

1985

1985-1987 Course Catalog

Columbia College Chicago

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COLUMBIA **COLLEGE CHICAGO** **1985-1987 CATALOG**



A PLACE FOR QUESTIONING, EXPERIMENTING AND ACCOMPLISHING

Columbia College

600 South Michigan Avenue
Chicago, Illinois 60605
(312) 663-1600

The Eleventh Street Campus

72 East Eleventh Street
Chicago, Illinois 60605

The Wabash Avenue Campus

623 South Wabash Avenue
Chicago, Illinois 60605

The Dance Center

4730 North Sheridan Road
Chicago, Illinois 60640

GRADUATE DIVISION

Columbia's Graduate Division offers the Master of Arts degree in the following areas: Arts, Entertainment, and Media Management; Dance/Movement Therapy; Film/Video; Interdisciplinary Arts Education; Journalism; Photography; and Creative Writing and the Teaching of Writing. For more information on Graduate Division programs, please write or telephone the Graduate Division Office at the Main Campus.

EQUAL OPPORTUNITY

Columbia College complies with all local, state, and federal laws and regulations concerning civil rights. Admission and employment practices of the College are free of any discrimination based on race, color, creed, sex, religion, physical handicap, and national or ethnic origin.

The College is authorized under federal law to enroll non-immigrant alien students.

Columbia College takes pride in being a place of change, innovation, and flexibility. The information found in this catalog is an accurate reflection of Columbia as it exists as of the last editing date. While some details may have changed by the time you read this, basic College policy and programs remain essentially the same.

ACCREDITATION

Columbia College is accredited at the graduate and undergraduate levels by the North Central Association of Colleges and Schools and by the Illinois Office of Education.

Columbia College is a completely independent and unaffiliated institution of higher education.

Programs, course offerings, and policies listed herein are subject to change, modification, and/or deletion at any time by action of the appropriate College authorities.

CONTENTS

I.	A MESSAGE FROM THE PRESIDENT	3	VII.	DEPARTMENT DESCRIPTIONS	17
II.	INTRODUCTION	5		Advertising	17
	History	5		Art	17
	College Program	5		Arts, Entertainment, and Media Management	17
	Location, Facilities, and Resources	6		Dance	18
	Library	6		Film/Video	18
	Museum and Gallery	6		Journalism	19
III.	ADMISSIONS	7		Liberal Education	19
	Admission Requirements	7		Photography	20
	Acceptance	7		Radio	20
	Special Admissions	7		Science	20
	Foreign Students	7		Television	21
	Tuition	7		Theater/Music	21
	Registration and Related Fees	7		Writing/English	22
	Tuition Payment Plans	7	VIII.	COURSE DESCRIPTIONS	23
	Class Service Fees	8		Advertising	25
	Students With Unpaid Charges	8		All Campus	27
	Withdrawal From Classes	8		Art	29
IV.	FINANCIAL AID	9		Arts, Entertainment, and Media Management	35
	Federal Programs	9		Dance	39
	State Programs	9		Film/Video	43
	Institutional (Columbia) Programs	9		Journalism	49
V.	STUDENT SUPPORT AND SERVICES	11		Liberal Education	51
	Academic Advising	11		Photography	57
	Career Planning and Professional Placement	11		Radio	61
	Internship Program	11		Science	65
	Records Office	11		Television	69
	Veterans' Affairs Office	11		Theater/Music	73
	Alumni Office	11		Writing/English	81
	Library and Instructional Services	11	IX.	SPECIAL PROGRAMS AND ACTIVITIES	87
	Math Assistance Program	12		Artist/Scholar-In-Residence	87
	Tutorial Program in Language Skills	12		All Campus	87
VI.	ACADEMIC PROGRAM AND POLICIES	13		Urban Documentation	87
	The Bachelor of Arts Program	13		Internship Program	87
	Class Standing	13		Cooperative Arrangements	87
	Transfer and Advanced Credit	13		Summer Institute	87
	Satisfactory Academic Progress Policy	13		Student Life and Special Activities	87
	Grading System	14	X.	FACULTY	91
	College Semesters and Schedules	14	XI.	COLLEGE ADMINISTRATION	95
	Independent Study	14		BOARD OF TRUSTEES	
	General College Academic Policies	14			

I. A MESSAGE FROM THE PRESIDENT

*"Columbia's education gives highest value to individual excellence. This is not some vague, impersonal, or elitist measure of individual performance. Instead, it is Columbia's expectation, indeed, insistence, that a student work hard to achieve the best of his or her individual potential. While Columbia is committed to open admissions, the College definitely expects students to genuinely stretch their goals and capabilities and to give good evidence that they seriously want to be well educated. Columbia gives students the opportunity to try what they will and to freely explore and discover what they can do and want to do. Columbia is a place where you will work hard but not against one another, an unpressured and non-competitive place where students can learn to respect their own and other people's individuality. Columbia puts full opportunity before students and gives them every help to use it. **But, finally, the student is responsible for learning!**"*

A handwritten signature in black ink, reading "Mike Alufondraff". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

President

II. INTRODUCTION

Columbia College offers students a unique opportunity for specialized instruction at a practical level in the public arts and liberal arts and information media. An impressively recognized, fully accredited, undergraduate and graduate commuter college, Columbia is conveniently located on Michigan Avenue in the heart of Chicago's South Loop arts and business area. We are close to major employers and held in high regard by the professional world. Our Main Campus, overlooking historic Grant Park, the lakefront, and Buckingham Fountain, is easily accessible by city and regional transportation.

With programs that seek to meet student needs while making strong academic demands, Columbia College has consistently demonstrated its faith in open admissions. We are committed to shaping serious career possibilities while giving students practical preparation for a broad spectrum of creative occupations in theater; photography; film; fine arts; graphic arts; interior design; radio; television; music; dance; advertising; journalism; fiction writing; non-fiction writing; poetry writing; and arts, entertainment, and media management. We serve a student body of all cultural and economic backgrounds with a faculty and staff of working artists and creative educators.

Not surprisingly, this most stimulating combination of educational motives and influences finds its most dramatic result within Columbia's thorough going framework of liberal education. With an enviable record of pioneering achievements in linking vocational arts training with liberal arts studies, the College is proud of its well-earned reputation as a primary innovator and pacesetter within the academic community.

More than 4,700 undergraduate students are currently enrolled at Columbia. Our flexible formula for open admissions, practical programming, and high academic demands continues to attract motivated students with high school diplomas and also the large numbers of transfer students who come to us from other two- and four-year institutions. Columbia's pattern of continual growth has drawn the attention and study of other colleges and universities.

We place a basic minimum of restrictions on your selection of courses and, otherwise, leave choice of programming and major to you and the wisdom of your department and academic advisors. We do encourage students to expand the scope of their interests by taking advantage of Columbia's full complement of liberal arts offerings and the interrelating

courses that we make available in all of the arts and media. The College provides a practical, skills-building, "real world" education that offers hands-on apprenticeships with working professionals and on-the-job equipment. But at the heart of our uniquely effective educational approach lies our faculty, a cadre of dedicated artists, scholars, and professionals who work at what they teach and teach out of the living spirit of what attracts them to continue shaping their work into viable and rewarding modes for their lives. This unusual group of teachers brings practical expertise directly into the classroom.

Because Columbia College has always been an active member of the Chicago community, its influence extends beyond the classroom. We reach a major metropolitan area that values our tangible and widespread business, professional, and cultural contributions. For example, the Southeast Chicago Historical Project, funded in part by the National Endowment for the Humanities, has organized a broad-based community self-inquiry into one of the city's great, but neglected, neighborhoods, and the Center for Black Music Research is an important resource for Columbia students and the community at large.

Special lectures, seminars, and conferences, offered by individual departments and open to the public, bring to Chicago distinguished leaders in many fields. (For a fuller development of what our departments offer, see "Special Programs and Activities.") Benefits in support of the Albert P. Weisman Scholarship Fund and the John Fischetti Scholarship Endowment have attracted critically acclaimed figures from the media and communications professions, including David Brinkley, Pierre Salinger, Helen Thomas, David Broder, Tom Wicker, John Chancellor, Seymour Hersh and the late Frank Reynolds. In addition, the John Fischetti political cartoon competition, organized in 1981, has become a national event with more than 150 prominent cartoon journalists submitting entries. The *Hair Trigger* series and other publications which have won national renown afford students the opportunity for showcasing their fiction and other prose forms and poetry. Presentations at Columbia's Dance Center and at the Eleventh Street Theater give students professional performance opportunities; they overflow with vigor and culture into the life of this city and stimulate fresh interest in our institution, programs, and students.

HISTORY

The history of Columbia College reflects a spirit of affection, respect, freedom, and social concern. Our origin dates back to 1890, the days immediately preceding Chicago's famed Columbian Exposition, when the Columbia College of Oratory was founded. During the next several decades, the College experienced numerous variations in direction and name until Columbia College, as we know it today, emerged in 1964.

Established with the intent of fashioning a new approach to liberal arts education, the "new" Columbia College attracted students who sought an alternative to the highly structured academic experience offered by most traditional colleges and universities. There is an air of originality and vitality here that makes room for a free exchange of ideas among students, faculty, and administration. We exist in an environment that is both healthy and humane, an environment that places positive demands upon the students, their aspirations, potentials, capabilities, and talents.

Since its new beginnings in 1964, Columbia has enjoyed steady and dramatic growth. Sensitive to the educational needs and trends of the contemporary world, Columbia has added new academic departments, designed programs, and redesigned courses to provide a more comprehensive and responsive curriculum.

Student enrollment has multiplied rapidly, making today's Columbia the largest private, independent, four-year college in Illinois. The College's facilities have expanded, too, and now include four separate buildings.

Throughout the changing history of Columbia College, its spirit of originality and inventiveness has remained constant. More importantly, Columbia's commitment to high-quality education through community involvement and its "open door" to any student or new idea continue to this day.

COLLEGE PROGRAM

Columbia's Undergraduate Division offers programs of study leading to the Bachelor of Arts degree. Since Columbia encourages students to explore many areas while working toward this degree, it is not necessary that a major field be declared. We support a creative, integrated, and self-chosen approach to education. We stress, rather than barriers between departments, interdisciplinary programs of study which allow students more alternatives in the

shaping of careers. Academic departments are as follows:

Advertising

Art

Arts, Entertainment, and Media

Management

Dance

Film/Video

Journalism

Liberal Education

Photography

Radio

Science

Television

Theater/Music

Writing/English

With the exceptions of Liberal Education and Science, all of these departments offer "major" programs leading to mastery of a set of skills and a body of knowledge that go beyond a liberal education. Specialized or concentrated groups of courses within each major permit students to prepare for a particular career. This structure is fully explained in Section IV of this catalog under "Academic Program and Policies."

An important aspect of Columbia's academic program is the general studies requirement which ensures a solid educational base in the liberal arts and sciences. Among these studies, totaling 48 semester hours, are courses in writing, science, mathematics, social sciences, humanities, literature, and history which place the student's artistic pursuits in the broader context established by the cultural history of societies. Students may take advantage of Columbia's generous cross referencing of studies in Liberal Education and Science with those in the various arts and media in order to add perspective and depth to their chosen career pursuits. (For a full discussion of the general studies distribution requirement placed upon the above 48 semester hours, please read carefully Section IV of this catalog, "Academic Program and Policies.")

LOCATION, FACILITIES, AND RESOURCES

Columbia's location in Chicago's South Loop presents the student with many attractions and advantages. Our physical plant consists of four primary buildings with an excess of 500,000 square feet. The Main Campus at 600 South Michigan Avenue is a 15-story building with views overlooking Lake Michigan. Many of the city's other major academic institutions are just a few blocks away, including DePaul University, Roosevelt University, The School of the Art Institute, The American Conservatory of Music, Sherwood Conservatory of Music, Spertus College of Judaica, and Kent School of Law. Also within walking distance are the theater district and many of Chicago's renowned cultural facilities such as The Art Institute of Chi-

cago, Orchestra Hall, The Field Museum of Natural History, The Adler Planetarium, and The Chicago Public Library Cultural Center.

In the Main Campus Building, Columbia offers unusually comprehensive facilities for professional quality training in the arts and media: two complete color television studios, both black-and-white and color darkrooms, five radio studios plus an FM broadcast station, extensive film and video editing studios, three microcomputer labs, more than 30,000 square feet of fine arts and graphic arts studios, and slide lecture rooms for visiting artists. In addition, each department trains its students on state of the art equipment. Other facilities housed in this building are the library, student lounges, and the Museum of Contemporary Photography.

The Wabash Annex Building is a 200,000-square-foot facility designed by Solomon Beman in 1895 and considered to be an outstanding early example of the world-renowned Chicago School of Architecture. This facility houses the College's Departments of Writing/English, Science, Journalism, Advertising, and Liberal Education as well as the College bookstore and other student support services.

Columbia's Eleventh Street Campus underwent extensive renovation in 1983. The 400-seat theater is now completely restored to its former Art Deco grandeur, and a new control and projection booth complex have been added. A 3,300-square-foot photo studio with ten shooting bays and a 3,300-square-foot film studio equipped for shooting 16 mm film and 3/4 inch and 1/2 inch videotape are also new. Finally, new acoustically controlled music practice and band rooms and a new student lounge now supplement the existing studio theater, movement room, general classrooms, video editing facilities, and art gallery.

The Dance Center of Columbia College houses the offices of the Dance Department and contains a 225-seat performance space, ballet studio, Tai Chi studio, and sound lab.

LIBRARY

The College Library and Instructional Services Center provide a large and growing body of information as a resource for study and research. They include reference, open- and closed-stack collections and periodical holdings, extensive audiovisual facilities and equipment, and equipment loan services.

The 65,000-volume library, recently redesigned as a dramatic duplex facility, features several special collections: a non-print collection of 48,000 slides, over 700 videotapes and films, over 16,000 microfilms, and an extensive film script collection. The George S. Lurie Fine Arts Collection is a significant resource of film,

photography, and arts materials. In addition, the Arts, Entertainment, and Media Management's Resource Center provides unique materials to support the curriculum in that field. A staff of eight professional librarians are available to assist students with research and library projects. The library is open six days a week.

MUSEUM AND GALLERY

The Museum of Contemporary Photography - Columbia College is located on the main floor at 600 South Michigan Avenue and presents exhibits of photography from the College's permanent collection as well as the work of professional artists and photographers from around the world. The Museum's facilities include two galleries, a classroom, offices, preparation rooms, a storage vault for the College's collection of photography, and a print study room with work from 35 contemporary Chicago photographers. Museum and gallery courses are taught by the Museum's professional staff through the College's Photography Department.

The Columbia College Art Gallery is located on the main floor of the theater and music building, 72 East Eleventh Street. This 1,250-square-foot gallery, which was completed in the spring of 1984, presents eight exhibits each year of the work of professional artists and Columbia College students. At the end of each academic year, three exhibits are prepared from the work of students in the areas of photography, fine arts, and commercial art and photography.

III. ADMISSIONS

ADMISSION REQUIREMENTS

The general requirement for admission to Columbia College is a high school diploma or successful completion of the General Education Development (GED) Test.

In addition, we particularly seek applicants who, through correspondence or personal interview, show interest in and potential for development through a creative and demanding learning experience. Applicants must submit a graduation transcript from high school (or official GED Test scores) and a transcript from each college attended. Transcripts and all other documents submitted for admission application will be kept by the College.

We consider many factors in evaluating a student application. American College Test (ACT) and Scholastic Aptitude Test (SAT) scores may be helpful in reviewing an applicant's file, but neither is required. Nevertheless, it is valuable for a high school student considering a college career to take one or both of these tests prior to application.

There is no application deadline; however, you must submit the necessary documents in sufficient time for a thorough evaluation by the College prior to the beginning of the term.

ACCEPTANCE

You will receive notification of acceptance by mail from the Admissions Committee. Upon receiving notice of formal acceptance, the student is required to pay a one-time acceptance fee which is non-refundable.

SPECIAL ADMISSIONS

Current high school juniors or seniors may, upon recommendation of their high school counselor and approval by Columbia's Director of Admissions, enroll in one course per semester while continuing their high school curriculum. College credit thus earned will be awarded when the student's graduation transcript from high school is submitted during the regular admissions process.

Our Summer Institute offers a special, five-week program to introduce motivated high school juniors and seniors to the college experience. For more information on both of the above programs, contact the Admissions Office.

Students who have not completed high school or the GED Test may be considered for admission on an individual basis; however, they must show proof of high school graduation before the conclusion of their first year of course work.

FOREIGN STUDENTS

Foreign students are required to submit official records of all previous secondary and post-secondary education. Transcripts in a language other than English must be accompanied by a certified translation, preferably obtained from an American Consulate or a National Department of Education.

Applicants from non-English speaking countries must demonstrate proficiency in the English language by submitting TOEFL (Test of English as a Foreign Language) scores or by successfully completing courses in English for foreign students at a college or university in the United States or by completing such courses at a recognized English language program in a foreign country. Substantiation of English language proficiency must be submitted prior to enrollment at Columbia.

The foreign student must complete the College's financial affidavit and have all signatures officially notarized, indicating that you have made fully satisfactory arrangements for financing all educational and living expenses while you are attending Columbia College.

An I-20 Foreign Student Visa will be issued only after admissions requirements have been fulfilled, the student has been granted full written acceptance by Columbia College, and payment of the one-time, non-refundable acceptance fee has been received. To remain in compliance with immigration regulations, the foreign student must be enrolled for a minimum of 12 semester hours (full-time) each term.

TUITION

Tuition is determined by the number of semester hours for which the student is enrolled each term.

Full-Time Student: 12 to 16 Semester Hours

Part-Time Student: 1 to 11 Semester Hours

For current tuition, consult the Tuition/Fees Schedule which you have received from the Admissions Office.

REGISTRATION AND RELATED FEES

In addition to tuition, incoming students are charged the following fees:

Registration Fee: Charged each term, non-refundable.

Acceptance Fee: Charged only when the student enrolls in Columbia College for the first time, non-refundable.

Library/Materials Deposit Fee: Charged only when the student enrolls in Columbia College for the first time, refundable.

Scheduling Change Fee: Charged for each class change made after the registration period is over (does not apply when a change is initiated by the College).

For the current amounts of the above fees, consult the Tuition/Fees Schedule which you have received from the Admissions Office.

TUITION PAYMENT PLANS

Students may choose any of the following tuition payment plans:

Full Payment in Advance: All tuition and fees paid in cash before the end of the first week of the semester obtain a five percent discount on the basic tuition only; this discount does not apply to fees or other charges.

"Paid in cash" means a payment either from the student's own funds or by a guaranteed loan check which is available for deposit within the first week of the semester. Scholarship awards, irrespective of source, do not constitute a payment in cash.

Tuition and fees are due and payable in full at the beginning of each semester. Delays in receipt of student guaranteed loans and outside scholarships must be fully documented by the student at the time of registration.

Credit Card Plan: Columbia College accepts Visa, Master Card, and American Express for payment of tuition and fees. Credit cards can be used only to pay such charges in full and may not be used for partial payment. Credit card payments are accepted only during the two weeks of registration and during the first week of classes. The five percent cash discount does not apply to payment by credit card.

Four Payment Plan: All tuition and fees can be paid in four equal installments scheduled throughout the semester. Arrangements for this must be made at the time of registration.

The four payment plan is available only to students who pay all or some part of their charges from their own funds. Payments from grants, guaranteed student loans, and scholarships are due as soon as the funds become available. If

aid funds are not sufficient to pay all charges, the part that is to be paid from the student's own funds may be paid in four installments, beginning the first week of the semester.

