, if applicable, samples of the student's work. Evaluation may include a personal interview.

Veterans

Veterans are eligible for active duty and service school credit on the basis of such information as shown on their discharge papers or other military service records.

Second Bachelor's Degree

A student who already has a Bachelor's degree in any subject area may earn a second B.A. at Columbia by completing 42 semester hours, 36 of which must be in the new subject emphasis. All regular academic requirements will be considered fulfilled by the first B.A.

LIFE ARTS/LIBERAL EDUCATION

A college education is an opportunity to help the student live more successfully and fully. Studies in the Life Arts Liberal Education Department put a student's artistic interests in a broader context of the cultural history of societies. The Life Arts Liberal Education program, which includes Humanities Literature, Contemporary Studies and Science, engages in an on-going process of expansion and change to provide not only additional courses, but also interdisciplinary projects which relate these to the student's arts. Thus students focusing on any of the arts learn not only technical skills, but also the human, artistic, and social dimensions of their professions.

The Life Arts/Liberal Education Department at Columbia College is not designed as a special or separate study emphasis, and does not offer a formal major program. Its objective, rather, is to relate to other areas of concentration in a manner which serves to expand the dimensions of the College curriculum and the horizons of the students.

Its function is one of universalizing and humanizing the skills acquired by the student and of enriching and expanding perception, understanding and sensitivity in all areas of the arts.

The **Humanities/Literature** program provides an integrating structure for diverse courses. Broadly speaking, it focuses on the cultural history and evolution of the human race, the study of humans as creators of artifacts and symbols, and the discovery and understanding of recurring themes in the development of human thought and expression. It includes course offerings in the areas of art and literature, in the nature of other cultures distant in place or time, in modes of thought and philosophy, and views of human society and culture as expressed through the arts.

The **Contemporary Studies** program takes an inter-disciplinary approach to the study of society. Its course offerings focus on an understanding of American society, on the themes and issues with

which it is confronted, and on the skills needed for survival by individuals who want to make conscious choices within this framework. Students are encouraged to explore contemporary social issues from a variety of perspectives and to build on the awarenesses gained in this study. The program is founded on the belief that students are capable of accepting responsibility for making important decisions about their education and about the society in which they live.

An understanding of the physical world is as basic a part of a liberal learning process as an understanding of society, institutions and human expression. The **Science** program offers basic science courses to further understanding of the growing significance of contemporary science in the life of the individual and society. The program is not designed to provide a foundation for a major in the natural or physical sciences, but to give students an understanding of their minds and bodies and of the world around them. Each course offering is organized around major concepts related to immediate and relevant life issues which will give the student some fundamental insights into a given area. Some of Columbia's science offerings are given in conjunction with the Adler Planetarium, which operates on a quarter system rather than a semester system. Students may enroll during Fall registration for Planetarium courses offered Fall and Winter quarters, and during Spring for Planetarium courses held in Spring quarter.

All of the courses offered by the Life Arts Liberal Education Department are designated as General Studies courses and are applicable to the fulfillment of General Studies credits required for graduation with a Bachelor of Arts degree from the College. Specific courses crosslisted into the Life Arts Department each semester are also applicable as General Studies courses and can be located in the semester schedule of classes.

Chairperson: Louis Silverstein

Humanities/Literature

1100 The Arts: An Introduction to Understanding Art, Literature, and Music 2 cr.

The aim of this course is to help students develop the vocabulary and analytic techniques which will enhance their ability to look at the visual arts, read literature, and listen to music. Students are introduced to a broad range of examples in all three arts so they may apply these new tools to different forms, such as the portrait, the novel, the symphony, and discover how these forms control our response to artistic experience. In addition to class discussion, there are field trips to art exhibits, concerts, and plays.

1120 Art and Society 3 cr.

Everyone who makes an artwork has grown up in a society and lives in one. Every artwork that has been made was made in a society and is used and enjoyed by a society, an audience. In what way does this social environment affect the artwork? Does making an artwork change its maker? Does an artwork affect the audience? This course explores the relationships of society, artist, artwork and audience. Emphasis on film but also includes other media.

1140 Contemporary Issues in Art 2 cr.

This course will explore the artist's survival in the art world today: myths about the artists, truths about the artist's predicament as low wo/man on the totem pole; options for grants & professional career-building; problems of public relations, exposure & sales through critics; galleries & art magazines. In the course of this exploration are raised issues about humanism & technology in art; the established & avant-garde art worlds; alternatives such as collective galleries & the women's art movement; ambition & competition; spirituality & emptiness in the art world itself & in the contemporary art produced in that world.

1160 The Critical Vocabulary & Its Application 2 cr.

The student is asked to examine works of art from various aesthetic disciplines & extrapolate what is common to them. Based on experiences of this order the student compiles a critical handbook founded upon his or her particular insights. Once this critical tool has been established, it will be

applied &, through discussion, verified. All students must be prepared to make report on a regular basis, either orally or written.

1180 Dadaism: Art and Anti-Art 2 cr.

An in-depth study of the essence and ideology of this non-conformist artistic activity, with discussions of the people, places, events, and works created during this period. Books, films and slides are utilized to stimulate a student response and to create the aura of the Dada movement.

1201 Film and Society: Human Comedy 3 cr.

For more than half a century filmmakers have commented on the societies in which they lived. They have made films to ridicule social organization, nonsensical politics, inhuman economic relationships. Each week we view and discuss great film comedies. Includes films by Charlie Chaplin, René Clair and Vittorio de Sica.

1202 Film and Society: People at Work 3 cr.

The way people make their living depends upon the place in which they work geographically and the time in history, as well as on the way society is organized. It depends upon the materials available and on the tools they have developed. Each week we view films, fiction as well as documentary, which focus on people & their jobs; films from developing countries as well as from industrialized western Europe & America.

1203 Film & Society: Film & Politics 3 cr.

Many films have been made about political systems & political confrontations, & many have been made as a result of the need for political statements. During the semester, films of all political kinds will be shown & discussed, & the attempt will be made to interpret the films & their functions. Films are shown each week; they may include works by Eisenstein, Riefenstahl, & Cos a Gavras, & deal with the Third World as well as Europe & North America.

1204 Film & Society: Film & the Third World 3 cr.

The films shown each week during the semester depict problems & conditions of living in the countries of the Third World, the world outside of the United States, Canada, & the major affluent coun-

tries of Europe. The films will serve as the textual materials for study of unfamiliar societies, & their content will be enriched by reading recommended printed materials.

1221 History of Art I 3 cr.

Beginning with the art of the caves and proceeding through the history of Western art to the Gothic cathedrals, this course directs the student to his cultural heritage. The mythological systems within cultures and their operation are discussed. The student becomes familiar with not only the art monuments of cultures such as the Greeks, Minoans, Romans, Egyptians and Sumerians, but also with the beliefs that sustained those cultures.

1222 History of Art II 3 cr.

An historical continuation of History of Art I but can be taken independently. It starts with the art of the Italian Renaissance and progresses up to that of the present day. Connections are made between past historical viewpoints and contemporary attitudes. The students are encouraged to identify themselves constructively with their cultural heritage.

1240 History of Graphic Design 2 cr.

This course surveys the history of graphic design from the Industrial Revolution to the present. All important styles & designers are dealt with, including the Arts & Crafts Movement, Art Nouveau, & the Bauhaus. Graphic design as a reflection of society & the influence of painting & photography on design styles are discussed, including typography, illustration, posters, trademarks & logos, environmental graphics & animated film. The course is intended for students in the visual arts & is also meaningful for students of history & society at large.

1260 The Meanings of Images 3 cr.

All artworks have some kind of meaning. Many artworks have more than one kind of meaning. Sometimes artworks mean different things to different people. Many artworks are made up of, or include, images (elements) that have more than merely narrative value: those may have symbolic or metaphoric importance, and these values too will be explored. As might be expected, the experience with artworks will extend to all art media. Visiting lecturers & attendance at theatre & dance performances & at art galleries are integral parts of the course.

1280 Modern Art: Modernism in 20th Century Painting & Sculpture 2 cr.

A comprehensive visual & historical analysis of the objects, occasions, & social conditions that have affected the avant-garde in the plastic arts since Cezanne & together comprise what we have come to see and accept as "modern" art. The course includes direct museum experience as well as classroom analysis & dialogue.

1300 Political Art 2 cr.

This discussion course will look at the visual arts as a means of changing man & his world. While the emphasis will be on the painting & sculpture of this century, we will also look at representative works from other periods in the history of Western art. The validity of using art as a political & social tool will be discussed against various aesthetic theories.

1320 Survey of Ethnic & Contemporary Crafts 3 cr.

Crafts objects are an important reflection of the cultural heritage of the ethnic groups in which they were created. Through films, slides, lectures, & field trips to museums, exhibitions, & private collections, the roles crafts have played in different cultures will be examined. This course will provide an extensive visual design vocabulary important to students in craft, communication, & fine arts.

1340 Theatre Since Sartre 2 cr.

The course examines a selection of modern plays which have had a remarkable ability to affect their audiences in terms of personal reappraisal of the realities of their own society. Works by such writers as Sartre, Giradoux, Ionesco, Fry, Beckett, Pinter, Weiss, and Handke are read dramatically & analyzed for their dramatic existential impact.

1360 Visual Design In Poetry 3 cr.

This course examines the dialogue between poetry and the visual arts. Concepts, attitudes, and techniques shared by these two forms are investigated. An eclectic approach is used to study the question of how experience is translated to the two-dimensional surface of the page and the canvas. Artists such as William Blake, Mondrian, Rossetti and the concrete poets as well as poets who have held conversational circles, such as Cocteau, Wilde and Stein, are used as sources for discussion. This course is aimed for the writer, the student

of literature, and both the visual and presentational artist.

1380 Women in Art History 2 cr.

This course deals with all issues of the Women's Art Movement & will include a series of slide lectures covering the movement's history from 1500 to the present. There will also be films about women artists, as well as films made for & by women artists. Students are required to attend lectures. Execution of a final art project is also required. This course is open to men and women & will be augmented by several visiting artists.

1400 World Culture in the 20th Century 2 cr.

A lecture series that examines the major culture-forming ideas of this century. The material will be taken from art, music, literature, folk arts & history in general. It is expected that the student will have upon completion of the series, some idea of the origin, function, & significance of concepts diverse as "God is dead" & "Systematic irrationality."

1420 World Drama 2 cr.

This course surveys the historical development of dramatic forms, both Eastern & Western, which have contributed to the wide ranging spectrum of what is called "drama" today. Students pay attention to physical theatres in which these forms were produced, their audiences, & the cultural contexts in which they arose. Eastern forms such as Noh, Kabuki, Indian & Chinese drama are studied; & the course surveys the development of Western drama from Greek theatre through the avant-garde movement of the late 19th Century.

3100 Dionysian Passion and Apollonian Vision in Literature and Psychology 4 cr.

The tensions and possible compromises between the demonic and the civilized, the unconditional erotic and the restraining rational are examined in selected works of Plato, Shakespeare, Thomas Mann, Nietzsche, Tolstoy, and Freud. Can romantic passion be reconciled with social morality? Can one be both "inspired" and "sane"?

3120 Logic, Truth, and Knowledge 2 cr.

Can we ever know anything for sure, or is it all relative? How can one judge between conflicting opinions on a matter? What's a bad argument, and what's a good one? Is there any objective know-

ledge? Can believing make it so? Can we reason about values? This course attempts to provide some tools for answering questions such as these.

3141 Meditation, Listening, & Creativity I 4 cr.

Students experience several different types of meditation to connect with the Tao: Zen empty-mind, mantra meditation, group chanting & movement exercises. Students practice Rogerian techniques of reflective listening & focusing to connect with one another. Students create art objectives to connect with our unconscious, our expressive selves & the universal will.

3142 Meditation, Listening, & Creativity II 4 cr.

In this course we read about different types of meditation—Zen, mantra, guided imagery, Tibetan visualization & chant meditations—and actually practice them in our group meetings. We will also develop listening techniques in order to get in touch with our own sources of creativity & to connect with our deepest selves.

Prerequisite: Meditation, Listening, & Creativity I or permission of the instructor.

3160 Modern Philosophy 2 cr.

An examination of the central issues confronting philosophy in the 20th Century, & the major movements in philosophy today. Students focus on an attempt to understand these movements as human efforts, and to understand humanity & the universe in which we live. We explore relationships between philosophy & science, religion & the arts of today; thus participants draw a portrait not merely of 20th Century philosophy, but of the 20th Century itself.

3180 Narcissism: Myth, Literature, & Pathology 4 cr.

We will study the myth of Narcissus in its various forms. We will then read the psychological theories of Freud & Kohut as they relate to narcissistic character disorders. We will also read works by Shakespeare, Conrad, & Hesse from this perspective. Finally, we will be asking in what ways our culture & our own personalities are "narcissistic".

3200 Philosophy of History 2 cr.

A variety of views concerning the role & importance of history in human affairs will be examined. Topics

considered will include whether or not history is governed by laws, if it is meaningful, & if there is such a thing as "progress". The course will also examine the nature of what it is that historians do.

3220 Philosophy of Religion 2 cr.

A philosophical exploration of the phenomenon of religion, considering & assessing a variety of views as to the nature & importance of religion. We investigate the relation of religion to other human endeavors, such as science, philosophy, & the arts, & examine the position of religion & specific religions in the 20th Century.

3240 Taboos: Personal & Cultural Inhibitions 2 cr.

The course explores the cultural roots & evolution of personal & social taboos, & the extent to which these inherited inhibitions still affect our lives in the 20th Century. We investigate the psychological & social/cultural mechanisms by which taboos operate & maintain power, & various means by which this power may be obviated or removed.

3260 Television: Archetypes of American Civilization 2 cr.

What satisfactions, distractions, fears, guilts, myths, & wishes are reflected in the programming, packaging & performing of television? How are traditional views of the human predicament & traditional hopes for escape from it embodied in the images flickering on that little blue screen? Students examine television in the light of these questions, as text & pretext, as a cultural artifact.

3280 Zen and Castaneda 2 cr.

Students read and discuss in depth the Castaneda material and several works on Zen. The many parallels between the two "paths with heart" are discussed. The basic distinctions between Western and Eastern approaches are explored. Since a "pound of practice" is worth "a ton of theory", we directly experience and evaluate the two realities.

5100 African History & Society 3 cr.

This course examines the history, tradition, & culture of various sub-Saharan African societies & traces their development to the present day. Emphasis is placed on Africa's political & economic role in the international arena: where applicable, attention is given to particular African nations' relationships to the United States.

5120 Ancient History: The Mediterranean 2 cr.

Lectures on ancient Egypt & ancient Sumeria & Babylonia introduce the student to the inter-relation of the civilizations of the Ancient Near East & to their connection with the art & civilization of Mycenaean, Archaic & Classical Greece. An extensive examination of art & style in ancient Greece & their gradual evolution constitute the core of the course. All lectures are extensively illustrated by slides of art treasures & archeological sites.

5140 The Ancient Near East in Myth & Literature 2 cr.

In this course students will read—in translation—actual "texts" of the ancient Near East. Some of these texts have been preserved in altered forms (such as the Bible) while others have survived only as fragments of stone, papyrus, & clay tablets. Readings will reveal fascinating insights into the myths & cultures from which the ancient writings emerged. The readings will be illustrated extensively with slide presentations.

5160 Classical Mythology 2 cr.

The study of classical mythology includes the reading of myths from ancient literature & from modern compilations. A major source of inspiration for classical art was myth & legend, illustrated in sculpture, painting, & architectural monuments. The examination of these monuments & illustrations of myth will enable us to understand something of the meaning of myth to the ancient Greeks.

5180 Cultural History of Syria & Palestine 2 cr.

This course surveys the historical & cultural development of the Ancient Near East, including the roots & emergence of the peoples of Israel familiar in Biblical literature covering a period from 2000 B.C. to the 6th Century A.D. when the kingdom of Judah came to a violent end & the survivors were led into exile in Babylon. We will trace the cultural revolution through works of art, literature, tools, architecture, & ceramics.

5200 Great Women in History & Legend 4 cr.

A review of the history of Western civilization through an examination of the lives of famous, infamous, & forgotten women of Western legend & history: from our Goddess forbears (Isis, Aphro-

dite), Egyptian queens (Tetisheri, Hatshepsut), Biblical women (Miriam, Jezebel, Bathsheba, Mary, Salome), & women of classical antiquity (Helen, Sappho, Aspasia, Cleopatra, Cornelia, the Amazons), through women of Western Europe (Jeanne d'Arc, the queens, pirates, & some influential European nobility & salonnières), to the women of America (Pocahontas, Abigail Adams, Victoria Woodhull, Sojourner Truth, Calamity Jane, Mother Jones, Lucy Parsons, Amelia Earhardt, Zelda, Angela Davis, etc.) & favorite heroines of students.

5220 Highlights from Greek and Hellenistic History **3 cr.**

An examination of the most important events in Greek and Hellenistic history from 776 B.C. to 301 B.C. using the original descriptions of the ancient historians (Herodotus, Thucydides, Xenophon, Polydius) in English translation.

5240 Introduction to the Civilization of India **2 cr.**

A survey course of the philosophy, literature, & arts of ancient Hindu India. In dealing with Indian art & aesthetics, we explore their deep roots in the Sanskrit religious & social tradition & the development of temple architecture.

5260 Introduction to Islamic Civilization **2 cr.**

This course concentrates on selected periods and aspects of Islamic civilization with special emphasis on contemporary developments in the Middle East, Turkey and South Asia and studies such questions as the impact of the West on Islamic civilization, problems and prospects of development and modernization in the Muslim countries, and their relationships with superpowers as influenced by their ideological orientations. Overall, we deal with comparisons and contrasts between Islam and the West, thus sharpening students' understanding of their own culture.

5280 Introduction to Russian Culture and Literature **2 cr.**

1. Life and works of famous Russian writers: Feodor Sologub, Ivan Bunin, Evgeny Zamyatin, Isaac Babel, Michail Zoshchenko.
2. The dawn of art: paleolithic, neolithic, bronze age and iron age. Remains found in the territory of the Soviet Union. Slides from the Hermitage collection. Antique art, sculpture and architecture on the

northern Black Sea coast. Survey of Russian church architecture from 11th to 19th centuries. Great Russian religious masterpieces of icons and friezes, and architecture and monuments of St. Petersburg.

3. Ancient Russian music and Russian folk music.

5300 Primitive Life-Styles **2cr.**

The visual arts, music, & the oral tradition of a number of primitive societies are explored in relation to linguistic, religious, & political systems. Students discuss such issues as the biological basis & heritage of human society & the nature of languages. The course focuses most intensively on the arts & artistic elements in human cultures, considering their relation to child-rearing practices, values, & social structure, & learning how art styles can be "read" as cultural cognitive "maps".

7101 African-American Literature I **2 cr.**

This course is devoted to the study of African-American literature and literary writers of the early 19th century to the mid-20th century. Special consideration is given to the main literary trends of this period as manifested through various works of prose, poetry, essay and criticism. The student also learns about the nature and characteristics of literature, as well as the role and function of literature and the literary writers of this particular period.

7102 African-American Literature II **2 cr.**

This course is designed to acquaint the student with the literary arts of African-America from the early 1950's to the present time. Special attention will be given to African-American literature since the mid-1960's, as well as Imamu Baraka, John Killens, Ed Bullens, Don L. Lee, & several others. Recommended for students with a background in African-American studies.

7120 The African Novel **2 cr.**

This course explores the work of Africa's premiere writers, Chinua Achebe (Nigeria) & novelist/filmmaker Ousmane Sembene (Senegal). The literature of the course provides an overview of African society & history, from its traditional forms, through colonial intervention, & up to independence. The one-dimensionality of the African character is explored by these authors & is instead rendered in its full humanity.

7140 American Literature 2 cr.

Readings in American Literature include Crane, Cather, Gray, Twain, James, Hughes, Hawthorne and Salinger with excerpts from European writers such as Flaubert and Conrad who had major impact on the development of the American novel.

7160 Charles Dickens & His Times 2 cr.

The course analyzes & interprets four novels by Charles Dickens. Students explore the issues & themes which Dickens raises in his novels & their relationship to the realities of the Victorian era. Students also deal with the larger issues Dickens is concerned with: violence, human life, money, parent/child relationships, love, & a "proper" human condition. The course, in short, analyzes Dickens' impact as both a masterful narrative artist & a public commentator or moral teacher.

7180 The Chicago Experience: Chicago Novelists 2 cr.

The core of this course is an exploration of a succession of great Chicago novels: from the turn-of-the-century muckrakers & naturalists, through the proletarian writers of the 30's, to the chronicles of Chicago's Irish, Black, & Jewish neighborhoods. From a wide-ranging discussion of these novels & of their relation to everything from arts & architecture to politics & power, students trace the evolution of our city & its people.

7200 Comparative Literature: The Writer and the Times 2 cr.

A study of the society and literature of America between 1925 and 1940. Novelists include Dreiser, Dos Passos, Fitzgerald, Steinbeck, Wright, Faulkner and Hemingway.

7220 French Literature 2 cr.

The course familiarizes students with important highlights of French literature, through reading, analysis, & dialogue. We examine several French literary movements, works of prominent French authors, & contributions made by French literature to the cultural & artistic developments of the Western world. Writers to be studied include Voltaire, Anatole France, Sartre, & Sagan.

7240 German Literature 2 cr.

The course aims to familiarize students with highlights of German literature. The course examines

several German literary movements, the works of prominent German authors, & the contributions of German literature to the artistic & cultural developments of the Western world. Writers to be approached include Goethe, Mann, Kist & Grass.

7260 The Innocent Hero: An Unconscious Rebel 2 cr.

An innocent hero faced with the inhuman rules of a society often becomes an unconscious rebel whose experiences provide an effective argument for social change. This course will try to assess the effectiveness of this literary device by considering Voltaire's *Candide*, Kipling's *Kim*, Twain's *Huck Finn*, Melville's *Billy Budd*, Swift's *Gulliver's Travels*, Berger's *Little Big Man*, & Goldings' *Lord of the Flies*.

7280 Introduction to Dramatic Literature 2 cr.

A study of the philosophies and ideologies, theatrical techniques, and creative process in the plays of four major playwrights. The plays studied are: Ibsen, *Brand*; Pinter, *No Man's Land*; Ionesco, *Killing Ground*; Sophocles, *Oedipus Rex*.

7300 Introduction to Fiction: The Novel as Literary Form 2 cr.

This course introduces students to the novel as a literary form, focusing on the moral, political, psychological, & aesthetic issues which are a part of the history of fiction & on the development of such fictional techniques as point of view & narration, structure, language, & characterization. Authors to be studied include Austen, Flaubert, Eliot, James, Joyce, Wolfe, & Robbe-Grillet.

7310 Literature of the Absurd 3 cr.

This course is designed to introduce the student to contemporary literature of the absurd in order to develop both an appreciation of the literary form, and an understanding of the philosophical and ethical problems posed by absurdity in contemporary thought. Both the novel and the drama are employed to examine these concepts, with some extra work done with poetry. Each student is expected to prepare, under direction, a critical paper exploring some aspect of the absurd in contemporary literature.

7320 Liberation Revisited: The Nineteenth-Century Dramatist and Social Reform 2 cr.

In England (and in America where so many of these plays were successfully produced) Shaw and the playwrights of the Theater of Ideas turned the theater into a highly successful platform for social reform of all kinds. This course explores the nineteenth-century calls for liberation by discussing a number of plays by Shaw, Pinero, O'Casey, Ibsen, Hauptmann, Galsworthy, and Granville-Barker.

7340 Lonon & Orwell: Rebels & Prophets 2 cr.

Jack London's popular journalism & fiction made him both a spokesman & prophet of the late 19th Century socialist movement. George Orwell's writing served the same ends for the socialist groups of the 1930's. Each man found metaphors for the conditions of his time which were effective because they were rooted in deeply felt experiences of the conditions against which each rebelled. The course explores in what ways London & Orwell were rebels & prophets by discussing the novels in the context of the non-fictional writings.

7360 Mark Twain and His Time 2 cr.

Students read and discuss some of the author's lasting works. We view the landscapes of his youth, his middle-age, his reactions toward the Civil War; we examine his writings produced before and after the turn of the century. How Twain viewed the doings of America—parlaying its strength and weaknesses into the nation it is today.

7380 Masterworks of American Literature: 1750 to the Present 2 cr.

This course focuses on the conflict between individualism & social conformism in American literature from the Puritan preachers to the present. Authors to be studied include Edwards, Franklin, Emerson, Hawthorne, Melville, Fitzgerald, Hemingway, Ellison, & Mailer.

7400 The Novels of Saul Bellow 2 cr.

The course centers around the theme of "self & society". Saul Bellow's developing vision is focused through a succession of schlemiel-type heroes, struggling for selfhood in a confusing world. The earlier heroes (the 1940's) are defending themselves in a threatening environment. The middle heroes (the 1950's) relax into a more expansive

quest for identity. And the mature heroes (the 1960's) move through suffering to a more profound affirmation. The movement traced is from existentialism to Bellow's own brand of religious mysticism.

7410 Psychology in Literature 3 cr.

This course is an introduction to various techniques in psychology designed to increase an understanding of the behavior of individuals, families, and groups. The course is divided into three sections: (1) psychology of death and dying; (2) psychology of families; and (3) the psychology of consciousness. The psychological bases of behavior in contemporary society are investigated through reading and discussion.

7420 Science Fiction: A Survey 2 cr.

The incredible breadth & depth of Science Fiction in its handling of human, social & technological possibilities & its ability to generate startling new perspectives on the human & the universal are explored through the medium of selected short stories by modern masters of SciFi: Asimov, Bradbury, Clarke, Heinlein, & others. The course will impart a broad familiarization with what is perhaps the last truly exciting & imaginative branch of fiction.

7440 Sherlock Holmes: Fact and Fiction 2 cr.

A study of Holmes: the man as chronicled in the four major memories of John H. Watson, M.D.; comparing the events in the case histories in relation to the life and times of Sherlock Holmes and associates.

7460 Women in Literature 2 cr.

A survey of women writers of fiction, drama, poetry, etc. and/or female characters in literature. Through reading and discussion the class examines the authors and subjects in terms of their personal consciousness, relationships with men, social independence, and other issues.

9000 Independent Project: Humanities/Literature

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Department Chairperson is required.

Contemporary Studies

1100 Afro-American History and Culture

2 cr.

The course traces the history of Black people from Africa to the New World and encompasses the struggles involved. Students become familiar with the men and women who participated in these campaigns, and with the music, literature and poetry they produced.

A series of study guides is issued to students. Students are expected to read not only assigned texts, but to select an additional book by a Black author. There are guest speakers, films, music, film strips and color slides. Students become familiar with the operations and exhibits of the DuSable Museum and work on a project of mutual benefit.

1120 The American Experience

2 cr.

This course attempts to consider the life that we Americans live. Our understanding of American life is enhanced by studying ideas as expressed in art, literature, and social commentary. The study of America in this course will examine: the relationship of our founding principle to modern experience, America's historical and cultural features, and how they relate to our growth as individuals and as communities.

1140 The American Family: Ethnic Perspectives

2 cr.

This course focuses on the family structure, its social and sexual restrictions, its historical & present impact on the individual & society. A goal of the course is to gain the ability to relate to persons as persons in the larger family of man, while achieving a more sensitive understanding of their class, ethnic & family backgrounds. Close examination will be given to the strong media image of class & ethnic families.

1160 American Politics

3 cr.

A description and analysis of American politics. Emphasis is on national politics and policies. The course focuses on the processes by which groups provide input and respond to output of governmental institutions, and the processes by which policies are determined.

1180 The American Suburb: A Dream Revisited

2 cr.

Since the 1870s suburban life has been seen as the best compromise for those persons who worked in the city, appreciated the cultural advantages the city could provide, yet wanted to avoid the problems associated with urban life. Within the last decade, however, suburbs have begun to experience many of the problems earlier seen as unique to the city. Suburbs now find themselves reevaluating their situations both in light of their own problems and their relationship with the larger metropolitan area.

1200 American Urban History

2 cr.

In this course students study the rise of the American city from the seaboard towns of the 18th Century to the sunbelt cities of the 20th Century. After a brief look at the rise of the city in world perspective, students will examine the development of the American city, the psychology of city living, the impact of the city on American history, and prospects for the future.

1220 History of the American Worker

2 cr.

The course surveys the role of working people in American history & closely examines their efforts for social & economic justice. Students look at the nature & situation of working people during the American Revolution; the effects of industrialization on how people lived & worked; the organization of labor movement structures such as the Knights of Labor, the AFL, the CIO, the Industrial Workers of the World & the impact they had, & the importance of rank-&-file workers in building the labor movement. Students explore changes in labor & working people, examining the impact of two World Wars, the Depression & New Deal, & the continuing struggles of the past three decades.

1240 Indian-White Contact in North America: Who is the Savage?

2 cr.

The course investigates the nature, background and history of contact between the Native American Indians of North America and the White man, from the time of their first encounter to the present. The course focuses on the geographical area of the Great Lakes region and the nature of the Indian-White contact in this area, while underscoring the diversity of American Indian culture and providing a framework for historical comparison and understanding.

1261 Missing Pages in U.S. History I 2 cr.

This course traces the origins of social protest and change. The oppression of minorities and their victorious achievements are studied and people, places and events that have shaped American history are examined. Though they have been neglected, and often deliberately omitted from texts and classroom teachings, these factors are central to the fabric of American life. The course covers, among other things Afro-American, native American, and Latino histories, Chicanos and Puerto Ricans, and McCarthyism (the Un-American Activities Committee, the Rosenberg executions and espionage case, the Hollywood Ten, etc.) Materials and programs include guest speakers, films, recordings, books, documents, and news clippings.

1262 Missing Pages in U.S. History II 2 cr.

The course continues to trace the history of social struggle & how social change comes about. Primarily covered are cases of social protest such as labor & workers' rights (Molly Maguires, Pullman Strike, Mother Jones); human rights & American justice (the Rosenberg case, Hollywood 10, Sacco & Vanzetti, McCarthy Period); history of violence in the U.S. (Vigilante Committees, Palmer Raids, history of the KKK). Materials & programs include guest speakers, films, recordings, documents, & the presentation of papers by students.

1280 The Puerto Rican Experience: From Island to Mainland 2 cr.

The course deals with the related experiences of emigration (Part I) and immigration (Part II), and considers them in sequence. We will explore migration: social, political, and economic forces causing Puerto Ricans to emigrate in such large numbers, especially in the 1950's. We will also look at the process of accommodation to American urban life. Both the migrating Puerto Ricans and the urban society that received them will be analyzed to see what role each has played in the process of adjustment.

1300 Race in America 2 cr.

Perhaps one of the most obvious but neglected aspects of the racial problems that face us today is ignorance of one another, and in the case of many of us, a lack of knowledge of ourselves. This course is designed to answer the practical questions and speak to the potential problems and fears of those

of us who must live and work in a multi-racial society.

1320 Slavery in the New World: A Comparative Analysis 2 cr.

An analysis of slavery as both institution and experience in three different settings: North America, Brazil, and the West Indies. The course explores the similarities and differences of the systems of slavery in each of these areas. We look at the reasons behind the very different developments of multi-racial societies in Brazil and the West Indies as compared to the bi-racial society of North America and explore the historical connections between different types of slavery and the different race relations that emerged.

1340 The South in American History: 1790-1860 2 cr.

An examination of the political, social and economic culture of the Antebellum South. The first half of the course (1790-1830) examines how Southern culture came to be so distinct from that of the North. The second half analyzes how the distinctness of Southern society led to apparently irreconcilable differences with the North and ultimately to the Civil War.

1360 U.S. History: To 1877 2 cr.

This course examines the main lines of American development from the seventeenth century to 1877. We will treat the transition of colony into nation; the development of an American character; the growing-pain of industrialization & nationalism that culminated in the crisis of the Civil War & its aftermath; & the problem of minority acculturation & treatment before Reconstruction.