A charge of six percent on any unpaid balance after the final due date will be added to the outstanding balance, and a \$10 charge will be assessed by the College for any check returned for any reason.

The purpose of Columbia College is to educate, and this endeavor cannot be supported without funds. It is expected that students will handle their financial obligations in a prompt, conscientious, and responsible manner.

CLASS SERVICE FEES

Class service fees support a variety of educational expenses, maintain special facilities, and provide the instructional materials and supplies necessary for Columbia's high standard of education.

With its emphasis on the public arts and information media, Columbia offers an unusually large and varied number of courses which require expensive equipment and special facilities. Replacement, enlargement, and maintenance is expensive, and such costs are even more sensitive to inflation than traditional instructional costs. Moreover, Columbia tries to provide a wide variety of equipment and facilities which students may use for their individual projects since many of these materials and services can be purchased in quantity more economically and conveniently by the College than by individual students.

Through the use of class service fees, Columbia has been able to keep tuition low. This has been accomplished by charging class service fees for those particular subjects whose materials and supplies costs are highest, rather than by raising everyone's tuition. For a listing of current class service fees, please refer to each semester's Registration Information and Class Schedule.

STUDENTS WITH UNPAID CHARGES

Students returning to the College with an unpaid balance from the previous semester will not be permitted to register or to attend classes until all accounts have been paid in full or satisfactory arrangements to do so are recorded by the Bursar's Office.

WITHDRAWAL FROM CLASSES

When a student interrupts enrollment during the semester, the following refund schedule shall apply. Any amount owed by the student is due and payable at the time

of withdrawal. *The effective date of withdrawal is the date the withdrawal is transacted in person by the student or by an authorized representative in the Records Office; otherwise, all tuition for the term will be charged.* All accounts are considered active until the effective date of withdrawal.

Effective Date of Withdrawal During:	Percent Tuition Refund	Percent Class Fee Refund
First Week of Classes	100%	100%
Second Week of Classes	80%	0%
Third Week of Classes	60%	0%
Fourth Week of Classes	40%	0%
Fifth Week of Classes	0%	0%

This pertains to the fall and spring semesters only.

A separate refund percentage policy is available in the Bursar's Office for the shorter summer session.

IV. FINANCIAL AID

To ensure that no student is deprived of educational opportunity for lack of funds, Columbia College makes every effort to help students seek out and obtain financial assistance wherever necessary. The services of the Financial Aid Office are available to you, and the Placement Office will provide information relating to part-time employment.

Although every effort is made to help students meet their college expenses, the final financial responsibility rests with each student. At registration, each student is expected to arrange for payment of tuition and fees with the Bursar. Those who have secured financial aid should bring their proof of award to registration.

Major sources of financial assistance available to Columbia College students include state programs, federal programs, the Work-Aid Program, and several scholarship programs.

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program of the Illinois State Scholarship Commission. It is non-competitive; neither test scores nor high achievement are required for funds to be awarded. Instead, assistance is based on a comprehensive review of the student's financial situation and the specific costs of the college of choice. Out-of-state students are urged to inquire concerning similar programs available through their home states.

The following financial aid programs are administered by the College:

Federal Programs

- Pell Grant
- College Work-Study Program (CW-S)
- Supplemental Educational Opportunity Grant (SEOG)
- Veterans' Benefits (GI Bill)
- Social Security Benefits

State Programs

- Illinois State Scholarship Monetary Award Program (ISSC)
- Illinois Guaranteed Loan Program (IGLP)
- Parent Loans for Undergraduate Students (PLUS)
- Auxiliary Loan to Assist Students (ALAS)

Where applicable, students may receive assistance from other agencies such as the Department of Rehabilitation Services (DORS).

New Jersey, Pennsylvania, Massachusetts, and Vermont award funds to residents who plan to pursue studies in another state.

The eligibility requirements and availability of funds for federal and state sponsored programs vary from year to year based on appropriations and revised regulations. Students are encouraged to apply as early as possible. A financial aid handbook, "Financing Your Education at Columbia College," is available to students from the Financial Aid Office. It fully explains each of the programs and scholarships at Columbia and lists requirements and application procedures.

INSTITUTIONAL (COLUMBIA) PROGRAMS

Work-Aid

Columbia College Work-Aid (CCWA) offers employment to qualified full-time students with the salary applied to tuition only. Students work as technical assistants, clerical, secretarial, and staff as assigned by the College.

Scholarships

Through the generosity of friends and patrons, Columbia College Scholarship Programs offer four separate annual awards:

- The Clay Martin Scholarship
- The John Fischetti Scholarship
- The Constantine C. and Caroline Lia Pougialis Endowment
- The Albert P. Weisman Memorial Scholarship

Details on these merit scholarships may be obtained from the Office of the Dean of Student Services. Also see "Financial Aid" in the "Columbia College Student Handbook." The Office of the Dean of Student Services maintains current information on private awards for which Columbia students may be eligible.

V. STUDENT SUPPORT AND SERVICES

ACADEMIC ADVISING

Each entering freshman or transfer student is invited to attend one of several orientation programs offered through the Office of the Dean of the College. You are urged to take advantage of this timely opportunity to ask questions and seek out, in detail, the several kinds of information that will facilitate your first semester in the Columbia environment. At these meetings, well-informed academic advisors will discuss with students Columbia's variety of services, opportunities, and programs.

In addition to and separate from the orientation meeting described above, each student is expected to make an appointment with an academic advisor during the first semester to plan a course of study.

Academic advisors are available throughout the school year, and we encourage you to meet with them concerning any issue relating to your learning experience at Columbia. Students who are experiencing personal problems that affect their education will receive prompt referral to appropriate individuals or agencies.

The Academic Advising staff is also responsible for implementing the policy on academic progress. This policy is designed to ensure that students with academic difficulties are monitored in order that they may be given assistance in maintaining satisfactory progress while attending Columbia. Full details on this policy are available from the Academic Advising Office.

CAREER PLANNING AND PROFESSIONAL PLACEMENT

The Office of Career Planning and Professional Placement (Placement) assists students and alumni in assessing their interests and skills, defining their career objectives, planning their job-search strategies, and securing employment. Notices of workshops, seminars, and other Placement activities are posted throughout the School.

Columbia's Work-Aid and Work-Study Programs are administered by the Placement Office. These programs provide employment opportunities for students while they are enrolled at Columbia. If you are interested, contact the Placement Office for information on job openings.

INTERNSHIP PROGRAM

This program integrates classroom theory with practical work experience by placing

students in training positions in the field of their vocational or academic concentration. Internship projects in the past have included research positions in news and sports writing at various local radio stations, television production assistantships in large and small production houses and cable outlets, assistantships in public relations and box office sales management, and graphic and advertising assistantships. The Internship staff, in conjunction with the faculty, works with the student and the employer to ensure that the student is provided with a worthwhile learning experience closely related to the academic program.

To be eligible to participate, you must have been registered at Columbia for at least two semesters prior to participating in the Internship Program. You must also be in good academic standing and receive two faculty recommendations. Students are expected to pay tuition for credits earned in this program just as they would for those earned in a more typical classroom setting.

The field placement must relate to the student's academic concentration and offer a useful learning experience. To qualify, students must have completed 90 semester hours with 30 hours earned in the major area. Internship positions can be taken either with or without concurrent classes on campus. For information contact the Career Planning and Professional Placement Office.

RECORDS OFFICE

Grades are mailed to students approximately two weeks after the close of the term. Throughout the school year, you may consult your transcript in the Records Office. You will receive an updated transcript at the beginning of the school year to help in registration and program planning.

VETERANS' AFFAIRS OFFICE

The Veterans' Affairs Office provides veterans and the children of deceased or disabled veterans with assistance in submitting their claims for educational benefits to the Veterans' Administration (GI Bill payments). Students who may be unsure of their eligibility for benefits from the Veterans' Administration should ask for counseling at the Veterans' Affairs Office.

ALUMNI OFFICE

The Alumni Office maintains a national network of Columbia graduates and, through correspondence and publication

of alumni newsletters, keeps graduates informed of new developments at the College. On request, the Alumni Director puts graduates in touch with former classmates.

LIBRARY AND INSTRUCTIONAL SERVICES

The College Library and Instructional Services Center provide comfortable and stimulating environments in which to study and read. Columbia's 65,000-volume library features easily accessible reference, open stack and periodical collections as well as audiovisual facilities and equipment. Our duplex library spaces include a video screening room, group study room, facilities for viewing microfilm and microfiche, and numerous carrels to ensure each student a quiet, relaxed air of concentration for study or research.

Columbia students, faculty, and staff also enjoy full library privileges at nearby Roosevelt University, 430 South Michigan Avenue. This neighboring facility houses a liberal arts collection of 300,000 volumes and a periodical collection numbering in the thousands.

Other extended library services available to Columbia students are reference privileges at many conveniently located Chicago area business, medical, and university libraries as well as book loan privileges at Illinois colleges and universities. These privileges are made possible through Columbia's membership in the Illinois Regional Library Council.

Our staff of professional librarians is ready to assist you with research and reference needs and facilitate the use of other library resources. Special research workshops are available to meet your specific needs. So that you may become more at home in our library and to increase your awareness of the many ways in which good library equipment and facilities can work for you, library tours are regularly conducted at the beginning of each semester in conjunction with the freshman first and second semester writing classes. Library tours have proven useful to dispel common fears and misunderstandings about libraries and the study and research equipment which they offer. A specially trained audiovisual staff is also available to assist you in the use of equipment loaned through the Audiovisual Center.

Columbia's bookstore, located at our Wabash Avenue address, just around the corner from the Michigan Avenue Building, supplements and complements our library services by stocking all books required or recommended for Columbia courses.

MATH ASSISTANCE PROGRAM

Math tutors are students who are proficient in math and currently enrolled in a well-designed training course entitled "Math Application in Arts and Communications." In this course, tutors study advanced math on an individual basis in addition to learning techniques of math tutoring for arts and communication students. Each of the tutors devotes four hours per week each week in order to be available to give math assistance to any Columbia student. Thus, tutors are available throughout each term to answer any questions in mathematics that might arise in the various disciplines. (For details, inquire at the Science Department Office.)

TUTORIAL PROGRAM IN LANGUAGE SKILLS

If you are in need of assistance with reading/writing/language skills, you may enroll for two to four hours of tutorials per semester, either for credit or not for credit. A well-trained tutor will meet with you on a weekly basis in a two-hour, one-on-one tutorial conference which utilizes specially designed conference techniques and approaches. Each tutee continues to meet with the same tutor throughout the semester. Our tutors are handpicked, advanced writing majors who must be concurrently enrolled in a "Tutor Training" course conducted by a seasoned Story Workshop® director and staff member of the Writing/English Department. In these classes, which meet in one four-hour session once a week for four hours of college credit, tutors undertake intensive training in the Story Workshop methodology and techniques and one-on-one conference approaches. They are required to keep comprehensive journal records of each tutorial session, thereby enabling tutor trainers to monitor the progress of tutees. Results of the program are positive; tutees often experience dramatic improvement in their writing ability within one semester. The relationship of tutor and tutee is usually one of trust and confidence. If you feel you need tutorial assistance and wish to enroll, you may do so simply by coming to the Writing Department Office.

VI. ACADEMIC PROGRAM AND POLICIES

THE BACHELOR OF ARTS PROGRAM

Columbia College places few restrictions on your choice of courses. Beyond the minimum distribution of credits listed below, the two courses underlined are the only College-wide requirements.

All students who receive the Bachelor of Arts degree must successfully complete 124 semester hours of study. Forty-eight of these are designated as the *general distribution* requirements and must be minimally fulfilled as follows:

AREA OR COURSE	SEMESTER HOURS
Writing Workshops I & II	8
History	6
Literature/Humanities (other than History)	8
Science/Mathematics	6
Social Sciences	4
Computer Literacy	3
Electives (from General Studies)	13 (15)
	48

Note that with the exception of the two "Writing Workshops" and "Computer Literacy," all courses taken to fulfill the general distribution requirement are selected at the complete discretion of the student as long as they come from the general studies curriculum. Courses in the Liberal Education, Science, and Writing/English Departments, many All Campus courses, and a varying group of courses drawn from the arts and media departments are designated as general studies. *With the exception of Writing/English majors, students may not apply more than two courses originating in their major department to the general distribution requirement.*

You may employ either of the following two academic options in accruing the remaining 76 semester hours required for the Bachelor of Arts degree:

1. If you are a non-major student, you may elect to chart a fully individualized academic program, enrolling in any course offered by Columbia, provided that prerequisites are met wherever necessary. Non-majors are encouraged to consult the Academic Advising Office to work out a meaningful course of study, define career and academic goals, and take advantage of the broad range of educational opportunities offered by Columbia.

2. If you have declared a major course of study from the 11 offered by Columbia, you will complete a maximum of 60 semester hours of course work in that subject; the Art Department's Interior Design concentration is the only exception to this rule, requiring 66 semester hours. Each major is divided between core courses, usually amounting to about 36 hours, and your choice of any one of several groups of courses which offer concentrated or specialized study within the major field. These "concentrations," as they are commonly known, usually amount to 24 semester hours.

This is a general outline, and some majors call for fewer semester hours devoted to core courses and some for fewer semester hours of specialized courses than the figures given above. For more information on majors and areas of concentration, please refer to the department and course descriptions in Sections VII and VIII of this catalog. For further details, contact the individual department(s) which interest you.

Any semester hours short of 124 which remain after the general distribution requirement and the major requirements have been met may be taken as electives from any department in the College, provided that prerequisites are met wherever necessary.

CLASS STANDING

Students who are candidates for the Bachelor of Arts degree are classified in relation to the number of hours completed:

Freshman	0 -29 semester hours
Sophomore	30 -59 semester hours
Junior	60 -89 semester hours
Senior	90 -124 semester hours

TRANSFER AND ADVANCED CREDIT

Columbia accepts a maximum of 88 semester hours in courses completed with a "C" grade or better from other accredited senior colleges and universities. In some instances, 20 percent of transferable semester hours completed with a grade of "D" may be applicable. Transfer credit from two-year colleges and/or the CLEP (College Level Examination Program) is limited to a maximum of 62 semester hours. If a student attends both a four-year and a two-year college, the maximum number of transfer credits acceptable will be 88. Of

the remaining balance of hours which a transfer student needs in order to qualify for the Bachelor of Arts degree, a minimum of 36 semester hours must be taken at Columbia, and the final 12 semester hours must be taken in residence.

Students desiring advanced standing (transfer credit) based on CLEP results should have official records sent to Columbia's Admissions Office.

Scores of four or five on advanced placement tests may also be accepted as transfer credit, and official records should be sent to the Columbia Admissions Office for consideration.

Under special circumstances, a student may be granted credit for life and work experience. Credit for life and work experience may not exceed 16 hours. Apply to the Dean of Student Services for evaluation of non-school learning experiences.

Veterans may be eligible for active duty and service school credit on the basis of information from official copies of military records.

SATISFACTORY ACADEMIC PROGRESS POLICY

All full-time undergraduate students will be given a maximum of 12 terms to complete their Bachelor's degree. Students enrolled for less than six semester hours must satisfactorily complete all course work. The minimum acceptable grade point average for each term is 2.0.

Grades of incomplete ("I"), withdraw ("W"), pass ("P"), and audit ("Au") are not included in the computation of the grade point average, but they do affect the completion rate requirement. Grades of "A," "B," "C," and "D" are included in grade point calculations and count toward satisfying the minimum completion rate. Failure grades ("F"s) affect the grade point average adversely but do not count toward satisfying the minimum completion rate requirement. Repeated courses, other than those required to fulfill major requirements, may affect the grade point average and completion rate.

The completion rate is based upon a student's semester date of entry to the College and cumulative enrollment hours at the fourth week of each term of enrollment. Students' progress will be measured at the end of each term. Any student who subsequently fails to meet the minimum completion rate or required grade point average will be subjected to the following procedure:

Following each term of non-compliance, the student will be notified in writing of his/

her status. Counseling will be available, and eligibility for financial aid will continue. Also note that students who do not complete the degree requirements within the specified time frame may not be eligible to receive financial aid.

Following the fourth consecutive term of non-compliance, the student will be excluded from the College for a minimum of one academic year.

If, during his/her absence from the College, a student attends an accredited institution, completes the equivalent of six semester hours of course work, and achieves a cumulative grade point average of "B" for all attempted course work, the student will be eligible for readmission to the College. A readmitted student will be eligible for financial aid and must satisfy the College's academic progress standards within three consecutive terms.

A dismissed student who does not attend an accredited institution may apply for readmission to the College after one academic year. Upon readmission, the student must complete a minimum of six semester hours of course work and receive grades of "B" for all attempted course work before financial aid can be reinstated. After successfully completing the six semester

hours, the student must satisfy the College's academic progress standards within three consecutive terms.

Recognizing that there may be extenuating or mitigating circumstances affecting a student's performance (i.e., critical personal circumstances, prior performance, etc.), the following appeal procedure is to be followed: Any student wishing to appeal his/her academic progress status will appeal in writing to the Assistant Academic Dean. A student has the right to appeal the decision of the Assistant Academic Dean to the Academic Standards Review Committee. This Committee consists of the Dean of the College, the Dean of Student Services or their designated representatives, a faculty member, and the Registrar (a non-voting member).

COLLEGE SEMESTERS AND SCHEDULES

Each academic year at Columbia includes two 15-week semesters (fall and spring) plus a summer session. While the usual term of a class is a full 15 weeks, some subjects may be offered in intensive concentrations for shorter periods, ranging

from one to eight weeks. Such intensive segments meet more frequently than normal courses. Current examples are workshops in Art and Photography.

Courses are scheduled during the day and evening hours as well as on Saturdays to accommodate the schedules of working students and part-time faculty who comprise a substantial percentage of the Columbia community.

INDEPENDENT STUDY

To serve individual educational interests, students who have completed at least one semester at Columbia may originate a plan of study, creative project, or independent learning experience during any term under the supervision of a faculty member. Since such study lacks the structure of the classroom, responsibility for attentive and productive work falls on the student. Individual student proposals, approved by the supervising faculty member and the department chairperson, should be submitted during registration on forms available from the Records Office. Students may not exceed a total of 16 semester hours of independent study in obtaining an undergraduate degree from Columbia College.

GENERAL COLLEGE ACADEMIC POLICIES

The College emphasizes the student's responsibility to participate in the educational process. This involves the conscientious preparation of assignments and the recognition of the frequent interdependence of students when individual contribution to a group or class effort is required. Students are expected to attend classes and to complete assignments as required by the instructor. You should expect your academic progress to suffer if you miss more than three classes in a single course during the semester.

We encourage student participation and influence in shaping the quality of education at Columbia. Thus, students, either individually or in groups, may arrange to meet with the Dean, faculty, or other administrators to discuss ideas that may contribute to the overall quality of their education. Meetings between the faculty and the students of each department may be held in order to discuss the department's program, initiate courses, and consider any matters of student or faculty interest.

Works of any kind created by students in the College in fulfillment of class assignments or advanced study projects belong to their student creators, subject to reasonable reservations for educational and promotional use by the College or its departments. Following this policy, the College or its departments may retain a reasonable number of student works for the inspiration of future classes and students as well as for

GRADING SYSTEM

Columbia's grading system is listed below. Grades reflect the instructor's judgement of a student's achievement, improvement, effort, and motivation within the framework of this system.