1380 U.S. History: 1877 to the Present 3 cr.

This course surveys the history of the past century, focusing on the impact of institutional developments on American society and life. This century has seen vast and far-reaching changes, including the birth of corporate capitalism, and "Jim Crow" racism; the crises of two World Wars and the Great Depression; population changes spawned by immigration and urbanization; dynamic cultural upheavals during the "Roaring Twenties" and the New Deal; the mania and "witch-hunting" of the

Cold War and the mass movements of protest in the 1960's.

1400 U.S. Foreign Policy: Perspectives 2 cr.

This course attempts to put current foreign policy of the U.S. into historical perspective. Too often the concerns of the moment blind us to some of the basic issues and long term causes and effects of a particular international crisis. The course focuses on several current international events and re-traces those developments to an earlier time when the issue first emerged. Finally, the course will try to understand contemporary issues in terms of their ideological origins to see how past ideas condition present responses.

1420 The Wonders of Chicago Politics 2 cr.

In light of the recent death of Mayor Daley, this course affords an opportunity to take a good look at Chicago, its diverse people and industry, and how it runs. Emphasis is on the Democratic Party, "the machine",—how it came into being, its composition, performance (both positive and negative)—and prospects for it and the city's future. Included in this cooperative investigation of the city are trips to City Hall and the City Council, talks with Ward Committeemen, Precinct Captains, old timers, Independents, and more.

1440 Working Class Chicago 2 cr.

In this course students survey the past development and present situation of working people in Chicago. In so doing, students study not only the more important events in Chicago labor history (Haymarket Riot, Pullman Strike, etc.) and the growth of the labor movement, but also the influences of race, sex, and ethnicity on working-class life, and finally, the forms of working-class culture.

1460 The Writings of Black Protest: A Social History 2 cr.

From an examination of the writings of American black people during the era of slavery (1750-1860)—documents written by black Americans about their own experience—we try to understand Black protest thought in an historical perspective. Students employ some of the detective techniques of the historian in using these primary documents to unlock the feelings of hope, fear, and frustration felt by blacks before the Civil War. This is an examination of history from the point of view of those who

lived it; the slaves and the free blacks, "in their own write".

3100 Aging and Old Age 2 cr.

Students discuss the definitions, theories, and cultural attitudes and myths about aging and the role media and the arts play in these areas. The biology of aging and its implications for health care, the psychology of aging and all its implied changes in mental health, sex, leisure, retirement, and generational relationships are also considered. Students develop an understanding of death and a philosophy of life which integrates the reality of aging.

3120 Analysis of Communication Media 2 cr.

This seminar is concerned with serious analysis of communications media from a street perspective. Students participate in creating and evaluating material within a cultural context as well as from an aesthetic viewpoint. Common-interest group projects relating to areas of communication are pursued.

3140 Contemporary History: Understanding the News 2 cr.

Too many times we read a newspaper and can not understand what is going on; the events, presented as isolated fragments in the media, have no meaning. To make sense of what seem to be random events, it is necessary to have a framework, an historical perspective, of the links between present and past developments. This course focuses on several controversial news stories receiving major coverage. We will probe behind the headlines for an in-depth look at these issues, with emphasis on the relationship between present concerns and their evolution from past situations.

3160 Cultural Studies: Self and Society 4 cr.

Having as our common point of reference works in the areas of literature, mythology, science, anthropology, philosophy, psychology and history, students examine aspects of contemporary world culture of major significance to our individual lives and to the society in which we live.

3180 The Economics of Black Liberation 2 cr.

What is feasible for blacks—or any American minority group—who seek a collective prosperity? What strategies are being used by such groups in

their attempts to have impact on broad economic decisions? The course explores the major approaches being taken in an effort to enhance the economic lot of black Americans and analyzes how these approaches correspond to the workings of the dominant economic system. In this process we investigate the Black Capitalist strategies, the "separate economy" idea, the "full integration into the labor market" theme, and the collective communal economic development strategy.

3200 Family and Community History 2 cr.

Twentieth century American life from the perspective of the family and the Chicago community is the focus of this course. Deals with the major changes in Chicago since 1893, and how they affected women, ethnics, workers, and reformers. Special emphasis is placed on how the crises of the Great Depression and World War Two were felt by families. Lectures, readings, discussions, site visits, short reports and individual projects (family autobiographies, newspaper history, photographic studies).

3220 Institutions and Individual Behavior 2 cr.

This course examines the nature of individual behavior in institutional settings—specifically, the setting of the penal institutions or prisons—and the methods of behavior modification used in those institutions to change individuals' behavior. The course investigates the alternatives to present inhumane behavior modification practices, from both a theoretical (including ethical) & a practical viewpoint, including all the social, economic, & political implications.

3240 Introduction To Economics 2 cr.

An introduction to economics which encompasses both general theory and specific real world applications, this course assists one to understand why our society functions as it does in terms of its economic aspects. Basic economic concepts, such as supply and demand, fiscal and monetary policy, national income accounting, and basic economic issues, such as housing markets, inflation/depression, unemployment/full employment, industry regulation are studied.

3260 Life and Death: Attitudes and Experiences 2 cr.

In this course students consider several problems

centering around the issues of Life and death, both individually and socially. Students discuss definitions and concepts of death, including philosophical, religious and cultural attitudes about death and its relationship to Life. Students consider the experience of communication and "unfinished business" with the dying person, exploring bereavement, grief work & psychic survival, mourning & memorial ceremonies. The life & death issue will be discussed in terms of its social, political, & psychological implications.

3280 Lives: People and Their Times 4 cr.

Having as our common point of reference works by a number of writers to be discussed in the course—both fiction and non-fiction—we will look at the lives of human beings who stand out from the crowd in their attempt to make sense of it all and in their attempt to come to grips with the times in which they are living.

3300 Mothers & Daughters: Sociology of the Family 2 cr.

This course examines the relationship between women and their mothers as constituted in the urban American family. We analyze the intense bond that exists in an attempt to understand the conflict that frequently emerges. We will raise such issues as: positive & negative attachments between mothers & daughters; how women learn from their mothers; how women learn from their fathers about their mothers; & relationships between a mother-daughter pair & fathers, sisters, & brothers. We will consider role models & role reversals, physical affection & violence, & issues of competition & separation.

3320 Perspectives in Mass Media 2 cr.

As an examination of the major mass media, the emphasis in this course is on the giant of mass communications—television. The possible deterioration of our intellectual and moral heritage with the advent of mass media growth is studied. How does television influence a viewer? What are television's social responsibilities? How does advertising, public relations, and social change affect mass media?

Special groups explore how passivity toward television is changing, how television is the most powerful of all agencies of social change, and how the global village is shaping up.

3340 The Psychology of Dreams 4 cr.

What are dreams? What do they mean? What influences them? How can we understand them? We examine theoretical answers to these questions from our own and other cultures, as well as the light shed on them by a wide variety of recent experimental research. The last several weeks of the course are a dream workshop focusing on appreciation & interpretation of the student's own dreams.

3360 Social Issues: Comparative Solutions 2 cr.

The urgent issues that we confront as a society today—economic and job opportunities, fair housing & education, health care & nutrition, population pressure & creative leisure, and above all conflicts of race, beliefs, & interest groups—are faced in every society in the “global village”. Social problems, which proceed from fundamental human needs, are experienced in many ways in diverse cultures. This course will isolate some of these issues and focus on the solutions which have emerged in other societies as well as our own. These creative answers may well be useful at many levels, from neighborhoods to nations.

3380 Technology, Science, & Culture 2 cr.

The course begins with an historical survey of changes in the organization of labor according to technological needs. The affects on the environment of present-day technology & our changing view of nature are then studied. Finally, a literary vision of a future society scientifically created to keep everyone happy is examined. A report on each of the three text books will be required.

3400 Violence: Personal and Political 2 cr.

What is your personal threshold for violence? In this course, the class studies the lives and writings of advocates of violence and non-violence including: Frantz Fanon, Che Guevara, Malcolm X, Jesus Christ, Mahatma Gandhi, Martin Luther King, Jr., and Cesar Chavez. Ideas are stressed more than facts. Techniques of non-violent training are taught. Films and tapes of actual key historical events are used and speakers with direct experience in social change movements interact with the students.

3420 Women's Culture 3 cr.

This course examines the evolution of human females, the role women have played in the de-

velopment of human culture, and the culture in which women live now, in the U.S. (primarily). Students cover such topics as marriage and motherhood, women's work, the role of health care institutions in the lives of women, etc.

3440 Working: The Nature & Meaning of Work 2 cr.

Recently, the idea of work has seized the popular imagination in such works as Studs Terkel's book *Working* and the accompanying stage production, & in films like *Blue Collar* & *The Turning Point*. The popularity & importance of this theme reflects the fact that virtually all Americans have to work throughout their adult lives. This course focuses on what it means for us to work in America in the 1970's. It does so from three distinct perspectives: historical; work requirements & life-styles accompanying a wide spectrum of specific jobs, and current solutions proposed to improve the nature of work.

5100 The Alternative Education Movement 2cr.

The trend to “alternative education” in this country is a broad one. This course acquaints the student with the history & development of the alternative education movement, particularly in the Chicago area. Discussion centers around the philosophical, political, & pedagogical issues related to the purposes & practices of alternative education. Students have an opportunity to visit Chicago area alternative schools to observe current practices, including the incorporation of film, video, & other communications media into the curriculum.

5120 Co-Counseling Workshop 2 cr.

1. Demonstrations of co-counseling theory and techniques used to release the stored tensions and rigidities blocking the full flow of creative, flexible intelligence, zest, and openness to meaningful relationships.
2. Practice sessions in which participants team up and learn how to exchange this natural and very effective counseling with one another.
3. Discussions of how the theory of co-counseling relates to its practice and to the constructs of our lives and society.

5125 Co-Counseling Workshop: Intensive 2 cr.

An extension and refinement of skills and under-

standings developed in Co-Counseling Workshop.
Prerequisite: Co-Counseling Workshop.

5140 Grant Proposal-Writing Laboratory 2 cr.

A laboratory to develop first-hand experience in preparing proposals for government and foundation grants. Emphasis is on practical, elementary understanding of information resources, bureaucratic mores, budgeting and presentation. Student teams prepare and present mock proposals and have access to consultation with practicing grants persons.

Prerequisite: Students must have a command of the written language. Writing Workshop or other basic writing courses are strongly recommended.

5160 Illinois Criminal Justice: from Haymarket to Hampton 2 cr.

An in-depth examination of the proceedings and circumstances surrounding the Haymarket Square case, the Leopold-Loeb case, the Conspiracy Trial, and the Fred Hampton affair. Readings and discussions will be supplemented with films and guest lectures.

Prerequisite: Legal Survival.

5180 Law & The Arts 1 cr.

The purpose of this course is to provide visual, literary, & performing artists with basic legal & practical information to organize & protect their creative work. The contents of this course include organizing your creative enterprise; defining the market; tax planning; copyright protection; & contracts.

5200 Legal Survival 2 cr.

This course deals with the topics landlord and tenant; contract, consumer, economic and debt matters; laws of arrest and detention; and law of copyrights. Other possible topic areas: family law, social legislation, civil rights race and the law, and abortion.

5220 Organizing for Social Change 3 cr.

The course explores the concept of social change. It focuses on social change as a long-range process requiring the development of a collective and unified spirit on the part of people involved. Issues such as work, working conditions, health, education, legal rights, and sports are dealt with in this course.

5240 The Politics of Criminal Justice 2 cr.

This course examines, defines and explains the criminal justice system through the eyes of a practicing criminal attorney. Emphasis is placed on the Chicago courts. Discussions of state and federal criminal cases, recent political trials, prisons, alternative ways of practicing law alternative legal groups, the criminal justice system in Cuba and China, and the way in which the criminal justice system is portrayed by the mass media, are proposed topics.

5260 Practical Nutrition 2 cr.

This course is intended for those who want to eat well. It provides an overview of the fallacies and facts about the food we eat and what our bodies do with (and without) food. Included are a discussion of basic nutrition, including proteins, carbohydrates, fats, vitamins, minerals, food processing, health foods, organic foods, additives, fasting, weight gain and loss, and vegetarian and other diets.

9000 Independent Project: Contemporary Studies

Students must submit a proposal **at the time of registration** which outlines the project to be undertaken. Permission of Department Chairperson is required.

Science

2001 Astronomy Workshops 1 cr.

Teachers and other interested individuals learn the basic facts about the solar system, stars, galaxies, and the universe, while exploring methods and materials helpful in presenting this material to children. Class time in the Sky Theater is provided to acquaint students with the constellations, sky coordinates, motions of the sun, moon, and planets, and the potential of planetarium field trips. A trip to a local observatory provides a first-hand look at objects in the sky. Meets at Planetarium.

2050 Biology of the Human 2 cr.

In this course, we will examine how the various organ systems interplay in the complex functioning of the human being. Particular attention will be paid to the normal processes of the body systems—cardiovascular, respiratory, nervous, digestive, reproductive, and eliminative—and some abnormal processes will be investigated as well.

2100 Biorhythms and Behavior 2 cr.

Cyclical changes which are pertinent to the behavior of many living things will be discussed: cycles of growth, metabolism, hormonal balance and other cycles which recur rhythmically on a daily, monthly, seasonal or yearly basis, and which are found in plants and animals. The course culminates with a focus on the human physical, emotional and intellectual cycles and on plotting individual biorhythms.

2150 Chemistry in Daily Life 4 cr.

As human beings, we interact with a world of chemistry in intensely intimate as well as very practical ways every day, whether or not we are aware of it. This course studies the chemistry of a variety of everyday objects and substances and actions, and how these interact with the chemistry of our bodies: our work, and art, and our environment—from our foods, soft drinks, cosmetics, clothing and other textiles, to rubber goods, paints, textile dyes, film developing, fuel oils and gasoline, to the water we drink to the very air we breathe.

2200 Energy, Ecology and the Planet Earth 4 cr.

What is the nature of the current energy crisis? Is it

a serious threat, or a ploy of the oil companies? Is it only current and local or a long-term problem for the world? This course includes a study of the earth's energy sources, ranging from petroleum, coal and natural gas to atomic energy, solar and wind power. We investigate how these energy sources are tapped and transformed into usable energy, the relative advantages and costs of each, and the larger issues raised in their use: the promise and dangers of radioactivity, and the economic and political implications of control.

2250 Exploring the Universe 2 cr.

The classroom is the Sky Theater itself, where constellations of all four seasons and all latitudes may be viewed. Motions of the sun, moon, and planets are seen greatly speeded up, to help students understand the constantly changing appearance of the sky as seen from our position in the solar system. Slides, films and special effects take the student into the depths of space to learn about planets, the lives of stars, and the structure of galaxies. A field trip to a local observatory for telescopic viewing is included. No previous acquaintance with astronomy is needed. Meets at Planetarium.

2300 Fundamentals of Mathematics 2 cr.

This course provides a working knowledge of basic mathematics. Beginning with the concepts and use of proportions, fractions, percentages and decimals, and positive and negative numbers. Students will develop an understanding of geometry and algebra, positive and negative "powers", graphs, converting problems into equations that can be solved.

2350 Galaxies and Cosmology 2 cr.

Students explore first our own island of stars—the Milky Way Galaxy—and our sun's location in it. Next we inspect our neighboring galaxies and look beyond to the giant clusters of galaxies whose motions suggest that the entire universe is expanding. The mysteries of galactic evolution lead us to exploding galactic cores, spiral density waves, and the perplexing quasars. Finally we turn to general relativity and the various models of the universe, such as the "big-bang" and "steady-state" models. From these we try to determine the overall shape and possible past and future states of the universe. A field trip to a local observatory is included. Meets at Planetarium.

2400 Great Discoveries in Astronomy 2 cr.
Astronomers over 2000 years ago knew far more about the sky than we usually imagine. We will survey their achievements, and the age of Copernicus and Galileo, who helped to topple the age-old belief that the Earth is at the center of the universe. Finally, we will see how the age of technology led us into comprehension of the larger Universe. The Planetarium's world-famous collection of historical star maps and astronomical instruments will be brought into class sessions as appropriate. Meets at Adler Planetarium.

2450 Health and Disease 2 cr.
The course looks at health and disease from the perspectives of heredity and environment. Hereditary factors to be discussed include: gene make-up (health), and congenital as well as genetic defects (disease). The role of environmental factors such as exercise, climate, and nutrition is analyzed in terms of their relationship to health. Infectious organisms (fungi, bacteria and viruses), chemicals toxic to man (and others indirectly affecting man), and irradiation are environmental factors studied in relation to disease.

2500 History of Science 2 cr.
The course encompasses the events, personalities and discoveries that form the history of science. We survey scientific developments and the growth of scientific thought from earliest times through the English Industrial Revolution and the European Age of Reason to the current Atomic Age and the technology of "Future Shock." We explore the context of invention and discovery and the implications of scientific developments.

2550 Origin of Life 2 cr.
How did life begin? What was the first form of life? What are the different theories that have been developed to account for the origin of life? How have different forms of life evolved, persisted, succeeded, failed? What is life itself? This course explores the nature of living matter as opposed to non-living matter, its genetic and hereditary materials and processes, the evolutionary processes behind the origin of life, species, and man.

2600 Our Physical Environment 2 cr.
A study of the interrelationship among the various elements of the physical environment in which man

and woman find themselves. Ecological balance: what is it? How do we work to bring it about?

2620 Physics: Light, Sound, Electricity 2 cr.
This course explores the wave phenomena—light, sound, and electricity—as they relate to the Communications Arts. Students examine how energy waves are produced, transmitted, received, and detected. The uses of these waves and how they are used in photography, film, radio, and television are studied. The course provides a practical and theoretical understanding of the physical media and processes which make possible the communications media.

2650 Physiological Psychology 4 cr.
The study of the interrelationships among the brain's structure and function, the environment's influences on people and their behavior, and the internal, subjective human experience—awareness, memory, mood, etc. These interrelationships are explored by reading about and discussing specific alterations in states of consciousness produced by meditation, biofeedback, drugs, mental illness, stress, direct stimulation of the brain by electricity and chemicals, and by brain damage.

2700 Practical Science 2 cr.
American culture is defined by the rest of the world largely in terms of our inventive technology. We are proud of our Yankee ingenuity. From the doorbell to the air conditioner, the TV set to the turbo-jet, we have pioneered the design and manufacture of tens of thousands of modern machines and devices. This course explains the technology, with which we live so intimately, using simple diagrams and the principles of natural law that are exploited by the inventions that work for us.

2750 Scientist and Society 2 cr.
Who are the scientists? Are they special kinds of persons? What motivates and influences them? How do they think? How true is society's view of them? Should they participate in political decisions? In politics? Are they responsible for the uses made of their research and inventions—e.g., the atomic bomb, medicines and drugs, brain operations, etc.? Students and their instructor discuss, in a seminar setting, these and other issues relating to what society can and should expect of its scientists.

2800 The Solar System 2 cr.

The class examines the latest findings about each of the major planets, their moons, and the comets, asteroids, and meteoroids. Next it considers the origin and future of the solar system, and the evidence for planetary systems around other stars. Finally, the possibility of detecting extraterrestrial life, either within or beyond our solar system is explained. A field trip to a local observatory is included. Meets at Planetarium.

2850 Stars and Stellar Evolution 2 cr.

Students survey the kinds of stars that make up our Milky Way Galaxy and consider the latest theories of how stars are born, evolve and die. Students view the vast clouds of gas and dust in space, from which stars form and investigate the nuclear fires that sustain the stars during their long lifetimes. Students consider how the process of stellar explosion and rebirth is linked to the presence of life on Earth (and probably elsewhere). Finally, students survey the exotic states of stellar collapse—from pulsars to black holes. An observing session in the Doane Observatory is included. Meets at Adler Planetarium.

2900 Women and their Bodies 2 cr.

The basic assumption of the course is that oppression and exploitation of women ultimately derive from the fact that women are constructed to bear children. In the course of this oppression and exploitation, women have been kept ignorant of their bodies and bodily functions, and must rely upon an elite group of gynecologists (predominantly men) for care and knowledge. The course format is primarily discussion of these issues, with some lecture and guest speakers. Subjects include: anatomy and physiology, pregnancy and childbirth, sensuality and sexual choices, contraception and abortion, rape, aging and menopause, and topics of interest to the class. Texts include *Our Bodies Ourselves*, the *VD Handbook* and the *Birth Control Handbook*.

9000 Independent Project: Science

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Department Chairperson is required.

WRITING/ENGLISH

The Writing/English Department offers a full four year program to those who want to be writers of fiction, non-fiction, and poetry. The program is structured around the nationally acclaimed highly flexible Story Workshop* method of teaching writing, originated and developed by the Department Chairperson, John Schultz. In the Creative Writing area of the department, Story Workshop courses teach the writing of fiction and non-fiction. The department also offers a variety of other courses in the writing of fiction, non-fiction, poetry, plays, television and radio scripts, children's stories, science fiction, review and critical writing, and prose forms on a level and scope unusual in an undergraduate program. Columbia writing graduates have published widely in all of these areas.

The Story Workshop program is staffed by a faculty of professional writers trained in both Story Workshop theory and practice. Writing courses are usually staffed by carefully selected professional writers in each area. The Story Workshop method by-passes unproductive classroom criticism ("dumping on") of writing faults and uses instead, through personal discovery in a small group situation, a wide variety of word exercises, image tellings, writing exercises, oral readings, and Basic Forms and Sense of Address and positive critique approaches. Coachings from the Story Workshop director/teacher help students to discover their own writer's voice and imagination and to firm that expression in the most effective ways. Used both in writing workshop classes and in Fiction Writing through the most advanced levels of concentration on short fiction and the novel, Story Workshop approaches provide a unified and continued sequence of study.

By uniting the processes of reading and writing, of telling and listening, of perceiving and communicating, the various Story Workshop courses do much more than writing classes alone. Students usually see distinct improvement in their own skills and in the skills of other students in their classes. Participants have shown increased ability to see

and to organize their thoughts and their experiences.

Story Workshop English Usage approaches help students clarify and build awareness of the potential of language. The Story Workshop Basic Forms and Sense of Address approaches provide direct steps into technical, scientific, factual, expository, persuasive, and fictional writings. These approaches are used in the College's required writing courses and in the advanced Prose Forms classes.

Along with guided discovery activities, students also receive direct guidance in personal conferences with teachers. These are essential features of the Story Workshop program and the writing program in general. Personal guidance and professional advice is offered in poetry, playwriting, scriptwriting, review and critical writing, children's stories, science fiction, and the writing of biography and history. Students are also offered such guidance in other reading and writing classes which, while not Story Workshop courses, are also staffed by recognized writers. Class size is always limited to 18 (15 for the most advanced classes), which provides a level of personal attention not usually given to undergraduates.

Columbia has published several books of outstanding writing by its Story Workshop writing students. These books have been widely acclaimed by writers, teachers and reviewers. They include *Don't You Know There's A War On?*, *It Never Stopped Raining*, *Angels In My Oven*, and *The Story Workshop Reader*. The department had also published book-magazine anthologies of student writings, such as the poetry anthology *Virgin Mule* and the prose anthology *Hair Trigger*. The functions of these two kinds of anthologies have been in the publication *Hair Trigger II*, which includes pieces from songwriting, scriptwriting, and playwriting as well as from fiction, poetry and prose forms. Students have the opportunity to submit work to these yearly publications.

The Writing/English Department's program is completed and complemented by reading and literature courses designed for serious writing students and other interested persons, as well as special lectures and seminars by visiting fiction writers, poets, scholars, and journalists. Included are courses that give literature background for students interested in preparing themselves for graduate work.

Chairperson: John Schultz

*Story Workshop is a service mark of John Schultz, who originated and developed the method.

For those with a serious commitment to the medium, the department offers a major in Writing/English. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

THESE ARE THE COLLEGE'S REQUIRED WRITING COURSES

1101 Writing Workshop I 4 cr.

This course is designed to meet the student at his or her level of writing & general verbal skills & to enable each individual to develop these skills progressively, using the Story Workshop approach. Students in the group participate in word, telling, reading, & writing exercises, guided by an experienced Workshop director. The Writing I & II sequence integrates the full Story Workshop steps into technical, expository, & argumentative writing, developed in factual & imaginative ways. The basic principles & exercises can be directly applied in

many areas involving observation & inquiry such as: theatre, music, drawing & painting, film, photography, social sciences, history, journalism, etc.

1102 Writing Workshop II 4 cr.

Prerequisite: Writing Workshop I or equivalent.

STUDENTS WHO ENTER COLUMBIA COLLEGE WITHOUT HAVING MET ENGLISH REQUIREMENTS PRIOR TO ADMISSION MUST ENROLL FOR WRITING WORKSHOP I & II IN ORDER TO GRADUATE.

1121 Fiction Writing I 4 cr.

The highly flexible Story Workshop method is the basic approach in most of the fiction writing courses at Columbia. The emphasis upon the individual relationship to the workshop director is present from the beginning, and this emphasis increases as students move at their own pace in developing perceptual and technical imaginative abilities. Students often make quite remarkable progress, as the books of Story Workshop writing show. Students who have completed Writing Workshop I & II, transfer students who have completed the writing requirements, & part-time students who do not seek a degree or already have a degree & are interested in writing, should enroll in Fiction Writing I. Prerequisite: Writing requirement or Permission of Department Chairperson.

1122 Fiction Writing II 4 cr.

Prerequisite: Fiction Writing I.

1123 Fiction Writing: Advanced 4-8 cr.

Advanced fiction writing, usually directed by John Schultz, uses Story Workshop approaches to develop the many facets of writing short fiction and novel. Students often begin writing very promising novels and short fiction, and have frequently been published. The class includes personal conferences (as needed) with the workshop director. This course may be repeated for credit only with department approval.

Prerequisite: Two semesters of Fiction Writing and director's approval.

1141 Prose Forms for Personal Advancement I 4 cr.

The ability to write imaginatively & factually in lively, clear, personal ways in technical, expository, argumentative, scientific & journalistic forms, enables a writer to secure frequent publication. The Prose Forms class uses the Story Workshop Basic

Forms & Sense of Address steps in technical, expository, & persuasive writing. The writing of publishable works—and seeking the publication of it—are active aims of this course. It exposes students to the kind of writing that is generally useful in finding employment in the arts & media fields where writing skills are essential to advancement.
Prerequisite: Fiction Writing I or equivalent.

1142 Prose Forms for Personal Advancement II 4 cr.

This course uses sophisticated Story Workshop Basic Forms & Sense of Address techniques to advance the development in the many prose forms, & also aids the student to conceive & organize a possible book while concentrating on shorter length material.

Prerequisite: Prose Forms I.

1143 Prose Forms Advanced 4 cr.

This advanced course continues in the development of the many prose forms. This course may be repeated only with department approval.

Prerequisite: Prose Forms II.

2101 The Adventure Story 2 cr.

A reading, discussion and writing class, using stories of men and women in conflict with the forces of nature, and concentrating on fictional, documentary and research themes and materials. Readings include Conrad, Melville, Hemingway and others.

2150 Androgyny in Myth and Literature 2 cr.

An inquiry into myth and literature tracing thematic manifestations of androgyny—woman in man, man in woman. How the integrated masculine/feminine consciousness has affected our Western vision and whether recent manifestations of the androgynous outlook affect our present world view are considered by the class. The course examines the work of Virginia Woolf and the Bloomsbury Group, and touches on androgyny in contemporary music, poetry, fiction and art.

2200 Apollinaire to O'Hara: A Survey of Surrealist and Personalist Poetry 2 cr.

A survey of avant-garde poetry since Apollinaire: the course includes Futurism, Dada, Surrealism, and Personalism of today's New York school, as postulated by the late Frank O'Hara. The course includes a discussion of the relationship and his-

toric parallel between avant-garde art (as seen in the work of Magritte, Duchamp, and Oldenburg) and the poetry of modern innovators (such as Pound and Eliot).

2250 Chicago and Story 2 cr.

This class uses historical, autobiographical and biographical pieces, as well as stories and poems, set and written in Chicago and environs to develop a knowledge and awareness of the city and neighborhoods in which students themselves live and write. Every story takes place somewhere, and in this class that place is Chicago. There are field trips to places of interest as time and weather permit.

2301 Creative Song Writing: Beginning 4 cr.

The course concerns itself with the lyrical and musical elements inherent in voice and story. Through a variety of in-class exercises, the workshop explores different aspects of songwriting, such as lyric, chord progressions, melody, and rhythms.

Prerequisites: Writing II and introduction to Music Theory. These may be taken concurrently.

2302 Creative Song Writing: Advanced 4 cr.

Prerequisite: Creative Songwriting: Beginning.

2350 Dream, Death and Story 2 cr.

Story considered as the functional, and often humorous, meeting ground for the historic forces of life and death. Also considered are the strivings, in dreams, of persons and people to discover and recover the imaginative impulses which brighten all human understanding of life and death: and story as a means of apprehending life's vitality and sources through relating the experience of death.

2401 English Usage for Fun and Personal Advancement I 2 cr.

The course reviews and discusses the possibilities of modern English usage with special attention to problems and possibilities to profit and personal advancement. Designed to answer your questions about grammar and rules.

2402 English Usage for Fun & Personal Advancement II 2 cr.

A continuing course in English language dialect usage, utilizing Story Workshop approaches to enable students to accomplish significant dialectal change in their speaking & writing voices.

Prerequisite: English Usage for Fun & Personal Advancement I

2450 The Erotic Universal 2 cr.

A reading and discussion class designed for students interested in good reading. Class examines and compares sexually explicit themes appearing in both literature and common marketplace pornography with the intent of heightening the student's awareness of the physical and psychological motivation of the characters.

2500 Fiction Conference 4 cr.

An intensive combination of class meetings and individual conferences, determined by the instructor on the basis of the needs and response of the student and usually offered during the Intensive Mid-Term session.

2550 Fiction Forum 4 cr.

Fiction Forum is taught by an author and the students meet both as a class and individually with the teacher. The course is primarily intended for students whose principal interest is fiction writing and who have some experience in the area. Students are expected to develop original material and present their manuscripts for careful examination and rewrite. May be repeated for credit by advanced writing students only with department approval.

2600 From Hero to Anti-Hero 2 cr.

This course, a reading survey, first defines the concept of hero and then explores the advent and the development of the anti-hero in modern literature. Possible reasons for the birth of the concept of the anti-hero in fiction are explored. Readings include Dostoevski's *Notes from the Underground*, Hess's *Steppenwolf*, and Heller's *Catch 22*.

2650 The History of the English Language 2 cr.

A study of the origin, development and usage of the English language, its hidden history, its dialects and variations, and the roles these play in the lives of those who speak, write and hear the language. Joseph Williams' *The Origins of the English Language*, is a basic text. This course is a stimulating excursion into the human science of linguistics, in which you discover the dynamic history of the words you use.

2700 The Honest Art of Propaganda 2 cr.

Moving a reader to believe and to act is one of the writer's chief responsibilities. The Honest Art of Propaganda is a writing course. Students design and execute their own projects based on modern propaganda techniques used by businessmen, politicians, educators and others, and following the principles used in great propaganda triumphs of the past; i.e. Caesar's *Commentaries*, Shakespeare's histories, and Sergei Prokofiev's music. Finally, the student explores some personal benefits in being able to maintain freedom from the press.

2750 Imaginative Drawing and Painting: A Cross-Discipline Art Course 4 cr.

A stimulating cross-disciplinary excursion into the imaginative process using strong motivational and instructional exercises in drawing and painting, combined with the Story Workshop word exercises and responses, oral readings, and understanding of imagery, actual dreams and fantasies. The course includes explorations of image and space and voice and perception as they apply to drawing and painting, with an emphasis on the evocative powers of the naked word. Regular drawing done outside of class is required and reviewed weekly by the instructor.

2800 Introduction to Poetry 2 cr.

A wide-ranging survey of varying traditions, forms, & personalities in the history of the art: from Shakespeare to Yeats to Etheridge Knight; from the sonnet & elegy to the visual poem. Lectures, readings, & discussion will be included about the works of Pablo Neruda, Cesar Vallejo, Andrei Voznesensky, Henri Michaux, & others, as well as several contemporary American poets.

2850 Literature and the Metaphysical Impulse 2 cr.

With appropriate readings, including Kafka, Tolstoy, Kierkegaard, Tillich, Dostoevski, Bonheffer, Blake, Sartre and others, students examine the metaphysical impulse of men and women of all ages and cultures. Reading, writing, and discussion.

2900 Men in Story 2 cr.

A reading and discussion course examining the roles and relationships of men as occurring in literature, particularly in the modern short story. Works of

D.H. Lawrence, Faulkner, Hemingway and many others are read in class and on assignment.

2950 Neruda and Vallejo 2 cr.

Reading, lecture and discussion. Survey of the poetry, in translation, of Pablo Neruda and Cesar Vallejo, perhaps the greatest Latin American poets of the century. The course emphasizes their lyricism and surrealism, as well as the frequent appearance of political themes in their work. We also examine their influence on a younger generation of U.S. writers, such as Robert Bly, James Wright and Bill Knott.

3100 Playwriting Workshop 4 cr.

The objective of the workshop is to equip the student with the knowledge and skills needed in order to write effectively for the theater. Emphasis is placed on actual writing under the guidance of a practicing playwright. Students are strongly encouraged to find their own style and voice. They write short scenes and sketches as well as a longer, sustained work-in-progress. The students' work is presented within the workshop by means of script-in-hand readings followed by exploratory discussions designed to help develop their work still further.

Prerequisite: Writing II or equivalent.

3151 Poetry Workshop: Beginning 4 cr.

The Workshop is conducted by a visiting poet of national distinction. The professional criticism of the instructor/poet is made available to the student, and all students enrolling for the course should anticipate a helpful and serious emphasis upon the production of poetry of continuously increasing quality.

3152 Poetry Workshop: Advanced 4 cr.

Prerequisite: Poetry Workshop: Beginning

3200 Pound, Eliot and Williams 2 cr.

Reading and discussion of the often controversial work and lives of three giants of modern American poetry. Shows the influence, of Williams especially, on Objectivist, Black Mountain, and Beat poets, and follows Pound's brilliant career as a promoter of modern poets, and follows Pound's brilliant career as a promoter of modernist ideas. An important aspect of the course is tracing the history of such innova-

tion, beginning with Yeats and including the significant Imagist years.

3250 The Prose Poem 2 cr.

Lecture, reading and discussion. Examination of work by specialists in the genre, such as Russell Edson, Rimbaud, Baudelaire, Kafka, Francis Ponge, Henri Michaux, Michael Benedikt, and W.S. Merwin. Included is a look at the resurgence of the fable and the use of dream transcription in this currently popular form.

3300 Psychology of War: The Combat Experience 4 cr.

This special concentration within the Writing/English Department uses Story Workshop methods to cover combat as a human experience and the soldier as victor, victim and survivor. War and war-related experiences through the eyes and voices of Tolstoi, Remarque, James Jones, Wilfred Owen; and new writers on Viet Nam are studied. The spirit of atrocity, the satisfaction of anger, the death anxiety, survivor guilt, etc. are topics of study, discussion and student writings.

3350 Psychology through Story 2-4 cr.

This workshop considers the questions: What sort of person is this? How does this person differ from other people? How does this person react to different situations? What is this person's fantasy life like? The character is considered primarily as he appears in story, but also as a psychologist would study him. After completing the workshop, students should present characters in their stories more accurately and perceptively.

3370 Readings by Contemporary Authors 2 cr.

Come and hear readings by notable contemporary authors of local and national reputation. One visiting writer is present each time the class meets, representing a particular form of writing. The forms vary. Time is provided for informal discussion following each reading in the series. Discussions are directed primarily by the interests of the students, and may be expected to encompass a broad range of topics.

3400 Reading and Critique 4-6 cr.

An extended study for writing students who are currently enrolled in advanced or intermediate Fic-

tion Writing classes. This class emphasizes readings, analysis, and criticism of the student's own writing in a Story Workshop setting. Time and effort are also devoted to extensive assigned readings directed toward the enhancement of the student's understanding of literary techniques and values. Individual director student conferences are emphasized. Students must be currently enrolled in an intermediate or advanced Fiction Workshop and must be actively writing throughout the course. Counseling by Writing Department urged.

3450 Review & Critical Writing 2 cr.

The course focuses on practical experience in writing reviews of books, films, theatre, etc., & considers questions of content, style, tone, & suitability to an audience as well as where and how to publish reviews. The course is useful not only to students interested in writing criticism but also to those with a general interest in improving their reading & writing abilities.

Prerequisite: Writing Workshop.

3500 Science Fiction: History & Criticism 2 cr.

Trends in SF writing & in critical demands on SF writers are discussed & illustrated through readings in typical stories & relevant critical articles. The course takes the view that magazine SF since the 1920's represents an exciting new legitimate literary development from classical fabulism.

3550 Science Fiction Writing Workshop 4 cr.

A fresh approach to the conception and writing of Science Fiction. The course is taught by a practicing Sci/Fi writer, and offers an overview of the current state of the field and of the techniques of science fiction writing. Students develop original material, present their manuscripts to the instructor for careful examination, possible class reading, and rewrite.

Prerequisite: Fiction I or director's approval.

3601 Scriptwriting for Television and Radio: Fiction and Documentary—Beginning 4 cr.

Students learn to take their original material and convert it into scenarios and scripts for radio and television.

Prerequisite: Writing II or equivalent.

3602 Scriptwriting for Television and Radio: Fiction and Documentary—Advanced 4 cr.

This course teaches the fundamentals of film, radio and TV documentaries and docu dramatizations such as "Missiles of October" and "Eleanor and Franklin", i.e., dramatizations about actual events and or people. The idea of this course is to learn the steps from the conception of the idea to the selling of the script. May be repeated for credit only with department approval.

Prerequisite: Scriptwriting for Television and Radio: Beginning; or consent of the instructor.

3650 A Search for the Human Voice in the Several Arts 4 cr.

A unique, exploratory art appreciation course, seeking to discover and communicate what makes each artist different, in whatever field. The course uses exercises to discover voice in art forms other than your own. It explores fellow students' and known artists' work. Each student's own work is therefore an important part of the class. Field trips to theater and dance productions, films, concerts, art museums, are integral to the class. Students write about what they discover individually and collectively.

Prerequisite: Writing I and Writing II.

3700 Shakespeare: The Plays 2 cr.

A number of Shakespeare's major comedies, histories, and tragedies are read, written about, and discussed. The function of scene and character in the dramatic context is explored as well as dramatic convention and Shakespeare's development as an artist.

3750 Social Psychology: Story Workshop Experiment 4 cr.

This workshop begins with the questions: What is going on between the people? What are the people doing to each other? What game are they playing? Readings include fiction, plays and studies from the social sciences. In some respects, this resembles the transactional analysis approach to psychotherapy and the symbolic interactionist approach to social psychology. Students keep a journal. The experience of the workshop is expected ultimately to lead to a story.

3800 Story and Journal 2 cr.

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 and the writing of fragments and dreams, all of which lead to a story.

3850 Story and Reporting 4 cr.

A four-hour workshop devoted to the investigation of the individual's role in the relating or recreating of actual events for the print media. The course emphasizes the importance of judgment, perspective, and accountability through in-class and outside writing assignments. Students read indicated background material and practice a variety of interviewing techniques. The class meets once a week in the Story Workshop format, with members of the semi-circle giving tellings, readings, and observations from selected events and their work.

3900 Story and the Supernatural 2 cr.

A study of the causes and effects of the concept of the supernatural within the realm of literature. Readings include Shakespeare, Hawthorne, Bierce, Yeats and others.

3950 Story: Origin, Form and Theory 2 cr.

A study of story with an emphasis on both personal and evolutionary origins. Myth, legend, dream, history and personal experience are examined for the ways they have appeared in certain forms of literature. The original use of story as a way of learning and communicating is emphasized.

4100 Story Workshop Experiment in Poetry 4 cr.

Directed by a poet trained in the Story Workshop teaching theory and technique, this course uses the Workshop verbal responses, exercises, work play, and reading and writing exercises to evoke imagery and movement which are applied to the writing of poems. Of particular interest to writing students with a concentration in poetry, the course may be taken in conjunction with Poetry Workshop, both beginning and advanced levels.

4150 Summer Story Workshop for Teachers 4 cr.

This workshop is an intensive seven week course in the Story Workshop approach to the teaching of writing, a familiarization with the method designed especially for teachers. Teacher-students meet

twice a week for four hours of college credit, learning, experiencing and using Story Workshop exercises, perceptual principles and teaching techniques.

4201 The Tutor Training Program I 4 cr.

This course utilizes Story Workshop concepts, philosophy and teaching techniques. It is designed to train and provide tutors who, concurrent with their training semester, staff the Columbia College Tutoring Program which assists students who need help with reading, writing skills. Tutors acquire valuable teaching training and experience. Students interested in the training course must enter the program on the recommendation of the Fiction Writing directors or by instructors in other departments and should see Writing Department registrars at the time of registration. Tutors are paid an hourly rate for tutorial time.

Prerequisite: Department Approval.

4202 Tutor Training Program II 4 cr.

Prerequisite: Department Approval.

4203 Tutor Training Program III 4 cr.

Prerequisite: Department Approval.

4250 Whitman and Ginsberg 2 cr.

Lecture, reading and discussion. The poetry of Walt Whitman and Allan Ginsberg, from *Song of Myself* to *Howl* and *Kaddish*. The course shows the enormous international influence of Whitman, the rise of the Beat movement in the 1950s, and the shared "visionary" and "prophetic" aspects of their work.

4300 Writing for Children 4 cr.

A reading and writing workshop in which children's literature is approached as an art form based on the principles of good story telling and writing, differing from adult literature only in its audience which, while young, is known to be intelligent, imaginative and highly critical. Students are asked to tell and write stories, and the final results are presented to an audience of children for evaluation.

4350 Tutoring in Language Skills 2-4 cr.

Tutoring in Language Skills is offered through the tutorial services of the Writing Department. Students may sign up to two to four hours of credit and receive assistance in language and reading writing

skills from trained and supervised student tutors, who are themselves good writers. This service is also available on a non-credit, no-tuition charge basis.

9000 Independent Study: Writing 2-6 cr.

Prerequisite: Permission of Department Chairperson.

Advertising/Journalism

Together, Advertising and Journalism are the core of the College's Public Information Program. Courses in this program cover journalism, print media, advertising and related subjects of public policy. As well as learning the distinct practices of advertising and journalism, students are urged to inter-relate their training with courses from such allied departments as Broadcast Communications, Writing, Contemporary Studies and Graphics.

The instructional approach of the Public Information Program is essentially practical and craft oriented. Drawing on prominent professionals, the

department has developed a distinguished faculty. In Journalism, teachers' experiences range from the independent and community-oriented newspaper to the major dailies and magazines. In Advertising, faculty are recruited from both the small independent and larger well-established agencies.

For those with a serious commitment to Advertising/Journalism, the department offers a major in Communications. Students who are interested in the requirements for majors may obtain a copy of the guidelines from the department.

Advertising

1101 Advertising: General 2 cr.

This course is intended to provide a meaningful overview of advertising. It covers the foundations of advertising in marketing and the development of the objectives and strategies which are the basis of advertising campaigns. It considers the methods used for creating advertising, and the techniques for selecting and placing advertising in media. Areas explored during the course include: marketing and market information gathering techniques, target audience definitions, development of creative materials, and media planning and placement. In addition some time is spent discussing future careers in advertising.

1201 Advertising Copywriting I 2 cr.

This practical course in writing for advertising examines the fundamentals of advertisement construction for print and broadcast media. The emphasis of the course is on relevant communication techniques & the elements of style & creativity in writing for large numbers of people.
Prerequisite: Advertising: General.

1202 Advertising Copywriting II 2 cr.

This course expands on the concepts presented in Advertising Copywriting I, with an emphasis on

market delineation, persuasive communications, portfolio assembly & presentation.

Prerequisite: Advertising Copywriting I.

1301 Advertising Workshop I 2 cr.

In this two-semester workshop-type course, a complete advertising campaign involving creative advertising concepts is the subject of study.

Prerequisite: Department approval.

1302 Advertising Workshop II 2 cr.

See course description of Advertising Workshop I.
Prerequisite: Advertising Workshop I and department approval.

1401 Ethics in Advertising 2 cr.

A serious examination of the effects of modern free enterprise and its advertising agents upon the language, the culture, the civilization, the physical welfare, and the values of individuals and nations. Recommended particularly for the earnest advertising or business student who hopes to make a responsible contribution in his/her profession.

Prerequisite: Advertising: General.

1501 Marketing 2 cr.

This introduction to marketing theory and practice is designed to familiarize students with marketing's impact on their personal lives, as well as the service sector. Emphasis is placed on the role of the con-

sumer in marketing decisions, as well as channels of distribution, wholesaling, new product development, pricing, market research, sales and advertising.

1601 Merchandising/Sales Promotion 2 cr.

This course is designed to provide a practical view of merchandising/sales promotion as an important part of the marketing mix. Course includes analysis of merchandising/sales promotions tools in the planning and implementation of programs; criteria of a well-planned program; and a contemporary case study of a consumer product problem and development of solutions.

1701 Principles of Fund Raising & Development Work 2 cr.

This course is an introduction to the Fund Raising and Development field. Topics include the role of the Development professional, types of fund raising campaigns, planning a development effort, & what motivates people to make contributions.

1801 Public Relations: Fundamentals 2 cr.

This exploration of contemporary applications of public relations techniques includes support of marketing, government and community relations, internal communications and counseling, and guidance to management. The public relations practitioner today is compared with press agents and publicists of the past. An overview of the necessary skills is presented, including writing news releases, programs & reports, and servicing accounts.

1840 Public Relations: Advanced 2 cr.

Television and Radio offer numerous opportunities for Public Relations placement relative to news, public service, controversial issues, products and services. This course explores the opportunities for placement; information worthy of coverage; making a placement; effective presentation; and the evaluation of effective delivery.

Prerequisite: Fundamentals of Public Relations and a solid background in language skills.

1860 Public Relations: Problem Solving 2 cr.

An introductory course which presents basic knowledge of the public relations field, & how P.R. affects daily life. The role of photography, graphic arts, & writing skills are examined. Students prepare workable solutions to typical public relations

problems—which the professional and/or the student confront daily.

2002 So You Have An Idea: Concept Execution and Media Display 3 cr.

What are advertising ideas? How can they be effectively translated into print, radio, & television? What are the creative disciplines which must be understood in the use of the printed word, photography, music, & film? This course explores these questions with case histories that run the gambit from Kellogg's to Marlboro to Nestles to R.C. Cola. Reading assignments & student projects are required. If possible, students may be invited to attend a recording session or a film shoot.

Prerequisite: Advertising: General.

9000 Independent Project: Advertising

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Journalism

1101 Basics in Journalism 2 cr.

This course provides a supplement to the journalism program by helping the newswriter for both print and electronic media to become more proficient in writing, and writing in a style which is concise, lucid and simple.

1102 Fundamentals of Journalism 2 cr.

This broad survey of the field of journalism includes a study of newspapers, magazines and in-house publications. Lectures, discussion, films, visits to local newspaper plants, and interviews with journalists may be included.

Prerequisite: Typing skills.

1201 Copy Editing and Headline Writing 2 cr.

This course looks at the craft of headline writing, how they are made to fit, what they are supposed to say, how they say it, and the vocabulary of headlines. The course also concentrates on copy editing, the other half of a copy editor's job on a newspaper. Topics include spotting errors, correcting English usage, striking out inconsistencies and redundancies, enforcing the prescribed style, and

generally editing the story to conform to standards required by good taste or libel laws.

Prerequisite: Fundamentals of Journalism or Newswriting or consent of instructor.

1301 The Ethics of Journalism 2 cr.

A lecture-seminar exploration of ethics of news-gathering organizations, of particular stories, and of individual journalists themselves—those who have written about or are willing to talk about their own experiences. Assigned readings, guest speakers, films, and discussions help to explain journalism's—and journalists'—roles in America today, and why ethics have become so important (if indeed they have). Each student is responsible for a research paper. Suggested for students with some background in journalism.

1401 Governmental Reporting 2 cr.

Methods of covering governmental bodies for daily and weekly newspapers, and for radio and television stations, are studied. The functions of government, the role of the reporter, the reporter's relationship with governmental agencies, the reporter's responsibilities and the techniques for finishing stories at all governmental levels from the White House to local sewer districts are also examined. Prerequisite: Suggested for students with some journalism background.

1501 Interpretive Reporting 2 cr.

Interpretive Reporting is an advanced generalistic technique that brings perspective, clarity and insight to major news stories. Basic reporting informs. It tells what happened. Interpretive reporting adds the "why" and "how". Is it enough for the reader to be informed that several candidates were slated for state offices without also knowing how the slate-making process works, who runs it, and what criteria are used for slating? Providing the critical explanation behind the news is the role of the interpretive journalist. In this course, students use the journalistic tools of interviewing, research, and basic reporting to expand into explaining the relevance of major local issues.

Prerequisite: Fundamentals of Journalism, typing skills, Newswriting.

1601 Interviewing Techniques 3 cr.

Interviewing is a craft, a profession, sometimes an art used by journalists, oral historians & re-

searchers, counselors, & many other professions. In this course students learn the techniques of interviewing, from arranging the interview to writing or reporting the results. Class sessions also explore various methods of interviewing & discuss problems & successes encountered in the course of the interviews conducted.

Prerequisite: Fundamentals of Journalism & one reporting course.

1651 Introduction to Business Communications 2 cr.

Today's promising journalistic opportunities are in the field of Business Communications, whereby a company addresses its employees, stockholder and community publics. This course covers the entire scope of business communications and the diverse media it utilizes. The class will create a communications program for a business, from determining communications needs, mounting a program and implementing it to evaluating its effectiveness with the publics being addressed.

Prerequisite: Fundamentals of Journalism or Public Relations: Fundamentals.

1701 Investigative Reporting 2 cr.

In recent history, the most important story brought to the attention of the public is that of Watergate. It was the result of insightful and persistent investigative reporting. This course deals with the subject of investigative reporting. The class explores how reporters get their initial ideas for such investigations, how they go about gathering their information, and how they decide upon the best means of presenting the results. The class also examines the structural differences that modify the presentation, depending upon whether the story is to be prepared for radio, television, newspaper, or magazine.

Prerequisites: Fundamentals of Journalism and Newswriting or consent of instructor.

1801 The Magazine 3 cr.

This course examines periodical journalism in concept and practice through a combined seminar-lecture approach with guest experts in special areas of publishing, art direction and editing.

Case studies and student critiques of magazines, in addition to readings in the fiction and fact of the magazine, supplement class hours. Though there is much "how to", from caption and headline writing

to circulation fulfillment, the ultimate purpose of the course is to discover the "whys" of magazines.

1901 The News Reporter 2 cr.

This course is presented from the viewpoint of the news reporter. It is a critical examination of the news reporter's role, and includes an overview of method and socialization complemented by an assessment of the history which has determined the present position of the news reporter. The course includes lectures, discussions, visits from personalities and surprises.

2002 Newswriting 2 cr.

The basis of this course is crisp, objective writing. Students learn to take the basic who-what-where-when-why approach and adapt it to newspaper, magazine, and radio-TV styles. Included are what makes leads (opening sentences) invite a reader or listener to pay attention; what assignment editors for the various media expect a reporter to learn and then write; how to write those assignments within the limits of time (radio and TV) and space (newspaper and magazines) and how one news story can be adapted to the four media categories. Students compare coverage of one news story as it appears on the same day in the media. Students also discuss how a news story can be expanded to a magazine story—or contracted to a photo caption. Prerequisite: Typing skills.

2101 Reporting and Communication: The Critical "I" 2 cr.

Students analyze what is relevant or extraneous in all aspects of print and electronic media and zero in on the difference between responsibility and credibility. Several skits will be formulated and dramatized and at least one out-of-class assignment to a major communications center with a verbal report will be required. Class sessions include lectures by the instructor and visiting experts. Prerequisite: Suggested for advanced students in print or broadcast journalism.

2201 Sportswriting 2 cr.

A look at the elements of sportswriting, from covering a game to writing feature stories, to digging into news developments in the field of sports. The course includes interviews with Chicago area athletes and sportswriters. Emphasis is placed on looking beyond the score of the game into the

"why" behind the sports developments. The sociological aspects of sports writing, an area which, in this age of court battles, is being subjected to the same complexities as newswriting is dealt with. Every working journalist should have as complete a knowledge of sportswriting as with obituary and police reporting.

Prerequisite: Typing skills.

2301 Typing 2 cr.

This course is designed for the student wishing to learn how to type at a proficient level.

2401 Writing Art Criticism 2 cr.

This course focuses on writing reviews of works of art; the techniques of the critic; the use of the critical vocabulary; the responsibility of the art reviewer. Students will critique published reviews as well as write their own reviews.

Prerequisite: Newswriting.

2501 Writing Feature Stories I 2 cr.

Students learn to write feature stories for newspapers and magazines. It is a practical approach to getting the story idea, writing the query, nailing down the assignment, researching the first draft, and working toward a publishable article. With the use of extensive reporting and writing assignments, the aim is to enable the student to become as self-sufficient and professional as possible in developing feature stories.

Prerequisite: Permission of Department Chairperson.

2502 Writing Feature Stories II 2 cr.

This course expands on the concepts presented in Writing Feature Stories I. Students become more proficient in developing and writing features.

Prerequisite: Writing Feature Stories I.

2601 Writing on Public Affairs 2 cr.

This course offers the advanced journalism student an opportunity to develop in-depth articles. The class focuses on problems which affect the pocketbook of the public: education, welfare, taxes, employment, pensions, etc. Guest lecturers are invited to speak on relevant subjects.

Prerequisite: Competence in newswriting or department approval.

2701 Writing Theatre Reviews 2 cr.

This course focuses on writing reviews of theatre

productions; the techniques of the drama critic; the use of the critical vocabulary; the responsibility of the theatre reviewer. Students will critique published reviews as well as write their own reviews. Prerequisite: Newswriting.

College Newspaper

Students may earn credit for working on the College newspaper. Contact the Department Chairperson or the College newspaper advisor for specific details.

9000 Independent Project: Journalism

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

THEATRE/MUSIC

The Columbia College Department of Theatre/Music offers a unique professional training program designed to equip students with the skills necessary to compete vocationally in the performing arts. The program emphasizes intensive training in both performance and technical aspects of the profession through applied, practical experiences. The formal study of theory and analysis is focused on the preparation of the department's productions. The program also takes advantage of the allied experiences of dance, film, broadcasting, television, and the graphic arts through a close association with those departments.

The music component of the Theatre/Music program is designed to broaden the musical literacy of the theatre student while developing the competence of those students interested in composing new music for the stage and/or those innovative dramatic productions that require music. Collaboration between actors and musicians is encouraged for the development of original scripts and music through the Works-in-Progress Lab and the Cabaret Theatre Workshop. Each year, a distinguished composer will be in residence in the department. While the music component is programmatically limited to those experiences directly related to theatre careers, a student may receive at least the first two years of preparation for any traditional music program. Music Theory, Composition, and Vocal Music are the principal areas of instruction in the department. Students may pursue individual instrumental training through independent study as recommended by the department.

The faculty is composed of outstanding artists of the theatre/music profession. In order to introduce a variety of styles and techniques, the resident faculty is supplemented by visiting professionals through special seminars, workshops, and short-term residences by visiting companies. Such diversity of experience assures that the student is not retrained in isolation from contemporary trends in the theatre or the demands of high professional standards of accomplishment.

Performance is the primary instructional orienta-

tion of the Theatre/Music program. The productions offered reflect and aim toward the development of new plays and musicals. Each year the performance season includes a new American Play, a new American Musical, a Classic Play and a Concert Ensemble Theatre production which brings the Poet/Author and the Musician/Composer together for an experimental work. These works, as well as musical concerts and lecture/demonstrations, are performed at the Columbia College Theatre/Music Center where students also learn to assume responsibility for productions. Students who are not part of the Performance Company are encouraged to develop and perform in regularly scheduled in-house Studio projects. The Theatre/Music program is also designed to prepare students vocationally for Technical and Management careers in the performing arts.

PERFORMANCE COMPANY: The company is responsible for the public performance and production of the season. It is composed of Advanced Performance and Technical Theatre students. Advanced Performance students seeking full credit must have concluded the following minimum experiences: 4 semesters of Acting, 2 semesters of Body Movement, and 2 semesters of Voice Training for the Actor. Other students may participate in an isolated production through the audition process, but will receive credit through Rehearsal and Performance, or Independent Study.

The goal has remained constant over the years: to create a totally integrated artistic environment where performance, creation, and education come together to achieve an intense, comprehensive and uplifting learning experience for the artist and the community.

Chairperson—Paul Carter Harrison

For those with a serious commitment to the performing arts, the department offers a major in Theatre/Music. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1100 Acting I: Basic Skills 3 cr.

The introduction of basic physical, vocal, and improvisational exercises aimed at awakening the beginning actor to his self-potential as an acting instrument. The exercises are complemented with the introduction of various acting tasks designed to give focus to these newly awakened energies. Basic training vocabulary is utilized.

1120 Acting I: Scene Study 3 cr.

Introduction to Scene Study through applying the exploratory principles of the first semester to the interpretation of script material from the actor's point of view.

Prerequisite: Acting I: Basic Skills.

1140 Acting II: Techniques 3 cr.

An intermediate level continuation of the principles introduced in Scene Study I with particular emphasis on objective and characterization.

Prerequisite: One year of acting courses.

1160 Acting II: Styles 3 cr.

Approaching Scene Study work from the point of view of a particular period, i.e. Greek, Elizabethan, Chekhovian, Brechtian. The world view of these styles is incorporated into the development of objectives and characterizations within the scene.

Prerequisite: Acting II: Techniques.

1180 Advanced Acting Studio 3 cr.

An advanced scene study workshop for 3rd and 4th year Acting Majors designed to concentrate on analysis and special problems of character. Students will prepare scenes from classical and contemporary literature, as well as taking the responsibility for public readings of plays from Playwright's Seminar.

Prerequisite: Two years of Acting.

2250 Analysis of Great Musicals 2 cr.

Study and analysis of great works of the American Musical Theatre, from *Porgy and Bess* to *Guys and Dolls* to *Chorus Line*. The role of the author is studied and investigated in detail. Special attention is paid to the construction of the story line, the relationship of lyrics and music, and the evolution of singing styles over the history of the genre.

2300 Avant-Garde Theatre 3 cr.

A study of the avant-garde theatre movement. In-

cludes discussions of Alfred Jarry, Cocteau, the Dadaists, the Bauhaus movement, the Absurdist, happenings and pop art. Attention is also given to the development of multi-media and environmental approaches to stage space in the contemporary world theatre. Attendant on the discussion is an examination of the social, political, and technological significance of the avant-garde movement.

2400 Basic Scenic Elements for Theatre 4 cr.

This course is designed to *introduce* the beginning performing arts student (i.e. Theatre, Music, Dance, Television, Film) to the basic scenic elements of the theatre. Through lecture, projects and practicum, students develop an understanding of theatre organization, architecture, production staff, and the *basic skills* of theatre lighting, design, and theatrical practices.

2451 Body Movement for Actors I 3 cr.

Training the body to respond to emotional and task responses, while making it pliable as an instrument for the actor.

2452 Body Movement for Actors II 3 cr.

A continuation and expansion of skills learned in Body Movement for Actors I.

2500 Cabaret Theatre Workshop 3 cr.

A course designed to bring together the actor, playwright, songwriter, composer, and director into a workshop aimed at developing techniques for small musical stage productions. Some of the techniques include gag writing and delivery, focus of satirical editing of topical events, vaudeville, song and dance in a limited space, and unity of theatrical effects.

Prerequisite: Acting I, Scene Study I, Theory and Eartraining I, Playwriting Workshop, or permission of the instructor.

2550 Compositional Forms for Theatrical Music 3 cr.

A course designed to provide the student with a facility to compose and/or construct both incidental music and song forms to be used in a theatrical context. Staged material will be included which may not be musical in its intension but can be enhanced by the use of music.

Prerequisite: Theory and Eartraining II, Keyboard I and II.

2600 Composition Seminar 3 cr.

An advanced course in music composition which is a continuation of Elements of Composition. The course is taught by a leading professional Composer-In-Residence. Collaboration is encouraged with a playwright, librettist, or choreographer when possible. Original work is solicited for performance in a stage production.

Prerequisite: Theory and Eartraining III, Elements of Composition, and Keyboard I & II, or permission of the Composer-In-Residence.

2650 Costume Design and Construction 4 cr.

A theory and practicum course of costume design and construction: using a step-by-step guide from conception to costume construction. Students will develop a working knowledge of rendering, pattern-making, fabrics, and sewing techniques.

2700 Costume History 2 cr.

A comprehensive survey of the historic background of costume; offering precise details about garment styles and how they were intended to be worn. An analysis of costume from Ancient Egypt to the early twentieth century.

2750 Development of Afro/American Theatre 3 cr.

A study of Afro-American Theatre literature through the examination of its African ritual derivations and the influence of music created in the United States experience. Attention is given to traditional ritual forms as they are reflected in the contemporary forms of the Afro-American theatre movement.

2800 Development of Euro/American Theatre 3 cr.

A study of American Theatre literature through the examination of its European derivations and influences. Attention is given to traditional forms as they give rise to the contemporary forms of current American theatre movements.

2851 Directing I :Theatre 3 cr.

An introduction to the theory and practice of directing. Areas of study include the structuring of a rehearsal period, directorial vision and the unification of a play, technical aspects of directing, and character analysis. Exercises are introduced to solve problems of character focus, and the indirect approach to communicating a directorial relationship to the

cast. Students also learn to make a production book with its motivational units, blocking, lights, etc., for a show.

2900 Directing Seminar: Theatre 3 cr.

This course is open to students with advanced status in Theatre/Music and allied disciplines, such as Dance, Television and Film. Students are responsible for exploring problems of specific directorial projects which they execute under minimal production conditions.

Prerequisite: Directing I.

2950 Elements of Composition 4 cr.

A course which deals with the various forms of musical composition. The student will have the opportunity to investigate various popular forms including jazz, rock, blues, and theatrical music.

Prerequisite: Keyboard I & II, Theory and Eartraining I & II, and permission of the instructor.

3001 Interpretation of Dramatic Literature I 3 cr.

An acquaintance with and understanding of drama is necessary to a theatre professional and useful for anyone involved with the media. This course provides a critical vocabulary useful in the analysis of dramatic literature, and experience in applying the principles derived to actual plays. In order to understand historical influences on analysis, the major conventions of drama through the ages are discussed.

3002 Interpretation of Dramatic Literature II: Theory and Criticism 3 cr.

Once a critical vocabulary has been derived, it must be applied to actual works. This course carries on the principles discussed in the first semester, focussing primarily on the critical analysis of plays chosen from the Theatre-Music Department's reading list.

Prerequisite: Interpretation of Dramatic Literature I.

3050 Instrumental Ensemble 3 cr.

This course is designed for students with a reasonably developed proficiency in playing an instrument. The course is taught by a leading professional musician. The ensemble learns to write charts and make arrangements for original and existing material. Instrumentalists also perform in a concert or staged dramatic production.

Prerequisite: Theory and Eartraining I and II, or demonstrated technique on an instrument, or permission of the instructor.

3100 Instrumentation and Arranging 3 cr.

Introduces the four families of instruments (string, woodwind, brass and percussion) giving a working knowledge of the range of each instrument, the difficulties inherent in each range, problems of voicing between families, and the problems of voicing within families. Projects are assigned and played by the in-house ensemble as a way of hearing the results of each project. This course is a must for the future composer/arranger.

Prerequisite: Theory and Eartraining II, and Keyboard Techniques III.

3150 Interpretation of 20th Century Music 2 cr.

A non-technical course designed for the music & non-music major, devoted to a comparative study & analysis of the trends, styles, forms, & techniques of 20th Century African-American & European-American music. Through listening & analyzing selected musical works, the student will be able to better understand the relationship between art, dance, & popular music in 20th Century America.

3200 Jazz Composition 3 cr.

A course in composition and orchestration with special emphasis on the music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, saxophone), score layout, preparation of parts, reduction and expansion of orchestral pieces, and the elimination of compositional short windedness.