GRADE	DESCRIPTION	GRADE POINTS AWARDED
A	Excellent	4
B	Above Average	3
C	Average	2
D	Below Average	1
F	Failing	0
P	Pass (completed course work)	0
	Not computed in GPA. The pass/fail and audit options are to be declared before the end of the fourth week of class by completing a form obtained in the Records Office. Your instructor's approval is required. Once the grade has been posted, it may not be changed to another letter grade.	
I	Incomplete The "I" grade is issued when the student makes definite arrangements with the instructor to complete course work outside of class before the following semester has ended. A student may <i>not</i> complete work by attending the same class during the next semester. "I" grades automatically convert to "F"s if course work is not satisfactorily completed by the end of the first semester <i>following</i> the semester for which the grade of "I" was originally assigned.	0
W	Withdraw	0
Au	Audit	0

For more information on grading, calculating the grade point average, and other academic policies of Columbia College, consult the "Student Handbook."

other educational uses. In addition, such works may be used in College or department exhibitions and publications.

The College supports student activities which provide a full opportunity for the exercise of your interests and talents. These include professional organizations, cultural experiences, social activities, and informal meetings between students and faculty.

In conformity with the Family Education Rights and Privacy Act of 1974 (the Buckley Amendment), the College defines as "Directory Information" whether or not a student is currently enrolled. The College maintains confidentiality regarding student records in accordance with prescribed laws and regulations. No information is released from your personal files or academic records without prior written permission.

Other College policies, such as grievance procedures, emergency procedures, grade changes, etc., are described in the "Student Handbook" which is available from the Office of Student Services.

VII. DEPARTMENT DESCRIPTIONS

ADVERTISING

Columbia's Advertising Department approaches the profession as a discipline employing sophisticated communications techniques and creative expression in many forms. In this curriculum, students have the opportunity to become acquainted with the full scope of advertising -marketing, media, research, and creative functions -and to understand how this powerful profession works to shape and reflect American society.

In addition to preparing students for careers in advertising, this program of study also gives students in other fields an overview of advertising's ideas and techniques as they affect and add depth to the various career goals.

Course content concentrates on the techniques used in advertising and on the fundamental theories upon which advertising is based. The program also examines such critical areas as evaluation of advertising effectiveness, the consequences of advertising on American culture, and the underlying psychological principles which affect our perception of advertising messages.

Several of the courses offered by the Advertising Department feature outside speakers who are active and prominent in the Chicago advertising community. Also, the Department has developed within Chicago advertising agencies a number of internships for qualified students.

A Major in Advertising

Advertising majors must complete 38 hours of courses in the Department, including 32 hours in a mandatory core curriculum. The core curriculum covers marketing, planning, and implementation of advertising campaigns; psychological bases of advertising; the organization and operations of the advertising industry in America; sales promotion; merchandising; and an extensive treatment of copywriting. In addition to the core hours, the student must choose six elective hours from courses offered in the Advertising Department to complete a major's program.

ART

Columbia's Art Department accentuates the importance of developing the student's technical skills, craftsmanship, and overall artistic discipline through one of five specialized programs: Fine Arts, Interior Design, Illustration, Advertising Design, and Graphic Design. The Department has facilities for the teaching of drawing, painting, weaving, metalsmithing, ceramics,

etching, illustration, drafting, calligraphy, typography, and graphic design. Students are encouraged to take courses in all areas within the Department in order to develop a well-rounded and versatile approach to the study and application of art.

The Department provides 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. Courses are structured into divisional requirements that allow for measured growth in both the technical and aesthetic aspects of art. Throughout the program, close student/teacher direction and assistance are offered.

An important objective of the Department is to prepare students for entry-level positions in their fields of interest and to provide them with the skills and motivation to continue their studies in graduate school, where desired. The Department sponsors seminars on career planning and professional portfolio presentation to advance the student's artistic career after undergraduate study has been completed.

Exhibitions in the Columbia College Gallery of Arts and the Museum of Contemporary Photography offer yet another source of learning; students benefit from demonstrations and lecture/discussion groups focusing on a wide range of disciplines. Under the supervision of the Gallery/Museum Director, students may obtain college credit in gallery management. In addition, students have the opportunity to show their work in the annual Gallery-sponsored, juried student show.

"An undergraduate degree in Art is a fine, liberating, intellectual background for other fields. The skills derived from such an education are many and go beyond the specifics of the subject. It is an exercise of the creative aspects of your personality. It involves problem solving, and it trains you to think visually."

John Mulvany
Chairperson, Art Department

A Major in Art

Art majors must complete 24 hours of the Department's foundation courses which comprise beginning level work in design, drawing, drafting, and photography, as well as history of art studies. The Art major offers three primary concentrations: Graphic Design (which has three alternative focuses that may be followed), Fine Arts, and Interior Design.

The Graphic Design concentration permits a focus in graphic design itself, illustration, or advertising art, since these are the three principal activities of graphic artists in the commercial world. A focus in Graphic Design calls for 33 hours of course work beyond the core curriculum. It aims to provide the broadest and most fundamental grasp of the graphic arts for use in the widest variety of circumstances. The Graphic Design focus in illustration calls for 33 hours beyond the core curriculum and prepares the student for a career as an illustrator for various media. For the Graphic Design focus in advertising art, the student must complete, beyond the core curriculum, 29 hours of course work which adapts graphic skills to the advertising business and alerts the student to the principal terms, conceptions, and ideas used in the business.

In the Fine Arts concentration, the student must complete, beyond the core curriculum, 27 hours of course work which aims to develop the student's aesthetic sense and skill. Course work includes an opportunity for students to elect some advanced courses to further define their personal interests.

The Interior Design concentration aims to provide students with a firm, professional grounding and preparation for this career. The concentration is more demanding than any other offered by the Art Department, calling for 42 hours in excess of the core curriculum. The core curriculum for Interior Design substitutes "Introduction to Drafting" for "Drawing II." Among the required courses for the Interior Design concentration, 12 carry general studies credit; six hours of required courses for the Graphic Design and Fine Arts concentrations carry general studies credit.

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Columbia's Arts, Entertainment, and Media Management Department (AEMMP) offers comprehensive preparation for careers in the business of the arts. Based on the philosophy that training for such management can and should begin at the undergraduate level, the program prepares students for executive positions in arts organizations and in the entertainment industry; it prepares them for the role of entrepreneurs. In addition, the program prepares those students who want to continue their studies in graduate or professional schools. Finally, courses are offered to equip the individual artist, visual or performing, in dealing with business or economic issues.

The faculty features leading figures in the arts and entertainment world who do what they teach. Several of our instructors hold executive posts with major recording companies, broadcast and motion picture corporations, and talent agencies. Others occupy top staff positions in government art councils, art agencies, community arts organizations, and not-for-profit service organizations. The staff also includes lawyers and accountants with expertise in the arts, entertainment, and media as well as working creative artists who combine their creative skills with a firm grasp of the business realities of the arts.

Internships are an integral part of the Arts, Entertainment, and Media Management Program, bringing together theoretical concepts and administrative skills in practical situations. In cooperation with leading arts organizations in the Chicago area, qualified students have the opportunity to gain hands-on experience necessary for a successful career in the arts. The student, the AEMMP Department, and the sponsor work together to make the internship possibly the most important experience in the student's college career.

"Good management skills are vital for anyone. Because we are concerned with the quality of life in every community, we focus on training those involved in the arts, entertainment, and media."

Carol Yamamoto
Chairperson, Arts, Entertainment,
and Media Management Department

A Major in Arts, Entertainment, and Media Management

AEMMP majors are required to take 42 credits in the Department. The 42 hours are divided into three categories:

1. The core curriculum consists of basic courses in business and management. All AEMMP majors are required to take the 21 hours comprising the core curriculum. These required courses are: "Accounting I;" "Arts Administration as a Profession;" "Computer Uses for the Arts;" "Finance;" "Introduction to Management;" "Legal Aspects of Entertainment, Publishing, and the Arts;" and "Marketing the Arts."

2. Specializations offer information in a specific area of interest. Areas of specialization open to students are the business of: music; theater and dance; not-for-profit organizations; art and photography; film; media; and writing, advertising, journalism.

3. Electives are those courses offered by the AEMMP Department which are not part of the core curriculum, are outside of the student's specialization, or are beyond the required number of credits within the specialization and are courses designated as AEMMP electives.

There are four options available to students in structuring their major. The first

option, the General concentration, aims at extensive training for maximum latitude of career choice. Students are required to take two areas of specialization, earning eight credits for each, and to take five elective credits from the AEMMP Department's list of electives. The second option is the Specialized concentration that calls for 16 hours in a single area of specialization. The student must take five credits of AEMMP electives. The third concentration is in Not-for-Profit Organizations, requiring eight hours of credit in not-for-profit courses, eight credits from an additional area of specialization, and five credits from the list of AEMMP electives. The fourth option is the Business concentration which requires 15 credits from the business specialization and six credits of AEMMP electives.

DANCE

The Dance Department at Columbia provides a program that concentrates on practical course work for the student whose career goal is to teach, perform, choreograph, or employ dance in a therapeutic setting. The foundation of all dance training lies in the daily strengthening and understanding of the body. The areas of technique, improvisation, and composition are mutually developed to ensure competence and maturity in the artist/teacher or artist/performer. The faculty consists of some of Chicago's finest dance artists, including members of Mordine & Company, the resident, professional Company of the Dance Center. The faculty is augmented each year by four guest teacher/artists of national stature.

Frequent performance workshops give students optimal performance opportunity and experience. In addition, independent student and faculty works are produced in concert. The Dance Center of Columbia College, located on North Sheridan Road, includes a 225-seat performance/teaching/rehearsal space where major national dance and theater companies showcase their talents. Through these programs, Columbia Dance students have the important opportunity to perform in the works of visiting artists. Also located in the Dance Center campus are two additional studios, video recording and playback facilities, a sound recording lab for integrating dance and music, and a specialized resource center consisting of books, periodicals, and videotapes of local and national dancers and companies.

"I want dancers to understand and use the body to its fullest communicable potential. This means they must not only have highly developed physical skills and command of their craft, it also means they must be able to draw from themselves their feelings, perceptions, observations about their lives."

Shirley Mordine
Chairperson, Dance Department

A Major in Dance

Dance majors must complete 27 hours of this Department's core courses at an advanced level for which an additional 16-18 hours of preparation may be required. The core curriculum provides abundant opportunity for training the body for the rigors of dancing. It also provides training in dance improvisation, composition, rhythmic analysis, and history. Study of music as it applies to dance is part of the core.

The Dance major offers three concentrations. The concentration in Teaching Dance calls for 15 hours beyond the core curriculum and includes the study of teaching methods, kinesiology, dance therapy, and choreography.

The Performance/Choreography concentration, which involves the advanced study of choreography as well as concert production, includes workshop and practicum courses. This concentration calls for 15 hours beyond the core curriculum.

The Dance Therapy concentration aims to prepare the student for advanced study and eventual certification in the use of dance to promote therapeutic ends. In addition to the course work in dance therapy itself, the student studies psychology and prepares for clinical settings in which dance therapy is used. The Dance Therapy concentration also calls for 15 hours beyond the core curriculum.

FILM/VIDEO

The strength of Columbia's Film/Video Department lies in a teaching staff of working professionals. The curriculum offers a balanced perspective of technique and conception with specialized courses in cinematography, lighting, sound, animation, and editing, as well as screenwriting and directing. Craft work is enhanced by offerings in film history, film genre, and film criticism.

Initial emphasis is on providing practical experience in the craft of filmmaking. The development of technique is accompanied by course work in the aesthetics and history of film. Students learn how to "see" as filmmakers and how to use a visual grammar to create an emotional experience for an audience. Columbia's curriculum reflects a conviction that anyone seriously exploring the medium must move beyond technique to considerations of content and point of view. The program stresses production in 16 mm and 3/4-inch video and provides an extensive inventory of equipment to assure professional standards. The film complex includes Steenbeck editing facilities for film and video; a new shooting stage; a sound studio for recording, mix and transfer; and an animation studio equipped with two Oxberry cameras.

Columbia puts a premium on the making of an individual film that reflects the capacity of each graduating filmmaker.

The College has established a production fund to help defray the expense of this advanced project, which serves as a "resume" to facilitate the student's transition to professional life. The quality of student work is reflected in grant awards received from the American Film Institute, the National Endowment for the Arts, and the Illinois Arts Council, as well as honors at numerous film festivals and two student Oscars for *Murder in a Mist* (1980) and *Where Did You Get That Woman?* (1983).

Columbia College's success is further reflected in the number of former students working in the industry nationwide. There are screenwriters in California; a cinematographer in New York; an associate producer in Atlanta; and editors, directors, and production managers in Chicago and throughout the Midwest. Many of these opportunities resulted from contacts made while students were still pursuing their film studies at Columbia.

Columbia has an important place in the film community of Chicago. The Department was instrumental in the formation of the Illinois Film Services Division, a government office which promotes feature film production in Illinois. As a result, there have been more jobs for Chicago filmmakers and an opportunity for students to work on feature films shot on location here, including *The Blues Brothers*, *My Bodyguard*, *Ordinary People*, *Four Friends*, and *Risky Business*.

In addition, the Department regularly sponsors seminars with well-known film personalities. A forum on the '50s Blacklist drew Ring Lardner, Jr. and John Henry Faulk to Chicago. Other guests have included William Friedkin, Buck Henry, Joan Tewkesbury, John Cassavettes, and Marcel Ophüls. The Department also sponsors the annual Festival of Illinois Filmmakers for the purpose of exhibiting and promoting the work of the independent producer.

"Filmmaking is a terribly personal process made complicated by the collaborative nature of the medium. A film is never the result of a single vision, and yet, those who have the courage to define personal voice and fight for it will be in control."

Tony Loeb
Chairperson, Film/Video Department

A Major in Film/Video

Film/Video majors must complete 17 hours of basic film classes in the Department's core curriculum. These courses cover technical fundamentals, the aesthetics of film, and the principal activities of the filmmaker at work. Beyond the core curriculum, the student must choose courses from the Film/Video Department offerings to prepare for the precise career sought. These courses must total 43 additional hours in this portion of the major. Film/Video majors may pursue concentrations

in Cinematography, Editing, Sound, Lighting, Directing, Animation, or Screenwriting.

JOURNALISM

The Journalism Department's program emphasizes hands-on training that prepares the student for a career as reporter or editor in one of the many branches of contemporary journalism. The liberal education provided through Columbia's general studies program is an important component of the journalism student's course of study. The interplay between evolving competence in the journalist's craft and a growing knowledge of the things which have always concerned human beings helps to develop the student's sophistication and ability as a journalist.

The Department emphasizes teaching students how to report, write, and edit news. From these basic courses, students move into areas of reporting that require special skills: public affairs, courts and the law, financial and economic news, consumer news, investigative reporting, science, sports, human interest news, interpretive reporting, editorial writing, and other practical courses.

With the installation of a dozen microcomputers in 1982, Columbia's Journalism Department became the only one in the Chicago area to offer students training in computerized editing, the field's newest technology. Since that time, the number of microcomputers on campus has more than doubled, offering additional learning opportunities in editing.

Columbia's Journalism courses are taught by practicing professionals who work full time in the various Chicago media. A special lecture/discussion series with distinguished local and national journalism professionals and an extensive internship program that places students in area businesses and agencies provides practical exposure to the variety of careers available in this field.

"Columbia's Journalism majors are trained for careers that bring intellectual stimulation and social responsibility."

Daryle Feldmeir
Chairperson, Journalism Department

A Major in Journalism

Journalism majors must complete a total of 36 hours of course work in the Department, 30 hours of which are the mandatory core curriculum. The core curriculum provides introductory studies of the field of journalism, the methods and types of writing used in journalism, editing, and the history of journalism. It offers limited choices as to the study of kinds of reporting and styles of newswriting. In addition to the core curriculum, students must choose six hours of courses from those offered by the Journalism Department. The Journalism major

requires the student to demonstrate typing skill, and if a minimum standard cannot be met (35 words per minute), the student must take typing courses.

LIBERAL EDUCATION

The Liberal Education Department offers courses in history, the humanities, and the social sciences. Although no major is offered, Liberal Education plays an integral role in producing an inquisitive and versatile artist or media professional whose technical expertise is enhanced by this broader spectrum of knowledge. Toward this end, the Department presents what has been said, done, made, and thought in several important disciplines. These accomplishments and the skills developed in exploring them become powerful tools in the student's personal and professional development.

Our changing, rapidly expanding world places increasing emphasis on the importance of interdisciplinary knowledge. In keeping with this need and with a commitment to producing artists and media professionals who are both skilled and sensitive to the society in which they practice their craft, Columbia has instituted a 48-semester hour general distribution requirement. Courses from the Liberal Education Department as well as those from the Science and Writing/English Departments contribute substantially to the requirement. Students are encouraged to pursue these courses throughout their four years of undergraduate study, complementing major course work.

The History program unfolds the distinctive features of the United States, from its colonial beginnings to the present, and of other major nations and continents. The lively reality of the past is interesting in its own right and can also illuminate our time.

Humanities courses probe the rich cultural heritage of the human race evident in the arts, music, philosophy, and religion. This develops a student's capacity to discover, to understand, and to enjoy the results of human creativity and aspirations.

Studies in the Social Sciences include anthropology, economics, geography, political science, psychology, and sociology. Frequently, contemporary issues in American society are emphasized as well as the skills needed to make responsible judgments.

"A liberally educated artist or media professional has a more solid grasp of the substance and range of human life. This becomes a springboard for achieving excellence in one's own career, resiliency in pursuing alternative goals, and a deeper measure of personal satisfaction."

Leslie Van Marter
Chairperson, Liberal Education Department

PHOTOGRAPHY

Columbia's Photography Department educates students and the community at large through a vital mix of academic programs, lecture/workshop series, and continual exhibits. Through the Department's foundation courses, photography is made accessible to interested high school graduates. The intent is to teach technical competency while providing the aesthetic stimulation that allows students to achieve individual levels of creative involvement. In the process, students acquire important problem-solving skills that will advance their intellectual and career potential.

The Department offers three specialized programs of study: the Fine Arts, Photojournalism, and Professional sequences. Courses are arranged in three divisions to help students follow a structured plan of study. The foundation courses which comprise Division I acquaint students with technique, theory, and criticism in traditional darkroom and critique settings. Division II courses focus on more specific technical concerns and subject orientations. Courses deal with experimental processes, interdisciplinary uses of the medium, historical/critical analysis, aesthetics, as well as traditional professional and technical practice. Division III courses are advanced practice and theory seminars. Each involves a commitment to an in-depth project or practice for the full semester. In addition, the Department offers study in image making through the Generative Systems Program. This Program demonstrates the creative application of light, electricity, heat, and sound through interactive and generative uses of electrographic devices and printing processes.

The Department's facilities include group, individual, and specialized darkrooms. In addition to modern black-and-white darkrooms, color, dye transfer, lithography, and other graphic arts facilities are available. A recently completed 3,300-square-foot photo studio with full support spaces capable of serving ten shooting bays simultaneously more than triples the Department's former space. The Photography complex has also committed a substantial amount of space, equipment, and support technology to the Generative Systems area.

The faculty of working professionals includes artists who have exhibited widely; photographers employed in commercial practice; and published writers who work in the areas of criticism, history, and theory.

"We are interested in bringing together aesthetics and art and professional photography—not in having a dichotomy. We believe strongly that the successful professional photographer is one with a good general education who can apply knowledge from diverse areas such as art history

and literature to the solving of photographic problems."