Prerequisite: Theory and Eartraining I.

3251 Keyboard I 2 cr.

Instruction in playing the piano and becoming acquainted with the grand staff and note values. Culminating with Book I of the Bartok *Microcosmos*.

3252 Keyboard II 2 cr.

Continues the work begun in Keyboard I. The course begins to apply some sightreading of simple, two-part left-hand, right-hand pieces for the piano. Emphasis is given to strength and positioning; coordination of the hands is more highly developed and stressed.

Prerequisite: Keyboard I, Theory and Eartraining I.

3253 Keyboard Techniques III 2 cr.

A continuation from Keyboard II, this course begins to deal with an approach to keyboard harmony. The basic I-IV-V progression, as well as others, is played in all keys. Sightreading of common practice pieces of Bach, Nicolai, Vivaldi, and others in two, three, and four parts is emphasized.

Prerequisite: Keyboard II, Theory and Eartraining II, and Theory and Eartraining III (concurrent).

3301 Mime I 2 cr.

A course designed to teach classical mime techniques so as to help acting students acquire bodily skills in control, discipline, strength and execution. While the emphasis is on classical mime illusions, many exercises are introduced to awaken the actor's own creative feelings and imagination through improvisation on a simple level.

3302 Mime II 2 cr.

Expanded offering of Mime I.

Prerequisite: Mime I.

3350 Multi-Media: Space Design 3 cr.

The course provides the presentational artist (actor, director, dancer) and the plastic artist (painter, sculptor, photographer) solutions to space problems. The student examines elements of space and develops a language common to different media. Students actively participate in creating animated environments for performance and gallery contexts. Readings may include Peter Brook, V. Kandinsky, Richard Schechter and practical weekly use of available space.

Prerequisite: Second year students in performing and creative arts.

3400 Performance Company Workshop 6 cr.

An advanced level workshop designed to commit the student of acting, technical theatre, and other performing artists to the demands of functioning as a formal ensemble company. Those students who are members of the Performance Company must work as actors or assume various duties of production on two main-stage works produced by the department. In addition, acting students are obliged to exercise three hours per week in the Voice and

Movement Workshop.

Prerequisite: Advanced status in the T-M Depart., Dance Depart. or by audition.

3450 Playwriting Seminar 3 cr.

A course for those students in Theatre/Music, English, Television, and Film who have demonstrated an acquisition of the necessary skills to write for the stage. Each student is required to complete a project that has the potential of being staged.

Prerequisite: Advanced status in Theatre/Music, Playwriting Workshop, or permission of the instructor.

3500 Popular Piano 2 cr.

Playing the piano in popular styles including blues, rock, ragtime, and show tunes. The course is elementary and does not require the reading of music.

3550 Professional Survival for the Performer 2 cr.

Survival in the intensely competitive world of the professional performer requires not only talent and training, but a familiarity with the specific requirements of the professional world. This course is not just theoretical, but eminently practical. The performer will acquire a composite, shot by the Columbia Photo Department, a printed resume, have at least two audition scenes ready, and be registered with all the major agents in the city. Students will be in a position to audition for stage shows, commercials, industrial & feature films, & modeling jobs.

3600 Rehearsal and Performance 1-3 cr.

Open to those students who might be cast, or perform a function in a main-stage production, without having the advanced status to be part of the Performance Company.

3650 The Relevance of Music 1 cr.

A series of seven lectures by William Russo, the distinguished composer-in-residence of Columbia College. The series presents views on several topics, including the Third Stream, Paris in the 20's, Verdi's alteration of course, Duke Ellington's development of the relationship between words and music, and music for animated films. Mr. Russo draws analogies with other arts, but is especially concerned with the connections between music and the time in which it was written. Copious visual

and musical examples (live and written) are used.

3700 Scene Design 3 cr.

This course is devoted to the detailed study of scene design, i.e. research, history, scenic styles, and techniques. Students will also develop theory and practicum skills in set decoration and scene painting.

3750 Solo Singing 3 cr.

Designed to develop styles and techniques of singing solo songs, especially popular songs, including cabaret, musical comedy, jazz, rock, and blues material. Special attention is given to microphone techniques, audition procedures, and the conquering of stage fright.

3800 Speech for Non-Theatre Students 3 cr.

This course explores the problems of public speaking and how to overcome them. Subjects discussed include: self-evaluation, the removal of distractions; stage fright; the preparation of speech material and delivery; conversation and interview techniques; relaxation exercises, and the use of visual aids. The students are encouraged to discuss, comment, and evaluate each other.

3851 Stage Lighting I 3 cr.

A basic skills course which specifically deals with the primary information in approaching the art of stage lighting, i.e. the purposes, allied techniques, equipment, terminology, and the use of color. Students in Television, Film and Dance are encouraged to participate in this course.

3852 Stage Lighting II 3 cr.

This course is devoted to the detailed study of *stage lighting production* with emphasis on the concepts of design and lighting styles. Students will prepare complete lighting plots and schedules, and will be expected to function in all areas of lighting production. Students in Television, Film and Dance are encouraged to participate in this course. Prerequisite: Stage Lighting I.

3900 Stage Make-Up 2 cr.

This course is a basic stage make-up course. Students will complete three projects in make-up application and design.

3951 Stage Production I 3 cr.

A practicum course aimed at developing an understanding of stage production and stage management skills. Students will work on Columbia College stage productions as stage managers, assistant directors, and production crews.

3952 Stage Production II 3 cr.

A practicum course aimed at developing an understanding of stage production and stagecraft skills. Students learn to read and understand lighting plots, floor plans, elevations, and working drawings, as well as learn skills involved in construction, painting and rigging of stage scenery.

4001 Techniques in Singing I 2 cr.

Professional techniques for approaching auditions, rehearsals, and performance in theatre, television, film, and radio. Emphasis is placed on breathing, projection, and the necessary skills for articulation of song.

4002 Techniques in Singing II 2 cr.

A continuation and expansion of skills learned in Techniques in Singing I.
Prerequisite: Techniques in Singing I.

4050 Theatre Management 2 cr.

A course designed to teach theatre managerial skills. Attention is given to the Producer's role: organization, financing, promotion and audience development. Students also learn to write proposals and news releases. Students are assigned to various managerial responsibilities for the production season of the Performing Company.

4111 Theory and Eartraining I 3 cr.

A fundamental course in music literacy covering the basic concepts of notation, rhythm, tonality, and harmony, emphasizing a firm grasp of intervals, triads, major scales, duple and triple meters, and oral skills such as melodic and rhythmic sight-singing and dictation.

4112 Theory and Eartraining II 3 cr.

A follow-up course to Theory and Eartraining I. Included will be further study of scales, chords, harmonic progressions, modes, compound and poly-meters, and extensive eartraining covering sight-singing and dictation of intervals, chords, melodies and rhythms.

Prerequisite: Theory and Eartraining I.

4113 Theory and Eartraining III 3 cr.

An advanced course in Theory and Eartraining including detailed study, writing, and analysis of advanced harmonic progressions, singing and dictation of rhythms and melodies in one, two, and three parts.

Prerequisite: Theory and Eartraining II.

4150 Theory Drill 3 cr.

A drill course designed for all level theory students during summer and interim sessions, emphasizing more intense drilling of all oral skills and deeper analysis of theoretical skills than is allowed during regular semesters. The goal is to achieve good facility and a sense of security with these skills.

Prerequisite: Theory and Eartraining II.

4200 Vocal Ensemble Workshop 2 cr.

A course designed to introduce the student to the various methods of singing in choral groups. The aim of the course is to help the student develop skills in sightreading, vocal production and intonation. Special attention is given to vocal arrangements with regard to both popular and theatrical forms. Students are encouraged to continue involvements in choral situations such as this throughout their college careers.

Prerequisite: Some previous singing experience such as high school or church choirs.

4250 Voice and Movement Workshop 4 cr.

The developmental exercises of both disciplines are used to focus the natural integration of voice and body movement for the actor. Designed to aid the actor's understanding of the body as a total instrument.

Prerequisite: Voice Training for the Actor I; Body Movement for Actors.

4301 Voice Training for the Actor I 3 cr.

The introduction and practice of various techniques designed to aid the beginning actor in the development and use of his natural voice for the stage.

4302 Voice Training for the Actor II 3 cr.

The continuation and expansion of vocal techniques and exercises introduced in Voice Training I through exploring various spoken materials, such as scripts, poetic verse and narratives, as they apply to principles of voice production.

4350 Works-in-Progress Lab 3 cr.

A project-oriented workshop for students in Acting, Music, Dance, and especially those in Playwriting or other forms of staged script-writing. Students present, in minimal production conditions, personal projects that are completed or nearly complete, to be examined and criticized with a view toward solving problems.

Professional Theatre Internship 6-12 cr.

A select number of students are offered an opportunity to work for one semester with a professional theatre company.

Prerequisite: Permission of Department Chairperson.

Must be arranged one semester in advance.

9000 Independent Projects: Theatre/Music 1-6 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Dance

The Columbia Dance program offers a concentration of practical course work for the student's own enrichment as well as a preprofessional training program. Whether the goal is to teach, perform, or choreograph, the basis of work lies in the daily strengthening and understanding of the facility of the body. The ski areas of technique, improvisation and composition are mutually developed to insure a mature competent artist-teacher and/or artist-performer. All courses are open to Columbia students and to members of the community. The curriculum is designed to be flexible so that students can choose a course of study to suit their goals.

Frequent performance workshops are scheduled to insure performance opportunity and experience. Independent student and faculty works are also produced in concert. The Dance Center provides a major performance space for the presentation of original dance material and is unique in the mid-west. The Center showcases local companies and talented young artists as well as major dance and

theater companies from outside the Chicago area. Columbia dance students have the opportunity to participate in works of visiting artists.

The Dance Center's excellent and comprehensive facilities include a 300 seat performance/rehearsal space, rooms for ballet and Tai Chi Chuan classes, changing room, and a sound recording lab for integrating dance and music.

A most distinguished list of regular and guest artists make up the Dance Center's faculty, including members of Mordine and Company, the Center's resident professional company.

Chairperson: Shirley Mordine.

For those with a serious commitment to the performing arts, the department offers a major in Dance. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1101 Dance Technique: Beginning 1-4 cr.
A progressive series of courses focusing on individual and group exploration of movement, technique, and improvisation. This course may be repeated once for credit.

1102 Dance Technique: Intermediate 1-4 cr.
Prerequisite: Dance Technique: Beginning.

1103 Dance Technique: Intermediate/Advanced 1-4 cr.
Prerequisite: Dance Technique: Intermediate.

1104 Dance Technique: Advanced 1-4 cr.
Prerequisite: Dance Technique: Intermediate/Advanced.

2100 Acting for Dancers 3 cr.
The class is directed toward the awareness of inner-acting techniques and learning to trust the

intuitive instincts applicable to expression in movement.

2150 African Dance Forms 3 cr.
This course explores African dance and music ritual as taught by a native Ghanaian who emphasizes Ghanaian dance forms.

2201 Ballet: Beginning 3 cr.
Russian ballet technique is employed. This course may be repeated once for credit.
Prerequisite: One semester of Dance Technique.

2202 Ballet: Intermediate 3 cr.
Prerequisite: Ballet: Beginning.

2203 Ballet: Advanced 3 cr.
Prerequisite: Ballet: Intermediate.

2251 Black Dance in America I 3 cr.
The study of dance and theater forms that have evolved out of the Black experience.

2252 Black Dance in America II 3 cr.
Prerequisite: Black Dance in America I.

2300 Company Management 2 cr.
The course will focus on six areas of management necessary to successfully run a dance company; booking, board relations, personnel management, corporation regulations, company promotion, & budgeting. A general survey of the structures of non-profit corporations & their legal obligations will lead into case-study approaches for utilizing a board of directors & developing & implementing a budget. The course will also consider personnel management, unions, company structure, fund raising and grant writing.

2351 Dance Composition I 3 cr.
Emphasis is on developing unique solutions to aesthetic problems, utilizing improvisation and applying tools of visual and dynamic structure to clarify content. Most problems require preparation outside of class meeting time.
Prerequisites: One previous movement course and one concurrent course.

2352 Dance Composition II 3 cr.
A continuation of Dance Composition I with more emphasis on composition for groups. Also, greater attention is given to analysis of structure and form.
Prerequisite: Dance Composition I.

2353 Dance Composition III for Musicians and Dancers 3 cr.
Students in Music and Dance work together to develop their own works with performance as a goal. The theme of the course is the investigation of the union of movement and sound.
Prerequisite: Instructor's approval.

2400 Dance Criticism 2 cr.
Both the theory & practice of dance criticism will be emphasized through such methods as discussion, critical writing & analysis, research & interviewing performing artists. Students will attend at least one performance a week. Previous dance experience is not necessary.

Prerequisite: Writing Workshop II or consent of instructor.

2450 Dance Majors Seminar 2 cr.
All dance-major students should enroll in this course. It is intended (1) to give entering students a thorough orientation with the Dance, (2) to continue to develop a cohesive and interrelated dance program, (3) to investigate subject areas not covered in the dance program such as criticism, the anthropological basis for dance, alternative careers, video, and arts administration. Guest speakers include nationally known figures.

2501 Dance Therapy I 2 cr.
This field of study is growing rapidly and practitioners are much in demand. Its goal is the integration of the psyche and the body to express feeling non-verbally. This course provides an introduction to the basic principles of Dance Therapy.

2502 Dance Therapy II 2cr.
Prerequisite: Dance Therapy I.

2503 Dance Therapy III 2 cr.
Prerequisite: Dance Therapy II.

2550 Dance Without Hearing 1 cr.
This course is designed for the hearing, hearing impaired and non-hearing to develop creative movement through non-verbal techniques. Physical exploration and development of an inner sense of rhythm without aural stimulation is stressed.

2701 Jazz: Dance I 3 cr.
This is not "modern" or "commercial" jazz as influenced by modern & ballet technique. It is a free form of jazz that came into being during the 1920's to 1950's — a unique & authentic period that grew out of the black vernacular & theatrical forms.

2702 Jazz: Dance II 3 cr.
A continuation and refinement of Jazz: Dance I.
Prerequisite: Jazz: Dance I.

2751 Kathak: The Dance of India 1 cr.
A traditional and classical dance style from Northern India, originating some two thousand years ago. The course consists of learning rhythmic dance symbol, reciting to the rhythm of the tabla and the sitar; reciting poetry, reflecting the mythical

Course Description Bulletin Addendum... 1979

The attached addendum includes courses added after the publication of the 1978-80 Course Description Bulletin. Although several of these courses are currently being offered, many are not. Therefore, current offerings should be checked with the semester's Schedule of Classes.

Changes, other than the simple addition of new classes, are not reflected in this addendum or the main body of this publication. For changes in prerequisites and credit hours, please consult the current schedule of classes or contact a department counselor.

Also included in this addendum is the official 1979-80 College Calendar. Please note all College holidays and vacations.

COLLEGE CALENDAR — 1979-80

Fall semester, 1979

Monday	October 1	Classes begin
Thurs-Sat	November 22-24	Thanksgiving holiday
Wednesday	December 19	Christmas vacation begins — no classes
Wednesday	January 2	Classes resume
Saturday	January 26	End of semester

Mid-Term, 1980

Monday	January 28	Term begins
Saturday	February 16	End of term

Spring semester, 1980

Monday	February 18	Classes begin
Monday	April 7	Spring recess begins — no classes
Monday	April 14	Classes resume
Monday	May 26	Memorial Day holiday
Friday	June 6	Commencement
Saturday	June 7	End of semester

Summer Term, 1980

Monday	June 16	Classes begin
		Five, eight, ten week sessions
Saturday	August 23	End of term

Registrations are scheduled during the two weeks prior to the beginning of each semester. Class schedules are available four to six weeks before each semester.

LIFE ARTS

Humanities/Literature

5101 African History I: Africa to 1880 2 cr.

This course explores the African civilizations of the precolonial past. The course is designed to provide a basic picture of how various African societies evolved and outline their major achievements prior to the advent of Europeans in Africa. It will also examine the roots of slavery, racism, and the underdevelopment of Africa.

5230 Introduction to Ancient Art 2 cr.

This course comprises a detailed look at the art of the ancient civilizations in the Mediterranean and Near East. Beginning with the worlds of ancient Mesopotamia and Egypt, the class explores the foundations of architecture and sculpture to early Greek art as it developed to what we know as its classical manifestations.

5251 Introduction to European Civilization I: Europe to 1400 2 cr.

The course explores the growth of European civilization through the histories of Greece, Rome, and the Middle Ages, emphasizing the culture of each era, and its value system rather than traditional chronologies of political events. Readings include literature from the ancient and medieval worlds as a direct source of information on cultural values and points of view.

7305 Introduction to Greek and Roman Drama 2 cr.

This course examines the evolution of Greek tragic and Roman comedy from an "Aristotelian perspective" and views the components of tragedy and comedy, and the changes in form and content initiated by major Greek and Roman playwrights. While the focus of the course will be on the plays themselves the course will also clarify the critical point of view that will be adopted in consideration of the dramas and their development.

7480 The Writer and World View 3 cr.

This course will examine the relationship between world-view and literary technique.

Through comparative readings and discussions (for example, parallel readings from Kierkegaard and the Theatre of the Absurd) the class will explore the ways in which beliefs shape literary form and how philosophy can be shaping principle from the point-of-view of the creative artist.

Contemporary Studies

5130 Educational Psychology 2 cr.

This course is designed as an overview of educational psychology. It will cover the fundamentals of growth and development, early experience, cognitive growth, language and personal development and student discipline. The course will also explore the nature of learning, teaching relationships, and special education and social psychology.

5230 Philosophy of Education 2 cr.

A survey of philosophical approaches to education in America. The course will examine American schools against the historical background of American ideas and society from puritanism to open classroom.

Science

2025 Biology: The Living World Around Us 2 cr.

This course explores the biological world; the cellular basis of life, organisms, and ecological interactions between organisms, with particular attention to issues of greatest relevance and impact at the present time. Matters of special consideration include non-food products from plants and animals, insect life forms and adaptation, the biological implications of cloning and the requirements for life in outer space.

2525 Men and Their Bodies 2 cr.

This course moves from considering men's physiological sexuality to a focus on men's issues in contemporary life, including physical hygiene, male/female relations, male/male relations, sex roles, the concept of masculinity, "male bonding" and sexism, and the politics of sexuality as it affects the male in this society.

2720 Sciences on Film 1 cr.
Each week, the College presents one or more films from NOVA, illuminating the challenging problems, methods, and theories of 20th Century science. The films explore the range of scientific investigations from ancient civilizations to modern technology, from atomic physics to astrophysics. Students may elect at registration to attend the series for credit. Receiving credit involves attending a minimum of ten film screenings, followed by a written report. Further information is available from the Life Arts/Science department office or at registration.

Writing/English

2220 Approaches to Teaching Writing 2-4 cr.
This course examines the approaches being used in the teaching of writing. Students will study the disparity between the stated goals of the field and the actual results. Each approach is studied within the specific context of Story Workshop methodology. An overview of research worthy of attention is also included.

Prerequisite: Fiction II and Prose Forms I; Tutor Training is suggested

2230 Chaucer 2 cr.
This reading and writing course introduces students to *The Canterbury Tales* and other poetical works by Chaucer, with emphasis on developing competency in reading and understanding Middle English.

2270 Commercial Writing 2 cr.
Students develop skills in writing all kinds of commercial copy — handbooks, how-tos, reports, direct mail, TV commercials, newspaper and magazine copy. The class is taught by a practicing commercial writer who demonstrates a number of practical ways you can help yourself keep alive through freelance writing.

Prerequisite: Fiction Writing I: Prose Forms I is suggested

2370 Eighteenth Century English Novel 2 cr.
A survey reading and writing course concerned with this important and lively genesis period of the English novel. Concentration is

given to the works by Swift, Defoe, Richardson, Fielding, and Sterne. Students also study the 18th century's direct address to the reader.

2380 Elizabethan Poetry and Prose 2 cr.
A survey reading and writing course concerned with the works of Skelton, More, Wyatt, Sidney, Spenser, Shakespeare, Nash, and other Elizabethan song and prose writers. Emphasis is given to the integral relationship of song to poetry.

2570 Fitness and the Writer's Mind 2 cr.
In this course students undertake a study of the effects of an aerobic fitness program (running, swimming, etc.) upon imagination, mind, writing, and a general sense of well-being. Students become directly involved in an aerobic fitness program and in writing activities closely associated with it. The course also draws on the literature developing in this area.

Prerequisite: Writing Workshop I/II

2770 Introduction to Linguistics 2 cr.
This course provides students with an overview of the theories, approaches, and controversies in the scientific study of language.

Prerequisite: Fiction I

2820 Introduction to Psycholinguistics 2 cr.

An overview of the newly developing field for the study of language and learning perception, expression, and process.

Prerequisite: Fiction I

2870 Melville and Poe 2 cr.
This course examines Poe and Melville, whose contrasting responses to 19th Century North America established unique patterns and parameters for American literature. The course studies the role of the frontier, rural and urban themes, black-white relationships, and naturalism and realism.

2920 The Metaphysical and Cavalier Poets 2 cr.

A survey reading and writing course concerned with the works of John Donne and other English poets of the seventeenth century.

2930 Milton 2 cr.
A reading and writing study of *Paradise Lost* and other works of John Milton, such as early poems and *Samson Agonistes*, with in-class reading aloud, writing and discussion.

2970 Oral Tradition and Writing in America 2-4 cr.

Students examine the writings of authors, story-tellers, and songwriters from the early history of the U.S. to the present day. Particular attention is given to the relationship of oral tradition to writing as seen in the works of authors from different socio-linguistic backgrounds. Class participants will look at the connections of their own oral traditions to their writing.

Prerequisite: Fiction I

3270 Prosody of English Language Poetry 2 cr.

In this course students will develop their knowledge of the technical range of the poetic potential of the English language. If a student plans a concentration in the writing of poetry, this course should be taken as soon as possible.

Prerequisite: Poetry Workshop: Beginning and Fiction I

3410 Reading Critique/Novel Writing 4 cr.

Students explore the form, theory, structure, and style of the novel and its antecedent forms through assigned readings, while also developing the material of their own novel. The class uses Story Workshop critique approaches, in class writing, and readings of the participants' writings. Students must also enroll in one of the two Advanced Fiction classes.

Prerequisite: Permission of Department Chairperson

3420 Regional History: Research and Writing 2-4 cr.

This course is designed for those interested in the history, social science, travel, political and environmental aspects of a regional area. Students will produce lively regional, historical, and travel writing. Taught by a regional historian, the class will also examine markets for such material.

Prerequisite: Fiction I: Prose Forms I is suggested

3430 Research Writing 2 cr.

Few people realize that research through reading is a crucial part in the writing of much fictional and non-fictional literature. This course uses Story Workshop techniques to develop abilities to do research through reading for different kinds of writing, including the academic research paper. Students also receive instructions for footnotes, bibliography, etc.

Prerequisite: Writing requirement satisfied and/or Fiction I

3470 The Romantic Poets 2 cr.

A survey reading and writing course that gives first attention to Blake, and then to major works of Keats, Wordsworth, Coleridge, Shelley, Byron, and others. Emphasis is given to the study of the socio-cultural historical context of the romantic poets and their themes of individualism and liberty. Study of the use of dreams is included.

3603 Scriptwriting for Business 4 cr.

Students in this course learn to write the short, sponsored subject with its special application to video-tape, film, film-strip, and multi-media presentations. Students learn to research a subject and to develop the subject into a proposal, shooting script, and master script. When possible, well-developed student scripts may be videotaped, filmed or photographed.

Prerequisite: Fiction I

4121 Story Workshop Teacher Training I 4 cr.

This course is designed for primary and secondary teachers who want to improve their writing ability and acquire knowledge of Story Workshop classroom techniques, formats, theories, and procedures. It contains the design and content of the training course periodically offered for the Gifted Office of the Chicago Board of Education.

4122 Story Workshop Teacher Training II 4 cr.

This course is for degreed teachers with extensive Story Workshop experience. Students are trained in Story Workshop techniques, developed intensively over time for many levels and kinds of writing. This course can lead to various levels of certification in

teaching Story Workshop, provided by John Schultz. This course may be repeated for credit only with department approval.

Prerequisite: Permission of the Department Chairperson

4160 Survey of Small Press Publishing 2 cr.

Students will examine the important phenomenon of the developing small press movement in the current American literary scene. Basics in how to go about founding presses and magazines, the economic realities of such a venture, and information on copyright laws, printing techniques and resources, mailing regulations will be included. The course will be taught by a small press editor and publisher.

Prerequisite: Writing Workshop I and II

4165 Style for Writers 2 cr.

This course helps expand the potential of the student's own writing voice by hearing it joined with the prose styles and voices of major writers. The course approaches the King James Bible as the most influential single style upon the development of English prose. It uses advanced Story Workshop techniques of language parody and incorporation and examines the author's particular style to see how it emerges from the writer's unique voice.

Prerequisite: Fiction I: Prose Forms I is suggested: it is suggested that Fiction II or Advanced Fiction be taken concurrently

4170 Technical Writing 2 cr.

This class introduces students to writing for technical fields in business, industry, trade and science, and concentrates on forms and approaches peculiar and necessary to accurate, effective technical writing. Students will write forms that have direct trade applications such as operating and building instructions, assembly of parts, catalogue descriptions, etc.

Prerequisite: Writing Workshop I and II: Prose Forms I is suggested

4210 Twentieth Century English and American Poetry 2 cr.

A reading and writing survey of English poetry from Yeats, Hardy, Eliot, Pound, Auden, and

early imagists to James Wright and James Dickey and the poets of the 1970's.

4220 The Twentieth Century Novel 2 cr.

This course studies 20th Century American novels. Included are works by Anderson, Faulkner, Hemingway, Fitzgerald, Wright, Steinbeck, Baldwin, Mailer, Jones and Burroughs.

4230 Victorian Literature 2cr.

A survey reading and writing course in which students will study the works of novelists, poets, and others from Dickens through Conrad, with particular attention to Trollope, Arnold, Swinburne, Hardy, Wilde, and other writers of the last quarter of the 19th century in Britain.

4270 Writing of Biography 2 cr.

A writing course on the forms of biography — novelistic, fictional, and others — designed to help students find and research subject matter suitable for development as biography. The commercial market for biographical sketches, stories, and full-length books will be examined, with attention given to biographies written for the juvenile market.

Prerequisite: Fiction I: Prose Forms I is suggested

4Q20 Writing of Historical Fiction 2-4 cr.

This course examines the always popular genre of historical fiction, combining research techniques with fictional techniques necessary to produce marketable prose. The course will study examples of the genre from earliest prototypes to the present. Through reading and research, students will produce their own historical fiction.

Prerequisite: Fiction I

Journalism

3000 Campus Press Seminar 2 cr.

This seminar is designed for students working on the college newspaper, and is taken in conjunction with the workshop. The seminar integrates the considerations a serious journalism student must be aware of: the business of the news, journalistic ethics and decision-making, the responsibilities of the campus press.

Prerequisite: Permission of Department Chairperson

3001 College Newspaper Workshop 4 cr.

Editing, proof-reading, headline and caption-writing, picture editing and assignments, ad layout and design, news assignments. The newspaper will be laid out and composed in this class. The eight-page paper will be published every two weeks.

Prerequisite: Permission of Department Chairperson

Art

Chairperson: John Mulvany

1115 History of Architecture 3 cr.

A beginning course that will reveal human thought and aspirations through the study of architecture. The major styles of architecture and building techniques will be covered, exploring both outer style and interior design and how they effect and utilize space. Furniture and decoration will also be studied as they relate to the structure of buildings.

2220 Architectural Detailing 3 cr.

Students will create working drawings for the interior architect. Aspects of architectural detailing covered will include delineations of wall systems, lighting and a general awareness of the mechanical systems of a structure with direct application to interior design usage. Personal equipment may be required.

Prerequisite: Intro. to Drafting and Permission of Instructor

2230 Architectural Drafting 3 cr.

This course provides general exposure to the vocabulary, drawing conventions, and principles of building construction. The course will include lectures, slides, tours, and construction drawings of interior structural and finish materials and methods of detailing those materials. The course concludes with drawings of a variety of built-in components, such as cabinets, storage systems, and built-in case pieces.

Prerequisite: Introduction to Drafting

2570 Furniture Design 3 cr.

An introduction to materials and techniques used by individual craftspeople and by industry in design and construction of fine furniture. Using drawing and scale models, students will design and critique tables, chairs, beds and cabinets with equal emphasis on aesthetic and functional considerations in order to develop methods of approaching design problems with clarity and economy. Personal equipment may be required.

Prerequisite: Intro. to Drafting and Permission of Department. Wood or metal-working background helpful

2621 Interior Design: Beginning 3 cr.

An introduction to the field and profession of Interior Design. The student is exposed to Interior Design with emphasis on the anatomy of space planning, primary utilization of space and problem solving. Floor plans, elevations and mock ups are used to develop each project.

2622 Interior Design: Intermediate 3 cr.

A continuing course covering the basic mechanics of space planning and interior design, with special emphasis on problems solving. The course is designed to introduce the student to various space forms with the means and methods to program and plan those spaces. Residential, commercial and institutional type projects are used.

Prerequisite: I.D.: Beginning

2623 Interior Design: Advanced/Thesis 3 cr.

This is an advanced study program in interior design. Students are exposed to more com-

plex projects in residential, commercial, and institutional areas. The curriculum, covers the use of total space and how it is broken into rooms and areas, determined by the client's program. Students enrolled in the thesis program will select projects and must submit a letter of intent, outlining the project responsibilities.

Prerequisite: Permission of Instructor

2641 Introduction to Drafting 3 cr.

A beginning technical drawing course in the use of drafting instruments for making ideas visible. Course covers simple geometric construction isometrics, cross sections, use of scale rule, lettering and mechanical perspective. Personal equipment may be required.

2670 Rendering and Architectural Perspective 3 cr.

An introduction to the fundamentals of rendering form, defining light and shadow, textures and material characteristics and drawing techniques, with specific application to interior design. Students work to create three dimensional renderings of their projects in a variety of materials and approaches. A special emphasis is given to the mechanics of construction and the delineation of architectural perspective.

Prerequisite: Beginning Drawing and Permission of Instructor

4270 Drawing II 3 cr.

This course is a continuation of beginning drawing and develops further an understanding of the fundamentals of drawing using experiences from visual and imaginary sources. As in Beginning Drawing, there will be a continued stress on basic concepts such as a line, texture, and value with the added emphasis on flexibility of approach and further exploration of drawing materials.

Prerequisite: Beginning Drawing

6110 Bookmaking 3 cr.

This course will explore the unique art form of the handmade book. Various aspects of this art will be demonstrated, including pamphlet, Japanese, and hard-cover bindings. Also discussed will be different methods of adding printed content. Handmade books of all styles will be used as examples.

6160 Ceramics Sculpture 3 cr.

An emphasis on the expressive use of clay as a sculpture medium. Students will concentrate on form, content, and space rather than utility concerns. A range of clay working techniques will be used including hand building and modeling. In addition students will learn how to make plaster molds for slip casting of found objects and clay originals. Fantasy encouraged.

Prerequisite: Permission of Instructor

In addition to these new courses, the following list of courses have been transferred to the Art Department. For descriptions, please refer to their original location in the Humanities/Literature Department in this publication.

Contemporary Issues in Art
History of Art I
History of Art II
History of Graphic Design
Political Art
Survey of Ethnic and Contemporary Crafts

Photography

Chairperson: John Mulvany

7100 Photography Practicum 1-5 cr.

A semester of work in a commercial photographic studio under the supervision of a professional photographer. Monthly seminars will be held, at night in the school, to review work in progress. Final critiques require a portfolio of professional quality showing experience gained in the program. Admission to the program is by interview, portfolio and 'B' average.

Prerequisite: Permission of Department Chairperson and completion of Division I and II courses.

Film

2206 Animation Drawing II 2 cr.

A continuation of the basic concepts and practices studied in Animation Drawing I.