John Mulvany
Chairperson, Photography Department

A Major in Photography

Photography majors must complete approximately 36 hours of courses in the Department's core curriculum which consists of fundamental photography and darkroom courses, studio photography courses, courses in the history of art and photography, fundamental techniques in the arts, and the use of large-format cameras and color photography. One option available in some cases is a choice between a course in experimental photographic techniques or in photojournalism. The Photography major offers three concentrations: Fine Arts, Professional Photography, and Photojournalism.

The Fine Arts concentration aims to develop the student into a photographic artist and requires 20 hours of study in the Department, beyond the core curriculum, in courses which enlarge and refine the student's aesthetic sense as well as the student's repertoire of photographic techniques.

The Professional Photography concentration aims to integrate courses from art, graphics, and advertising in order to give the student an understanding of the profession. The Professional Photography concentration calls for 15 hours of study in the Department beyond the core requirements.

The Photojournalism concentration brings together the disciplines of photography and journalism and calls for course work in both fields of study for its completion. Beyond the core sequence, the student takes 14 hours of photography courses and 25 hours of journalism courses in preparation for a career in which the skills of photographer and journalist combine to present issues of public concern more powerfully and immediately than can be accomplished through more conventional means.

The core curriculum for the Photography major stipulates certain general studies courses as mandatory. The hours, 12 in all, must be added to the total required for the core.

RADIO

The primary objectives of the Radio Department's curriculum are to educate specialists in the creative, technical, and managerial aspects of the field and to impress upon students an appreciation of the social and cultural potential of this influential public medium. Students are therefore encouraged to take courses in allied fields such as Journalism, Advertising, Theater/Music, Writing/English, and Liberal Education.

The curriculum is divided into two channels of study which may be combined or taken as distinct areas of concentration. The Laboratory concentration emphasizes production-oriented skills such as programming, performing, writing, and directing. The Administrative/Management concentration develops expertise in sales, promotion, research, and merchandising. Effective preparation for this field requires a working knowledge of both areas of concentration as well as a basic command of associated media arts.

Columbia's radio station, WCRX (88.1 FM), is managed and operated by students under the guidance of the Department Chairperson. The station is programmed in a music and news format and makes extensive use of the UPI radio line service. "Listen," a discussion program produced and moderated by Columbia students, originates in the WCRX studio for distribution to commercial radio stations in the area.

"With our active curriculum, our internships, our on-air radio station, we can only surge forward. There are Columbia graduates employed by practically every major station in and around Chicago and across the country, working in every area of the business. If there is a basic philosophy behind our goals, this achievement is a testimony to what that philosophy would be."

Al Parker
Chairperson, Radio Department

A Major in Radio

Radio majors must complete a minimum of 30 hours of course work in the Radio core curriculum and, in some cases, depending on prior experience and preparedness, as many as 37 core hours. These courses present the skills and knowledge necessary for more advanced development in the field of radio. They include courses in sales, sports, commercial announcing, programming, newscasting, production, speech technique, and in the concepts of the radio industry. Beyond these mandatory hours, the student must choose 14 hours from courses offered by the Radio Department to complete the precise preparation for the intended career.

SCIENCE

Since its inception, the Science Department has served as an important adjunct to the professional training of Columbia students. The curriculum, designed specifically for those concentrating in the arts and media, gives students basic scientific instruction and a mastery of mathematics fundamentals. Columbia's Science Department offers a unique approach not found elsewhere in the country.

Arts and communications students find

that science can be made more meaningful if they are allowed to explore scientific concepts using a variety of art forms. The science program developed at Columbia has been extremely successful in helping artistic young people develop an interest in and a more complete understanding of science and the world around them. The food they eat, the air they breathe, the clothes they wear, the medications they take, and the shampoo they use are all topics that are part of the curriculum.

A primary objective of the program is to equip students with the comprehensive scientific background, the adaptability and flexibility that they will need in order to evolve with the changes in the world around them and to deal with specific changes in their professional disciplines. Thus, rational thinking and problem solving are major objectives of the program. To adequately prepare students as well as to integrate the various disciplines with the sciences, actual problems encountered by students in their respective fields are featured in daily course work. The program also offers semester-length projects in which students use their respective field of interest to pursue a scientific topic. Topics selected for videotaped projects have included fossil fuels, solar energy, gasohol, biomass, wind power, air pollution, the ozone layer, and laser applications. Invariably, the interaction of science with the arts and media is enhanced by this type of practical, hands-on approach. The students see clearly that science is integral to understanding the world in which they live.

In addition, the Department seeks to erase the knowledge gap between the scientific/political decision-makers and the lay public on current issues such as energy policy, genetic engineering, and nuclear war. The curriculum is designed to educate students so that they may participate intelligently in the national debate of such survival concerns.

All courses offered by the Science Department offer credit toward fulfillment of the general distribution requirement for science/mathematics and electives.

The Math Assistance Program conducted in the Science Department is described in this catalog under "Student Support and Services."

"You can make anything interesting by the way you teach it. After all, taking pictures is a demonstration of physics, developing them is chemistry, dance is movement through space and time. This is mathematics as well as a lesson in anatomy and physiology. When students tell other students how important it is to take courses from the science and math program, I know I'm getting through."

Zafra Lerman
Chairperson, Science Department

TELEVISION

Few of today's college students can remember a world without television. They have grown up with TV as an integral part of their lives, and, in turn, TV has grown up with them. Television is no longer just an entertainer. It has become an educator, politician, reporter, open forum, and, at times, a champion of many causes.

The Television Department at Columbia College has kept pace with the growth of the medium by constantly restructuring the curriculum to serve the ever-changing needs of the industry - an industry which includes not only local stations but networks and entire channels devoted to news, sports, movies, and music, not to mention cable, corporate, educational, and governmental broadcasting.

To prepare our students for a place in these industries, the College hires top name professionals to teach in their specific areas of expertise. Our instructors are supported by a fully trained technical staff and the latest state-of-the-art equipment and facilities such as color studios, editing suites, field units, and a three-camera remote vehicle. All of these elements lead to an end which is a position in the television industry. However, the end of a student's academic career is only the beginning of a career in television - a career built on a firm foundation of fundamental skills learned at Columbia College. These skills will allow our students to work creatively in production crafts such as producing, directing, writing; in administrative positions in continuity, traffic, sales, promotion, programming, and research; and in the talent areas of commercial announcing, news anchoring, sports reporting, and in weather forecasting.

"Television can translate the immediacy of the moment, in the most vital terms, to all aspects of life's joys and sorrows. The curriculum of this Department is tuned to bringing about an understanding of the technical methods which will help students prepare themselves to translate ideas to action. In addition, it is our aim to combine this technical understanding with the aesthetics which will bring home to the consumer/viewer the soul of all that can come from television at its best. To be a successful graduate in this field requires not just a knowledge of techniques but an understanding of the art of living as the ultimate achievement."

Edward L. Morris
Chairperson, Television Department

A Major in Television

Television offers four distinct concentrations, and variations are possible within some of them. The Television Production concentration calls for 37 hours of course work which centers on production with additional courses in fundamental skills for

television, television directing, and the use of videotape. In completion of the required number of hours, the student may choose advanced work in remote television production, news production, studio production, video techniques, or videotape editing.

The Television Broadcast Management concentration requires 41 hours of course work concerned with management, sales, research, continuity and traffic management, labor relations, legal issues, network, and the business of broadcasting.

The Television Performing Arts concentration calls for 42 hours of course work, 29 hours in the Television Department and 13 hours in the Theater/Music Department. Television and radio announcing techniques are studied in depth, as are programming, interviewing, and discussion techniques. The Theater/Music Department supplies courses in acting that are critical for the presentation of self and character for the electronic media.

The Industrial Television concentration requires 43 hours of course work focusing on corporate video, video recording systems, videotape techniques, visual production, general concepts of the television medium, and practical electronics.

THEATER/MUSIC

Columbia's Theater/Music Department offers a program aimed at equipping performing arts students with the skills needed for a fully developed career. With performance considered to be the key to progress, the program stresses intensive training in both performance and technical aspects of the profession.

Students who concentrate in acting take a combination of traditional courses such as scene study, vocal technique, body movement styles, and improvisation. In addition, they are able to choose among studies in Afro-American theater, audition techniques, mime, stage combat, accents and dialects, oral interpretation, and other subjects of general interest in the field. Extensive training in directing and play writing are also available to interested students. Technical and design aspects are explored in courses on set and costume design, lighting, makeup, production techniques, basic scene elements, styles and crafts, and stage management. The faculty consists of working professionals. Guest instructors are usually active and prominent members of Chicago's lively theater community frequently brought in to expand the students' knowledge, technique, and experience.

The Music concentration presents a contemporary program that emphasizes popular forms of jazz, rock, and blues. The program provides students with a firm foundation in performance, either as singers or instrumentalists, and in musicianship-ear training, sight singing, notation skills, and keyboard harmony. Courses

also emphasize practical procedures such as how to use a microphone, compose film music, work in a recording studio, play in a jazz orchestra and more.

Columbia's subscription seasons for general theater audiences are the Main Stage and Studio seasons. The Main Stage season presents four or five large cast productions featuring guest directors, designers, and actors in leading roles. Auditions for supporting roles are open to anyone taking a course in the Department. The Studio season features a number of class and individual student projects with students from the Theater/Music Department responsible for all acting and designing and some of the directing. A separate concert series provides a stage for students from the music division to gain performance experience and present original works. In addition, Columbia's Theater/Music students may also take advantage of professional internships frequently available with local companies.

"The collaborative nature of the performing arts makes them endlessly challenging, diverse, and intriguing. We know that we are succeeding when the collaborations among students, faculty, and staff reach beyond our classroom to affect the larger theater community."

Sheldon Patinkin
Chairperson, Theater/Music Department

A Major in Theater/Music

Theater/Music majors may choose among several concentrations within the Theater/Music major. The principal distinction is between the theater emphasis and the music emphasis. In the music emphasis, the core courses occupy 16 hours of basic studies, and in the theater emphasis, they consume 36 hours, exclusive of six hours of mandatory general studies courses. The music emphasis allows concentrations in Music Composition, Singing, Instrumental Jazz, Instrumental Pop Music, or Music Direction. The theater emphasis permits concentrations in Costume Design, Set Design, Lighting, Technical Aspects, Playwriting, Directing, or Acting.

Pursuit of each of these concentrations within the Theater/Music major often calls for the student to commit additional time to specialized course work beyond the customary 60 hours for the major itself.

WRITING/ENGLISH

The Writing/English Department offers Fiction, Business/Technical, and Poetry Writing majors to prepare students for a wide range of careers in novel, short story, play, screenplay, and poetry writing, and for jobs in which ability to write is a crucial factor. Because research shows that writing ability is a particularly important adjunctive skill in most career fields, Writing/English

also offers concentration in writing for majors in other departments. Writing students work with a faculty of writers who are professionals engaged in writing novels, plays, non-fiction novels, essays, short stories, poetry, and children's stories. They are also involved in business, technical, review, and critical writing, and many have published widely in their genres. The work of Writing majors reflects this rich variety of genre and forms. Nationally renowned fiction writers, poets, and scholars read their works and discuss writing with students during short residencies, and editors of publishing houses talk with students about writing and publishing. Writing/English alumni return for special career nights in which they discuss their career experiences and ways in which to make successful use of writing ability. Writing/English alumni have published widely and won many awards.

The Writing/English program is strongly supported by course work in traditional literary periods, from Anglo-Saxon and Chaucer through every major period, including modern and contemporary literature. All Writing/English courses are general studies courses. Advanced Writing students have the opportunity to acquire significant teaching experience by being trained and employed as language skills tutors. (See Tutorial Program in "Student Support and Services" in this catalog.) The Writing Department, in conjunction with the library staff, sponsors library tours for all students enrolled in freshman writing classes. Both in the designing of curricula and in the counseling of students prior to registration, every consideration is given to preparing Writing/English majors for graduate school.

Internships in developing editorial, copyediting, copy-writing, reportorial, advertising, and many other writing-related job skills are frequently available to advanced Writing students.

The Writing program for both majors and non-majors is structured around the Story Workshop method of teaching writing, a concept originated and developed by Department Chairperson, John Schultz. The Story Workshop approach emphasizes the interrelationships of processes of reading and writing, telling and listening, perceiving and communicating, critiquing and experiencing. In addition to specially designed, guided discovery conference activities, students receive direct guidance in personal conferences with teachers and from class recall and comment.

Students are strongly encouraged to take screenwriting, playwriting, and writing for radio and television from the various departments that specialize in these areas and to develop a strong general arts and liberal arts background.

"Students in our Story Workshop program write novels, plays, poetry, screenplays, short stories, non-fiction, branching out into all forms of writing; they also learn how to be creative problem solvers, translating their creative and organizational skills in writing into the skills needed by trade magazines, newspapers, advertising, and general business and entertainment, every field in which writing is increasingly in demand."

John Schultz
Chairperson, Writing/English Department

A Major in Writing/English

Writing/English majors must complete 30 hours of core courses in the Department beyond the College's eight-hour writing requirement (a part of the general studies requirement). All of these 30 hours must be *writing courses*, exclusive of literature courses and others. The Fiction Writing concentration calls for 16 hours in fiction writing courses, four hours in prose forms, four hours in poetry, and six hours in specialty writing courses (e.g., commercial writing, songwriting, business and technical writing, etc.); the Poetry concentration, eight hours of fiction writing, four hours of prose forms, 12 hours of poetry, and six hours of specialty writing courses; the Business/Expository/Technical Writing concentration, eight hours of fiction writing, four hours of prose forms, four hours of advanced prose forms or advanced fiction, eight hours of business/technical writing, and six hours of approved specialty courses.

Each concentration requires that the student complete 16 hours of literature courses from the Departmental course offerings.

VIII. COURSE DESCRIPTIONS

Course descriptions are listed in alphabetical order, by department. In each case, prerequisites are included. For information concerning majors, please refer to the appropriate department description (see Contents). For information concerning distribution requirements, please refer to Section VI, "Academic Program and Policies" (see Contents).

Courses listed may not be offered each semester. For current offerings, please consult the Class Schedule available from the Admissions Office.

ADVERTISING

54-1000 Survey of Advertising

3 cr.

The essentials of advertising are examined in this survey designed to accommodate the non-major (e.g., the Photo, TV, Film student) who is likely to confront the advertising industry in his career.

54-1101 Marketing Foundations for Advertising

3 cr.

Marketing objectives and strategies which form the basis of advertising campaigns, market research and techniques, target audience definitions, distribution, wholesaling, new product development and pricing are explored in this introduction to the foundations of advertising in marketing.

54-1102 Advertising: Planning and Implementation

3 cr.

Methods of creative advertising, selecting and placing advertising, media planning, development of advertising materials and the history and ethics of advertising are examined, putting into effect the concepts learned in Marketing Foundations.

Prerequisite: Marketing Foundations for Advertising.

54-1151 Advertising in America

2 cr.

Particular emphasis is placed on the unique role which advertising plays in the lives of American society in this social survey course which traces the institution of advertising in America from the earliest days to the present. American advertising is also compared to foreign in terms of content and production value.

54-1201 Advertising Copywriting I

3 cr.

Relevant communication techniques and the elements of style and creativity in writing for large numbers of people are the emphases of this practical examination of the fundamentals of advertisement construction for print and broadcast media.

Prerequisite: Advertising: Planning and Implementation.

54-1202 Advertising Copywriting II

3 cr.

Taking a major advertising agency approach to the art of copywriting, students work toward developing creative print and television execution, with an emphasis on building an imaginative and effective portfolio.

Prerequisite: Advertising Copywriting I.

54-1301 Advertising Workshop

3 cr.

Covering the formation of a complete advertising campaign, this workshop-format course is designed for advanced advertising students.

Prerequisite: Advertising: Planning and Implementation.

54-1320 Basic Writing for Advertising

2 cr.

With the understanding that writing, for them, is to become a continuous, ongoing task, advertising students learn a new set of habits in order to develop their ability to write clearly, persuasively and effectively.

54-1331 Careers in Communications

2 cr.

The duties, skills and qualifications of a wide variety of career opportunities within the communications fields are explored in this introductory seminar, enabling students to intelligently plan a productive course of study.

54-1371 Copywriting for Electronic Media

3 cr.

Techniques of writing commercial copy especially for radio and TV. Development of creative strategy and assessment of commercial effectiveness.

Prerequisite: Marketing Foundations for Advertising.

54-1475 Industrial Advertising

3 cr.

An intensive workshop course that will discuss differences between Consumer and Industrial Advertising. It is designed to help the Journalism student understand the career opportunities available in the field and to help professional communicators in the field better utilize available resources.

Prerequisite: Copywriting I and Marketing Foundations for Advertising.

54-1500 Media Workshop

3 cr.

An advanced course in media planning and execution. Students will develop a simulated media program including budget, media rationale and execution. Field trip lectures will be included.

Prerequisite: Media Planning or permission of department chairperson.

54-1501 Media Planning

3 cr.

Introduction to the understanding of media planning in the development of an advertising plan. Course covers values of different media exposures and ways of evaluating demographic characteristics as they relate to target audiences.

Prerequisite: Marketing Foundations for Advertising.

54-1601 Merchandising/Sales Promotion

3 cr.

The analysis of merchandising/sales promotion tools in the planning and implementation of programs, the criteria of a well-planned program and a contemporary case study of a consumer product problem and development of a solution are some of the topics included in this practical view of merchandising/sales promotion as an important part of the media mix.

Prerequisite: Marketing Foundations for Advertising.

54-1625 Principles of Sales Promotion

2 cr.

A comprehensive study of the relationship of sales promotion to the development of advertising strategies and programs. The role of sales promotion as a selling tool at national and local levels.

54-1630 Applied Sales Promotion

3 cr.

Specific application of the principles of sales promotion to local retail sales organizations. A study of the relative effectiveness of sales promotion and advertising.

Prerequisite: Merchandising/Sales Promotion or permission of department chairperson.

54-1671 Development of Marketing Strategies for TV Advertising

3 cr.

An exploration of applied marketing strategies for television. Lectures will address issues in cable television, direct response, key outlet and retail advertising, as well as creative content and media buying. A survey of employment opportunities in the field is offered.

Prerequisite: Marketing Foundations for Advertising.

54-1701 Political Marketing: Politics and Public Issues

2 cr.

The impact of marketing and public relations techniques upon politics, government and public interest issues is examined using case histories, illustrations and news stories of the past and present, demonstrating the techniques employed in connection with political campaigns, bills before Congress or the state legislature, and city government activities.

Prerequisite: Introduction to Public Relations.

54-1730 Techniques of Direct Marketing 3 cr.

A comprehensive study of the elements and unique nature of direct marketing with specific applications to consumer and business-to-business marketing. Course covers all aspects of direct marketing from planning and concepts through creative execution, lists and media, catalogs, direct mail, space advertising, telemarketing, and response analysis.

Prerequisite: Marketing Foundations for Advertising.

54-1751 The Psychology of Advertising 3 cr.

Exploring the relationship of conscious and unconscious factors, and examining need structures and their interaction with planned advertising messages, this survey attempts to give the student insights into the reasons why advertising works, using basic readings in the psychology of perception and attitude formation.

54-1801 Introduction to Public Relations 3 cr.

Writing news releases, programs and reports and servicing accounts are some of the necessary skills presented in this exploration of contemporary applications of public relations techniques in support of marketing, government and community relations, internal communications and guidance to management.

Prerequisite: Marketing Foundations for Advertising.

54-1810 Public Relations Cases 3 cr.

Application of basic principles in public relations through the case history method. The student will explore in detail some of the recent major public relations histories and analyze and critique each of the decisions involved.