Prerequisite: Animation Drawing I

2321 The Camera Seminar I 4 cr.

This course is designed to give students a complete working knowledge of 16mm motion picture camera equipment, including the Ariflex, Auricon, NPR, etc. Operation, procedure, and maintenance will be specified for each camera. It will also cover assistant cameraman duties. The course will conclude with the introduction of 35mm equipment.

Prerequisite: Film Tech II

2322 The Camera Seminar II 4 cr.

The second part of the Camera Seminar will take the professional cameras introduced in the first part of the class and design specific production exercises around them and other advanced equipment. The class will consist of five production exercises. They will include everything from picking up the equipment at the rental house to following the film through processing and talking with the timer at the lab.

Prerequisite: The Camera Seminar I

2370 Cinema Form: Exploring Visual Logic 2 cr.

This class will explore the structure of films and the logic involved in story construction. Students will study film sequences in detail, and examine their cumulative effect. A number of contemporary films will be screened.

3251 Optical Printing II 3 cr.

A continuation and expanded offering of the basic concepts studied in Introduction to Optical Printing.

Prerequisite: Introduction to Optical Printing

3402 Sound Studio II 4 cr.

A continuation of the basic concepts and practices studied in Introduction to the Sound Studio.

Prerequisite: Introduction to the Sound Studio

3749 Seminar in Intermediate Film Production 3 cr.

This course is designed to support all phases of a student's first major film effort, in pre-production, production, and post production. A faculty member will serve as advisor on all production phases including selection of location, auditioning, rehearsal of actors, equipment, lighting, shooting, and editing.

Prerequisite: Film Technique I and II, and permission of Department Chairperson.

Television

2720 Television and Professional Growth 2 cr.

The purpose of the course is to highlight the student's awareness of their role as agents of change in the world of the media. Through the techniques of role-playing, students will act out themes of current concern in professional life. As a final class assignment, each student will have to turn in a structured personal log.

Radio

1000 Radio Basics 2 cr.

An exploration of how radio was developed; the changes in the industry and the state-of-the-art over the years; and the language unique to the industry necessary for communication within the field.

2700 Speech Technique in Broadcasting 2 cr.

Designed specifically for the student who wants to be a communicator. Emphasis is placed on developing the ability to speak correctly, naturally, and authoritatively — using the English language with the greatest possible skill.

Arts and Entertainment Management

Arts and Entertainment Management is now a full department. Because the 1978-79 academic year marks AEMP's first year of existence, the department is rapidly growing and changing. For further information on courses being offered but not found in this publication, please contact the Arts and Entertainment Management Department office.

1031 Planning and Policy Making for Arts Organizations **3 cr.**

This course will use organizational structure, long range policy and budget planning, and community needs assessment, to provide the student with critical "survival tools" for starting an arts organization. This course is designed for the student who already has a rudimentary knowledge of aspects of arts management.

Prerequisite: Permission of Department Chairperson

1042 Organization Techniques for the Arts **3 cr.**

This course will give students an overview of the purpose and function of management and its effect on decision making in arts organizations. Topics include organizing your company's goals, attracting effective board members, incorporating your organization, marketing, and the implementation of sound financial practices. This course will appeal to anyone who has an interest in organizing and developing their own arts organization.

1151 The Business of Professional Sports **2 cr.**

The course is designed to give the student an introduction to the business aspects of professional sports. It will deal with the unique characteristics of team and facility ownership, administration and management of professional sports organizations and venues, and the economic problems faced by sports management as well as by professional

athletes.

Prerequisite: Permission of Program Director

1211 Choral Management **1 cr.**

The course examines management, administration, and funding of choirs and choruses ranging from independent, fully professional organizations to all-volunteer church related choirs. The class will consider the basic needs common to all choral organizations, including forms, growth and development, publicity, financing and organizational techniques. There will be special problem solving sessions, and guest lecturers on long-range planning, audience building, fund raising and fiscal management.

stories of India; and learning various facial expressions and body movements to the poetry.

2752 Kathak: The Dance of India II 1 cr.
Prerequisite: Kathak: The Dance of India I.

2800 Kinesiology for Dancers 3 cr.
This course is an exploration of the science of motion and how it applies to dance. In-depth analysis of human anatomy in relation to dance technique is emphasized. Reading, research, and movement workshops are included in the course.

2600 Folk Dance 1-3 cr.
The course explores the elements of Israeli, Yemenite, Hassidic and Eastern European folk dance and develops the ethnic theme of these folk dances to performance quality.

2650 Introduction to Dance for the Audience 2 cr.
This course is designed to familiarize the non-Dance "major" with what dance is about. There is physical exploration (both technical and creative), lectures, discussion, and group trips to performances.

2851 Music for Dance I 2 cr.
A survey of the important periods on the development of music and their relationships to dance. The intent of the course is that the dancer can identify periods and forms of music history, be knowledgeable of outstanding composers for dance, develop the ability to identify and locate a desired sound source.

2852 Music for Dance II 2 cr.
A course continuing Music for Dance I, covering the late Baroque period through the present, including Classical Form, Romantic & Post-Romantic developments, & the changes that have taken place since the beginning of this century.
Prerequisite: Music for Dance I.

2855 Music & the Advanced Dancer 2 cr.
This is not a course for beginners. It is intended to augment the musical awareness of an already technically proficient dancer-choreographer. Topics included are basic calligraphy, meters, percussion accompaniment & stick technique, & fundamentals of music composition & their "closeness"

to dance choreography. This course may serve as a refresher course as well as a foundation course.
Prerequisite: Dance Technique: Intermediate or consent of instructor.

2900 Performance Project 1-3 cr.
Students work with guest artists toward performance of a dance work at the conclusion of the course. This course may be repeated for credit only with department approval.

2950 Performance Techniques for Musical Comedy 3 cr.
This course studies techniques necessary for performing in musical comedy from the dancer's point-of-view. Choreographic examples, singing and speaking lines, and performance techniques peculiar to this medium will be drawn from representative musicals.
Prerequisite: Dance Technique: Intermediate and/or Jazz Dance.

3101 Reading and Dancing Dance History I 2 cr.
A seminar in Dance history up to and including the Renaissance period. Class work includes discussion groups, lectures and performance studies of early Dance forms. Independent reading is also emphasized.

3102 Reading and Dancing Dance History II 2 cr.
A seminar in Dance history from the Renaissance to the present. Class work includes discussion groups, lectures and performance studies of early Dance forms. Independent reading is also emphasized.

3151 Rhythmic Analysis I 3 cr.
Included are musical notation, rhythmic composition, translation of rhythmic notation to movement, and analysis of movement in rhythmic terms.

3152 Rhythmic Analysis II 3 cr.
Musical Improvisation & Percussion for Dance.
Prerequisite: Rhythmic Analysis I or consent of instructor.

3200 Seminar in Related Arts 2 cr.
Episodes with leading artists from different disciplines. We will investigate similarities and differ-

ences between dance and other art forms and look for ideas that provoke new forms and directions in dance.

3250 Seminar in Technical Theater for Dance 1 cr.

Practical solutions to problems encountered in lighting and technically mounting dance productions are emphasized. An overview of electricity, equipment needs, production planning and designing lighting and decor, forms the basis of the course. Student projects include light plots, hands-on experience with dimmer boards, touring a professional stage house and laboratory light design.

3300 Sound Laboratory 4 cr.

A course dealing with the fundamentals of 4-track recording techniques, including micing, mixing, editing, etc. The final project for the semester is to engineer & record a percussion piece the student has written & arranged.

Prerequisite: Rhythmic Analysis I.

3350 Student Choreographer Workshop 3 cr.

A faculty member will act as advisor to students who will compose & perform their own works in concert at the Dance Center. The course content will follow the process of a company preparing for production. This course may be repeated for credit only with department approval.

Prerequisite: Enrollment by audition.

3370 Student Community Performance Project 3 cr.

Students will choreograph & plan short works, lecture-demonstrations & movement experiences to perform & teach in city locations, such as libraries, schools, outpatient clinics, day-care centers and retirement homes. Faculty members will act as coordinators & directors. This course may be repeated for credit only with department approval.

Prerequisite: Enrollment by audition.

3401 Tai Chi Chuan: Beginning 2-3 cr.

A unique system of slow, even, and continuous flowing movements. A health building art and a non-strenuous, and energy-conserving exercise. The course is excellent as a movement discipline for relaxation, gaining strength and body balance,

and as a practical way to understand the meaning and insight of the Taoist philosophy. The long form is taught in three parts: beginning, intermediate, and advanced.

3402 Tai Chi Chaun: Intermediate 2-3 cr.
Prerequisite: Tai Chi: Beginning

3403 Tai Chi Chaun: Advanced 2-3 cr.
Prerequisite: Tai Chi: Intermediate

3405 Tai Chi for Dancers 3 cr.
Designed for dancers and actors who wish to use Tai Chi Chaun principles and techniques in their respective fields.

3410 Tai Chi and Its Philosophy 3 cr.
Designed for advanced college students and community members who are interested in both the Tai Chi Chaun movement and the philosophy behind it.

3415 Tai Chi Merry-Go-Round 1 cr.
Offered primarily to dance major students and those who already have some background in dance or total body movement, this course is of value to those who want insight into Tai Chi but do not have the time to learn the long form or to practice daily. The Tai Chi technique of conserving energy and style is taught.

3420 Tai Chi Chuan Special Teacher Training 1 cr.

This course is designed for students who have completed all three parts of the Long Form and who are interested in teaching in the future. The goal of the course is to train and discover competent Tai Chi teachers to meet the future needs of the community.

3451 Tap Dance: Beginning 1 cr.

3452 Tap Dance: Intermediate 1 cr.
Prerequisite: Tap Dance: Beginning

3500 Technical Theatre for Dance 3 cr.
This is a hands-on course intended for either the technician experienced in areas of lighting and production other than live dance, or for the dancer who wishes experience and insight into the process of creating a coherent lighting score for a dance work. The course involves independent reports, instruc-

tor demonstrations, and actual student design of dance sketches. The class emphasizes "eye-training" which is best learned by crewing during the Dance Center's full production schedule.

whom they work individually in the preparation and completion of a project.

Prerequisite: Permission of Department Chairperson.

3551 Theory and Improvisation I 3 cr.

The purpose of this course is to develop individual and group skills in movement exploration and improvisation; to explore and employ improvisation as a tool for composing; to investigate movement principles as related to performance, movement skills, and philosophies of dance. Designed for beginning students.

Prerequisite: Must be currently enrolled in Dance Technique or consent of instructor.

3552 Theory and Improvisation II 3 cr.

A continuation and expansion of Theory and Improvisation I. Designed for Intermediate and Advanced Students.

Prerequisite: Theory and Improvisation I.

3600 Theory and Practice in Teaching Dance 2 cr.

This workshop is designed to introduce students to the field of children's dance and to provide them with actual teaching experiences. The workshop includes one seminar meeting each week and one practice-teaching meeting each week. The focus is on teaching elementary grade students in Columbia's children's creative dance program.

Prerequisite: Two previous movement workshops or permission of instructor.

3650 Tour Management 2 cr.

This course studies the roles of staff in successfully setting up & completing a tour. Included in the study will be "fronting the tour", management of travel, technical direction, & an in-depth study of successful booking practices. Contracts & copyrights will be introduced as will special grants used in touring, such as the National Endowment's Dance Touring Program. Also discussed will be tour budgeting and transportation resources.

Prerequisite: Company Management.

9000 Independent Project: Dance 1-6 cr.

Students must be assigned a faculty advisor with

Art

The Art Department curriculum is divided into three programs: Graphic Design, Fine Arts, and Crafts. The department has facilities for teaching drawing, painting, weaving, metalsmithing, ceramics, woodworking, etching, serigraphy, illustration, typography and advertising design. Students are encouraged to take courses in all areas within the department in order to become more well-rounded and versatile. Students are also encouraged to take advantage of other arts courses available within the college.

In a personalized atmosphere of small classes taught by established artists, programs are aimed at the artistic growth and self-realization of the individual. This growing department is staffed with strong teachers whose devotion to the arts bind together the student and teacher in a shared enterprise.

The educational/vocational goals of the Art Department are:

To provide a realistic, practical and creatively stimulating education in an open environment of studio classes. Students are taught to develop visual literacy and non-verbal forms of communication, to make visual and conceptual choices, and to develop a personal aesthetic. At the beginning, emphasis is placed on a foundation program with structured courses and abundant classroom direction and assistance. Advanced level courses are more open-ended, allowing for less structured conceptual instruction and for courses that are often experimental and specialized in content. Independent Study is for the very advanced self-motivated student with sufficient technical and conceptual skills.

To prepare students for the rigorous demands of the world outside of Columbia by giving them a greater understanding of the Arts and of image making, by providing them with a working knowledge of a wide range of materials, and by instilling in them a mature confidence in their potential and talent. The Art Department prepares the student to

enter the job market in their field of interest, and provides the student with skills and self-motivation to go on to graduate school. Thus instructors are selected who can act as role models, and are willing to share their knowledge and experiences with their classes. The department also sponsors seminars on career planning and on the preparation of portfolios. An important addition to classroom study is the Apprenticeship Program. This program provides an opportunity for students to study with established professionals and at the same time receive college credit.

The Art Gallery of Columbia College has given an added dimension to the department. Artists who are exhibiting in the gallery, frequently come to the College and in conjunction with their show give lectures and demonstrations in their area of expertise for the benefit of the students. A student may obtain college credits in Gallery Management, under the supervision of the director of the gallery. In addition, the gallery sponsors a juried student show, giving the students the opportunity to show their work in a professional environment.

The Art Department is developing a visiting artist program, as well as a video program consisting of interviews with well known artists. Through these programs professional artists are available to lend perspective on professional development through contact with students in the classroom.

Within the Crafts area, Columbia offers a Folk Art program which brings ethnic craftspeople from the Chicago community into the classroom to interact with students by demonstrating their skills and discussing the importance of their heritage with regard to their image making, thus providing students with a rich and meaningful knowledge of their own cultural heritage.

For those with a serious commitment to Graphic, Fine or Craft Arts, the department offers a major in Art. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1100 Art in Chicago Now 3 cr.

This course encourages a dialogue about contemporary ideas and issues in art from the point of view of the studio artist. Students attend current exhibits and lectures in the Chicago area as the basic resource for the class. Open to any students interested in developing their understanding of contemporary art.

Prerequisite: Permission of instructor or Department Chairperson.

1150 Ideas in Art 3 cr.

Students will examine the essential ideas expressed in 20th Century art and photography and will explore the motivation behind the creative act itself. Students are given tools with which to focus their own creative energies into concrete forms. Visiting artists will speak about their work, both in person and on video tape. Field trips are planned and ideas will be developed through group and individual activities.

Graphics

2100 Advertising Design for Print and Television: Studio 3 cr.

Designed to show how research is used in setting the parameters for the design of advertising communication. The idea/design for print or television is shown to be based on a set strategy. Emphasis on designing for print and television, packaging and posters, working with real advertising problems. Case histories, like the advertising and strategy of 7Up are studied. Students visit an advertising studio, a commercial TV shoot, and a photographer's studio. Studio courses may be repeated for credit only with department approval.

Prerequisite: Permission of Department Chairperson.

2150 Advertising Production Techniques 3 cr.

Research and practice of production problems in various forms of communication arts. Part of the course consists of field trips to printers, type houses, platemakers, commercial studios, etc., to see varying approaches to producing different images for different purposes. The other part of the course includes producing camera-ready art for various purposes (billboard, newspaper, brochure, package). This course is designed to give the stu-

dent the essential skills to function in the design business. Should be taken concurrently with Design and Layout Systems.

2170 Agency Art Direction 3 cr.

This course examines the problems facing an agency art director and explores available solutions to those problems. Emphasis is on the creative but functional solutions used by production facilities. The class will visit some of these facilities, including typesetters, engravers, photographers, etc.

Prerequisite: Permission of Department Chairperson.

2200 Airbrush Techniques: Studio 3 cr.

This course teaches function and limitations of airbrush using various media such as oil paint, acrylic, guache, ink, etc. Various problems including painting, retouching of photos, alteration of negatives, stencil, and color glazing are surveyed. Studio courses may be repeated for credit only with department approval.

2250 Basic Skills for the Designer in Theater and Art 3 cr.

This course concentrates on the skills needed to communicate a design, ideas, and concepts. Basic drawing skills are developed through the study of line, perspective, and the use of color. The student masters basic tasks of watercolor, chalk, and model building in various materials. Drafting as an adjunct to design communication is also studied.

2300 Children's Book Illustration 3 cr.

This course is designed to give the student an historical appreciation and practical instruction in children's book illustration. Consideration is given to early children's book illustrators of the 19th and 20th centuries, while examining their techniques, sources of inspiration and influence. Students are encouraged to experiment and evolve original graphic and illustrative style of work with emphasis on the practical application of children's book illustration for publishing purposes.

2320 Corporate Graphics and Packaging Design 3 cr.

This course is designed to show students the rudiments of corporate house design, and the basics of consumer packaging graphics, with an emphasis

on graphic themes and ideas.

Prerequisite: Permission of Department Chairperson.

2350 Design Concepts in Newspapers and Magazines 3 cr.

This course is designed to give the student a look at the tasks involved in the design, layout and art direction of a newspaper and magazine. Students study the graphic designs of various publications and learn the basic techniques used in actual layout of these periodicals. Class work includes design and layout of the college newspaper, visits of guest lecturers and trips to art offices of local newspapers and magazines.

2401 Design and Layout Systems I 3 cr.

The first course covers all fundamentals of commercial design, layout, key-line, 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 imagination in completion of jobs.

2402 Design and Layout Systems II 3 cr.

This course consists of advanced study and application of knowledge and skills covered in Design and Layout Systems I.

Prerequisite: Design and Layout Systems I

2403 Design and Layout Systems III 3 cr.

An extension of skills learned in Design and Layout Systems II.

Prerequisite: Design and Layout Systems II.

2404 Design and Layout Systems: Studio 3 cr.

Studio courses may be repeated for credit only with department approval.

Prerequisite: Permission of Department Chairperson.

2450 Editorial Illustration and Design 3 cr.

Visual images in an editorial context. Emphasis on concept building, art and production techniques and how verbal and visual images relate as forms of communication.

2501 Experimental Photo/Graphic Techniques I 3 cr.

Experimental imagemaking utilizing Classical and non-Classical techniques. This course is a survey of historical and contemporary materials, with emphasis on application of these materials. Intensive introduction to the concept of photographic departures, including posterization, photo silkscreen, photo etching, liquid emulsions, gum bichromate printing, cyanotype, etc. Emphasis is placed on non-silver and electrographic processes in a studio-workshop situation. Uniquely equipped studio space is available to students.

Prerequisite: Completion of Division I Photography Department requirements.

2502 Experimental Photo/Graphic Techniques: Studio 3 cr.

Techniques II is designed to accommodate those students who wish to expand their investigation of any of the methods presented in Techniques I. New areas explored include: full color gum bichromate printing and glass etching. Studio courses may be repeated for credit only with department approval. Prerequisite: Experimental Photo/Graphic Techniques I or permission of the instructor.

2551 Fundamentals of Design I (2-D) 3 cr.

This course is organized to provide a useful introduction to two-dimensional design to prospective designers in all the visual arts, as well as students of other pursuits. As a foundation course, it supposes no previous experience in art or design. It starts with identification and use of two-dimensional visual elements of line, shape, tone, texture, and volume. Organizing principles are introduced, repetition, variation, rhythm, progression and unity, from historical example and classroom exercises. The student should finally feel that he or she can begin to express his or her own visual ideas.

2552 Fundamentals of Design II (3-D) 3 cr.

This course, as a logical sequence to Fundamentals of Design I which concentrates on two dimensional design, emphasizes volume and space. Analysis of three dimensional structure, modular theory and systems are explored in a series of sequential problems, planned to provide the student with the basic skills of developing three dimensional concepts, in both methodic and expressive ways. The course is an essential foundation for

sculptures and others involved with designing in space, and an enriching background for art students as a whole.

Prerequisite: Fundamentals of Design I (2-D)

Generative Systems I 3 cr.

Please refer to page 61 for a detailed description.

Generative Systems II 3 or 6 cr.

Please refer to page 61 for a detailed description.

Generative Systems Seminar 3 or 6 cr.

Please refer to page 61 for a detailed description.

2601 Illustration Techniques I 3 cr.

This course is designed to encourage an individual's talent or inclination as an illustrator. Students learn good draftsmanship, composition, and to have fun with illustration. Emphasis will be on exposure to different illustration styles including: fantasy, story boards—TV & editorial—print ads, and annual reports, as well as business aspects students will encounter as professional illustrators.

2602 Illustration Techniques II 3 cr.

A continuation and expansion of Illustration Techniques I.

Prerequisite: Illustration Techniques I or consent of Instructor.

2650 Photography for Art Majors 3 cr.

This course is designed to familiarize art students with basic camera use and darkroom procedures. Also included: how to document work, how to take slides, and basic principles of photography so that students can use photographic images and materials in printmaking and Graphic design.

2700 Science Fiction Illustration 3 cr.

The course involves discussion of magazine and book illustration, cover and interior, in the SF mode. Historical sidelights and exemplary works (originals and reproductions) by leading SF illustrators are presented. In addition, studio design and sketching are included.

2750 Typography and letter Forms 3 cr.

Exploration of letter forms, type indication, and typographic pacing in a variety of graphic design applications. Type specification and mark-up as a basis for work in the graphic design industry.

2800 World of Cartooning 3 cr.

This course includes a study of the history of cartoons (both here and abroad) and surveys different types of cartoons such as editorial political, newspaper dailies, gag cartoon, comic book art. Guest lecturers include political cartoonists, gag cartoonists, free-lance cartoonists and underground cartoonists. Students are taught various cartooning techniques and draw their own cartoons in class.

Fine

4100 Anatomy and Figure Drawing 3 cr.

This course will be based on intense observation of the surface forms of the human and how they relate to artistic anatomy. Lectures, drawing demonstrations and individual instruction will be employed throughout the course to develop within each student a solid basis for good figure drawing.

Prerequisite: Figure Drawing I and II or consent of instructor.

4150 Beginning Drawing 3 cr.

Basic introduction to drawing and composition. Study of line, volume, tone, value, movement, shape, tension and perspective. Emphasis is on learning the fundamentals of drawing, and exposure to a wide variety of materials and techniques. Class discussions, critiques, slides and demonstrations.

4200 Color and Composition 3 cr.

This studio course will concentrate on learning to 'see' color, to express oneself with color and to intelligently and creatively compose with color. Discoveries of leading color theorists are studied and students develop a basic knowledge of color which can be applied to many areas of oiling. Free experimentation will be encouraged. In addition to field trips to artists' studios, galleries, and museums, other activities relevant to the study of color are scheduled.

4250 Creative Drawing: Studio 3 cr.

Designed to teach how to research for source material and how to develop a personal point of view. Stimulation of individual creative thinking and personal expression. Emphasis is on current ideas, modes, techniques, experimentation and conceptualizing. The premise of the course is that any form, object or concept has a particular uniqueness.

that can be re-invented and personalized. Also, basic technical aspects, materials, and traditions of drawing are reviewed. Lectures, slides, gallery tours and visiting artists. Studio courses may be repeated for credit only with department approval. Prerequisite: Drawing Beginning.

4300 Etching: Studio 3 cr.

This course is an introduction to basic intaglio printmaking processes, including aquatint, relief printing, and hard, soft, and sugar lift ground etching. The entire process, from making the plate to printing the plate is taught. Studio courses may be repeated for credit only with department approval.

4351 Figure Drawing I 3 cr.

This course is designed to teach the fundamentals of figure drawing. Drawing from the model is used as a means to develop an understanding of form, shape and line as well as an exposure to a variety of materials and the traditions of figure drawing.

4352 Figure Drawing II 3 cr.

A continuation of Figure Drawing I. Investigation of the composition of the figure and page. More intensive use of form and light are employed. Prerequisite: Figure Drawing I.

4353 Figure Painting and Drawing Studio 3 cr.

Problems considered during this course are: working the figure into a compositional context, development of an individual form, and experimentation with various media and techniques. Acrylics, oils, pastels, watercolor, canvas and paper are used. Also included are the use of individualized instruction and nude and costumed models. It is recommended that anatomy be taken in conjunction with this course. Studio courses may be repeated for credit only with department approval. Prerequisite: Permission of Department Chairperson.

4401 Gallery and Exhibition Problems I 4 cr.

Students explore many aspects of exhibit activity considering the role of the institution or private gallery, selection of artists and work, market ramifications, installation problems, audience development, etc. through participation in the functions of

the Columbia Gallery and visits to other exhibits. Prerequisite: Departmental permission

4402 Gallery and Exhibition Problems II 4 cr.

Continuing activity as in Gallery and Exhibition Problems I, but with new and different exhibits as basis.

Prerequisite: Gallery and Exhibition Problems I or Departmental permission

4450 Landscape and Environmental Painting and Drawing 3 cr.

This course is based on working with the many aspects of the landscape motif. Individual approach to creative interaction with environmental forces, both traditional and exploratory, will be studied through slides, discussions, and museum visits.

Prerequisite: Beginning Drawing or consent of instructor.

4500 Lithography 3 cr.

This course includes various techniques that go beyond the black and white print. Methods of drawing, processing the stone, printing transfer, aluminum plate, and color lithography are employed along with photographic reproduction techniques. Students also learn how to set up a lithography workshop.

Prerequisite: Printmaking I.

4550 Materials and Techniques in Drawing 3 cr.

An exploration of many media forms, often studied simultaneously. This course includes the study of collage, washes, pen and ink, pastels, craypas, and other new and traditional ways of working on paper. It is designed to further drawing possibilities through an in-depth exploration of materials.

4600 Mixed Media: Object Making 3 cr.

People of all cultures throughout the ages have had a need to create objects for personal, superstitious, religious, decorative, magical, mystical reasons. Students in this course will be encouraged to develop personal symbols and create objects while learning techniques in any possible mixed media.

4650 Oriental Brush Painting 3 cr.

History and technique of brush painting in Far East (Korea, Japan, and China). This is a studio class exploring the skills of Sumiye (black and white)

coloring and brush stroke, as well as fruit, flower, animal, and landscape forms. Students supply their own materials.

4701 Painting I 3 cr.

This course will stress methodology while encouraging creativity. The student will learn how to prepare a painting surface and how to mix and apply paint. The differences between painting media, the function of space, line, and color, as well as composition will be studied. Each student will be encouraged to seek new options that will most effectively express his or her ideas. Motivation toward creativity, personal interests, and ideas will be an important aspect of the course. Field trips will be included.

4702 Painting II 3 cr.

A continuation of Painting I.

Prerequisite: Painting I or consent of instructor.

4703 Painting: Studio 3 cr.

This course deals with the development of confidence and techniques, an emphasis on visual orchestration regardless of subject matter. Individual growth through suggestion and periodic critiques is emphasized. Use of oil or acrylic paints is optional. Studio courses may be repeated for credit only with department approval.

Prerequisite: Permission of Department Chairperson.

4750 Perspective Drawing 3 cr.

This course will involve focused instruction of the classical techniques of one and two point linear perspective. Perspective traditionally has been a method of depicting the appearance of objects and their location in a three dimensional space.

Prerequisite: Beginning Drawing or consent of instructor.

4801 Printmaking I 3 cr.

An introduction to basic etching and relief printing techniques including lino cuts, woodblocks and collagraphs. This course aims to give students a working feeling for the development of a print, and to appreciate the creative possibilities and challenge of the medium.

4802 Printmaking II 3 cr.

A continuation of and offered in conjunction with

Printmaking I.

Prerequisite: Printmaking I or consent of instructor.

4803 Printmaking: Studio 3 cr.

This course deals with advanced techniques in printmaking. Emphasis is on color work, multiple plate and viscosity printing. Lithography and etching are also included. Students are encouraged in the individual exploration of the aesthetics and image making potentials of the printing process. Studio courses may be repeated for credit only with department approval.

Prerequisite: Permission of Department Chairperson.

4900 Sculpture: Materials and Techniques 3 cr.

An introduction to and workshop in a wide range of sculptural processes and ideas including casting, forming, carving, modeling and construction.

4951 Silkscreen I 3 cr.

Introduction to serigraphic (silkscreen) printing. Coverage of all basic forms of screen stencils and resists (tracing paper, glue, tusche). Brief introduction to photographic silkscreen. Emphasis is on hand-applied stencils and *actual printing technique*.

4952 Silkscreen: Studio 3 cr.

A continuation of Silkscreen I with an emphasis on individual development, proficiency, and experimentation. Further exploration of direct techniques (tusche, glue, and stencil) and photo silkscreen is included. Studio courses may be repeated for credit only with department approval.

Prerequisite: Silkscreen I or permission of the Department Chairperson.

5100 Watercolor Studio 3 cr.

An introduction to materials and techniques of watercolor starting with the traditional use of watercolor and branching out to more experimental uses of the medium. The class also takes field trips to work with fast sketch watercolor from life. Studio courses may be repeated for credit only with department approval.

Prerequisite: Beginning Drawing or consent of instructor.

Crafts

6100 American Indian Crafts 3 cr.

An introductory workshop in the arts, crafts, designs, and materials of the North American Indians in relation to their culture, history, and religious traditions. Students study and work with leather, beadwork, basketry, and natural materials.

6120 Calligraphy: Studio 3 cr.

Students develop the craft of "beautiful writing." It is possible to master the elegant skill of italic writing so that it can be used as an everyday hand in a surprisingly short time. The history of our alphabet is explored and there are demonstrations and discussions by a Jewish illuminator, an Oriental brush painter, an Arabic letterer, and a German stutlerin expert.

Studio courses may be repeated for credit only with department approval.

6151 Ceramics I 3 cr.

A beginning ceramics course in which the student becomes familiar with clay as a medium. The student will be introduced to all techniques available to create color and surface effects and are encouraged to experiment and develop new techniques. Proper use of modern ceramic equipment is taught as well as the use of primitive firing techniques.

6152 Ceramics II 3 cr.

Continues Ceramics I into throwing techniques, more advanced building techniques, introduction of the potter's wheel, and advanced glazing and firing methods. It also includes the process of reduction firing.

Prerequisite: Ceramics I.

6153 Ceramics: Studio 3 cr.

This class will cover the fundamentals of both handbuilding and throwing on the potter's wheel. Emphasis will be on combining both approaches through the use of design. This class is geared toward the individual's own rate of growth. Studio courses may be repeated for credit only with department approval.

Prerequisite: Permission of Department Chairperson.

6155 Ceramics Production Techniques 3 cr.

This course is designed to incorporate the aesthe-

tics of the individual potter and the logical design which the economics of the craft demand. The students explore basic philosophies such as who has the ability to succeed and the importance of aesthetic and business ethics, and concentrate on skills in design, throwing and all phases of fabrication. They are responsible for setting up shop and all production techniques.

6201 Fabric Arts I 3 cr.

This course deals with various textile techniques such as batik, block, stencil printing and painting on fabrics. Students learn the use of tools, preparation of cloth, and the use of procian dyes. Visits to museums and visiting artists occur in conjunction with class work.

6202 Fabric Arts: Studio 3 cr.

An expanded offering of Fabric Arts I. A survey workshop course in surface design using procian dyes and various textile techniques including stenciling, hand painting, spraying, dipping, canning, eraser and block printing, batiking, tie dye, triptich and experimental techniques. Studio courses may be repeated for credit only with department approval.

Prerequisite: Fabric Arts I or permission of Department Chairperson.

6220 Fabric Stitchery and Adornment 3 cr.

A studio class concerned with the ornamentation of fabric through utilizing various stitchery techniques and applied decoration. The needlework techniques and their origins that are covered comprehensively include San Blas Applique, Applique, English Smoking, Trapunto, Patchwork, and Embroidery. In addition, various objects can be sewn on the surface to enhance the appearance or general effect of the fabric.

6240 Fashion Illustration 3 cr.

The fundamentals of illustration techniques and basic pattern drafting are studied as well as the principles of proportion, balance and fit for a well designed garment.

6310 Introduction to Crafts 3 cr.

This course is a combination of lectures, slide presentations and demonstrations by various craft artists to familiarize students with craft arts and craft techniques. Students have the opportunity to ex-

periment with some of the techniques and materials presented throughout the semester.

6320 Leather Working & Ornamentation 3 cr.

The class examines the traditional and experimental techniques of leather construction, sewing, lacing, gluing, & riveting, as well as wet-forming, tie dying, & silk screening. Guest lecturers are included as are visits to a tannery, a shoemaker, & a book binder. Students supply their own leather for all projects. Class service fees cover tools, dyes, hardware, glue, etc.

6401 Metalsmithing I 3 cr.

Beginning and advanced problems in jewelry construction, developing fundamentals in metal construction and designing with various metals, and introduction to basic silversmithing processes.

6402 Metalsmithing II 3 cr.

Advanced problems in design and execution of jewelry and handformed three-dimensional objects; includes lost wax casting.
Prerequisite: Metalsmithing I.

6450 Mexican Folk Arts: El arte Popular de Mexico 3 cr.

The rich tradition of Mexican folk art and its strong roots in Pre-Columbian cultures is explored. Techniques studied include paper mache, flower and pinata making, ceramics, stitching, weaving, mural painting and wood carving. Chicano artists living in the Chicago area will not only share their skills, but also help us to better understand the Mexican Community.

6500 Paper Making 3 cr.

Learning to make paper with ordinary household equipment and to cast paper from plastic and plaster molds. Also included are projects on reforming paper and using it with mixed media. The class makes multiples, paper to draw and paint on, paper as assemblage, and as part of an installation piece in a conceptual form.

6550 Pewter 3 cr.

Although this course is designed as a beginning cast and simple fabrication workshop, many of the other pewter processes such as spinning, forging, and wrought work are studied. Museum collections

of early American and cast pieces are visited and discussed.

6600 Stitchery and Design 3 cr.

This is a Design-Theory course with practical application for Fabric Art students. Students gain new creative insight, skills, and confidence in surface stitchery, needlepoint, applique, needlelace, quilting, and stuffing. Eleven projects progressing from beginning to advanced design theory and skills are executed.

6650 Weaving: Frame Loom Studio 3 cr.

This course explores the design possibilities achieved through the interaction of fiber, form, and structure. A wide variety of techniques including tapestry, knotting, braiding, lace and twining are studied with their variations. Slides and examples of contemporary fibers are shown.
Studio courses may be repeated for credit only with department approval.

6655 Weaving: Loom Studio 3 cr.

Each student has the use of a floor loom for the entire semester. The course includes textile patterning, rug weaving, loom-shaped clothing, sculptural and wall-hanging techniques and tapestry. Strong emphasis is placed on design as well as craftsmanship. A variety of looms are at the student's disposal, and yarns can be purchased through a yarn co-op.
Studio courses may be repeated for credit only with department approval.

6700 Woodcarving and Whittling 3 cr.

This course is a combination of Fine Art and Folk Art. The student learns about and utilizes the materials and techniques essential to carving and whittling.

6720 Woodworking 3 cr.

A workshop course dealing with the design and construction of hand crafted useful objects with simple tools. The emphasis is on aesthetic considerations as well as the proper use and care of various handtools. No previous experience or skills with tools is required.

Professional Apprenticeship 6-16 cr.

The apprenticeship program is an alternative education opportunity for advanced study. Although

very much like a cooperative educational program, it varies in a few areas. No salary is provided by the artist(s) for the student. The apprentice has the opportunity to use the facilities of the studio for his/her own work. Ideally, the student works not only *for*, but also *with* the artist(s). This program allows the student to work in a real environment which the school cannot provide and the artists of the community are provided with low cost efficient help.

Prerequisite: Permission of Department Chairperson.

9000 Independent Project: Graphic Arts/Fine Arts/Craft Arts 2-6 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Photography

Columbia College has the largest Photography Department in the midwest, and is highly regarded throughout the country. Its aim is to both educate students and serve the community at large. Through its foundation course photography is made available to anyone with a high school diploma who is interested in learning creative photography. Students come from a wide range of backgrounds and pursue the many fields and uses to which creative photography can be applied. The intent is to teach technical competency while providing the stimulation which allows students to aspire to the highest levels of artistic and humanistic involvement.

In addition to its core courses the Photography Department offers a number of specialized classes. All courses are arranged into three divisions, allowing students to logically follow a planned curriculum. Division I courses are the foundation classes which acquaint the student thoroughly with technique, theory, and self-criticism in a traditional critique setting. Division II courses deal with specialized subject matter including experimental processes, interdisciplinary uses of the medium, historical-critical evaluations, and commercial practices. Division III courses include the most advanced seminars that the department offers. Students taking these courses have made a deep commitment to and are focusing their energies on a specific goal or project.

The photography facility is extensive, including many group and individual darkrooms. In addition to facilities for color, dye transfer, offset lithography, and graphics related techniques, facilities have been expanded to include generative processes,

xerography and an optics laboratory for research purposes in expanding the medium. A large number of teaching assistants are available at all times for technical assistance. The department provides darkroom facilities and chemistry for use in those facilities. Students are responsible for purchasing cameras, film, paper, developing tanks and reels, polycontrast filter printing kits, thermometers and other necessary accessories. Students are advised to check with their instructors before making any purchases.

Class formats include critique sessions, lab divisions, formal and informal lectures and workshop programs and tutorials. Class size is usually no larger than 18.

The department also operates the Chicago Center for Contemporary Photography, a professional and commercial gallery through which it educates its students and the public in the appreciation of fine contemporary photography. The gallery is the Chicago agent for Light Gallery and Castelli Graphics of New York and represents midwest and internationally known photographers. The Center has a specific commitment to the promotion of area artists.

The faculty consists of 27 part-and-full-time members, who hold regular office hours for student conferences. Among the faculty are artist-teachers who have exhibited in major galleries, museums and universities across the country, photographers employed in the commercial trades, and others who work in the areas of criticism, history, and theory, and are widely published.

The photography curriculum is divided into three divisions. In order to fulfill Division I requirements, a student must pass Foundation of Photography I and II and their corresponding labs. In addition, courses in History of Art I and II must be successfully completed. Students must maintain a "C" average in their photography courses in order to pass to Division II.

Division II requirements consist of the successful completion of a minimum of six Division II courses in not less than a three semester period. One of

these six courses must be the History of Photography (either 19th or 20th Century). A "B" average in all photography courses must be maintained in order to pass into Division III.

For those with a serious commitment to the medium, the department offers a major in Photography. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

Division I

1100 Foundation of Photography I 3 cr. **1101 Darkroom Workshop I 3 cr.**

This course is divided into two sections—lecture and darkroom lab—which meet separately once a week. The classroom session deals with some of the basic aesthetic problems of photography as well as presenting an overview of historical and contemporary creative work in the medium. The critique is introduced as a method of exploring the meaning, content, and quality of the individual student's works. The laboratory session meets in the darkroom and is devoted to the development of a high level of technical skill in the use of black-and-white photographic materials.

1102 Foundation of Photography II 3 cr. **1103 Darkroom Workshop II 3 cr.**

This course is divided into two sections—lecture and darkroom workshop II—which meet separately once a week. The content of both sections is carefully coordinated and divided into three areas of exploration to be covered within the semester. The course represents an extension of the Foundation of Photography I and Darkroom Workshop I. Prerequisite: Foundation of Photography I & Darkroom Workshop I, or consent of the Department upon review of portfolio.

1120 Contemporary Trends in Photography 3 cr.

A celebrated annual lecture series whereby inter-

nationally known photographers, critics and thinkers present their views, opinions and work. These lectures, illustrated by slides, film and/or videotapes, constitute the foremost public forum in photography in the Chicago area. May be repeated for credit.

Generative Systems I 3 cr. Please refer to page 61 for a detailed description.

Division II

2100 Advanced Photographic Techniques 3 cr.

This course addresses the fundamentals of photographic science and technology. Areas covered include: use of the view camera, the photographic tone reproduction cycle, the zone system, transmission and reflection densitometry, negative and print characteristic curves, physical characteristics of photographic materials, the theory and application of filters, lens, camera design, archival processing, and an in-depth treatment of perspective and basic principles of optics and light. Assignments deal directly with the technical principles. It is recommended that this course be taken concurrently with View Camera.

Prerequisite: Completion of Division I requirements.

2150 Analysis of Contemporary Photography 3 cr.

Designed to analyze the dominant trends in photography since World War II, this course emphasizes student participation by researching a study area or individual photographer who has significantly contributed to photography during this century. A paper and slides are to be presented in support of his/her thesis. This is not a conventional history course, but an investigation of ideas and processes and their meaning for contemporary culture.

Prerequisite: Photography I or permission of instructor.

2200 Architectural Photography & the Urban Landscape 3 cr.

This course deals with the wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal images. Basic view camera skills are taught, existing work discussed and individual projects developed.

Prerequisite: Completion of Division I requirements.

2250 Basic Studio 3 cr.

Emphasis is placed on both practical and experimental applications of artificial light sources within a confined interior space. Projects range from fundamental lighting exercises, such as photocopying 2 and 3 dimensional work, to open-ended manipulation of various materials/objects to achieve creatively expressive results. The development of technical skills, professional practices and ability to conceptualize and articulate ideas is stressed throughout the semester.

Prerequisite: Completion of Division I requirements.

2300 Basic View Camera 3 cr.

Same as View Camera I & II except does not cover the application of zone system to the 4x5 format. Prerequisite: Completion of Division I requirements and consent of instructor.

2350 Black Documentary Project 3-4 cr.

Students utilize their background in photography to explore and synthesize a documentation of Black life. The instructors have resource materials from Black publications and other visual resources which can be used as a basis for the conceptualiza-

tion and understanding of the social strata of the Black community. Students are required to work on a project of their choice.

Prerequisite: Completion of Division I requirements.

2400 Book Design and Illustration 3 cr.

The professional practice of designing and publishing photographically illustrated books. This course examines the total area of book design, including format, layout, typography, halftone reproduction problems, paper, printing and binding; how the photographer fits into the publishing team of author, editor and designer; the photographer as auteur compared with the functional use of photography, as in textbooks; the cost factor in book design; how publishers buy photographs. This is a workshop course with projects ranging from photo assignments to picture editing to the design of the final production dummy.

Prerequisite: Completion of Division I requirements.

2450 Color Photography 3 cr.

The negative/positive color printing process is the basic of this course. The aesthetics, techniques, and theory of the color photographic process are examined. Students develop an intuitive understanding of color relationships in the photographic image. Straight color printing is emphasized.

Prerequisite: Completion of Division I requirements.

2480 Color Photography: The Positive Approach 3 cr.

The making of photographic prints from color transparencies forms the basis of this course. Students explore image making using the direct positive Cibachrome process and discuss aesthetic considerations as they master the technical skills required of color printing. Color theories and the history of color photography are examined in class to expand the student's understanding of contemporary issues.

Prerequisite: Completion of Division I requirements.

2500 Commercial Studio 3 cr.

The course acquaints the student with fundamental commercial studio lighting techniques using the large format camera. Emphasis is placed on por-

traiture, fashion photography, and table top arrangements, such as silverware, glassware and commercial products. The use of studio electronic flash is introduced. The development of technical skills and professional practices is stressed.

Prerequisite: Completion of Division I requirements, Basic Studio, Basic View Camera, or View Camera I & II and consent of instructor.

2550 Criticism of Photography 3 cr.

Introduction to the history of the aesthetics and criticism of photography, by studying the traditions of this criticism, its genre and its standards. Students build a foundation on which they develop their own critical standards concerning photography.

Prerequisite: Completion of Division I requirements.

2600 Document of a Place and its People 3-10 cr.

An intensive photographic study of a defined space or institution of the State of Illinois. Emphasis is on the quality of life determined by this environment. Students and instructor go together to shoot on alternate weeks, and on an individual basis. A group exhibition of work produced by the class is prepared and shown in an environment where those photographed can see it.

Prerequisite: Minimum of three Division II shooting courses recommended.

Experimental Photo/Graphic Techniques I 3 cr.

Please refer to the Art Department listings for a detailed description.

Experimental Photo/Graphic Techniques: Studio 3 cr.

Please refer to the Art Department listings for a detailed description.

2650 Exploring Society Photographically 3 cr.

This course considers photography as a way of generating knowledge of society similar to that produced by social scientists. Detailed studies of work in various genres are made. Analytical in conception, the course focuses upon meaning and method (i.e., sampling nature of adequate evidence, selecting focus of investigation and establishing and

maintaining relations with peoples and organizations). Students prepare visual project using the principles covered for an analysis of their own choosing.

Prerequisite: Completion of Division I requirements or consent of instructor.

Generative Systems II 3 or 6 cr.
Please refer to page 61 for a detailed description.

Generative Systems Seminar 3 or 6 cr.
Please refer to page 61 for a detailed description.

2700 History of 19th Century Photography 3 cr.

A lecture and slide course tracing the history of the art of photography from its discovery to World War I. The emergence of photographic traditions are examined within the context of social, cultural, political, scientific and art history of the period.

Prerequisite: Completion of Division I requirements.

2710 History of 20th Century Photography 3 cr.

A lecture and slide course detailing the major photographic trends from World War I to the present. Emphasis is placed on the major practitioners and movements that have emerged in this century.

Prerequisite: Completion of Division I requirements. History of 19th Century Photography is recommended but not required.

2750 Medical Photography 3 cr.

A study of the kinds of work produced by the medical photographer in a general or teaching hospital. This course is held in a clinical setting and covers medical terminology and techniques, types of patients and legal issues. Basic techniques of copy, ultraviolet and infrared photography, 16 mm. camera, editing and the use of videotape are also explored. Supplementary information by medical personnel and visits to clinical settings are also included.

Prerequisite: Completion of Division I requirements or consent of instructor.

2800 Photo Etching 3 cr.

Explores the unique possibilities of etching on various materials, both traditional and non-traditional, using light generated images alone or in combina-

tion with hand work. Fabrics as well as glass and metals are used. Open to both photographers and printmakers.

Prerequisite: Completion of Division I requirements, or Printmaking I, or consent of instructor.

2850 Photogravure 3 cr.

Photogravure is an intaglio photomechanical reproduction technique related to Aquatint. In the 19th century gravure was the preferred photoreproduction technique used for high quality ink images. Although gravure is capable of a photomechanical reproduction which rivals the original silver print, the objective of the course is to learn the fundamentals of the process and use the methods of gravure to manipulate and combine images on a single plate.

Prerequisite: Completion of Division I requirements.

2900 Photojournalism 3 cr.

The emphasis of this course is on newspaper photography. Students are exposed to a working knowledge of covering events and techniques for picture taking in all situations, whether planning a picture or picture story. Assignments involve illustration, news (spot or general), features, weather, documentary, picture editing, layouts, and more. Visits will include newspapers, wire services, and many on-location projects. Students will complete the course with a portfolio, made from assignments during the course.

Prerequisite: Completion of Division I requirements.

2950 Photography Seminar 3 cr.

Student-centered seminar/critique designed to allow each student to develop their own photographic ideas with feedback and support from other students and the teacher. While there are no specific assignments, each student is expected to show evidence of their work and development each week throughout the semester. The classroom critiques are supplemented by presentations of materials which relate to the student's work. This course is for the serious, well-motivated student who has a clear idea of a project he/she would like to do.

Prerequisite: Completion of Division I requirements & 2 or 3 Division II courses.

3100 Professional Architectural Photography 3 cr.

A course in commercial architectural photography. This course is taught in collaboration with a major Chicago architectural firm. Architects and public relations people from the firm will discuss all aspects of the Photographer-Architect relationship, from photographer's portfolios to billing procedures, give the students insight into use of photography in a large architectural office, assign projects and critique student work. The firm will have the option of purchasing student work.

Prerequisite: Basic View Camera or View Camera and consent of instructor upon review of portfolio.

3150 Special Printing Techniques 3 cr.

As a lab class for the experienced photographer, this workshop focuses on the critical uses of dark-room technique for creative purposes. The uses of various films, developers, and photographic papers are explored at length. Data are collectively gathered for individual personal applications. Photographic formulas and developer combinations are prepared by the class. The psychological aspects of print tone and color are dealt with from an aesthetic viewpoint.

Prerequisite: Completion of Division I requirements, and a concurrent shooting class.

3200 Still Photography for the Media 3 cr.

This course is designed, through a process of photographic assignments and the critiquing of results, to familiarize the student with situations similar to working relationships with magazines, TV stations, companies (annual reports), and advertising agencies applying an editorial approach. The course also aims to enable the student to build a portfolio suitable for presentation to the media. Business procedures will be discussed with emphasis on the free-lance/client relationship in the media.

Prerequisite: Completion of Division I requirements or consent of the instructor.

3251 View Camera I 3 cr.

This course deals with the aesthetics of the large format document as well as with view camera technique. Class critiques are the main educational vehicle but historical readings, invited speakers, and field trips are interspersed throughout the term. At the beginning of the semester, students are issued a well-equipped view camera and tripod.

which is shared with one other student for the duration of the course. Advanced Photographic Techniques may be taken concurrently.
Prerequisite: Completion of Division I requirements.

3252 View Camera II **3 cr.**
A continuation of skills and techniques studied in View Camera I.
Prerequisite: View Camera I.

Division III

3400 Advanced Seminar in Photography **3-6 cr.**
Designed for the mature, self-motivated student with a strong commitment to further developing, understanding, and articulating aesthetic style, this course includes both black-and-white and color photography and concentrates on the photographic image, its form, content and meaning in relation to visual arts. May be repeated for credit only with department approval.
Prerequisite: Completion of Division 2 requirements, and submission of portfolio and written project proposal, both of which must be approved by faculty committee prior to the end of the preceding semester.

3440 Museum and Curatorial Apprenticeship **6-12 cr.**
One or two semester apprenticeship at the Museum of Contemporary Art. The student becomes familiar with and participates in the operation of a major museum. The student works out a work schedule with the Museum's director and curator involving approximately 20 hours per week. This is limited to two students.
Prerequisite: By recommendation only after completion of Museum and Curatorial Practices course.

3480 Museum and Curatorial Practices **6-12 cr.**
An intensive gallery internship in which the student is concerned with the selecting, exhibiting, collecting and selling of photographic works of art. The experience is both practical and aesthetic, reflecting the realities of operating an active sales gallery. The student is required to devote 20 hours per week to the gallery and is allowed to take only one additional course. Course is limited to 5 students.

Prerequisite: Permission of instructor.

Non-Divisional Courses

4100 Photography for High School Teachers **2-3 cr.**
Designed especially for Art and Media teachers to acquaint them with special techniques and processes of photography. The syllabus includes camera operation, a survey of the history of photography and development procedures for film and prints. Areas of aesthetic content include: the photograph as personal statement, as snapshot, as record, and as social document. Special problems in building a darkroom and acquiring equipment as well as outlining appropriate assignments for high school students are covered. Students in the course are required to produce original photographs.

4150 Photography for Non-Photography Majors **3 cr.**
A crash course in the fundamentals of black-and-white photography designed for non-photography majors. It covers use of camera, light meter, film development and printing. This course does not serve as a prerequisite to any advanced courses.

4200 Short Term Photography Workshop
Periodically, the Photography Department offers special seminars and practical tutorials with distinguished, visiting photographers and artists. Subject matter varies from dealing with special techniques and criticism to immersion in a particular photographer's philosophical premise for working. Credit varies according to the length and intensity of the workshop.

4250 Visual Fundamentals of Photography for Filmmakers **3 cr.**
The assignments deal with problems in composition, the use of light and space to achieve the aesthetic intention of the photographer, through an understanding of the controlled use of the light meter, means to achieve a desired depth of field and other technical considerations germane to both still and motion picture work. Students use still camera equipment to produce black-and-white reversal slides. Minimal emphasis is placed on darkroom technique.

GENERATIVE SYSTEMS

PROGRAM

The Generative Systems workshops deal with creative image-making with light, electricity, heat and sound through the interactive and generative uses of electrographic devices and printing processes. While learning to play freely with these and other materials and systems, students are encouraged to assume responsibility for their own artistic directions. The structure of the Generative Systems Program: the Workshop is a resource and research center which deals with the open exploration and disciplined integration of the arts and the humanities; students learn the social and philosophical contexts of the technologies used; emphasis is placed on collaboration and the sharing of information between individuals; the image-making process is based on problem creating-and-solving and on the use of tools of communication as vehicles for self-development.

6101 Generative Systems I 3 cr.

This workshop in ideas and process explores the uses of electrographic devices such as office copiers, Haloid Xerox, Microfilm Reader-Printer, Transparency Composer, Thermofax, Telecopier, Sound Tape and Video, as well as printing processes such as Kwik Print, Printing-out-Paper, Dual Spectrum Paper, Zinc Oxide Paper, heat sensitive papers, Rainbow Transparency Film, blue print, magazine transfer lifts and the handcoloring, toning, and altering of photographic surfaces. This workshop in ideas and process is designed for beginning art and photography students, and for beginning students in other disciplines.

Prerequisite: Consent of instructor.

6202 Generative Systems II 3 or 6 cr.

This workshop in ideas and process explores the uses of electrographic devices such as office copiers, Haloid Xerox, Microfilm Reader-Printer, Transparency Composer, Thermofax, Telecopier, Sound Tape and Video, as well as printing processes such as Kwik Print, Printing-out Paper, Dual Spectrum Paper, Zinc Oxide Paper, Rainbow Transparency Film, blue print, magazine transfer lifts, and the handcoloring, toning, and altering of photographic surfaces. The workshop is designed for advanced art and photography students, and for

advanced students in other disciplines. This course may be repeated for credit only with department approval.

Prerequisite: Completion of Photography Division I requirements or consent of instructor.

6250 Generative Systems Seminar 3 or 6 cr.

The Generative Systems Seminars focus on specific areas within the arts and the humanities. Seminar topics will alternate each semester and will be announced prior to registration. Each seminar topic may be taken once for credit. The following is a representative Seminar description:

Self-Portrayal: the Seminar on Self Portrayal deals with the exploration of personal history, intimate environment and the concepts of Self through writing, sound, and the photographic image. Work includes the making of images with still cameras, video and electrographic systems, and the writing or recording of a journal or autobiography. The visual and verbal activities will be united for presentation in the form of a performance or book.

Prerequisite: Completion of Photography Division I requirements or consent of the instructor.

Film

In the last several years Columbia College's Film Department has nearly doubled in size, securing a reputation as one of the country's leading cinema schools. Columbia's program involves a tutorial approach, discouraging the kind of impersonal competition that is generated at many large institutions.

Out of Columbia's total enrollment, approximately two hundred students are film majors, full- and part-time. Columbia's strength lies in a teaching staff of working professionals. The Department stresses production, working exclusively in 16 mm., and has the necessary equipment—screening rooms, stages, cameras (Arriflex, Eclair, Auricons, etc.) to assure professional standard. The film complex includes a complete sound studio capable of recording, transfer and mix as well as an editing facility with Steenbecks and Moviolas.

Initial emphasis is on practical experience in the basics of the craft. The development of film technique is accompanied by course work in the aesthetics of film. Columbia's approach involves a balanced emphasis on production technique and film conception. Students move gradually towards specialization in the first year as they learn how to "see" and how to use a visual grammar to create an emotional experience for the audience. Columbia's curriculum reflects the conviction that anyone seriously exploring the medium must move beyond technique to considerations of content and point of view. There is available an intensive screenwriting sequence that is not duplicated elsewhere in the country, a writing program culminating in an advanced seminar in which feature scripts are written.

Columbia puts a premium on the making of an individual film that will reflect the ability of each graduating filmmaker. Towards this end, the school

has established a production fund to help defray the expenses of advanced work. The availability of this kind of institutional support is unique among film schools in America and has resulted in production that would not ordinarily be possible at the university level. *Portrait of a Chicago Actor*, the half-hour documentary winner of a Golden Hugo at the Chicago International Film Festival, is an example of a film that could not have been made without the college's participation.

Columbia College has also become a vital force in the film community in Chicago. The film department conceived and co-sponsored the forum on the 50s Blacklist which drew Ring Lardner, Jr., and John Henry Faulk to the city. The department chairperson did the ground work for the newly formed Illinois Film Services Division. His proposal, enacted by the governor, ensures that Illinois has the means to lobby for a larger share of feature film work.

The Columbia Institute of Advanced Film Study offers a continuity of work, with emphasis on film production. The curriculum is designed on an individual basis, and twelve semester hours of basic filmmaking technique must be completed, or equivalent competency demonstrated, before advanced courses may be undertaken. Upon completion, students can elect to receive a Certificate of Advanced Film Study or a second Bachelor's degree.

Chairperson: Anthony Loeb.

For those with a serious commitment to the medium, the department offers a major in Film. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1101 Film Techniques I 6 cr.

A beginning workshop in expressing ideas through film. Deals with the "grammar" and construction of film through editing given materials, and learning simple scripting and storyboarding. Use of light meter and 16mm Bolex cameras is taught, and students shoot projects of increasing complexity. Through functioning in different unit roles, students learn to use the medium to tell a film story.

1102 Film Techniques II 6 cr.

Continues study of film technique begun in Film Techniques I, and introduces sound. Students learn how to interview, how to shoot and edit sound, how to make a short non-sync film with multiple tracks, and how to use professional sync sound and lighting equipment to shoot, as a film unit, a sync dramatic or documentary film. Students are encouraged to initiate a long term project while in this class.

Prerequisite: Film Techniques I.

2100 Acting for Film 3 cr.

A course devoted to exploring the discipline of cinema and how it affects the actor. Particularities of style and rhythm necessary for the camera are explored. We use improvisation and scene study that is relevant to preparation for screen work. Film is exposed on each actor to illustrate the difference in approaching film and the theatre.

Prerequisite: Acting I or equivalent acting experience.

2150 Adaptation: From Literature to Film 2 cr.

In this course we study the process by which a book is made into a film. We look at the original source material, and thereafter at the film based upon it to try to find the means of adaptation.

2201 Animation I 4 cr.

During the first semester the basic concepts of animated films are explored as well as the history and background of the art form. Emphasis in Animation I is on practical work in two-dimensional line-drawn animation.

2202 Animation II 4 cr.

This course further explores the elements of two-

dimensional cel-animation & includes work in three-dimensional stop-motion animation.

Prerequisite: Animation I.

2203 Animation III 4 cr.

Prerequisite: Animation I, II.

2204 Animation: Special Study 4 cr.

Prerequisite: Animation I, II, III.

2205 Animation: Drawing 2 cr.

This course is devoted to the preparation of original art for use in animation, specifically sequential drawings needed for animated movement. It will also serve as an introduction in puppet, or 3-D type animation.

2250 The Art of "Seeing": Aesthetics of Visual Composition 2 cr.

This course is designed to sharpen the student's ability to "see" and to understand the dynamics of perception as they relate particularly to the selection of images for film. Normally, production problems—lighting, exposure, etc., dominate considerations of form and visual content. This offering is devoted to exploring these implications. The structure of imagery is emphasized to permit a more sophisticated judgment when filmmakers look through the view finder.

2300 The Camera Operator 2 cr.

The class analyzes and practices camera movements made by the camera operator and examines visual characteristics of different lenses, their advantages and limitations, from both the dramatic and technical viewpoints. A videotape recorder gives "instant film" facilities for assessing workshop results.

Prerequisite: Film Tech. II.

2320 The Camera Seminar 3 cr.

This is an intensive course designed to give students a complete working knowledge of 16mm motion picture camera equipment, including the Arriflex Auricon, NPR, etc. Operation, procedure, and maintenance will be specified for each camera. It will also cover assistant cameraman duties. I.A.T.S.E. union camera assistants will visit the class to discuss professional procedures. The course will conclude with the introduction of 35mm equipment in an attempt to provide each student

with the fullest range of procedures that are faced in the industry.

Prerequisite: Film Tech II.

2350 Cinema of the 60s and 70s 3 cr.

A look at some of the neglected films of the last decade in an attempt to define director's technique and the implications of content. Among the filmmakers: Milos Forman, *Taking Off*; Bergman, *Persona*; Jim McBride, *David Holtzman's Diary*; Haskell Wexler, *Medium Cool*.

2400 Cinematography 5 cr.

This intensive course offers the possibility of specialization in the use of the motion picture camera. Photography exercises are closely supervised to define problems of light, composition, and lens choice. Thirty-five millimeter equipment is introduced but the emphasis is on a refinement of the basics of the craft that have been introduced in the first year of Film.

Prerequisite: Film Techniques I.

2450 Comedy on Film 3 cr.

What makes laughter? What is the difference between the comic form and the serious film? What is comic timing? How do styles of comedy vary with time and country? All of these questions are explored in Comedy on Film, a course concerned with defining the elements of a very special genre. The source of study is selected examples from classic comedies, past and present.

2490 Directing: Basic Elements 3 cr.

Concentration in this course is on the director's approach to blocking, the preparation of the shooting script, and the designing of a visual approach. A classic film is used as a reference and the class is conducted in a workshop-type atmosphere, where appropriate, video tape demonstrations are employed.

Prerequisite: Film Tech I

2500 Directing the Documentary 5 cr.

Students begin to learn how to "think" documentary: how to conceive, research and develop material for use in the non-fiction film. Taped interviews and some preliminary research work are developed. The screening of important documentaries is emphasized in an effort to find the dramatic and structural values common to all good

documentary work. The course helps develop disciplines necessary for evaluating potential documentary material and defines approaches available to rendering it on film.

Prerequisite: Film Techniques I

2550 Directing the Dramatic Film 5 cr.

This exploration of both stage and film script material defines a director's approach and point of view. The course scope is an introduction to the staging of scenes and the blocking of actors, with special emphasis on the director's central interpretive role in dealing with the performer in a dramatic situation. A video tape deck is used in the final scene studies. Prerequisite: Film Techniques I and consent of instructor.

2600 Directing Problems: Advanced 3 cr.

An independent arrangement made with people of advanced standing who have projects they want to undertake apart from the work generated in the regular course structure.

Prerequisite: Permission of Department Chairperson.

2651 Film Editing I 5 cr.

Film Editing furthers the exploration begun in the first year of film study, offering the possibility of beginning specialization in editing. At least two films are edited as semester projects from stock provided by the school. Both projects are of sufficient complexity for a complete film statement. Emphasis in Editing is on further discovery of the grammar of film, the montage, its rhythms and its structure. Students have the opportunity of choosing to unify their work and to make answer prints.

Prerequisite: Film Techniques I and II.

2652 Film Editing II 4 cr.

This course continues work done in the first semester. Emphasis will be on larger projects; a more sophisticated examination of techniques pertinent to the fiction or non-fiction film. Exercise material will provide the basis of the course experience.

Prerequisite: Film Editing I

2670 Editing Problems: Advanced 2-4 cr.

Designed to facilitate the completion of larger projects that may be in work. A senior staff member works in a supervisory capacity with each project. Meetings are arranged at the mutual convenience

of filmmaker and Instructor.

Prerequisite: Permission of Department Chairperson.

2700 Film for Television 3 cr.

An introduction to the use of film as a journalistic tool. The course consists, in part, of practical exercises in writing, filming, and editing coordinated with classroom analysis of both professional and student work, and discussions with cameramen, editors and producers. Visits to television news operations to sharpen critical and analytical faculties and to develop a working understanding of the unique demands journalism places on the use of film are included. The course considers film journalism as a discipline and explores techniques of presenting a story with words and pictures.

2751 Film Sound I 4 cr.

This course is the first half of a one year course in motion picture sound including: an introduction to the basic techniques involved in the directing of narration recording sessions in studio and on location, an exploration of the use of sound effects and music, and the steps involved in preparing sound tracks for final mix. It also involves familiarization with equalizers, filters, and other specialized equipment used in the sound studio.

Prerequisite: Film Techniques I.

2752 Film Sound II 4 cr.

Continuing work begun in the first semester, this course is a thorough investigation of sound-effect sources, creating post-sync effects, voice looping, advanced techniques of sound and music cutting, and the legal aspects of music use. The discipline brought to bear in analyzing a film in terms of its sound-effects and music requirements is examined. Course is professionally oriented. The student learns the practical aspects of making a living either as a film sound technician and/or a sound editor.