54-1820 Public Relations Resources 3 cr.

A basic course which will help the student of public relations to identify the tools of the public relations specialist, what they cost, how they are used and how results can be measured.

Prerequisite: Marketing Foundations for Advertising.

54-1850 Public Relations: Business 3 cr.

Public relations philosophy and techniques for energetic, growing businesses are introduced.

Prerequisite: Introduction to Public Relations.

54-1857 Community Organization and Public Relations 3 cr.

A study of strategic planning development within the public relations departments of community organizations. Focus on methods used to increase membership, donations and fund raising efforts.

Prerequisite: Introduction to Public Relations.

54-2300 Writing for Advertising, Public Relations and Promotions 2 cr.

From press release, proposal and copy writing, to the development and execution of an entire promotional campaign, the skills involved in advertising and business promotions are surveyed and practiced.

Prerequisite: Marketing Foundations for Advertising.

54-3001 Evaluation of Consumer Behavior 3 cr.

Measurement and research techniques employed in advertising are studied with an emphasis on design, execution, analysis and interpretation of research. A research study will be initiated and carried out as a class project.

54-8888 Coop Education: Advertising variable

Prerequisite: Permission of department chairperson.

54-9000 Independent Project: Advertising 2-4 cr.

Students undertake a pre-arranged, self-defined and closely supervised project related to their field of interest.

Prerequisite: Permission of department chairperson.

ALL CAMPUS

35-2500 Computer Literacy

3 cr.

Provides an overview of computers and their operation. Hands-on experience with microcomputers providing training in word processing, basic computer languages, electronic spreadsheets, and computer graphics.

35-2551 Introduction to Programming: BASIC

3 cr.

Steps in efficiently designing, writing, testing and debugging programs in the BASIC programming language. Lab time is provided.

35-2561 Introduction to Computer Graphics

3 cr.

Students will be introduced to the basic techniques of computer generated graphics. The class will cover topics in low and high resolution graphics, shape tables, animation and 3-D drawing. Prerequisite: Computer Literacy. Introduction to Programming: BASIC recommended.

60-1001 Cultural Patterns I:

The Social Contract: Fall Semester

4 cr.

Society patterns are examined following the themes of contracts, utopias/revolutions and alternative futures. Central to the development of each semester is the opportunity to analyze and synthesize information from all art forms and to improve oral and written communications skills in a supportive group environment. Multimedia core lectures and readings, simulation games, seminar discussions, short papers and the creation of a final project in each student's area of major interest enhance this process. Lecture and seminar required, each for 2 credits.

60-1002 Cultural Patterns II:

Rites of Passage: Spring Semester

4 cr.

Individual patterns are considered using the topics of stepping-stones, pursuits of happiness and cycles of life and death. Lecture and seminar required, each for 2 credits.

60-2325 The Communications Explosion

3 cr.

A survey of the history and evolving nature of communications from ancient to modern times. The mass communications disciplines represented at Columbia are considered in their uniqueness and their relatedness, with attention to the effects and promises of such communications for individuals and society.

60-3141 Multi-Media Exhibit Design and Presentation

3 cr.

What is an exhibit? How does it differ from other forms of communications? All forms of major exhibits, including large museum multimedia exhibits, are covered. Topics include process, scenario, translation, aesthetics and content, designing approach, audio and visual elements, costs, politics and exhibit visits.

60-3200 Urban Documentation Seminar

3 cr.

Advanced students are given instructional aid in developing, researching and producing a documentary project in a medium of their choice.

Prerequisite: Urban Documentation Techniques, and History of Chicago.

60-3201 Urban Documentation Techniques

3 cr.

Discusses the techniques used by historians, anthropologists and documentarians who make use of photography, films, sound recordings or videotapes to develop an historical document whether it be a book, photographic collection, documentary film or videotape. Basic documentary theory and history will be discussed; students will also produce a short documentary.

60-5001 Student Development

2 cr.

This course is designed to provide students with academic, technical and personal skills which will enhance their ability to make effective decisions concerning career choices and encourage self-direction.

66-6003 Performance Aesthetics

2 cr.

A workshop for dancers, actors, musicians, writers and visual artists. Participants will explore ways of combining the arts into a personal and expressive tool. Emphasis is on incorporating natural movement, manipulated sounds, original writing and visual art into a cohesive whole. Weekly performance assignments culminate in an evening of public performance at a Chicago gallery.

ART

22-1100 Art in Chicago Now 3 cr

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

22-1113 Forms of Art 3 cr

Artists' perceptions of time, space and form as expressed in the painting, sculpture and architecture of different cultures and times are examined and compared through discussions, slides, field trips and gallery visits. May be taken instead of either Art History I or II.

22-1115 History of Architecture I 3 cr

Human thought and aspirations are revealed through this study of styles of architecture and building techniques. Exterior style, interior design, and furniture and decorative arts are examined through their relationships to the structure of buildings.

22-1116 History of Architecture II 3 cr

Philosophy of design and conceptual approaches to building construction are stressed in this overview of all major styles of architecture and interior design from the seventeenth century to the present. Slides, field trips and class assignments are used. Prerequisite: History of Architecture I.

22-1121 History of Art I 3 cr

This course directs the student to his cultural heritage beginning with the art of caves and proceeding through the history of Western art to the Gothic cathedrals. The student becomes familiar with the mythological systems and beliefs underlying the artistic monuments of the Greeks, Minoans, Romans, Egyptians, Sumerians and other ancient cultures.

22-1122 History of Art II 3 cr

From the art of the Italian Renaissance to that of the present day, this course emphasizes the connections between historical views and contemporary attitudes. Students are encouraged to identify themselves with their cultural heritage. A continuation of History of Art I, but can be taken independently.

22-1125 History of Twentieth-Century Art 3 cr

Beginning with a brief review of the state of development of late Impressionism and Post-Impressionism in the decade of the 1890s, the course will then outline the major currents and developments in twentieth-century European and American art.

22-1130 History of Graphic Design 3 cr

This course surveys the history of graphic design from the late nineteenth century to the present, emphasizing all important styles and designers: the Arts and Crafts Movement, Art Nouveau and Bauhaus. Graphic design as a reflection of society and the influence of painting and photography are discussed as students learn to interpret different means of communication. Typography, illustration, posters, trademarks, environmental graphics and animation are some of the topics. This course is recommended for all visual arts and communications majors. Prerequisite: Division I.

22-1137 Survey of Advertising Art 3 cr

This slide/lecture course investigates the concepts behind advertising campaigns. The aesthetic, social, psychological, moral and economic factors both behind the concepts and motivated by the concepts will be analyzed.

22-2110 Advertising Art: Introduction 3 cr

This course covers the basic principles of advertising from conception through production. Emphasis is on giving a product a unique promotional concept. Students learn to develop and present their ideas through the creative visual aspects of design and layout.

Prerequisite: Beginning Drawing (may be taken concurrently).

22-2112 Advertising Communication 3 cr

Applied use of basic communication theories in solving concrete advertising problems. Heavy emphasis on the perceptual, psychological and business determinants of advertising in print and television.

Prerequisite: Division I and II.

22-2115 Advertising Design 3 cr

Conceptual skills in both verbal and visual advertising are taught to develop an understanding of the importance of fusing visual images with verbal expression when communicating ideas in advertising and visual graphics.

Prerequisite: Division I & II.

22-2150 Advertising Production Techniques 3 cr

This course is designed to familiarize the student with basic production procedures—key-line, paste-up and other practices—to produce camera-ready art. Printing processes and methods of production are also covered.

Prerequisite: Division I.

22-2170 Advanced Art Direction/Interdisciplinary 3 cr

Interdisciplinary teams composed of advertising and commercial photography majors plan and execute ad campaigns. Team projects encourage total interaction.

Prerequisite: Division I & II.

22-2200 Airbrush Techniques I/Studio 3 cr

Various illustrative styles incorporating airbrush are examined along with the functions, limitations and techniques of airbrush use.

Prerequisite: Division I & II.

22-2270 Cartooning 3 cr

This study of the history of cartooning, both here and abroad, also surveys different types of cartoons: editorial/political, newspaper dailies, gags and comic book art. Guest lecturers include political cartoonists, gag cartoonists and underground cartoonists. Students learn various cartooning techniques and draw their own cartoons.

Prerequisite: Figure Drawing I.

22-2300 Children's Book Illustration 3 cr

Nineteenth- and twentieth-century children's book illustrators, their techniques, and sources of inspiration and influence are studied to give the student a historical appreciation of the art. Students are encouraged to experiment and evolve individual graphic and illustrative style with emphasis on practical application of children's book illustration for publishing.

Prerequisite: Division I & II.

22-2320 Corporate Graphics 3 cr

Students create a logo (mark or symbol) for an organization and then develop related pieces elaborating an identity. Corporate identification systems, including methodologies, history, development, implementation and specifications are examined.

Prerequisite: Division I & II.

22-2322 Communication Design 3 cr.
Communication through visual form and the correlation between form, content, function and context are topics of study in this extension of principles and procedures covered in Introduction to Graphic Design.
Prerequisite: Division I & II.

22-2341 Creative Strategies in Advertising Design I 3 cr.
Students work with marketing information as the basis for campaign visuals. The total responsibilities of the Art Director, from concept to solution, are explored through interaction with clients and other personnel.
Prerequisite: Division I & II.

22-2342 Creative Strategies in Advertising Design II 3 cr.
A continuation of the study begun in Creative Strategies in Advertising Design I.
Prerequisite: Creative Strategies in Advertising Design I.

22-2401 Design and Layout I 3 cr.
Layout and design principles and fundamentals of production applicable to the professional graphic industry are presented to non-art majors with no previous art experience.

22-2402 Design and Layout II 3 cr.
Continuation of the study begun in Design and Layout I.
Prerequisite: Design and Layout I.

22-2430 Illustrative Form and Analysis 3 cr.
Analysis of form and composition in illustration are investigated through a variety of drawing media. Students learn how basic design principles work in illustration. The drawing medium is explored as a means of interpreting form and communicating images.
Prerequisite: Division I and II.

22-2460 Figure Illustration 3 cr.
Conceptual development, rendering techniques and distortion as a means of communication are explored using clothed models and photographic sources in this development of illustrative processes.
Prerequisite: Division I and II.

22-2580 Graphic Design: Introduction 3 cr.
Students work on projects dealing with corporate identity, brochures, direct mail materials, posters, packaging and exhibition design in this course emphasizing communication through the arrangement of graphic elements.
Prerequisite: Division I.

22-2601 Illustration I 3 cr.
Exposure to various illustration styles and business aspects students might encounter as professionals are stressed in this exploration of editorial and advertising illustration.
Prerequisite: Division I and II.

22-2602 Illustration II 3 cr.
Continuation of the study begun in Illustration I.
Prerequisite: Illustration I.

22-2605 Illustration Methods and Media 2 cr.
Exploration of techniques and materials used in illustration. Marker, dyes, paper, ink and paint are examined. Reproduction procedures are reviewed.
Prerequisite: Division I and II.

22-2635 Marker Indication 2 cr.
Basic marker rendering skills and techniques are explored through drawing in marker from both inanimate objects and the figure. Applicable for illustrators, advertising and graphic designers.
Prerequisite: Division I and II.

22-2645 Packaging Design 3 cr.
Materials, surface graphics, marketing and production problems are imaginatively explored as the refinement and integration of many design principles.
Prerequisite: Division I and II.

22-2655 Publication Design 3 cr.
Editorial operations, production procedures and the role of the art director are examined to familiarize the student with theoretical and practical concerns of magazine and trade publication design. The identity of current publications as a result of design format and grid structure is also emphasized.
Prerequisite: Division I and II.

22-2660 Professional Portfolio Development 3 cr.
This course is designed to assist the student preparing to enter the job market. Emphasis is on how to put a portfolio together, write and design a resume and interview. Where to look for a job, salary ranges and alternative means of employment are also discussed.
Prerequisite: Division I, II and III.

22-2665 Rendering for Illustrators 3 cr.
Students investigate the structure and properties of visible form, relying on recognition of the object, use of perspective and understanding of light. Various media used by illustrators to articulate visual ideas are also explored, along with conceptual judgment in illustration.
Prerequisite: Division I and II.

22-2680 Senior Thesis in Design 3 cr.
Students propose and research a problem of their choice in graphic design, advertising or illustration, developing multiple related pieces for a senior portfolio. Studio work is supplemented by required readings and discussions of relevant issues in visual communications.
Prerequisite: Division I, II and III.

22-2710 Sign, Symbol, Image 3 cr.
Students explore the methodologies of developing logos, trade marks, brandmarks, identification systems and symbols, pictographs and ideographs.
Prerequisite: Division I and II.

22-2715 Storyboard Development 3 cr.
The strategy used in developing an idea/design for print or television advertising is studied. Students also learn how research is used in setting parameters for design in advertising and developing creative concepts adaptable to print or television campaigns.
Prerequisite: Division I and II.

22-2750 Typography and Letterforms 3 cr.
Students investigate the mechanics and aesthetics of type, using both type and letterforms in a variety of design applications. Type indication, spacing, copy casting, type specification, mark-up and methods of typesetting are covered.
Prerequisite: Fundamentals of 2-D Design (may be taken concurrently).

22-2751 Typography and Letterforms: Advanced 3 cr.

This course emphasizes the development of typography as a functional and aesthetic element of design, both as a statement in itself and as it relates to graphics, illustration and photography. Publications, posters, identification systems, books and other graphic materials are examined as students create variations of existing typefaces.

Prerequisite: Division I and II or Typography and Letterforms.

22-2760 Typesetting and Camera Techniques 2 cr.

Students explore the technical processes of stat cameras, typositors, color-erase systems and Compugraphic computer typesetters as they learn to operate and manipulate equipment to solve production and creative problems. Special effects, using state-of-the-art equipment to produce new visual images and graphic solutions, are also taught.

Prerequisite: Introduction to Graphic Design, Typography and Letterforms and Advertising Production Techniques.

22-2770 Special Issues in Design 1 cr.

Current issues, technical procedures and design practices are explored in workshops led by noted designers. A guest lecture/discussion/studio series.

Prerequisite: Division I and II.

22-2780 Special Issues in Illustration 1 cr.

Each semester a visiting illustrator works with students to solve a particular illustration problem. Students learn the specific technical and creative problem-solving methods of one of Chicago's leading illustrators.

Prerequisite: One of the following illustration courses: Rendering for Illustrators, Children's Book Illustration, Illustration I or Figure Illustration.

22-2790 Special Issues in Advertising 1 cr.

Visiting art directors, copywriters and account executives examine a current trend in advertising strategies as it relates to advertising design. Visiting instructors are working professionals in Chicago's top advertising agencies.

22-4150 Beginning Drawing 3 cr.

Stressing the fundamentals of drawing and composition, the problem of how objects and space are depicted is studied in this introduction to line, volume, value, texture and perspective. Exercises in the use of various drawing materials are augmented by critiques, lectures, slides and discussions.

22-4200 Color and Composition 3 cr.

This studio course explores the theory and application of color through the various schools of color thought and the use of color in the works of well-known artists. Color projects test both knowledge and craft, leading to creative thinking and expressive use of color in all areas of design, photography and art.

Prerequisite: Fundamentals of 2-D Design or Fundamentals of 3-D Design.

22-4250 Creative Drawing Studio 3 cr.

Current ideas, techniques and concepts of drawing are introduced to assist the student already knowledgeable in the fundamentals of representation and composition in developing personal thinking and creative expression.

Prerequisite: Two semesters of Drawing.

22-4270 Drawing II 3 cr.

This exploration of the expressive possibilities of image-making, spatial relationships, pattern and surface rendering expands upon fundamentals learned in Beginning Drawing. Line, texture and value are emphasized along with flexibility of approach, experimentation with materials, techniques and composition.

Prerequisite: Beginning Drawing.

22-4351 Figure Drawing I 3 cr.

By concentrating on proportion, light, shape and movement, students acquire skill in representing the human form using a variety of materials. Slide discussions of master figure drawings set examples and standards.

Prerequisite: Beginning Drawing.

22-4352 Figure Drawing II 3 cr.

Intensive use of form and volume with special attention to realizing and refining technique is the basis for this studio course. Nude and costumed models in specific settings are used with longer poses to allow more finished drawings.

Prerequisite: Figure Drawing I.

22-4353 Figure Painting Studio 3 cr.

Compositional context of the figure and individual form development are studied using both nude and costumed models, various media and techniques, and individualized instruction. Acrylics, oils, pastels, watercolors, canvas and paper are used. It is recommended that Anatomy or Figure Modeling/Sculpture be taken concurrently.

Prerequisite: Figure Drawing I.

22-4357 Figure Modeling/Sculpture 3 cr.

The human form is rendered in clay using traditional armatures for figure and portrait bust studies. Waste and piece molds for plaster casting are also made.

Prerequisite: Beginning Drawing and Drawing II.

22-4360 Fundamentals of 2-Dimensional Design 3 cr.

The basics of visual organization, such as repetition, variation, rhythm, progression and unity, and the identification and use of two-dimensional visual elements of line, shape, tone, texture and volume, are presented through historical examples and classroom exercises. A required course for all Art and Photography majors, but can be useful to non-majors with no art or design experience.

22-4364 Fundamentals of 3-Dimensional Design 3 cr.

Modular theories and systems, as well as intuitive responses, are used to manipulate a variety of materials in this study of the use of basic design principles and elements in developing three-dimensional compositions. Projects are designed to heighten the student's perception of forms in space. A required course for all Art and Photography majors.

22-4365 Advanced 3-Dimensional Design 3 cr.

Modeling clay, thermoformed plastic, plexiglas, wood and metal are some of the materials used in more advanced assignments and independent work.

Prerequisite: Fundamentals of 3-D Design.

22-4550 Materials and Techniques in Drawing 3 cr.

This course includes the study of collage, washes, pen and ink, craypas, pastels and other new and traditional ways of working on paper. Simultaneous use of these various elements are emphasized.

Prerequisite: Beginning Drawing.

22-4600 Mixed Media 3 cr.

Students create sculptural forms using a variety of materials, such as sheet metal, clay, plaster, wax, paper, wood and plastic, and employ a variety of techniques, such as paper, plaster and ceramic casting.

22-4701 Beginning Painting 3 cr.
Students realize visual observations and personal expression through basic painting techniques in this studio course. Emphasis is on learning how to prepare a painting surface, mix and apply paint and use color effectively. Composition and the ordering of pictorial elements are emphasized.
Prerequisite: Beginning Drawing and Fundamentals of 2-D Design.

22-4702 Painting II 3 cr.
Extensive studio theory and practice encourage the student to seek new options while studying technique and procedure in greater depth. A variety of possibilities for this are presented in projects using illusion, symbols, concept and process.
Prerequisite: Beginning Painting.

22-4703 Painting Studio 3 cr.
Concentrating on exploring personal perceptions and ideas in relation to the medium and to contemporary trends, the student develops personal goals and projects under the instructor's guidance. Visiting artists, slide lectures and critiques enlarge awareness of current and past art, and develop a sense of quality for students who already have an understanding of basic technique and composition and a general awareness of historical painting.
Prerequisite: Painting II or permission of department chairperson.

22-4801 Printmaking I 3 cr.
Intaglio, lithography, linocut and collograph as the basic methods of printmaking are introduced in this studio course emphasizing basic technical skills and pursuit of creative adaptations.
Prerequisite: Fundamentals of 2-D Design.

22-4803 Printmaking Studio 3 cr.
An individual exploration of the aesthetics and image-making potentials of the printing process is the core of this advanced study of color, multiple plate and viscosity printing, lithography and etching.
Prerequisite: Printmaking I.

22-4900 Sculpture: Materials and Techniques 3 cr.
Cardboard, wood, plaster, plastic, metal and clay are used in this introduction to basic additive and reductive sculpting processes. Contemporary modes and methods of sculpture making are also examined.
Prerequisite: Fundamentals of 3-D Design.

22-4980 Structural Anatomy 3 cr.
Drawings from the skeleton, anatomical and live models are supplemented by lectures and examination of surface form of the body and how they relate to artistic anatomy. Accurate observation and recording of the individual and cooperative bone and muscle structures of the human form are emphasized.
Prerequisite: Figure Drawing I.

22-5100 Watercolor Studio 3 cr.
Traditional and contemporary techniques and concepts in watercolor are covered with an emphasis on realizing form directly with brush and building space with color. An introduction to transparent painting processes.
Prerequisite: Beginning Drawing.

22-6120 Calligraphy I & Studio 3 cr.
Designing with letters is stressed and an appreciation for the design and structure of the Roman alphabet is gained in this introduction to the craft of hand lettering. Script and italic writing using the nib pen are developed.

22-6151 Ceramics I 3 cr.
Studio work, slide presentations and discussions of the traditional and contemporary use of clay introduce students to various methods of forming and finishing work in this medium. Hand building, throwing, mold making, glazing and firing are covered.

22-6153 Ceramics Studio 3 cr.
This studio is geared to the student's own rate of growth and interest in ceramics as an expressive medium and further develops basic methods and skills.
Prerequisite: Ceramics I.

22-6155 Ceramic Sculpture 3 cr.
Emphasizing the expressive use of clay as a sculpture medium, a range of clay-working techniques assist students to concentrate on form, content, and space rather than on utility concerns. Students also learn plaster molding of found objects and slipcasting using clay originals.
Prerequisite: Fundamentals of 3-D Design.

22-6270 Fiber Sculpture Studio 3 cr.
Non-loom weaving, knitting, knotting, coiling and wrapping techniques for soft sculpture, assemblage, sculptural reliefs and modular forms are used to help students gain an awareness of fiber as a sculptural medium while experimenting with traditional and non-traditional methods.

22-6401 Jewelry I 3 cr.
Lost wax casting, stone setting, chain or link systems and forging are introduced in this basic survey of jewelry-making techniques.

22-6402 Jewelry Studio 3 cr.
More advanced, individualized studies examine and practice box construction, faceted stone settings and methods of surface embellishment and engraving in a workshop format approach.
Prerequisite: Jewelry I.

22-6500 Papermaking 3 cr.
Papers used for sculptural forming or casting as well as for painting and drawing are made using ordinary household equipment and a hydropulper.

22-6650 Weaving Frame Loom Studio 3 cr.
A wide variety of techniques, including tapestry, knotting, braiding, lace and twining, are studied in this exploration of the design possibilities achieved through the interaction of fiber, form and structure. Slides and examples of contemporary fibers are shown.

22-6720 Woodworking/Studio 3 cr.
Basic hand tools are used in the construction of handcrafted items in this beginning workshop emphasizing aesthetic considerations, wood jointing, fabrication techniques and the proper use and care of woodworking tools. No previous experience or skill with tools required.

22-6900 Senior Fine Arts Seminar 3 cr.
The development of a portfolio, a paper examining the historic and contemporary connections of the student's work and participation in critiques and discussions are the structural elements of this seminar on developing and articulating a personal aesthetic, with an emphasis on personal and career development. Required of art majors.
Prerequisite: Senior status and completion of Division I required for non-Art majors only.

22-8011 Introduction to Drafting 3 cr.
This basic mechanical drawing course uses drafting tools to make ideas visible. Simple geometric construction, isometrics, use of scale rule, lettering and mechanical perspective are covered.

22-8021 Interior Design: Beginning I 3 cr.

This general orientation to the profession emphasizes the fundamentals of space planning, mock-up development and color coordination. The course is enriched through field trips, class lectures and studio projects.

Prerequisite: Introduction to Drafting (concurrently).

22-8022 Interior Design: Beginning II 3 cr.

A continuing course of study emphasizing the anatomy of space planning, primary utilization of space and problem solving. Floor plans and elevations are used in developing each project.

Prerequisite: Interior Design: Beginning I.

22-8031 Interior Design: Intermediate I 3 cr.

This course introduces the student to various space forms and the means and methods used to program and plan those spaces. Residential, commercial and institutional projects are used. Special emphasis is on project coordination and problem solving.

Prerequisite: Interior Design: Beginning II.

22-8032 Interior Design: Intermediate II 3 cr.

The objective of this course is to give the student as much continuous exposure to the means and methods of design and space planning as possible, affording the time necessary to refine mechanical skills and design knowledge.

Prerequisite: Interior Design: Intermediate I.

22-8041 Interior Design: Advanced I 3 cr.

More complex problem in residential, commercial and institutional areas are studied, emphasizing the use of total space and how it is broken into rooms and areas as determined by the client program.

Prerequisite: Interior Design: Intermediate II.

22-8042 Interior Design: Advanced II 3 cr.

Students are encouraged to develop individual design concepts and philosophies and to more fully document their ideas within more complex areas of study.

Prerequisite: Interior Design: Advanced I.

22-8051 Interior Design: Thesis I 3 cr.

Students select projects from interests in commercial, residential or institutional areas. Students are responsible for the full documentation and programming of these projects and must submit a letter outlining the project for approval by the instructor.

Prerequisite: Interior Design: Advanced II.

22-8052 Interior Design: Thesis II 3 cr.

Thesis II students work on special portfolio projects as well as portfolio development.

Prerequisite: Interior Design: Thesis I.

22-8061 Interior Design: Business Practices 3 cr.

Business procedures, business law, contracts and business forms, compensation and fees, public relations, publicity and marketing and merchandising are discussed to develop an awareness of, and a sensitivity to, the professional practices of interior design. Guest lecturers in specialized areas are featured.

Prerequisite: Interior Design: Beginning I.

22-8065 Interior Design: General 3 cr.

This multi-level course is structured for professional and continuing education students. A variety of space forms are presented to meet the individual needs of the students. Residential, commercial and institutional examples emphasize space planning and problem solving.

Prerequisite: Introduction to Drafting.

22-8111 Architectural Drafting I 3 cr.

This course provides general exposure to the vocabulary, drawing conventions and principles of building construction. The course includes lectures, slides, tours and construction drawings of interior, structural and finish materials and methods of detailing those materials.

22-8112 Architectural Drafting II 3 cr.

Continuing and expanding on the basics introduced in Architectural Drafting I, build-in components, cabinetry, storage units and case pieces are covered in more depth.

Prerequisite: Architectural Drafting I.

22-8121 Architectural Detailing I 3 cr.

This lecture and studio course defines the joining of materials. Various aspects of interior architecture are delineated through plans, sections and elevations using a variety of drafting conventions and symbols.

Prerequisite: Architectural Drafting II.

22-8122 Architectural Detailing II 3 cr.

A continuation of the study of interior detailing emphasizing specific elements of design.

Prerequisite: Architectural Detailing I.

22-8151 Interface: A Methods Course for Interior Designers 3 cr.

Materials and methods, support systems, municipal codes, cost control and contract management are skill-development subjects covered in this introduction to various materials, methods, support systems and their necessary interrelationships with the installation of designed space and the sequential programming of these systems.

Prerequisite: Division I & II.

22-8171 Interior Design: Portfolio Development 3 cr.

Resume development, local job market and starting salary levels are discussed, and means and methods to select, organize and refine design projects and graphic documents into a meaningful portfolio are provided.

Prerequisite: Division I, II & III.

22-8181 Interior Design Workshop 3 cr.

Specialized areas of knowledge and skill are made available to the student through either a seminar or an actual internship with a design firm. Possible seminar subjects include Interface: A Methods Course; Systems; Furniture; and Accessibility Standards.

Prerequisite: Division I & II.

22-8200 Color for Interior Design 3 cr.

Course material is divided into two parts, one examining the visual and physical effects of value and color in three-dimensional space and the other presenting varying approaches to the architectural use of color.

Prerequisite: 2-D Design.

22-8215 Fundamentals of Lighting 3 cr.

Levels of lighting, light sources, luminaries, lighting schemes and systems, calculations and the use of drawing conventions and symbols in the development of a lighting plan and switching diagram are explored in this lecture and studio introduction to interior and architectural lighting, its nature, use and opportunities for graphic expression.

22-8225 Furniture and Architectural Woodwork 3 cr.
This lecture/studio course summarizes historic and contemporary furniture styles and connoisseurship; basic functional and aesthetic qualities of furniture and woodwork; maintenance, materials, construction and fabrication. Research papers, drawings, design problem solutions and presentations and field trips are required.
Prerequisite: Architectural Drafting II.

22-8250 Interior Design: Human Factor-Environment 3 cr.
The goal of this seminar/workshop is to provide its participants with analytic capabilities to identify critical environmental impacts on human behavior and performance. This will allow effective translation of environmental needs information into design solutions. This is intended for space planners, designers, architects, educators and students in the field.

22-8261 Rendering and Architectural Perspective I 3 cr.
Creating three-dimensional renderings of projects in a variety of materials and approaches, students concentrate on the mechanics of construction and the delineation of architectural perspective in this introduction to the fundamentals of rendering form, defining light and shadow, textures and material characteristics and drawing techniques with special application to interior design.
Prerequisite: Beginning Drawing and permission of department chairperson.

22-8262 Rendering and Architectural Perspective II 3 cr.
Felt-tip markers, mixed media, rapid perspective sketching and full, finished renderings are the focus of this general refinement of techniques introduced in Rendering and Architectural Perspective I.
Prerequisite: Rendering and Architectural Perspective I.

22-8275 Sources of Materials 3 cr.
Lectures, discussions and field trips to showrooms, manufacturers and suppliers expose the student to all means of discovering new and classical interior design furnishings and architectural appointments.
Prerequisite: Interior Design: Beginning I.

22-8888 Coop Education: Art variable
Prerequisite: Permission of department chairperson.

22-9000 Independent Project: Fine/Craft Arts; Graphic Design/Advertising Art; Interior Design 2-6 cr.
A project outline must be submitted and accepted at time of registration for this supervised independent study.
Prerequisite: Permission of department chairperson.

For further information on department requirements (i.e., divisional requirements), please request a departmental brochure from the Art Department.

ARTS ENTERTAINMENT AND MEDIA MANAGEMENT

28-1010 Arts Administration as a Profession 2 cr.

The administration of music, theater, dance, art and literary non-profit and commercial organizations is examined with an overview of program planning, operations planning, audience development, finance, talent management, facilities and careers in arts administration in this lecture series featuring representatives from the arts and entertainment fields.

28-1051 Accounting I: Fundamentals 3-4 cr.

An introduction to basic accounting principles and procedures. Topics covered include double-entry bookkeeping procedures, financial statement preparation and account analysis.

28-1052 Accounting II: For the Arts 3 cr.

Utilizing information gained in Accounting I, more complex topics are covered in Accounting II. Specific areas of study include accounting systems, corporate formation, and not-for-profit organizations.

Prerequisite: Accounting I or permission of department chairperson.

28-1070 Arts Management and Personal Growth 2 cr.

Helps art managers become more effective in interpersonal situations. Students will learn about communication skills, assertiveness, problem solving, interpersonal skills, and self-esteem through a self-awareness approach. The classroom will serve as a laboratory for experimentation; opportunity will be provided to practice and further develop interpersonal skills.

28-1080 Arts, Media and the Law 3 cr.

Examines the basic legal principles and issues arising in the arts, entertainment and communications industries. Topics include forms of business organization, rights of authorship and publicity, permissible content of entertainment properties, methods of acquiring and exploiting entertainment properties, libel, media access and first rights and responsibilities.

28-1090 Audience Development and Promotion 3 cr.

Explores the skills necessary for the development of audiences for the performing arts. Topics include promotional techniques to build audiences, subscription campaigns, media and community relations, promotion and ad plans, use of mails, posters, brochures, press releases, group sales and marketing.

28-1111 Business Principles I: Entrepreneurship 3 cr.

A survey course containing a wide range of concepts covering the formation, marketing and financial aspects of a business. Special attention is placed on the entrepreneur and the development of a small business.

28-1112 Career Development 2 cr.

Comprehensive career management course including objective assessment of personal capabilities and potentials; development of long-range job and career goals based on next five years; selection and evaluation of practical next steps; development of written and oral job-search presentations; job-market research; theory and practice of effective networking approaches to job finding. Course uses testing, self-expression materials, group discussion, lecture, simulations and research projects to accomplish goals.

28-1115 Club Management 2 cr.

Examines all aspects of club management. Topics include purchasing a club, setting controls, knowing potential customers and competition, and dealing with contracts and riders. A special section will be devoted to the effect of outside influences on a club, including interaction with city inspectors, customers and the community.

28-1130 Computer Uses for the Business of the Arts 3 cr.

Covers the fundamentals of the use of computers in the business of the arts. Topics include the computer and the administrator; computer systems; examples of arts-related computer applications, including record keeping, marketing and administration. No background in data processing is necessary for understanding the fundamental uses of the computer in arts organizations.

28-1135 Investments and Money Management 3 cr.

Explores the principles relating to intelligent investment and management of personal and business finances. Will distinguish between investments and discuss criteria for selection to meet personal or institutional objectives. Topics will include stocks and bonds, mutual funds, retirement planning and analysis of perspectives and financial statements.

Prerequisite: Accounting I or Business Principles I.

28-1145 The Future of Communications 3 cr.

Discusses the development of the electronics communications industry and examines the forms of the future as influenced by the past. Topics include the nature of the creative process, writing and production for television, cable and direct satellite broadcast, future of sound recording, and the role of computer science in the future of telecommunications.

28-1150 Government: A Resource for the Arts 2 cr.

This course investigates the full range of governmental support and services to the arts on the municipal, state and federal levels. Areas of study include rationales for governmental arts support, support other than dollars, governmental "censorship" of art, and the history and structure of current programs.

28-1170 Grant Proposal Planning and Writing Workshop 3 cr.

Focuses on strengthening the skills necessary for the development of successful grant applications for the arts. Skills include a knowledge of relevant funding sources, an awareness of available research materials, the ability to construct coherent proposals and the ability to define a total fund-raising strategy for an arts organization.

28-1175 Career Opportunities in Music 3 cr.

A detailed and comprehensive survey of more than a hundred different opportunities in the wide world of music. Discussion will cover job descriptions, evaluating one's music career potential, and job entry.

Offered only in summer term.

28-1190 Labor Relations for the Arts 3 cr.

Employer-union and employer-employee relations, contracts, union regulations, agents and managers, grievance procedures, mediation and arbitration, as well as current legal and economic conditions in the labor market, are topics studied in this examination of economic, social, political, institutional and psychological forces affecting the development of unions and guilds among artists.

**28-2110 Legal Aspects of Entertainment,
Publishing and the Arts**

3 cr.

The course will enable students to better handle arts-related business dealings and to recognize where legal problems may arise in order to avoid unnecessary later complications. Topics include contracts, rights agreements, recording and publishing agreements, leases, distribution agreements, gallery agreements and copyrights. Case studies will be used.

28-2120 Introduction to Management

3 cr.

A variety of managerial styles and techniques are discussed. Topics such as planning, organizing, leadership and control are examined from a managerial standpoint. Problem-solving exercises and case analysis are used to illustrate these important concepts as they relate to arts organizations.

28-2123 Finance

3 cr.

Provides an understanding of the alternatives available to business persons and consumers for obtaining money. Discussions will focus on how financial institutions, instruments and procedures for supplying funds to financial markets, and types of financing apply to the public and private sectors.

28-2125 Managing Human Resources

3 cr.

Strengthens the interpersonal communications skills necessary for effective human resource management. This course offers students "hands-on" experience with communication situations typical to arts management through role-playing, exercises and discussion.

28-2135 Introduction to Marketing the Arts

3 cr.

An overview of marketing an arts organization, from development of a marketing plan through implementation. Topics include situational analysis, setting marketing objectives, sales programs and strategies, market research and monitoring systems. Both theoretical and practical applications of marketing will be examined.

**28-2150 Oral Communication and Public
Speaking for Managers**

2 cr.

Develops ability in public speaking, argumentation and debate, and teaches the theory and practice of parliamentary law—the art of assuring a democratic, orderly and productive meeting. Particular attention will be paid to style, persuasion and credibility in oral communication.

28-2170 Organizational Techniques for the Arts

3 cr.

Overview of the purpose and function of management and its effect on decision making in arts organizations. Topics include organizing your company's goals and objectives, attracting effective board members, incorporating your organization, marketing the artistic product and implementing sound financial practices.

**28-2190 Principles of Fund-Raising and
Development**

3 cr.

Introduction to the fund-raising and development field, geared to those interested in a career as a professional fund-raiser of the "volunteer life." Topics include various fund-raising programs, volunteers, working with the Board of Trustees, the role of motivation in the solicitation process. A separate section of the course deals with "Issues in Philanthropy."

28-2205 Sales and Management

3 cr.

The selling roles in arts and entertainment, organization of effort and time management, the psychology of persuasion and motivation, sales and marketing strategies and acquisition of personal skills for success are topics of study in this examination of the practice and psychology of selling.

28-2210 Small Business and Retail Management

3 cr.

The basic small business principles of identifying the target customer, choosing a location, legal needs, insurance, types of ownership, financing, buying, pricing, accounting, managing sales personnel, advertising and promotion are covered in this course.

28-2215 Business Ventures

2 cr.

Broad understanding of the entrepreneurial challenges and risks involved in the undertaking of a new business. Students are given the opportunity to create their own venture and see it through from the conception of the idea to the measurement of its success. Prerequisite: Business Principles I.

28-2321 Ethics and the Business of the Arts

3 cr.

Examines the fundamental ethical consequences of business decisions made in today's thriving arts organizations. Students will study ethical theories debated among the world's most respected ancient and modern thinkers, and apply these theories to problems in business.

28-3011 The Art and Business of Recording I

3 cr.

Examines the domestic and worldwide operation of the \$3 billion record industry from concept development through preparation of a record master. Topics include the responsibilities of the producer and the label, song writing, copyrights, publishing, royalties and residuals, recording artists' contracts and development, session players and recording technology.

28-3012 The Art and Business of Recording II

3 cr.

Takes up the process studied in Art and Business I after the record master has been produced. Topics include manufacturing, packaging, marketing, merchandising, sales and distribution of records and tapes, advertising and promotion, the importance of the charts, airplay and live concerts.

Prerequisite: The Art and Business of Recording I.

28-3330 Auditorium and Arena Management

2 cr.

Operation of venues, surveying a variety of single- and multi-purpose facilities, their managing, financing and booking policies. Studies will include leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, co-promotions, concessions and box office management.

28-3350 The Business of Professional Sports

2 cr.

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 and professional athletes are dealt with in this introduction to the business aspects of professional sports.

**28-3390 Case Studies in Arts and Entertainment
Promotion**

2 cr.

Identifying the audience, monitoring PR success and custom-tailored media usage, and the design and execution of promotional campaigns are some of the studied techniques used in the creation of publicity for exhibits, films, theater, concerts, fairs, festivals, recordings, television and home-entertainment products.

28-3430 Presenting, Promotion and Management

3 cr.