Prerequisite: Film Sound I, or equivalent experience, and admission on approval of instructor.

2800 Form and Structure: Analysis of Classic Film Scripts 2 cr.

The ability to read and analyze dramatic material is a necessary prelude to writing and directing. The best filmscripts available are studied in an effort to find out why they work. We are concerned with

exploring the elements inherent in good screen-writing and directing: refining our ability to construct a scene, to sustain tension, and to learn ultimately how to render conflict in our work since without such conflict there is boredom. Among the reading are the scripts of *High Noon*, *Twelve Angry Men*, and *The Defiant Ones*. Projects include writing and directing some scenes suggested by problems inherent in the material we're dealing with.

2850 Great Neglected Films: A Critical Choice 3 cr.

This course provides a critical introduction to outstanding films seldom shown theatrically, on television, or even in film revival programs.

2901 History of Cinema I: The Formative Years 3 cr.

This course is the first step in a three semester sequence covering world film making from its beginnings to the early 1920s.

2902 History of Cinema II: Lang to World War II 3 cr.

Students study cinematic developments from the end of German Expressionism through the founding of the studio system in the early 1940s.

2903 History of Cinema III: The Modern Epoch 3 cr.

The greatest films from the Second World War through the present day are studied.

3100 Improvisation and the Filmmaker 2 cr.

Improvisation techniques are useful to both the dramatic and the documentary filmmaker in the search for spontaneity and realism. The course is a workshop exploration of possibilities, and utilizes a videotape camera to feed back results for group examination, comment and further work.

3151 Intermediate Production: Phase I 3 cr.

First semester of a year's course devoted to the development of script, for filming during Spring semester.

Prerequisite: Film Tech I.

3152 Intermediate Production: Phase II 3 cr.

The student submits a treatment or is assigned a project for a three to five minute film. In weekly meetings, the student is guided and advised on all

stages of preproduction and production of a short film aiming at professional levels of competence. People in the class must have demonstrated the capacity to work independently. Crews are drawn from the school at large. The course is a precursor to applying for Advanced Production Seminar. Prerequisite: Intermediate Production: Phase I.

3200 Introduction to Film Techniques for Still Photographers 4 cr.

This course is a beginning, an experimentation in the blend of people from both departments. We are interested in providing an introduction to the art and craft of film, and we are especially interested in people who have already begun consideration of the use of light, of composition, and of form. This course provides an introduction to the demands of the moving image and its use in creating script and story. There are editing exercises and photography assignments. Those who show potential as cinematographers are involved in our productions and are encouraged to continue their development in film. Students must have 35 mm. camera with a built-in or separate light meter. Prerequisite: Photography I.

3250 Introduction to Optical Printing 3 cr.

A general introduction to the optical printer, with emphasis on the specifics of its operation and the means of achieving special visual effects. Students have immediate experience with the machinery and in preparing materials for use on the optical printer. The course meets at Visual Effects, Inc., 57 W. Grand Avenue. Students in the class have access to the facilities. Prerequisite: Film Techniques I.

3400 Introduction to the Sound Studio 4 cr.

This offering is intended as a basic introduction to the film sound studio. We discuss the preparation of a sound track, and how to deal with the materials involved. This course includes a live narration session which emphasizes directing technique as well as the preparation for "casting" of talent. The methods for the proper use of a music recording on location are introduced. Legal ramifications involved in using recorded music, the clearances required, etc., are also covered. The preparation of a film for final mix is included as well as a thorough discussion of the equipment basic to the sound

studio: filter, equalizers, etc. This course is recommended as a prelude to Film Sound I.

3451 Lighting: Basics 4 cr.

The cinematographer continually tries to present the image of a real, three-dimensional world by means of the two-dimensional images we see on a movie screen. The cinematographer also must present his images in a way that will interpret the subject and add clarity to the statement of the filmmaker. The work in this course is done on a film stage. Here the student becomes aware of many of the lighting instruments available to make it possible to solve lighting problems, and sets are used to simulate various locations. The principles of lighting for color, as well as for black-and-white films, are explored.

Prerequisite: Film Techniques I, or consent of instructor.

3452 Lighting: Advanced 4 cr.

This course deals with exterior lighting and the use of reflectors, night shooting, and day-for-night. It also includes filming in apartments, stores, offices and other location interiors.

Prerequisite: Lighting: Basics, or consent of instructor.

3500 The Low-Budget Film: Creativity on a Shoestring 4 cr.

It may be axiomatic that every decade or so the films of most importance are those made with the least money. Denied access to establishment financing, there are those filmmakers such as Cassavetes, Maddow, Rogosin, Perry, etc. who find a way to do important work with limited funds. The Low-Budget Film examines the work of some of these contemporary filmmakers who were able to turn to their creative advantage the limitations that should otherwise have made production "impossible".

3550 Music for Film 2 cr.

Music is a formidable tool for the filmmaker and is one of the least understood aspects of the medium. This course focuses on the uses of music as it relates to the overall intentions of a film, emphasizing the functional and specially composed film score. The course includes examples of classic film scores and discussion on how to choose music for film.

3601 Screen Writing: Introduction 4 cr.

The student begins as a film writer by isolating and practicing the basic skills: characterization, plot development, dialogue, etc. Professional scripts are studied for their example. Emphasis is on developing the student's own consciousness in a cinematic way, and on the discovering and defining of the craft of screen writing.

3602 Screen Writing II: The Dramatic Film 4 cr.

This is a continuation of work begun in the first semester with emphasis on scene development and on the conception and realization of personal film projects.

Prerequisite: Completion of basic writing course.

3603 Screen Writing: Advanced 4 cr.

Emphasis is on the definition of a suitable story and the writing of a feature film script. There are readings of "classic" screen plays and discovery of why they work so well. Ultimately the goal is for some interchange between this offering and the Directing course. Script material developed in Advanced Writing may be acted and filmed in the Directing Seminar. Individual conferences are scheduled after the first class session.

Prerequisite: Screen Writing II.

3650 Screenwriter in Residence: Special Seminar 3 cr.

Emphasis is on the definition of a suitable story and the writing of a feature film script. The course is taught by a guest artist "in residence".

Prerequisite: Permission of Department Chairperson.

3700 Selling a Film Idea 3 cr.

This course covers the process involved in developing a proposal and treatment for a variety of clients. It will cover the range of problems facing the producer who is trying to sell a film—from defining the client's problem to exploring the variety of available visual solutions (documentary, dramatic, etc.), and the budgetary implications of each. Emphasis is on the industrial and educational film. Effective techniques for marketing the finished film are also discussed.

3750 Seminar in Advanced Film Production 6 cr.

This is the most advanced film production opportunity

at Columbia College: a course conceived to facilitate the making of the kind of film necessary to the finding of jobs in professional picture making. Prerequisite: Film Techniques I and II, and the permission of Department Chairperson.

3790 The Short Film: An Analysis 3 cr.

This course is an examination of excellent shorter films. Both fiction and non-fiction. The class will study content, rhythmic structure, visual composition, story development, and the interaction of sound and picture, with specific emphasis on how these elements work in movies less than 45 minutes long. The purpose of the course is to define techniques which students can use in making their own short films.

Prerequisite: Film Tech I

3810 Special Seminar: Budgeting for Film 2 cr.

Emphasis is on basic concepts used in budgeting, estimating the production costs related to various types of films one may encounter in a filmmaking career.

Prerequisite: Film Tech. I.

3820 Special Seminar: Defining Story Ideas 2 cr.

This is an opportunity for students to clarify their thinking about story ideas before making a commitment to script writing & production. We will discuss the sources of story ideas in materials of personal interest to the student and identify aspects of conflict, tension, emotion, & character that may help to explain the student's initial interest & give definition to a story idea.

3830 Special Seminar: The Mix 2 cr.

This is an intensive study of the process involved in the sound room when one "marries" a multiple of tracks (dialogue, voice-over, sound effects) prior to the making of an optical track. We will study the various equipment pieces available during this phase & their various usages, & will define the sensibility necessary to achieve a properly mixed picture.

Prerequisite: Film Tech II.

3840 Special Seminar: Negative Cutting 1 cr.

An intensive study of the process involved in film

conforming, i.e. the procedure one must follow in matching the negative to work print, and preparing it properly for the lab.

Prerequisite: Film Technique II and permission of Department Chairperson.

3860 Special Seminar: Sound Recording 3 cr.

An introduction to all phases of the process, with emphasis on the work of the sound man in the studio and on location. The Magra and other machinery associated with recording, transferring and mix, will be used in an effort to give everyone an immediate experience with the tools of the sound engineer. The final project will involve the preparation and mix in the studio from material recorded by each student with the Magra, in a variety of situations.

Prerequisite: Film Tech II

3900 Strategies in Film Criticism 3 cr.

This class will examine various approaches towards film criticism & critical strategies. Some films will be viewed in class & others will be selected from among current commercial releases. Reviews of films will also be discussed as they come out.

3950 Survey: Experimental Filmmaking 3 cr.

The aim of the course is to examine the differences between the experimental and narrative filmmaker in terms of both motivation and method. The thesis is advanced that film at its inception was an experiment and evolved from two separate traditions: the stage (narrative film) and the fine arts (experimental film). Films by both past and contemporary artists are screened so that we may explore the genesis and development of the "experimental" tradition.

3970 Track Laying and Sound Mix 2 cr.

This course examines the process involved in readying a film for the "mix" phase. Specific emphasis is placed on how dialogue and effects tracks are prepared. The practice of checkboarding is explained and cue sheets are assembled from material provided to the class. The class experience culminates in the sound room, in a live mix situation.

Prerequisite: Film Tech II or permission of instructor.

4100 The Film Producer 3 cr.

This course focuses on the duties of a producer in all types of filmmaking including the roles of the producer/director and producer/filmmaker. It deals with production concepts from script to screen, including budgeting, bidding, contracts and responsibilities of producer and production manager during pre-production, shooting and post-production. Students with personal advanced or independent projects are aided in the planning of their projects. Prerequisite: Film Techniques I or equivalent industry experience.

4120 Variations of Film Form 2 cr.

The course is intended to introduce alternative styles and the techniques that are normally associated with the "experimental" film. There will be an examination of narrative structure in an attempt to find a workable reference for the more abstract experience. There will be a selection of "classic" experimental work, as well as visits of independent filmmakers who work in the genre.

4150 Visual Analysis: Citizen Kane & Bonnie & Clyde 2 cr.

Defines the visual strategy of two great American films—*Citizen Kane* by Orson Welles and *Bonnie & Clyde* by Arthur Penn. A detailed, specific analysis which involves breaking the movies down into their component parts in order to discover how the shots and scenes interrelate. Films are "taken apart" using the Kodak analyzer, which is capable of single frame isolation.

Prerequisite: Film Techniques I.

4200 Visual Strategies in Film 3 cr.

A course taught by Roger Ebert, the Pulitzer Prize winning film critic. Films by several filmmakers are studied in detail to discover the specifics of directorial style. This course is not survey in nature. A Kodak analyzer is used to look at this work, shot by shot, scene by scene, to define the visual strategies of each filmmaker.

4250 Women in Film 3 cr.

An examination of changing film roles & images in American film & 20th Century literature, from mothers to whores, from type casting to casting around.

4300 Post Production Phase 3 cr.

The student enters the course with a substantial project to edit through to completion. During weekly meetings, the student is helped to find the best solutions to the thematic and technical problems the material poses, and ultimately to finish it to the best of its potential. The student must have a project of sufficient scope and proven ability to work outside class meeting times.

Prerequisite: Film Techniques II and permission of Department Chairperson.

Professional Apprenticeship: Film 2-6 cr.

Advanced students find work in the film industry while completing their studies, or they work on film production made in the College for educational clients. With the permission of the Chairperson of the Film Department, the student may earn as many as six semester hours of credit during the undergraduate period.

9000 Independent Project: Film 2-6 cr.

Advanced Film students may enroll by submitting a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Broadcast Communications

The central objective of the Broadcast Communications Department is to educate specialists in the creative and commercial practices of television and radio and to give students an appreciation of the social and cultural potential of these most influential public arts.

Both Television and Radio utilize studio facilities duplicating actual broadcast conditions. Practical and conceptual interests are combined in the classroom, with subjects taught by working professionals. Emphasis is given to providing the student with skills to work creatively in jobs in production-crafts, such as producer, director, writer; and in service and administrative jobs in continuity, traffic, sales, promotion, research, and merchandising. All students are expected to take courses in allied fields of film, journalism, photography, advertising, and in liberal education.

The student whose interests are in broadcast media becomes involved with the practical life of television and radio immediately in the studio and with teachers who are leading broadcast professionals.

The Broadcast Communications curriculum has two main emphases: 1) the laboratory sequence for those students whose strongest interests lie in the performance, programming and creative areas, and 2) the administration management sequence for those who have a strong orientation to television and radio station organization and operations. A good professional education includes a working knowledge of both areas as well as a basic knowledge of associated media arts.

The department has a fully equipped TV studio. The TV facilities include cameras with zoom lenses, lights, boom, dollies, monitors, recording equipment (audio and video), optical-magnetic film projectors, dual drum slide projectors, film cameras, special effects generator and switcher, microphones, turntables, audio cartridge machines, audio consoles, etc. The College's new building includes complete color capability for film and studio. Television facilities are in use by students (with supervision) at least 60 hours each week.

WVRX, the Columbia College closed circuit radio station, is programmed in a Music and News format. Extensive use is made of the U.P.I. radio line service. The station is managed and operated by students under the guidance and direction of the department chairperson.

"Listen", a discussion program produced and moderated by students, originates in the WVRX facility for distribution to commercial radio stations in the area.

H. Thaine Lyman, Chairperson, Broadcast Communications and Television; Al Parker, Chairperson, Radio.

For those with a serious commitment to the medium, the department offers a major in Broadcast Communications. Students who are interested in the requirements for majors may obtain a copy of the guidelines from the department.

Television

1100 Television Basics 2 cr.

An exploration of how television was developed; the changes in the industry and the state-of-the-art over the years; and the language unique to the industry necessary to communication within the media. This course is prerequisite to ALL TELEVISION LAB/WORKSHOP COURSES and may only be waived by passing the Television Basics examination PRIOR to registration. No grade below "C" will be acceptable.

1110 Fundamentals of Television 2 cr.

This course is the prerequisite to *all* management-oriented television classes. It is a comprehensive survey of departmental organization and function, job classification and unions, business practices and terminology.

1121 Television I 4 cr.

A one-semester course which includes two phases: Facilities and Studio. Comprehensive coverage of operational (including studio cameras, lenses, microphones, control consoles, video tape, switchers, projectors, multi-plexers and lights) their functions and limitations and accompanying terminology are emphasized. A pre-production concentration designed to develop practical experience and expertise in the use and application of all television equipment.

Prerequisite: Television Basics.

1122 Television II: Production 4 cr.

Initial concentration upon special visual/audio effects and lighting, using full facilities, followed by full-scale television production. A necessary technical and creative preparation for the workshop series.

Prerequisite: Television I.

1151 Television Directing I 2 cr.

This course examines in detail the function of the television director and producer. The prerequisite for directing, pre-production planning, formulations of the studio floor plan, blocking and staging are emphasized. Should be taken concurrently with Television I.

1152 Television Directing II 4 cr.

A continuation of Television Directing I, with work at

a more advanced level. Full production use of Studio facilities.

Prerequisite: Television Directing I and Television I.

2100 Audio Visuals for Business Communication 2 cr.

How the sponsored film—the largest category of film production—is organized, sold, produced and distributed to external audiences (16mm audience groups) and internal audiences (through the marketing chain). Class writes a proposal to a bona fide sponsor, selling him on a sponsored film about his product or service that will reach millions of viewers. In addition to 16mm motion pictures, study covers 8mm films, slidefilms, carousel slides, videotapes; types of projectors; distribution channels. Special guest lecturers and field trips. Basic film courses recommended as a prerequisite.

2150 Black Culture and the Media 2 cr.

The fact that Blacks have a culture of significance has either been avoided or distorted by the media in general. This course examines the issue of Black Culture and the Media in an historical perspective, with the goal of arriving at an understanding of what a true-to-life portrayal of the culture of Blacks by the media would be.

2200 Broadcast Labor Relations 2 cr.

Broadcast Labor relations is a study of the relationship between Labor & Management & a comprehensive listing of all labor unions found under the roof of a major broadcasting entity. Federal law as it applies to wages & hours, arbitration, strikes, picketing, etc. will be included. Students will also study the bargaining process & the roles of the Union steward, the Grievance Committee, the Union Business Manager, & the Union Attorney, as well as the Open Shop, the Closed Shop, & the non-union shop. A number of guest speakers will be used to represent every area of Labor-Management relationships.

Prerequisite: Fundamentals of Television.

2250 Broadcast Management 2 cr.

The business of the broadcast medium. Station-advertising agency relationships. The close working relationship among the Sales, Program and Engineering Departments. Creation of the station "image". The vital role of Public Service Programming. Federal regulatory agencies and restrictions.

Participation of management in community activities and civic affairs. Labor relations and contract negotiations.

Prerequisite: Fundamentals of Television, or Fundamentals of Radio.

2300 Broadcast Research

2 cr.

Practical examination of audience research methods, such as ARB, Pulse, Nielsen, Trendex, etc. Research as a creative tool of the programming department, and an effective selling device used by broadcast sales. Methods used to determine audience composition, habits, buying power, and special interests are explored.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2350 Broadcast Responsibility

2 cr.

Concerning minorities and the media, the course examines the position of minority groups in large urban centers and their media representation and participation.

2400 Broadcast Sales

2 cr.

Clinical examination of broadcast sales as a critically valuable arm of the broadcasting station. This course evaluates: audience and buying power, viewing habits, the station's "image", application of research to sales and promotional problems, and the relationship of sales to traffic, continuity, and programming.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2450 Communications and the Law

2 cr.

This course deals in part with such matters as: invasion of privacy, continuity acceptance, CATV, employment practices, trade unions, program purchases, license renewal, FDA, BBB, NAB, OEO, NLRB, FTC, closed circuit programming.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2500 The Documentary Concept: Planning and Organization

4 cr.

This course deals with critical areas of preproduction planning and organization including concept, treatment, and budget. These areas are vital to the success of any attempt at documentary film or video tape. Explored are viewing and critiquing of many examples of successful documentary pro-

ductions by some of the industry's outstanding producers.

Prerequisite: Television II.

2550 Freedom of the News Media

2 cr.

Guarantee requirements, restrictions, and limitations affecting the broadcaster, independent filmmaker, documentary producer, news analyst, news editor and writer, print journalist, etc. by agencies of the city, state, and federal governments. Review of such regulations in relationship to celebrated trials such as the "Chicago 7", etc.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2600 Network Television

2 cr.

As a comprehensive survey of television network operations and functions, this course covers an in-depth examination of programming philosophy and execution, sales theory and application, affiliate relations and research methods. Team teaching of this class is built around an abundance of audio-visual materials taken from all three television networks.

Prerequisite: Fundamentals of Television.

2711 Sound Engineering I

4 cr.

This course is taught at one of the midwest's finest 16 track recording facilities. All students who register for Sound Engineering I are expected to complete the entire three semester sequence. This first semester deals with the absolutely necessary electronics of the recording system since the recording engineer is also the same person who deals with maintenance and trouble shooting on the equipment. Introduction to the recording equipment includes audio consoles, microphones, echo chambers, reverberation units, etc.

Prerequisite: Permission and recommendation of Department Chairman & a minimum of 9 credit hours each semester.

2712 Sound Engineering II

4 cr.

A continuation of the Sound Engineering sequence with attention to acoustic design, the problem of standing waves, reverberation, etc. Areas covered include multi-track and mono recording; microphone application for special purpose, editing techniques; sound effects and production supports; testing and calibration of equipment, voice-over recording techniques and orientation to 16mm and

35mm film sound synchronization and mixing.
Prerequisite: Sound Engineering I and a minimum of 9 credit hours during the semester.

2713 Sound Engineering III 4 cr.

This course completes the three semester Sound Engineering sequence. The class is split into several production teams. Each team is required to produce and record a professional quality master, usually music and voice but not necessarily limited to such. The teams are allowed approximately 20 hours of studio and mixing time, using professional state-of-the-art equipment. Professional sound engineers will be available to assist in any way necessary. All recorded effects will be played back for the assembled class, and a certificate signifying completion of the entire sequence will be issued.
Prerequisite: Sound engineering II.

2751 Television Announcing I 4 cr.

This course utilizes practical "on camera" situations in which the student obtains directed experience in television commercial announcing and "emceeing" television features, demonstrations interview quizzes and audience participation programs.

Prerequisite: Radio Broadcasting I.

2752 Television Announcing II 4 cr.

A continuation of Television Announcing I with special emphasis given to individual performance and personality development.
Prerequisite: Television Announcing I.

2800 The Television Commercial: Is It Art? 2 cr.

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 analyzes prize-winning commercials, as well as commercials which have resulted in extraordinary sales increases and attitudinal changes.

2850 Television Documentary 4 cr.

Presentation of the basic elements of planning, scripting, shooting and editing a television documentary on video tape. An understanding of the term "documentary" is achieved through lecture, reading, discussion as well as screening ex-

cerpts from historically significant examples. Two projects are involved. Project #1 is a three to five minute "mini" documentary designed to acquaint the students with each other and with the equipment and its limitations. Project #2 is a 25-30 minute program shot and edited on video tape.

Prerequisite: Television II, The Documentary Concept: Planning and Organization or preregistration by Department Chairperson.

2870 Television: Environment, Space, & Health 2 cr.

This course explores the possibilities in all of the areas of environment, space, and health: including the best ways of presenting information on the weather and our physical environment, broadcasting space information, and the problems of health for the masses. Ideas will be developed and scripted for use in magazine format and news programs as well as full length productions. The best of these will be produced and videotaped in existing production workshops. The tapes will be played back for the class so that the final result may be analyzed and critiqued.

2900 Television Operations Procedures 2 cr.

This course provides an intensive concentration on routine television control room operations involving the use of film, videotape, and network programming. Other topics include: program planning; the program log; general continuity; live wrap-arounds; and insertion of local commercials, station breaks, program promotion and teasers into network programs, video tapes and films.

Prerequisite: Television I.

3010 The Television Producer 2 cr.

This course examines the nuts and bolts of a producer's job: how to conduct research; how to locate guests for interview and discussion programs; talent management and publicity agency operation; the structure of format programming such as variety, talk and discussion and the unique relationship of the producer to this structure; the staff producer; the documentary producer; the news producer; the independent or free-lance producer and the independent packager.

3021 Television Production Workshop I 4 cr.

This course is a practical workshop in television

program production. Live studio productions using full television facilities and integration of filmed and video-taped materials are undertaken.

Prerequisite: Television II.

3022 Television Production Workshop II

4 cr.

Prerequisite: Television Production Workshop I.

3050 Television Production: Acting Workshop

4 cr.

This group is responsible for selection of scripts used in the *Television Production: Drama Workshop* and for the provision of the actors and actresses who perform under professional conditions in the three dramatic offerings during the semester.

Prerequisite: Acting I: Basic Skills and Acting I: Scene Study.

3100 Television Production: Children's Programming

4 cr.

The workshop aids the individual in developing an understanding of the concepts involved in putting one's own ideas into practice in forming a children's program. This is accomplished through a series of seminars which focus on the following topics: comparative study of current children's programs; managerial concerns of children's programs; development of production techniques; and effects of television on children. Finally the student is individually involved in the development and production of an actual program segment that may be utilized in a children's program.

Prerequisite: Television I and II.

3150 Television Production: Drama Workshop

4 cr.

This course is the production and operations segment of the three-part series in television drama. This group operates all facilities necessary to the production of three television dramas. The Television Workshop: Scene Design under the leadership of a top designer creates and designs the settings for the dramas. The Television Acting Workshop selects the scripts and is responsible for the performance. These three classes have the common goal of three television dramatic presentations during the 15-week semester.

Prerequisite: Television II, Television Directing II.

3200 Television Production: News

4 cr.

This course examines the development and presentation of the news program under rigid studio operating conditions using film graphics and videotape on a production deadline.

Prerequisite: Television II.

3250 Television Programming Seminar

2 cr.

An in-depth study of programming and counter-programming methods used by four area television stations. The programming, life-blood of the station, is the key to the success of any broadcast operation. The seminar is conducted by a veteran Program Manager, and meets in four 5-hour sessions. Guests include several top personalities in the industry.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

3300 Television and Radio: Commercial Writing

2 cr.

Taught by one of Chicago's leading commercial writers, this course gives proper emphasis to the importance of creating persuasive commercials for both radio and television. Emphasis is placed on honesty in advertising and "selling the product."

Prerequisite: Television I or Radio Broadcasting.

3350 Television & Radio: Continuity Management

2 cr.

This course considers the practical application of the functions of continuity: acceptance screening, general continuity IDs, promos, teasers, disclaimers, etc., legal search, relationship to program materials, screening of commercial film and video tape, and acceptance of syndicated program materials.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

3400 Television and Radio: The Golden Age

2 cr.

This course is an informal, nostalgic look at the sights and sounds of television and radio programming of the past. A non-technical view of broadcasting exploring many aspects of programming comedy, variety, mystery, drama, news, etc. Audio tape recordings, films, kinescope recordings, etc. provide documentation for this course which bridges the broadcasting gap between yesterday and today.

3450 Television & Radio: Traffic Management 2 cr.

The function of the Traffic Department is vital to the success of any broadcast operation. This class is under the guidance of an expert traffic manager and veteran teacher in communications and explores in depth the practical daily operations, reveals the problems and pitfalls, and examines the relationship of the department to sales and continuity.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

3500 Television Star Series 3 cr.

In this course the student is exposed to a broad range of career specializations in the television medium. The seminar is composed of nine 4-hour sessions divided into eighteen 2-hour segments, each featuring top television professionals. Subjects range from children's programming to weather programming, and from news to network personalities. Special guests speak briefly about what they do and how they do it. Speakers also describe their backgrounds which, more often than not, find little in common educationally or experientially. The question and answer exchanges which follow show that there are great interdepartmental differences in how professionals view their own medium.

3550 Television: A Third View (TV Critic/Columnist) 2 cr.

The course objective is to teach the individual how to view television critically and to provide the students with a basic understanding of the disciplines involved in the critic's job, whether film, music, theater, or television. The various approaches of the critic/columnist are analyzed as well as the methods of research, sources of information, views of controversial issues, responsibility, and variations in format and style. Guest lecturers are used for specialized subjects such as ratings, children's programs, advertising agencies, government regulations, etc.

3600 Television Workshop: Scene Design 4 cr.

This workshop is responsible for the design and creation of the setting for three productions of the Television Production: Drama Workshop under the direction of a top scenic designer.

Prerequisite: Television II (TV major), Making Things with Handtools (Graphics major), or technical Theater courses.

3650 The Tube: American Change of Life 2 cr.

This course will examine the sociological & political influence of television on our lives. It will explore television's role in changing our political process & how we perceive & choose political leaders; & it will focus on television's role in defining trends & lifestyles. Television is the most powerful tool of communication ever created. The course assumes that students who are learning how to use the tools of television may want to consider the power & influence those tools have on us all.

3700 Introduction to Video Tape 3 cr.

Introduction to video tape as a production tool as well as a reproduction device. The necessary information concerning the electronics of the video tape system. Examination of the state of the art and its variations in hardware. In-depth explanation of electronic editing methods followed by practical demonstration in hands-on application of the editor's tools during the latter part of the semester.

Prerequisite: Television II or permission of Department Chairperson.

3751 Video Tape Editing Techniques I 3 cr.

Hands-on application of the editor's tools using a variety of pre-recorded materials plus special guest lectures by top professional editors.

Prerequisite: Introduction to Video Tape, or permission of Department Chairperson.

3752 Video Tape Editing Techniques II 3 cr.

Prerequisite: Video Tape Editing Techniques I.

3800 Writing for the Marketplace 2 cr.

This course offers a clinical examination of the writer's market in which all work is slanted to a particular editor. Topics include: how to select subjects and locate material; research disciplines; writing for sales presentations, house organs, brochures and consumer sales literature; writing for the industrial film and video tape; writing non-fiction magazine articles and an examination of the non-fiction newspaper and magazine market. A term project involves producing a non-fiction magazine article which must be submitted to an editor.

Television Internship

This comprehensive experience in commercial television is conducted in cooperation with local television stations and production organizations. Prerequisite: Television Production Workshop I, Internship Examination, and recommendation of Department Chairperson.

9000 Independent Project: Television

Students must submit a proposal to the Department Chairperson which outlines an independent project at the time of registration.

Prerequisite: Permission of Department Chairperson.

Radio

1100 Fundamentals of Radio 2 cr.

The prerequisite to all management oriented radio classes such as broadcast sales, research, merchandising, etc. It is a comprehensive survey of departmental organization and function, job classification and unions, and business practices and terminology.

1110 Introduction to Radio 2 cr.

This course introduces students to responsibilities of the day to day operations of the commercial radio stations. Emphasis is placed on commercial preparation, gathering and reporting news, public service responsibilities, and music programming. Radio station personnel will appear as guests every week to discuss their areas of broadcasting.

1120 Radio Broadcasting I 3 cr.

This is a primary course in radio broadcasting and radio station procedure, providing practical experience in the main broadcasting functions: announcing, record music, control board, broadcast news, radio writing, and commercial procedures. Radio as a medium of public service and for education is also examined.

1122 Radio Broadcasting II 3 cr.

This course examines station operation within the broadcast day. It 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 a personal style of broadcasting.

Prerequisite: Radio Broadcasting I.

1151 Radio Production I 2 cr.

This is an in-depth lab study of radio production techniques using the full studio facility including editing, splicing, mixing, dubbing and special effects.

1152 Radio Production II 2 cr.

Prerequisite: Radio Production I

2100 All News Radio 7 cr.

Students work daily on the writing, announcing, direction, production, engineering and gathering of material to make WVRX an all-news operation throughout the entire intensive semester. A total of 105 hours of work (Intensive Mid-Term only).

2150 Broadcast Sports 3 cr.

A practical approach to sports broadcasting involving the following elements: straight sports reporting and rewriting wire copy for air use; guest sports broadcasters in frequent raps with the students; interviews of sports personalities edited for air use; play-by-play announcing from video tape of professional and college sports events; play-by-play at the remote location.

Prerequisite: Permission of Department Chairperson.

2200 College Radio News 2-4 cr.

College Radio News consists of editing, writing, and broadcasting news on WVRX. Required of each newsperson is the gathering of news from the wire service and rewriting it. Newspersons broadcast their news at the hour, and prepare headlines to be read by the announcer at the half hour. Commentaries are written and broadcast once a week. Prerequisite: Radio Broadcasting I, Writing and Reporting Broadcast News.

2250 College Radio Programs 2-4 cr.

College Radio Programs consists of producing a weekly show to be aired on WVRX during a designated period. Programs can include music, talk, commercials, public service information, and must be pertinent to the student body. Requirements include both commercial writing and public service writing. All programs are broadcast from WVRX,

closed circuit to the entire campus.

Prerequisite: Radio Broadcasting II and College Radio News

2300 Commercial Announcing 3 cr.

This course is exclusively devoted to the successful delivery of the sponsor's message in radio and "voice overs" for Television and film. Emphasis is placed on timing, interpretation and the degrees of persuasion necessary in getting results in a competitive profession.

Prerequisite: Radio Broadcasting I

2350 Communications Forum 2 cr.

This course features top media personnel in informal sessions with students covering a variety of job categories.

2400 Investigative Broadcast News 2 cr.

An in-depth study of resources and research methods, this course explores the differences in writing technique between investigative reporting and regularly scheduled news. The class is taught by top broadcast media journalists.

Prerequisite: Writing and Reporting Broadcast News.

2420 The Law & The Electronic Journalist 2 cr.

The Electronic journalist is particularly vulnerable because of the daily contact with the public, the political scene, & the business world. Newsgathering situations are rife with possibilities dealing with invasion of privacy, accusations of libel, physical abuse, damage of expensive equipment, etc. The Producer, Writer, Editor, Reporter, & the cameraperson must be aware of the potential dangers as individuals & as representatives of their respective broadcasting organizations.