The fundamentals of the program-planning process. It includes theatrical, concert and dance programming, distinguishing between the producing and presenting elements. Areas of focus include facilities, schedule and budget, booking, marketing, technical aspects of program presentation, and evaluation techniques.

28-3470 Economic Survival for the Visual Artist 2 cr.
Designed for students contemplating creative careers in the fine and applied arts, including painting, sculpture, graphics and crafts. Discussions include personal management, gallery relations, contracts, copyrights and royalties. Alternative forms of employment and government programs for artists.

28-3490 Front of the House: Box Office and Crowd Management 2 cr.
Scaling the house, statements and record keeping, ticket sales and distribution are topics discussed in a demonstration of how to set up and operate a box office. Crowd profiles for various events, planning and supervision of ushers and security personnel and coping with special problems of contemporary audiences are subjects covered in the crowd management and venue security portion of this practical study.

28-3505 Business of Motion Picture Publicity and Promotion 3 cr.
Examines the role of publicity and promotion in the motion picture industry. Highlighting the course are in-depth case studies of marketing campaigns, publicity, and motion picture promotion. Also included are discussions of the role of independent film companies and getting a job in the motion picture industry.

28-3510 Motion Picture Distribution and Exhibition 2 cr.
Studies the commercial aspects of film distribution and exhibition. Topics include the operation of a cinema house— independent and chain; distribution; film revenues; sales; contracts; advertising; promotion; and the potential effects of cable and pay television on future cinema.

28-3530 Music and Sound Industry: Marketing 3 cr.
How to prepare for a career in the \$2 billion music and sound industry with special emphasis on the manufacture and wholesale marketing of musical instruments, recording and sound equipment, printed sheet music, textbooks and educational aids.

28-3550 Music and Sound Industry: Retail 3 cr.
An overview of the music business with the focus on sales and distribution of instruments, music accessories and supplies, sheet music and sound equipment. Topics include choosing locations, relationships with manufacturers and distributors, rentals, trade associations, the formation of community bands and orchestras, musical instruction by retail organizations.

28-3552 Music Business: Special Aspects 3 cr.
Examines five important aspects of the music business: (1) radio's role in record promotion; (2) music publishing; (3) financial data and analysis; (4) retailing and home entertainment; (5) music video. Each aspect is treated as a separate module (of varying length) with its own instructor.

28-3555 Music Publishing 3 cr.
The purpose of this course is to familiarize the student with the function of the music publisher in the contemporary world. There will be a thorough examination of the U.S. Copyright Law of 1976 and its effect on the music-publishing industry. Also, students will be encouraged to meet several different music publishers to learn successful methods of operation.
Prerequisite: Art and Business of Recording I.

28-3560 Photo Business Management 2 cr.
Examines photography as a business and as a profession. There will be an overview of the economics of the business from the perspective areas of retailing, laboratories and working photographers. The opportunities in the photographic business will be explored and discussed. Aspects of day-to-day business operations will be introduced with problem solving.

28-3590 Production and Management for the Theater 3 cr.
Conveys practical management skills with special attention given to the producer's role, space, division of responsibility, organization, funding, promotion, marketing, box office and production development. Case studies of large and small commercial and non-profit theatres will be examined.

28-3610 Promotion of Pop/Rock Concerts 3 cr.
The role and technique of the concert promoter is the emphasis of this study of the planning, location, talent, production, promotion, public relations, and business aspects of pop/rock concert promotion, giving the student a factual overview of the pop/rock music scene.

28-3631 Record Production I: Fundamentals 3 cr.
Students work in production teams on a recording project as the culmination of this study of record concepts, studio liaison, the artist/producer relationship, music and market trends, budget, vocal and instrumental ranges and promotion and marketing in relationship to their affect on the producer.
Prerequisite: The Art and Business of Recording I or Sound Engineering I.

28-3632 Record Production II 3 cr.
How to form a record label and the responsibilities and operation of production and publishing companies are topics covered in this marketing- and promotion-oriented continuation of Record Production I. Students again have the opportunity to produce a demo in the studio.
Prerequisite: Record Production I: Fundamentals.

28-3635 Record Production in the Studio 3 cr.
By participating in two or more record productions, aspiring producers become familiar in this course with the electronic equipment and appropriate nomenclature, as well as budgeting, recording, copyrights, promotion and the significance of achieving airplay.
Prerequisite: Record Production II.

28-3651 Talent Agencies and Management I 2 cr.
The role distinctions between agent, booker, personal manager, tour manager, road manager, etc., are the primary topics of discussion in this examination and definition of the crucial role of professional management and booking agencies. Included are discussion of the legal and financial implications and the different areas of the arts where talent management functions.

28-3652 Talent Agencies and Management II 2 cr.
The formation of your own agency, the choosing and keeping of talent, specialized agencies and special touring considerations and problems are some of the topics explored in the more specialized areas of talent management and booking. Also considered are the packaging of talent for film and television and its overall effect on the entertainment fields.
Prerequisite: Talent Agencies and Management I.

28-3670 The Writer, The Publisher and the Law 2 cr.
Reviewing the careers and divisions of responsibilities related to each stage in the book and magazine publication industries, this overview of the industry seeks to acquaint the student with the book "building" process and the author/publisher relationship. The marketing of manuscripts and the roles of literary agents and legal counsel receive special attention.

28-4060 Case Studies in Arts and Entertainment Promotion 2 cr

Discusses new challenges in institutional and campaign promotion, with special concerns of publicizing the arts including exhibits, films, theater, concerts, fairs, festivals, record albums, television and home-entertainment products. Students will learn to identify audience profiles, monitor PR success and custom-tailor media usage.

28-4210 Small Book & Magazine Publishing 3 cr

Understanding of the small publisher's role in today's market place. An examination of many phases of the creative process vis-a-vis the operation of a company will be made.

28-7110 Decision Making in the Record Business 3 cr.

Company organization, market research, artists' contracts, financial statement analysis, marketing opportunities, distribution methods, the use of video and entrepreneurial opportunities are among the topics discussed in this study of the various facets of the recording industry, emphasizing the economic and artistic decision-making aspects of this unique business.

28-7250 Media Management/Studio Practicum 3 cr.

Overview of the theories and practices associated with operational management at the executive level in radio and television stations. Students will learn how budgetary, programming, technical, sales and promotional factors have impact on the decision-making process.

28-8880 Internship Seminar 1 cr.

In order to prepare the student for the transition between internship and a permanent job, this seminar attempts to make on-the-job experiences and problems as positive an experience as possible. To be taken concurrently with AEMMP internship.

28-8888 Coop Education: AEMMP variable

28-9000 Independent Project: AEMMP variable

An Independent Project is designed by the student, in conjunction with a supervising faculty member, to study an area that is not presently covered in the curriculum. The student must submit a proposal prior to registration which outlines the project.

Prerequisite: Permission of department chairperson.

DANCE

33-1101 Dance Technique: Beginning 2-6 cr.

This basic course concentrates on teaching the principles of motion common to all dance disciplines and initiates the study of technical and aesthetic skills of dance, including strength, flexibility, agility, rhythmic proficiency and musicality.

33-1102 Dance Technique: Intermediate 1-4 cr.

Prerequisite: Permission of department chairperson.

33-1104 Dance Technique: Advanced 2-4 cr.

Prerequisite: Permission of department chairperson.

33-2100 Acting for Dancers 3 cr.

This class is directed toward developing an awareness of inner acting techniques and learning to trust the intuitive instincts applicable to expression in movement.

Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2150 African Dance Forms I 3 cr.

This course explores elements of African dance and music ritual. Authentic dances from specific geographical areas are taught.

Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2151 African Dance Forms II 3 cr.

Prerequisite: African Dance Forms I, or permission of department chairperson.

33-2201 Ballet: Beginning 1-3 cr.

Russian ballet technique is employed.

Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2202 Ballet: Intermediate 2 cr.

Prerequisite: Permission of department chairperson.

33-2203 Ballet: Advanced 2 cr.

Prerequisite: Permission of department chairperson.

33-2260 Body Education: Alignment and Corrective Body Patterns 2 cr.

Designed to help students to identify and correct structural and alignment problems through exercise and to work properly in technique classes to avoid injury and promote healing. This course is also recommended for those who plan to teach dance.

33-2275 Concert Production 3 cr.

In this course, students survey the elements of production for dance. Areas covered include an introduction to basic lighting practices and production facilities, elements of costume design for dance, programming, publicity and promotion. Participation in Dance Center productions is a laboratory requirement so that practical experience can be obtained.

33-2320 Contemporary Trends in Choreography 2 cr.

The work of major choreographers and trends of the twentieth century are examined with special concentration on the past 20 years. Through film, video, guest artists and lectures, the student learns to relate the impact of these choreographers and trends on historical derivation, other art forms and social-political contexts. Prerequisite: Dance Technique: Intermediate or permission of department chairperson.

33-2351 Dance Composition I 3 cr.

The emphasis of this course is on developing unique solutions to aesthetic problems, using improvisation and applying tools of visual and dynamic structure to clarify content.

Prerequisite: Dance Technique: Beginning and Theory and Improvisation I.

33-2352 Dance Composition II 3 cr.

A continuation of Dance Composition I with additional emphasis on form and structure.

Prerequisite: Dance Composition I and Theory and Improvisation II (may be taken concurrently).

33-2353 Dance Composition III 3 cr.

In this course, students investigate the use of music with dance and the relationship of sound and motion. Assigned problems: analyze the separate and mutual elements of dance and music and how they complement and enrich each other, and the structural integrity of music and dance as separate and interdependent elements of performance.

Prerequisite: Dance Composition II and Music for Dancers II (may be taken concurrently).

33-2400 Dance Criticism 2 cr.

Both the theory and practice of dance criticism are examined through critical writing and analysis, research and interviewing performing artists. Students are required to attend several performances.

Prerequisite: Writing Workshop II or permission of department chairperson.

33-2425 Dance Literature and Criticism 2 cr.

The course surveys major theatrical and philosophical developments in dance through an examination of important writings including full-length works, essays and reviews. Also includes study of the nature and role of criticism in dance in the last 50 years.

33-2450 Dance Majors' Seminar 2 cr.

This survey course covers the professional opportunities in the field of dance and also contributes to the continued development of a cohesive dance program responsive to student needs. This seminar investigates, and, in some cases, introduces dance-related subject areas for consideration as alternative career choices. Guest speakers include locally and nationally known artists.

33-2501 Dance Movement Therapy Theory I 2 cr.

This course is an introduction to basic principles of dance therapy, movement and human behavior. The approach includes didactic and experiential methods.

33-2502 Dance Movement Therapy Theory II 2 cr.

Current literature, video and film are used to enlarge upon the fundamental elements and techniques of dance therapy. The continued study of experiential methods furthers the understanding of interpersonal interaction as well as the integration of movement with didactic methods.

Prerequisite: Dance Movement Therapy Theory I.

33-2503 Dance Movement Therapy Theory III 2 cr.

Observation and leadership techniques are the focus of this further study of the fundamentals of dance therapy and experiential methods.

Prerequisite: Dance Movement Therapy Theory II and permission of department chairperson.

33-2510 Introduction to Dance Therapy Theory: Intensive 2 cr.

This course is designed for professionals and students in all areas of the expressive arts and mental health fields. Participants become involved in the theories and practices of dance/movement therapy through an intensive 27-hour course introducing a variety of techniques and theories. This course can serve as an introduction to dance/movement therapy or as an additional training experience.

33-2625 Fundamentals: Body Tune-Up and Conditioning 3 cr.

Pre-beginning dance course designed for those who have no previous dance experience and/or have physical problems, or need conditioning before engaging in an active dance program. This approach is based on the Ann Rudolph Method: "The Art and Science of Movement." The focus is on corrective exercises, strengthening and stretching muscles in preparation for regular dance classes.

33-2711 Modern Jazz Dance I 3 cr.

The focus of this introductory course is on contemporary jazz dance technique as influenced by ballet and modern dance and lyric, percussive movement styles that are commonly used in the commercial and entertainment fields.

Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2712 Modern Jazz Dance II 3 cr.

A continuation of Modern Jazz Dance I.

Prerequisite: Modern Jazz Dance I or permission of department chairperson.

33-2800 Kinesiology 3 cr.

This course is an exploration of the science of motion and its application to dance. Emphasis is on the in-depth analysis of human anatomy in relation to dance technique; reading, research and movement workshops are included.

Prerequisite: Dance Technique: Intermediate and Biology of the Human: Anatomy and Physiology (Science Department).

33-2851 Music for Dancers I 3 cr.

Course content familiarizes the dancer with basic music concepts, elements and practices; Western music history, styles and composers; and non-Western/non-traditional music options. The intent is to educate the student to identify and locate desired music material.

33-2852 Music for Dancers II 3 cr.

Emphasis of this course is on the practical aspects of the music/dance relationship, examining current trends in music usage for dance as well as twentieth-century music literature.

Prerequisite: Music for Dancers I, Rhythmic Analysis, Dance Composition I and Dance Technique: Intermediate.

33-2900 Performance Project 1-3 cr.

This workshop, usually offered during summer or special sessions, allows students to work with guest artists toward performance of a dance work.

33-2950 Performance Techniques for Musical Comedy 3 cr.

This course includes choreographic excerpts from representative musicals, singing and speaking roles and performance techniques peculiar to this medium.

Prerequisite: Modern Jazz Dance II and Dance Technique: Intermediate.

33-3151 Rhythmic Analysis 3 cr.

Rhythmic fluency and musicality of the dancer are developed through extensive analysis of movement in rhythmic terms. Rhythmic elements shared by music and dance are studied, including rhythmic notation, improvisation and composition.

Prerequisite: Dance Technique: Beginning.

33-3325 Senior Performance/Choreography Practicum 3 cr.

Advanced-level students choreograph and present their work(s) in concert; however, the choreography, teaching of the dances and artistic choices for each work are the responsibilities of the individual choreographers.

Prerequisite: Permission of department chairperson.

33-3350 Student Choreographic Workshop 3 cr.

Guest artists and faculty compose works in class following the same processes used by a company preparing for production and culminating in a concert at the Dance Center and other community locations. This course may be repeated for credit with departmental approval.

Prerequisite: Dance Technique: Intermediate and audition and permission of department chairperson.

33-3401 Tai Chi Chuan: Beginning 3 cr.

Tai Chi Chuan is a unique system of slow, even and continuous flowing movements. It is excellent as a discipline for relaxation, gaining strength and body balance and as a practical way to gain meaning and insight into Taoist philosophy. This is a health-building art and a non-strenuous, energy-conserving exercise.

33-3402 Tai Chi Chuan: Intermediate 3 cr.

A continuation of Tai Chi Chuan: Beginning.

Prerequisite: Tai Chi Chuan: Beginning or permission of department chairperson.

33-3451 Tap Dance: Beginning 1 cr.

This introduction to the fundamentals of tap dance encompasses all styles, from ragtime to the movie musicals of the 1940s, stressing beginning technique and short combinations suitable for auditions.

33-3452 Tap Dance: Intermediate 1 cr.

Prerequisite: Tap Dance: Beginning.

33-3480 Technical Theater for Dance 3 cr.

This survey of the many technical and design elements that go into professional dance concerts emphasizes visual and aesthetic considerations and how they are developed in collaboration with choreographer, musicians, etc. Electricity, optics, color theory and basic production techniques are introduced, and students act as crew on professional dance productions.

33-3551 Theory and Improvisation I 3 cr.

Students explore and employ improvisation as a tool for composing and investigate movement principles related to performance, technique and the philosophies of dance while they develop the skills of intuitive and spontaneous response.

Prerequisite: Dance Technique: Beginning or permission of department chairperson.

33-3552 Theory and Improvisation II 3 cr.

A continuation and expansion of the concepts taught in Theory and Improvisation I.

33-3553 Theory and Improvisation III 3 cr.
Advanced-level students investigate more comprehensive problems of theater and performance, such as improvisation as a medium for performance.
Prerequisite: Theory and Improvisation II.

33-3600 Theory and Practice in Teaching Dance 4 cr.
This course uses lectures, discussions, readings and observations in exploring philosophies of teaching dance and in developing and teaching lesson plans for several age groups.

33-3651 Traditional Jazz Dance I 3 cr.
This free form of jazz came into being between the 1920s and 1950s, a unique and authentic period that grew out of the black vernacular and theatrical forms. In this course, it is contrasted with modern or commercial jazz as influenced by modern and ballet techniques.
Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-3652 Traditional Jazz Dance II 3 cr.
A continuation and refinement of the concepts and techniques taught in Traditional Jazz Dance I.
Prerequisite: Traditional Jazz Dance I or permission of department chairperson.

33-3701 Video/Dance 3 cr.
This course is a workshop involving experimentation in video and dance composition techniques with the goal of creating pieces involving true collaboration. It seeks effective translation of the three-dimensional form of dance into the two-dimensional form of film/video, using video as the vehicle. Students from both dance and film/video backgrounds will develop enough knowledge of the others' medium to gain a vocabulary for communication and an understanding of the possibilities and limitations in synthesizing the two forms. It aims to develop filming techniques for dance that are supportive of the choreography so that it can best be communicated through a two-dimensional medium.

33-7081 Theories and Principles of Psychotherapy 3 cr.
An introduction to the field of psychotherapy, exploring alternative approaches and techniques presently being used by psychotherapists. Students will be required to understand the relationship of psychotherapy techniques to the psychological theory from which they are derived.
Prerequisite: Graduate standing and/or three undergraduate courses in psychology or permission of department chairperson.

33-8888 Coop Education: Dance variable
Prerequisite: Permission of department chairperson.

33-9000 Independent Project: Dance variable
Prerequisite: Permission of department chairperson.

FILM/VIDEO

24-1101 Film Techniques I

6 cr.

A beginning workshop in film expression dealing with the "grammar" and construction of film through editing given materials and learning simple scripting and storyboarding. Use of a light meter and 16mm Bolex is taught, and students shoot projects of increasing complexity while learning to use the medium to tell a film story.

24-1102 Film Techniques II

6 cr.

A continuation of Film Techniques I introducing sound. Students learn how to shoot and edit sound, how to make a short non-sync film with multiple tracks, and how to use professional sync sound 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 or equivalent experience.

24-1103 Film Techniques III

5 cr.

Special emphasis is placed upon conceptualization and directing, using both videotape (for pilot work) and professional-level sync equipment to add to theoretical and practical foundations laid down in Film Techniques I and II. Each student is responsible for the production of a complete short film.

Prerequisite: Film Techniques II.

24-2100 Acting Techniques for Film and Video

3 cr.

Videotape, improvisation and scene study are used as tools to help the student understand the particularities of style and rhythm necessary for the camera in this exploration of the discipline of cinema and how it affects the actor.

Prerequisite: Film Techniques I or Acting I or equivalent experience.

24-2150 Adaptation

3 cr.

Examines the problems, obstacles and reconstruction principles inherent in adapting a literary work for the screen. Focuses primarily on the kinds of short work attractive to low-budget filmmakers and those possible within the Columbia production program.

Prerequisite: Screenwriting II or permission of department chairperson.

24-2165 The Aesthetics of Film

3 cr.

Covers the basic concepts and terminology of film and video as art forms and as forms of mass culture. The course is divided into units of study, with each unit accompanied by films and videotapes demonstrating the material. All undergraduates are encouraged to enroll in this course, especially those just beginning the Film Techniques sequence.

24-2170 The American Horror Film: The Psychology of Fear

3 cr.

With readings in Freud, Jung, Marx and others introducing various conceptions of our hidden fears, horror films are viewed as visualizations of our nightmares in this analysis of the real subject of horror films, namely the struggle for recognition of all that our civilization represses or oppresses.