Prerequisite: Writing & Reporting Broadcast News.

2450 Middle of the Road: Programming and Format 2 cr.

This course is an in-depth study of middle of the road music formats with an instructor recognized as a veteran professional in the subject. Comparison of programming and marketing techniques and values, examination of audience distribution and buying power and application of audience research to the programming problem are considered and emphasized.

Prerequisite: Fundamentals of Radio and Radio Broadcasting I.

2501 Music Programming: Jazz, Soul and Rock I 2 cr.

This is an in-depth study of jazz, soul and rock music with an instructor recognized as a veteran professional in the subject. Comparison of programming and marketing techniques and values, examination of audience distribution and buying power, and application of audience research to the programming problem are covered in this course.

~~Prerequisite: Fundamentals of Radio and Radio Broadcasting I.~~

2502 Music Programming: Jazz, Soul and Rock II 2 cr.

A continuation in greater depth of the intricacies of this type of programming content nationwide. In-depth examinations of the use of the programmer's tools, programming research, and business practices.

Prerequisite: Music Programming: Jazz, Soul, and Rock I

2520 News Broadcasting and News Writing 3 cr.

This course is designed for the advanced broadcast student—an in-depth look at the news department of a radio station, from the gathering and preparation of news to the actual broadcast program.

Prerequisite: Fundamentals of Radio and Radio Broadcasting I.

2550 Profile of the Disc Jockey 2 cr.

This class is taught by one of the top Disc Jockeys in the country. It exposes the student to the philosophy of the individual performer and his approach to the audience. Major emphasis is placed upon the unwritten responsibilities regarding public appearances for fee and free, methods of approach to the audience and their music, process of music selection, audience measurement methods and how they affect the programming policy, and audience analysis. Guest experts include disc jockeys, producers, program managers, sales managers, and record promoters.

2600 Radio Documentary and Verse Drama 3 cr.

Students will listen to verse dramas in order to

analyze the use of the sounds of words as a part of the dramatic presentation, and the function of structure in effective presentation. Students will also listen to radio documentaries in order to discover different styles of documentary presentation. During the semester each student will be responsible for preparing and presenting a radio documentary on a subject of his/her choice.

2650 Radio Interview and Discussion 4 cr.

This class is limited to ten students selected by the department chairperson. The students are totally responsible for the production, editing, and dubbing of the Columbia College produced radio program *Listen* which is broadcast weekly over local stations. Each student in turn acts as moderator and is responsible along with the student producer for doing the necessary research for each of these programs which feature special guests in keeping with the "how to" concept of the show. A copy of the program moderated is given to each student thus giving him/her excellent demo.

Prerequisite: Recommendation of Department Chairperson.

2750 Sports Interviewing 2 cr.

The course approaches the problem of gaining the interview, examines methods of research and source material, and provides specific practical information about sports public relations offices with which the interviewer must deal. Cooperative efforts with other media are made. The course involves writing in the field and telephone reporting technique.

Prerequisite: Radio Broadcasting I.

2800 Writing News Programs 2 cr.

The course details how to write individual news stories; compiling them into five, ten and fifteen minute news broadcasts; interviewing; and writing a one-half hour News Special.

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

2851 Writing and Reporting Broadcast News I 2 cr.

This course approaches journalism for the broadcast media; news announcing, analysis and the broadcast editorial; news gathering, editing, writing and use of news services and sources.

2852 Writing & Reporting Broadcast News II 2 cr.

A continuation of Writing and Reporting Broadcast News I with special emphasis on the feature story or feature series. Stories will be developed using small-format video equipment. The tape will be edited, the stories written, and additional sounds mixed in the editing booth.

Prerequisite: Writing & Reporting Broadcast News I, Television I or Radio Broadcasting I.

Radio Internship 3-12 cr.

A comprehensive experience in commercial radio conducted in cooperation with a local radio station. Prerequisite: Permission of Department Chairperson.

9000 Independent Project: Radio

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

ARTS AND ENTERTAINMENT MANAGEMENT

Columbia College now offers a basic and comprehensive program in Arts and Entertainment Management. Its premise is that training for professional art administrators and the business of entertainment can and should begin in the undergraduate school.

Columbia is ideally suited for this purpose. Its distinguished departments in film, photography, television and radio, theatre and music, writing, advertising and journalism, dance, and in fine arts, crafts, and design are nationally recognized.

Arts management students are encouraged to seek out and interrelate courses in the performing, visual and communication arts as a foundation for their preparation in arts management—all within a liberal arts framework. Courses are open to full time and part time students.

The Arts and Entertainment Management Program has been designed for students who wish to professionally enter the field of arts administration and entertainment business. It is also directed toward individuals who may be presently involved in various aspects of the arts and entertainment world, whether in not-for-profit organizations, government, corporate foundations or within the entertainment industries. They will find opportunity for expanding their perspectives and their skills through participation in the program.

The program is conceived to give professional and practical training to students who seek a management career in arts and entertainment, to increase the expertise and opportunity for those now working as staff or volunteers in arts organizations or in the entertainment industries, and to better prepare the individual aspiring and working artist.

The program is based on four major divisions. A group of core courses has been developed which all students who wish to give this field their main emphasis are expected to take. These include such topics as *Arts Administration as a Profession*, *Government: A Resource for the Arts*, *Entrepreneurship: Basic Business Principles*, *Accounting Fundamentals for the Business of the Arts*, and *Law and the Arts*.

Group two consists of down-to-earth surveys of various industries in arts and entertainment, such as: *American Book Publishing*, *The Business of Photography*, *Theatre for Profit*, *Promotion of Pop/Rock Concerts*, *Motion Picture Distribution* and

Exhibition, *The Recording Industry*, and *Talent Management and Booking*.

Group three deals with different aspects of arts organizations and management. Courses include: *Techniques and Development of Arts Organizations*, *Community Arts*, *Grant Proposal Writing Laboratory*, *Principles of Fund Raising and Development Work*, *The Arts Public and How to Find It*.

A fourth group deals primarily with concerns of the individual artist, under the general title of **ECONOMIC SURVIVAL FOR THE INDIVIDUAL CREATIVE ARTIST**.

Internships are an integral part of the arts management training program. Under the guidance of the Chairperson, students may arrange internships with various arts organizations in the city. Such internships constitute a crucial part of the program, and provide the hands-on experience typical of Columbia College.

The College operates two galleries of photography and fine/craft/graphic and folk arts, presents a number of plays each year through its Theatre/Music Center, and has a resident dance company, Mordine & Company. Columbia's Dance Center, which has classroom and performance space, is located in Chicago's low-income Uptown area. It serves as an important community resource for performances, meetings, and other cultural and social activities. The College also supports a neighborhood arts center in Uptown, the Southern Culture Exchange Center, which helps Appalachian migrants preserve their arts and crafts traditions in their new environment through craft workshops, performances and festivals.

The faculty features business and management leaders in the arts and the entertainment industry who do what they teach. A complete roster of the faculty members is available from the Chairperson.

Chairperson: Fred Fine

1001 Arts Administration as a Profession**2 cr.**

The course will outline the conditions of administrative positions in private & governmental arts organizations. Included will be the duties, tenure, salaries, & other aspects of these positions, as well as the education, experience, & requirements necessary in applying for employment. Guest speakers will participate in the course & each session will include a question/answer period.

1021 Government: A Resource for the Arts**2 cr.**

The course will deal with the development of federal, state & local government support for the arts in the U.S. as compared to development of government support of the arts in European countries. Topics of discussion will include how to approach government agencies, how government agencies review proposals & award funding, & a review of non-arts government agencies that provide programs & funding for the arts. The class will review legislation establishing support for the arts on federal, state & local levels.

1041 Techniques & Development of Not-For-Profit Organizations**2 cr.**

This course will give students an overview of the purpose & function of management & its effect on decision-making in arts organizations. The class will be divided into small task groups that will create their own arts related organizations. At the final session, the class will act as a group of investors interested in supporting these organizations. Topics of discussion will include: the Board of Directors, Management Stratification, & personalities; the Producer, the Administrator, the Entrepreneur, & the Integrator.

Prerequisite: Permission of the Program Director.

1061 Community Arts**2 cr.**

This course approaches arts management from the point of view of the people in a community environment. Studying community arts councils & participatory neighborhood arts movements confronts us with issues of attitudes towards the arts, programming to meet a community's needs; including special projects to strengthen the self image & nurture the creativity of local ethnic groups. This course will make extensive use of outside resource people as we formulate the dimensions of success-

ful community-based arts organizations whether in urban neighborhoods or rural communities.

1081 Accounting Fundamentals for the Business of the Arts**2 cr.**

An introduction to accounting for students who do not expect to become professional accountants, but see a need to understand basic accounting & gain insight into the structure of business & operating characteristics of accounting systems. Specific discussion will be directed to accounting problems unique to the arts. Emphasis is upon accounting principles, structuring accounting to serve multi-purposes & the meaning & limitations of financial statements.

1101 Entrepreneurship: Basic Business Principles**2 cr.**

This course will deal with types of business organizations, contracts, real estate, taxes, governmental regulation in health, safety, & business practice, employees, law of sales, & other areas such as financing, bankruptcy, & consumerism. The course will emphasize planning: organizing & conducting business & the necessary related principles. Problem-solving exercises will be the focus of the course presentation. The course is taught by an attorney who specializes in arts & entertainment & will utilize numerous resource people.

1121 The Arts Public & How To Find It**2 cr.**

This course will explore a number of techniques of market research & program evaluation as they apply to problems of arts management. Emphasis is on the assessment of demand for the arts and of the implications for programming which these assessments may have. In addition to treating case histories & becoming familiar with particular tools of analysis, students will have the opportunity to help Columbia's planning effort by working with the results of a student survey.

1141 American Book Publishing**2 cr.**

This course surveys the structure of the book publishing industry in the U.S., the Chicago publishing scene, & a profile of a publishing house. Attention is given to a publisher's stamp on a manuscript/book; editing, design, manufacturing, marketing. The class will also consider the external influences, such as: agents, reviewers, book clubs, audiences, book stores, & awards. Emphasis will be on how a

manuscript is treated, how a book is made, & how the book finds its audience.

C5140 Grant Proposal-Writing Laboratory 2 cr.

A laboratory to develop first hand experience in preparing proposals for government and foundation grants. Emphasis is on practical, elementary understanding of information resources, bureaucratic mores, budgeting and presentation. Student teams prepare and present mock proposals and have access to consultation with practicing grants persons.

Prerequisite: Students must have a command of the written language. Writing Workshop or other basic writing courses are strongly recommended.

C5180 Law & The Arts 1 cr.

The purpose of the course is to provide visual, literary, & performing artists with basic legal & practical information to organize & protect their creative work. The contents of this course include organizing your creative enterprise; defining the market; tax planning; copyright protection; & contracts.

A1501 Marketing 2 cr.

This introduction to marketing theory and practice is designed to familiarize students with marketing's impact on their personal lives, as well as the service sector. Emphasis is placed on the role of the consumer in marketing decisions, as well as channels of distribution, wholesaling, new product development, pricing, market research, sales and advertising.

A1701 Principles of Fund Raising & Development Work 2 cr.

This course is an introduction to the Fund Raising and Development field. Topics include the role of the Development professional, types of fund raising campaigns, planning a development effort, & what motivates people to make contributions.

1161 Promotion of Pop/Rock Concerts 2 cr.

The course is designed to give the student a basic grasp of concert promotion including booking of talent, contracts and riders, care and feeding of pop groups and super stars, physical production—sound, lighting, staging; the front of the house—crowd control, scaling the house, box office statements, automated and hard ticket sales and dis-

tribution, advertising and promotion—use of media; venues from auditorium to hockey palaces and football stadia; the role of personal managers, agents, road and tour managers, and other functions related to presenting live talent.

1181 Survey of the Recording Industry 2 cr.

This course examines the domestic and world-wide operation of the 4 billion dollar record industry. Discussion will include the table of organization: artists and repertoire; record producer; sales and promotion; distribution; and the retail outlets. Profile of the market. The conglomerates and the independents. The importance of the charts, airplay, and live presentations. The Gold and Platinum album and the "10 Million Seller". The recording artist—contracts and development.

1201 Talent Booking and Management 2 cr.

This course will define and examine the important role of talent management and booking. The semantics involved that distinguish between agent, booker, personal manager, talent manager, tour manager, road manager, etc. Included are the various areas of the arts in which agents and managers function; from the individual artist such as the actor, musician, director, to Hollywood, television, radio, record companies, etc. We will look at the business of talent booking and management and all of its legal and financial implications.

1221 Motion Picture Distribution and Exhibition 2 cr.

The course will study in depth the two commercial aspects of theatrical film—distribution and exhibition. Discussed will be sales, contracts, advertising and promotion, theatres and potential careers. The approach will be simple and direct: the process by which maximum revenue can be extracted from a motion picture over the life of the film; existing practices in motion picture distribution and the operation of cinema theatres—-independent and chain.

1241 Theatre for Profit 2 cr.

This course surveys the state of theatre for profit today: Broadway to the Bus and Truck companies, the Straw Hat Circuit, the restaurant theatre in the round, etc. Contracts with playwrights, producers, directors, actors will be discussed. The course will also examine the various unions of the profession and how they affect the theatre.

1261 Economic Survival for the Visual Artist
2 cr.

This course is designed for artists in the static visual arts & crafts. It covers personal management & alternative forms of employment for artists. Included are topics such as gallery relations, government programs for artists, art in advertising & publishing, arts for the elderly, art therapy, art journalism, contracts, copyrights, & royalties. Field trips & panel discussions are integral parts to the course. The course is intended for individuals contemplating careers in the applied or fine arts.

1281 Photographic Business Management
2 cr.

Course Description available from the Program Director.

In addition to the program's core courses, a variety of offerings by other college departments are recommended as supplementary courses. It is suggested that these courses be taken to give a well-rounded background in arts administration and management. This is a partial list and questions regarding these courses and any other courses which may apply should be addressed to the Program Director. These courses, originating from other departments, are offered on an irregular basis from semester to semester. Students wishing to enroll in these classes are subject to departmental prerequisites and requirements.

Theatre Management (T-M)
Museum and Curatorial Practices (Ph)
Dance Company Management (Da)
Tour Management (Da)
Professional Survival for Performing Artists (T-M)
Broadcast Management (TV)
Network Television (TV)
Communications and the Law (TV)
Broadcast Sales (TV)
Broadcast Merchandising (TV)
Broadcast Responsibility (TV)
The Television Producer(TV)

Special Programs

In addition to a comprehensive range of regularly scheduled classes, Columbia offers Special Programs through the College as well as the opportunity to take advantage of other educational resources both within and beyond the Chicago area.

Programs at Columbia

Cooperative Education Program

The Cooperative Education program provides students an opportunity to gain practical work experience in their area of concentration while completing coursework at Columbia. The Cooperative Education staff assists advanced students in locating suitable training positions and works closely with students and employers to ensure that the experience provides a meaningful learning situation for the student. Students will be paid by employers and may receive academic credit upon submission of required written reports. In order to be eligible, students must have completed a minimum of two semesters in good standing at Columbia College. For information, please contact the Cooperative Education/Placement Office.

Trips

Occasionally, Columbia College faculty members sponsor trips abroad or to parts of the United States. Dates, costs, and requirements are published and distributed by the sponsor whenever a trip is being planned. Students who wish to receive college credit for learning experiences growing out of such trips may enroll for Independent Study the semester following the trip and meet specific requirements approved by the Dean's office. Trips previously offered include "Wilderness Experience" with trips to the Florida Everglades and the Belize Reef, and "Photography Study Abroad" with a trip to Rome and to New York City. Students interested in such programs in their area of interest should contact the Department office for details.

Labor Studies Program

The Labor Studies Program is designed to appeal to the varied interests of the labor force by offering a broad selection of courses which teach new skills, sharpen old ones, and provide well-trained specialists for the local union. Three certificate programs—Consumer Counselor, Communications, Public Relations, and Union Leadership—are also a feature of the program. Credits from all courses taken in the Labor Studies program can be applied toward a Bachelor of Arts degree at Columbia College. Contact the Labor Studies Director for detailed information on registration procedures and course descriptions.

Programs Off-Campus

Columbia has established cooperative agreements with cultural and educational institutions in Chicago which extend the educational opportunities available to students.

Mundelein and the School of the Art Institute

With College approval, Columbia students may register at Mundelein College and/or the School of the Art Institute for courses not offered at Columbia. For full-time students registered at Columbia, there is no additional tuition. To register for classes, students must appear at the cooperating institution with a letter of permission from the Registrar and a voucher from the Bursar at Columbia College. Each of these institutions operates on a calendar different from that of Columbia College. Please contact the appropriate school for exact registration and semester dates.

Adler Planetarium

Special courses are offered through a cooperative arrangement with the Adler Planetarium. They are listed in each semester's schedule under the Sci-

ence Department offerings. Because the Planetarium runs on a quarter system rather than a semester system, courses run at different dates than do Columbia's. Please refer to the Class Schedule for dates and times and consult the Life Arts Department for additional information.

contact the Academic Advisor for additional information and registration procedures.

Physical Education

Physical Education courses are offered through a cooperative arrangement with the Lawson YMCA. Specific courses offered are listed in each semester's Class Schedule.

Associated Colleges of the Midwest (ACM)

Through a cooperative arrangement with the Associated Colleges of the Midwest, Columbia students may apply for admission to the Urban Teaching Program. Students must apply during the semester preceding planned participation.

The program seeks to provide the student teacher illustrations of, and first-hand experience with, the learning problems peculiar to the urban child. Participants observe and student-teach in the metropolitan area's schools: Public and private, elementary and secondary, urban and suburban. The program cooperates closely with additional contemporary approaches to learning (Montessori, Gestalt, open-classroom and others); placements for those interested in bi-lingual education, learning disabilities or special education may also be arranged. Students interested in non-teaching service-oriented professions such as counseling, social work or specific therapeutic occupations are welcome. This is a two semester program. The first semester is generally a 3 credit course at ACM. The second semester is a full time program at ACM. For further details please contact the Registrar.

The Reading Institute

Columbia has made special arrangements at the Reading Institute, 410 South Michigan Avenue, for students who wish to develop their reading skills. The program consists of diagnostic sessions to ascertain strengths, weaknesses, and reading patterns, followed by a program which emphasizes comprehension improvement and the student's problem areas. Students may earn college credit for participating in the reading program. Please

Course Description Bulletin Addendum

To All New Students:

Columbia College is a place where new ideas, new courses, and new programs are constantly evolving. In this brochure you will find two new programs which were introduced after the Course Description Bulletin went to press. They are important programs, and students are finding them challenging and stimulating.

I wanted to be sure you knew about these courses and programs before making your final plans for registration. Please read them carefully, and if you have any questions about these courses, or any others, please feel free to contact the Academic Advisors at the College. They will be happy to set up appointments to discuss your program with you, or to answer questions on the telephone.

I look forward to seeing you next semester.

A handwritten signature in black ink, reading "Lya Dym Rosenblum". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Lya Dym Rosenblum
Dean of the College

GENERATIVE SYSTEMS

PROGRAM

The Generative Systems workshops deal with creative image-making with light, electricity, heat and sound through the interactive and generative uses of electrographic devices and printing processes. While learning to play freely with these and other materials and systems, students are encouraged to assume responsibility for their own artistic directions. The structure of the Generative Systems Program: the Workshop is a resource and research center which deals with the open exploration and disciplined integration of the arts and the humanities; students learn the social and philosophical contexts of the technologies used; emphasis is placed on collaboration and the sharing of information between individuals; the image-making process is based on problem creating-and-solving and on the use of tools of communication as vehicles for self-development.

6101 Generative Systems I 3 cr.

This workshop in ideas and process explores the uses of electrographic devices such as office copiers, Haloid Xerox, Microfilm Reader-Printer, Transparency Composer, Thermofax, Telecopier, Sound Tape and Video, as well as printing processes such as Kwik Print, Printing-out-Paper, Dual Spectrum Paper, Zinc Oxide Paper, heat sensitive papers, Rainbow Transparency Film, blue print, magazine transfer lifts and the handcoloring, toning, and altering of photographic surfaces. This workshop in ideas and process is designed for beginning art and photography students, and for beginning students in other disciplines.

Prerequisite: Consent of instructor.

6202 Generative Systems II 3 or 6 cr.

This workshop in ideas and process explores the uses of electrographic devices such as office copiers, Haloid Xerox, Microfilm Reader-Printer, Transparency Composer, Thermofax, Telecopier, Sound Tape and Video, as well as printing processes such as Kwik Print, Printing-out Paper, Dual Spectrum Paper, Zinc Oxide Paper, Rainbow Transparency Film, blue print, magazine transfer lifts, and the handcoloring, toning, and altering of photographic surfaces. The workshop is designed for advanced art and photography students, and for

advanced students in other disciplines. This course may be repeated for credit only with department approval.

Prerequisite: Completion of Photography Division I requirements or consent of instructor.

6250 Generative Systems Seminar 3 or 6 cr.

The Generative Systems Seminars focus on specific areas within the arts and the humanities. Seminar topics will alternate each semester and will be announced prior to registration. Each seminar topic may be taken once for credit. The following is a representative Seminar description:

Self-Portrayal: the Seminar on Self Portrayal deals with the exploration of personal history, intimate environment and the concepts of Self through writing, sound, and the photographic image. Work includes the making of images with still cameras, video and electrographic systems, and the writing or recording of a journal or autobiography. The visual and verbal activities will be united for presentation in the form of a performance or book.

Prerequisite: Completion of Photography Division I requirements or consent of the instructor.

INTERDISCIPLINARY PROGRAM

ARTS and ENTERTAINMENT MANAGEMENT PROGRAM

Columbia College now offers a basic and comprehensive program in Arts and Entertainment Management. Its premise is that training for professional art administrators and the business of entertainment can and should begin in the undergraduate school.

Columbia is ideally suited for this purpose. Its distinguished departments in film, photography, television and radio, theatre and music, writing, advertising and journalism, dance, and in fine arts, crafts, and design are nationally recognized.

Arts management students are encouraged to seek out and interrelate courses in the performing, visual and communication arts as a foundation for their preparation in arts management—all within a liberal arts framework. Courses are open to full time and part time students.

The Arts and Entertainment Management Program has been designed for students who wish to professionally enter the field of arts administration and entertainment business. It is also directed toward individuals who may be presently involved in various aspects of the arts and entertainment world, whether in not-for-profit organizations, government, corporate foundations or within the entertainment industries. They will find opportunity for expanding their perspectives and their skills through participation in the program.

The program is conceived to give professional and practical training to students who seek a management career in arts and entertainment, to increase the expertise and opportunity for those now working as staff or volunteers in arts organizations or in the entertainment industries, and to better prepare the individual aspiring and working artist.

The program is based on four major divisions. A group of core courses has been developed which all students who wish to give this field their main emphasis are expected to take. These include such topics as *Arts Administration as a Profession*, *Government: A Resource for the Arts*, *Entrepreneurship*, *Basic Business Principles*, *Accounting Fundamentals for the Business of the Arts*, and *Law and the Arts*.

Group two consists of down-to-earth surveys of various industries in arts and entertainment such as *American Book Publishing*, *The Business of Photography*, *Theatre for Profit*, *Promotion of Pop Rock Concerts*, *Motion Picture Distribution and Exhibition*, *The Recording Industry*, and *Talent Management and Booking*.

Group three deals with different aspects of arts organizations and management. Courses include *Techniques and Development of Arts Organizations*, *Community Arts*, *Grant Proposal Writing Laboratory*, *Principles of Fund Raising and Development Work*, *The Arts Public and How to Find It*.

A fourth group deals primarily with concerns of the individual artist, under the general title of **ECONOMIC SURVIVAL FOR THE INDIVIDUAL CREATIVE ARTIST**.

Internships are an integral part of the arts management training program. Under the guidance of the Program Director, students may arrange internships with various arts organizations in the city. Such internships constitute a crucial part of the program, and provide the hands-on experience typical of Columbia College.

The College operates two galleries of photography and fine craft graphic and folk arts, presents a number of plays each year through its Theatre Music Center, and has a resident dance company, Mordine & Company. Columbia's Dance Center, which has classroom and performance space, is located in Chicago's low-income Uptown area. It serves as an important community resource for performances, meetings, and other cultural and social activities. The College also supports a neighborhood arts center in Uptown, the Southern Culture Exchange Center, which helps Appalachian migrants preserve their arts and crafts traditions in their new environment through craft workshops, performances and festivals.

The faculty features business and management leaders in the arts and the entertainment industry who do what they teach. A complete roster of the faculty members is available from the Program Director.

Program Director: Fred Fine

1001 Arts Administration as a Profession 2 cr.

The course will outline the conditions of administrative positions in private & governmental arts organizations. Included will be the duties, tenure, salaries, & other aspects of these positions, as well as the education, experience, & requirements necessary in applying for employment. Guest speakers will participate in the course & each session will include a question/answer period.

1021 Government: A Resource for the Arts 2 cr.

The course will deal with the development of federal, state & local government support for the arts in the U.S. as compared to development of government support of the arts in European countries. Topics of discussion will include how to approach government agencies, how government agencies review proposals & award funding, & a review of non-arts government agencies that provide programs & funding for the arts. The class will review legislation establishing support for the arts on federal, state & local levels.

1041 Techniques & Development of Not-For-Profit Organizations 2 cr.

This course will give students an overview of the purpose & function of management & its effect on decision-making in arts organizations. The class will be divided into small task groups that will create their own arts related organizations. At the final session, the class will act as a group of investors interested in supporting these organizations. Topics of discussion will include: the Board of Directors, Management Stratification, & personalities; the Producer, the Administrator, the Entrepreneur, & the Integrator.

Prerequisite: Permission of the Program Director.

1061 Community Arts 2 cr.

This course approaches arts management from the point of view of the people in a community environment. Studying community arts councils & participatory neighborhood arts movements confronts us with issues of attitudes towards the arts, programming to meet a community's needs; including special projects to strengthen the self image & nurture the creativity of local ethnic groups. This course will make extensive use of outside resource people as we formulate the dimensions of success-

ful community-based arts organizations whether in urban neighborhoods or rural communities.

1081 Accounting Fundamentals for the Business of the Arts 2 cr.

An introduction to accounting for students who do not expect to become professional accountants, but see a need to understand basic accounting & gain insight into the structure of business & operating characteristics of accounting systems. Specific discussion will be directed to accounting problems unique to the arts. Emphasis is upon accounting principles, structuring accounting to serve multi-purposes & the meaning & limitations of financial statements.

1101 Entrepreneurship: Basic Business Principles 2 cr.

This course will deal with types of business organizations, contracts, real estate, taxes, governmental regulation in health, safety, & business practice, employees, law of sales, & other areas such as financing, bankruptcy, & consumerism. The course will emphasize planning: organizing & conducting business & the necessary related principles. Problem-solving exercises will be the focus of the course presentation. The course is taught by an attorney who specializes in arts & entertainment & will utilize numerous resource people.

1121 The Arts Public & How To Find It 2 cr.

This course will explore a number of techniques of market research & program evaluation as they apply to problems of arts management. Emphasis is on the assessment of demand for the arts and of the implications for programming which these assessments may have. In addition to treating case histories & becoming familiar with particular tools of analysis, students will have the opportunity to help Columbia's planning effort by working with the results of a student survey.

1141 American Book Publishing 2 cr.

This course surveys the structure of the book publishing industry in the U.S., the Chicago publishing scene, & a profile of a publishing house. Attention is given to a publisher's stamp on a manuscript/book: editing, design, manufacturing, marketing. The class will also consider the external influences, such as: agents, reviewers, book clubs, audiences, book stores, & awards. Emphasis will be on how a

manuscript is treated, how a book is made, & how the book finds its audience.

C5140 Grant Proposal-Writing Laboratory 2 cr.

A laboratory to develop first hand experience in preparing proposals for government and foundation grants. Emphasis is on practical, elementary understanding of information resources, bureaucratic mores, budgeting and presentation. Student teams prepare and present mock proposals and have access to consultation with practicing grants persons.

Prerequisite: Students must have a command of the written language. Writing Workshop or other basic writing courses are strongly recommended.

C5180 Law & The Arts 1 cr.

The purpose of the course is to provide visual, literary, & performing artists with basic legal & practical information to organize & protect their creative work. The contents of this course include organizing your creative enterprise; defining the market; tax planning; copyright protection; & contracts.

A1501 Marketing 2 cr.

This introduction to marketing theory and practice is designed to familiarize students with marketing's impact on their personal lives, as well as the service sector. Emphasis is placed on the role of the consumer in marketing decisions, as well as channels of distribution, wholesaling, new product development, pricing, market research, sales and advertising.

A1701 Principles of Fund Raising & Development Work 2 cr.

This course is an introduction to the Fund Raising and Development field. Topics include the role of the Development professional, types of fund raising campaigns, planning a development effort, & what motivates people to make contributions.

1161 Promotion of Pop/Rock Concerts 2 cr.

The course is designed to give the student a basic grasp of concert promotion including booking of talent, contracts and riders, care and feeding of pop groups and super stars, physical production—sound, lighting, staging; the front of the house—crowd control, scaling the house, box office statements, automated and hard ticket sales and dis-

tribution, advertising and promotion—use of media; venues from auditorium to hockey palaces and football stadia; the role of personal managers, agents, road and tour managers, and other functions related to presenting live talent.

1181 Survey of the Recording Industry 2 cr.

This course examines the domestic and world-wide operation of the 4 billion dollar record industry. Discussion will include the table of organization: artists and repertoire; record producer; sales and promotion; distribution; and the retail outlets. Profile of the market. The conglomerates and the independents. The importance of the charts, airplay, and live presentations. The Gold and Platinum album and the "10 Million Seller". The recording artist—contracts and development.

1201 Talent Booking and Management 2 cr.

This course will define and examine the important role of talent management and booking. The semantics involved that distinguish between agent, booker, personal manager, talent manager, tour manager, road manager, etc. Included are the various areas of the arts in which agents and managers function; from the individual artist such as the actor, musician, director, to Hollywood, television, radio, record companies, etc. We will look at the business of talent booking and management and all of its legal and financial implications.

1221 Motion Picture Distribution and Exhibition 2 cr.

The course will study in depth the two commercial aspects of theatrical film—distribution and exhibition. Discussed will be sales, contracts, advertising and promotion, theatres and potential careers. The approach will be simple and direct: the process by which maximum revenue can be extracted from a motion picture over the life of the film; existing practices in motion picture distribution and the operation of cinema theatres—-independent and chain.

1241 Theatre for Profit 2 cr.

This course surveys the state of theatre for profit today: Broadway to the Bus and Truck companies, the Straw Hat Circuit, the restaurant theatre in the round, etc. Contracts with playwrights, producers, directors, actors will be discussed. The course will also examine the various unions of the profession and how they affect the theatre.

1261 Economic Survival for the Visual Artist
2 cr.

This course is designed for artists in the static visual arts & crafts. It covers personal management & alternative forms of employment for artists. Included are topics such as gallery relations, government programs for artists, art in advertising & publishing, arts for the elderly, art therapy, art journalism, contracts, copyrights, & royalties. Field trips & panel discussions are integral parts to the course. The course is intended for individuals contemplating careers in the applied or fine arts.

1281 Photographic Business Management
2 cr.

Course Description available from the Program Director.

In addition to the program's core courses, a variety of offerings by other college departments are recommended as supplementary courses. It is suggested that these courses be taken to give a well-rounded background in arts administration and management. This is a partial list and questions regarding these courses and any other courses which may apply should be addressed to the Program Director. These courses, originating from other departments, are offered on an irregular basis from semester to semester. Students wishing to enroll in these classes are subject to departmental prerequisites and requirements.

Theatre Management (T-M)
Museum and Curatorial Practices (Ph)
Dance Company Management (Da)
Tour Management (Da)
Professional Survival for Performing Artists (T-M)
Broadcast Management (TV)
Network Television (TV)
Communications and the Law (TV)
Broadcast Sales (TV)
Broadcast Merchandising (TV)
Broadcast Responsibility (TV)
The Television Producer(TV)