24-2173 Strategies for the Independent Filmmaker

3 cr.

Production, distribution and exhibition strategies developed by independent American filmmakers in response to the commercial industry. Filmmakers studied include contemporary independents who have made feature, documentary and narrative films. Topics include grantsmanship, alternative distribution methods and the marketing techniques of independently produced films.

Prerequisite: Film Techniques I.

24-2175 American Myths/American Stars

3 cr.

Movie stars have not received much attention from scholars, despite their popularity with the public and their importance at the box office. Studies the history of American film as reflected by our most important screen personalities, whose purpose is the embodiment of our mythic concerns and whose careers are a reflection of the evolution of American taste and style.

Prerequisite: Film Techniques I or any other film history or film analysis course.

24-2180 American Screenwriters

3 cr.

This seminar defines and describes the screenwriter's creative contribution to the process of filmmaking through a comparative analysis of original screenplays and the finished works. Both contemporary and classic Hollywood screenwriters are studied.

24-2201 Animation I

4 cr.

Introduction to basic film animation techniques for persons without 16mm animation experience, this course explores basic techniques, tools, terminology, object animation, drawing animation, storyboarding, acetate cel inking and painting techniques. Over 40 films exploring various animation techniques from around the world are screened.

24-2202 Animation II

4 cr.

Operation of the Oxberry animation stand will be mastered with emphasis on creating a short animated film with sync sound. The creation of soundtrack, its reading and exposure sheeting, and the animation of image to track will be studied.

Prerequisite: Animation I.

24-2203 Animation III

4 cr.

Provides thorough training in the combining of matted images with previously photographed images through the technique of Rotoscoping, which involves the use of images traced frame by frame from live-action film.

Prerequisite: Animation II.

24-2204 Animation Storyboard and Concept Development

4 cr.

Concept and storyboard development are emphasized. Narrative and non-narrative techniques are explored. Individual projects will be proposed, discussed and storyboarded.

Prerequisite: Animation I.

24-2205 Animation Camera Seminar

4 cr.

This course incorporates the use of the Cameraman Motion-control Computer System with the Oxberry animation stand. The objective is to understand and use the equipment's controls concentrating on set-up, system language, data organization and entry techniques. Emphasis is on executing computer-controlled moves using both top- and back-lit artwork.

Prerequisite: Animation II.

24-2211 Drawing for Animation I 4 cr.
Trains students to create and render pencil drawings to reflect the motions involved in walking, running, talking, gesturing, and other action movements. Scene timing, in-betweening and drawing refinement are emphasized from rough pencil sketches to final inking and painting.
Prerequisite: Animation I (may be taken concurrently).

24-2212 Drawing for Animation II 4 cr.
Continuation of Drawing for Animation I, but with an emphasis on layout and definition, timing, scene and character developments.
Prerequisite: Drawing for Animation I.

24-2216 Animation: Special Projects 2-4 cr.
Professional help provided on individual student projects. Storyboards and/or project outlines are required initially. Professional studio visits, advanced equipment reviews and screenings of industry films and videotapes provide the basis for personal growth.
Prerequisite: Animation III (may be taken concurrently with permission of department chairperson).

24-2217 3-D Animation 3 cr.
Introduction to basic three-dimensional animation techniques. Simple clay forms are constructed and more complex armature and latex structures are prepared for photography. Equipment provided includes all materials, a motorized Mauer camera, and a Bolex reflex camera. Pixilation techniques (the animation of live subjects) are also explored.
Prerequisite: Animation I.

24-2219 Film Titling 2 cr.
The objective of this course is to give student filmmakers an understanding of how titles are produced, whether executed by themselves or a graphic designer. At least one title will be produced in each of the title methods studied. A basic understanding of the Oxberry animation stand, including shooting on it, will complete the class.
Prerequisite: Film Techniques I.

24-2220 Introduction to Optical Printing 2 cr.
This is an abbreviated version of Optical Printing I offered only during the summer term.
Prerequisite: Film Techniques I.

24-2221 Optical Printing I 3 cr.
General introduction to the optical printer and its capabilities. Emphasizes the basic operation of a J-K printer with exercises involving the control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes and counter-mattes for wipes and insets, blow-up and reduction, color adjustment, combination and isolation.
Prerequisite: Film Techniques I.

24-2222 Optical Printing II 3 cr.
Continuation of Optical Printing I providing a deeper study of basic printer operations, as well as some advanced processes such as color permutations and focal restorations. Consists of technical lectures, discussions, and film screenings. Students do weekly exercises and one semester project.
Prerequisite: Optical Printing I or Introduction to Optical Printing (with permission of department chairperson).

24-2230 Image Optics 3 cr.
Geometrical and physical optics for photographers and cinematographers. Consists of lectures, participatory demonstrations and exams. Students must be competent in high school algebra and geometry and be able to use a calculator, such as the TI-30.

24-2235 Photographic Theory/Laboratory Practices 3 cr.
This course offers an in-depth study of the technicalities of photographic films and practical information on the role of the film laboratory. The filmmaker who really understands his/her materials makes the best use of them, and the best use of the laboratory which handles them. Topics include latent image theory, tone reproduction, sensitometry/densitometry, mechanical properties of films, and image quality.
Prerequisite: Film Techniques II.

24-2321 Composition and Optics 4 cr.
An introductory course refines the filmmaker's ability to see and to conceive through practical assignments designed to teach depth of field, composition, and framing. Utilizing a still camera, students will achieve an understanding of the use of lenses to create effects. A study of classical art and still photographs will further an understanding of composition, enabling the filmmaker to organize a dynamic visual expression.
Prerequisite: Film Techniques I.

24-2401 Cinematography: Camera Seminar 4 cr.
Designed to give students a complete working knowledge of 16mm motion picture camera equipment, including the Arriflex, Auricon, and NPR. Operation, procedure and maintenance will be specified for each camera. Also covers the duties of the assistant camera operator and concludes with the introduction of 35mm equipment.
Prerequisite: Film Techniques II.

24-2402 Special Studies in Cinematography 5 cr.
Stresses techniques indigenous to feature film production as well as commercial and industrial work. Topics include motion picture camera operation, composition, exposure, the use of meters and filters, the characteristics of force processing, the use of lenses, and the creation of special visual effects.
Prerequisite: Film Techniques II and Cinematography, each with a grade of "B" or better.

24-2500 Developing the Documentary 3 cr.
Students begin to learn how to "think" documentary: how to conceive, research and develop material for use in a non-fiction film. The screening of important documentaries is emphasized in an effort to find dramatic and structural values inherent in good documentary work.
Prerequisite: Film Techniques I.

24-2550 Directing the Dramatic Film I 5 cr.
This exploration of both stage and film script material defines a director's approach and point of view. The course takes on a "laboratory" format with the staging of scenes and the blocking of actors. Special emphasis is placed upon the director's central interpretive role in dealing with the performer in a dramatic situation. Videotape replays are used in the scene studies.
Prerequisite: Film Techniques I.

24-2551 Directing the Dramatic Film II 5 cr.
In this project-oriented course which extends the work begun in the first semester, students will both act and direct as they explore texts taken from a variety of sources. Exercises will be recorded on videotape and the class will select from among resident actors to develop the experiences and intensity necessary for a screen drama.
Prerequisite: Directing the Dramatic Film I or equivalent film and video work, and permission of department chairperson.

24-2621 Electronic Theory and Practice

2 cr.

This course reviews television electronics from the theory of Ohm's law to the operation of an oscilloscope. Camera registration, tape machine maintenance, reading waveform monitors, making cables, field repair and studio trouble-shooting are covered and demonstrated.

24-2651 Editing I: Film

5 cr.

Further the explorations begun in Film Techniques and offers the possibility of beginning specialization in editing. Films are edited as semester projects from stock provided by the department. Projects are of sufficient complexity for a complete film statement, with an emphasis on editing as a further discovery of montage and narrative technique, its rhythms, and its structure.

Prerequisite: Film Techniques II.

24-2652 Editing II: Video

5 cr.

Emphasizing larger projects and a more sophisticated examination of techniques pertinent to the fiction and non-fiction work, this continuation of work done in Editing I also explores exercise material provided by the department.

Prerequisite: Editing I: Film.

24-2665 Film Noir

3 cr.

A study of one of America's two indigenous film styles, from its roots in the detective novels of the '30s through the anxiety-laden films that followed World War II, such as *Gilda*, *The Killers* and *The Blue Dahlia*.

Prerequisite: Film Techniques I or Screenwriting I, or any film analysis course.

24-2790 Form and Structure in the Arts

3 cr.

Exploring narrative structure in works of literature, plot development in plays, rhythmic construction in pieces of music, and time as a component of creative expression, this introduction to the problems of form and construction in the arts seeks to provide the student with a working knowledge of the discipline basic to all media forms.

Prerequisite: Film Techniques II, instructor's permission and submission of a work-in-progress.

24-2800 Analysis of Classic Film Scripts

2 cr.

The elements inherent in good screenwriting and directing are analyzed through a study of some of the "classic" film scripts and through a discussion of why they work. Projects include writing and directing scenes suggested by the material considered.

24-2810 Myth, Dream and Movie:**Studies in Image and Structure**

3 cr.

Successful screenwriters and directors share a tendency to be great storytellers. This course examines myths and dreams, the storyteller's fundamental source of raw materials. The class makes use of mythic sources in various narrative media, drawing specific structural and thematic comparisons with current films. Techniques are taught to guide the imagination out of the dreaming level of the unconscious. Both research and creative projects are required course components.

Prerequisite: Film Techniques I and any film history or aesthetics course, or permission of the department chairperson.

24-2820 Sexual Perspectives in Film:**A Social History**

3 cr.

A historical, psychological and sociological examination of sexual behavior and relationships, shifting concerns and changing morals as presented in cinema and literature.

24-2830 French New Wave Cinema

3 cr.

Screens New Wave period films as well as American movies influenced by New Wave thinking. Explores young French filmmakers who started the movement and examines their impact on our perceptions of cinema, especially the theory of the director as auteur.

24-2901 History of Cinema

3 cr.

This course explores the development of world cinema from its beginnings in the late nineteenth century up to the present. Emphasis is placed on the major directors, films and movements which contributed to the development of narrative cinema.

24-2920 The Documentary Vision

3 cr.

Explores the wide variety of styles and techniques which are used in documentary filmmaking, from the first films made out-of-doors in the early years of cinema, such as *Nanook of the North*, through the documentaries of Viet Nam, such as *Anderson's Platoon*. This course explores a broad range of approaches, both classical and innovative, and includes a discussion of television documentaries, cinema verite, and re-enacted cinema.

24-2940 The Cinema of Alfred Hitchcock

3 cr.

Through many of his best-known works, the course investigates Hitchcock's cinematic style as well as his view of the world. Most centrally, the course explores the evolution of Hitchcock's concept of guilt and how he engages us, his audience, in the notion that guilt dwells within the most innocent souls. Each week there is a film screening accompanied by a lecture/discussion.

24-2950 Film Comedy

3 cr.

A historical, psychological and sociological investigation of humor in film—what makes us laugh, and what our laughter says about us; how comedy works; and how the idiom has changed from the first silent films to the present day.

24-2990 Idea Development for Film and Video

3 cr.

Develops working notions of "story" and structure—the elements of character, location, themes, moods and point-of-view, which are basic to a visual statement. Students compile a portfolio of materials for future dramatic or documentary use. Special emphasis is placed on the collaborative aspects of filmmaking, the interaction of writer, director, cinematographer, etc., in the making of a film statement.

Prerequisite: Film Techniques I or permission of department chairperson.

24-3240 The Japanese Cinema

3 cr.

The wholeness of life and the relationship of man to his environment are major themes of this survey of the filmmaking which has originated in Japan since the turn of the century. Both the art and the industry of Japanese cinema are studied and compared to Western film tradition.

Prerequisite: Graduate standing or permission of department chairperson.

24-3410 Film/Video Sound

4 cr.

Basic introduction to acoustics, electronic theory, and techniques of sound production for film and video, including location recording, 16mm transferring, dubbing, sound editing, film synchronization, microphone placement, the film recording chain, signal processing, and the use of synchronous sound. The course culminates in the preparation of tracks for a mix.

Prerequisite: Film Techniques I or permission of department chairperson.

24-3416 Music, Sound Effects and the Mix

4 cr.

The process of "marrying" multiple sound tracks (dialogue, voice-over, sound effects, music) prior to making an optical track is the subject of this intensive study dealing with the variety of equipment used during this phase and the development of an aesthetic sensibility necessary for the achievement of a properly mixed picture.

Prerequisite: Film Techniques II and Film/Video Sound.

- 24-3417 Sound Composition** 3 cr.
This seminar allows students to conceive, develop and render individual projects in sound composition, while using the techniques of radio production, musique concrete, and sound studio production to explore the possibilities inherent in the use of sound for all the media. Concentration is on the abstract use of sound and on developing advanced listening skills.
Prerequisite: Permission of department chairperson.
- 24-3418 Sync Sound Recording: Theory and Practice** 2 cr.
A focused seminar on the technology, both sound and camera, associated with the making of synchronous films. Course meets for ten weeks only.
Prerequisite: Film Techniques II.
- 24-3430 Music for Film/Video** 2 cr.
Students are introduced to the elements of music and how these elements may be used to create a musical style to enhance the visual statement. Emphasis is on the understanding of melody, harmony, texture, color and drama in music. Listening skills, a music vocabulary, and business and legal aspects of the profession are also studied.
- 24-3451 Lighting I** 4 cr.
Presenting a three-dimensional world on a two-dimensional screen and creating images that interpret the subject and clarify the filmmaker's statement are the problems of the cinematographer addressed in this exploration of lighting techniques.
Prerequisite: Film Techniques I or permission of department chairperson.
- 24-3452 Lighting II** 4 cr.
Exterior lighting, the use of reflectors, night and day-for-night are covered, in addition to the basics of lighting on location, in this continuation of Lighting I.
Prerequisite: Lighting I or permission of department chairperson.
- 24-3500 The Low-Budget Film: Creativity on a Shoestring** 4 cr.
Using as examples the work of filmmakers who have been denied access to establishment financing yet still find a way to do important work with limited funds, this course examines the methods by which some filmmakers turn to creative advantage the limitations which would otherwise make production impossible.
- 24-3545 New German Cinema: Guilt, Survival and Identity** 3 cr.
Readings from major texts complement screenings from such directors as Fassbinder and Herzog in this exploration of the major themes of the New German Cinema within the context of postwar German social, philosophical and literary traditions.
Prerequisite: Any film history or theory course or any humanities course requiring analytic writing.
- 24-3550 Orientation: Introduction to Filmmaking** 2 cr.
All the members of the film department faculty participate in this broad introductory course which includes an examination of the dynamics of collaborative work, an analysis of the structural demands of the short film, and discussions of the realities of work in the motion picture industry both here and in Hollywood.
- 24-3601 Screenwriting I** 4 cr.
The student is introduced to the craft skills basic to film and video: plot construction, story development, dialogue and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual point of view.
- 24-3602 Screenwriting II** 4 cr.
This continuation of work begun in Screenwriting I emphasizes scene development, structural arrangement and the conception and realization of personal film projects.
Prerequisite: Screenwriting I.
- 24-3603 Screenwriting III** 4 cr.
Classic screenplays are read and discussion centers on discovering why they work so well. Course emphasis is on the definition of a suitable story and the writing of a feature film script.
Prerequisite: Screenwriting II.
- 24-3604 Screen Treatment/Presentation** 4 cr.
The sale of a screenplay often depends on the writer's ability to conceptualize a story in narrative terms. This course is devoted to developing the special finesse necessary for the presentational format.
Prerequisite: Screenwriting I.
- 24-3610 Writing for the Documentary** 4 cr.
Documentary writing is a skill requiring a different orientation than the one the screenwriter brings to fiction work. Emphasis is on refining research and interview techniques and on the ability to locate the "dramatic" focus in reality material.
Prerequisite: Film Techniques II.
- 24-3725 The Production Manager/Film Producer** 3 cr.
The formation of a film budget is the basis of this study of the production manager's responsibility from script break-out to strike party, from the purchase of raw film stock to answer print.
Prerequisite: Film Techniques II.
- 24-3749 Production Seminar** 4 cr.
A faculty member serves as production advisor in this support program for an advanced student's first comprehensive film effort. The course encompasses pre-production, production and post-production, including location selection, auditioning, rehearsal, equipment procurement, lighting, shooting and editing.
Prerequisite: Film Techniques II and permission of department chairperson.
- 24-3750 Advanced Production Seminar** 2-6 cr.
Conceived to facilitate making the kind of film necessary for finding employment in the professional industry, this is the most advanced film production opportunity at Columbia.
Prerequisite: Permission of department chairperson.
- 24-3760 Project Development Workshop** 4 cr.
Students with finished scripts and advanced students with a strong idea for a new project will use the instant feedback advantages of videotape in the evolution of script material.
Prerequisite: Film Techniques II.
- 24-3795 The Short Film/Videotape: Alternative Strategies** 3 cr.
Narrative and experimental short films and videotapes are viewed to define the range of structural and stylistic techniques available to student filmmakers and, additionally, to provide models for the kinds of filmmaking encouraged within the Columbia production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison.
Prerequisite: Film Techniques II or any two film history or criticism courses.
- 24-3840 Special Seminar: Negative Cutting** 1 cr.
The procedures one must follow in matching the negative to work print and preparing it properly for the lab are surveyed in this intensive study of the film conforming process.
Prerequisite: Film Techniques II

24-3875 Special Survey: Hitchcock and Godard 3 cr.
Some of the major films of these two directors are analyzed in depth. Both of these artists have ignored conventional approaches to explore new expressive possibilities. The course is designed to explore the impact of each director on how we view film and life.

24-3880 Special Study: Independent Filmmaking 2-6 cr.
Support is offered in the production of a personal film in a tutorial arrangement with one of the senior faculty.
Prerequisite: Permission of department chairperson.

24-3900 Strategies in Film Criticism 3 cr.
Taught by a working film critic, this examination of various approaches to film criticism and critical strategies uses in-class screenings, current commercial releases and current film reviews as source material.
Prerequisite: Any film history or theory course.

24-3950 Survey: Experimental Filmmaking 3 cr.
The differences between experimental and narrative filmmakers are explored in depth.

24-4001 Theory of Film and Video 3 cr.
Explores the nature of film and video, and the principles which govern the functioning of these media. Topics of discussion include authorship, ideology and genre. The course is intended to provide perspectives and possibilities for the student's own creative efforts.
Prerequisite: Graduate standing or permission of department chairperson.

24-4100 The Film Producer 3 cr.
The duties of the producer in all types of filmmaking, including the roles of the producer/director and producer/filmmaker are the focus of this survey of production concepts from script to screen, including budgeting, bidding and the responsibilities of the producer and production manager during pre-production, shooting and post-production.
Prerequisite: Film Techniques I or equivalent experience.

24-4130 Video Techniques I 4 cr.
Introduces filmmakers to portable video production techniques, and is project-oriented. Learn video lighting, videography, recording and editing techniques, image processing, and basic electronics as a foundation for understanding video technology.
Prerequisite: Film Techniques II.

24-4132 Video Techniques II 4 cr.
Based on one or two video productions shot and edited during the semester, students will gain experience in advanced editing techniques including audio sweetening, sound mixing, use of the processing amplifier, and use of a time base corrector. Master edit of individual projects at a computerized editing house.
Prerequisite: Video Techniques I and Directing I, Screenwriting I, or Cinematography.

24-4133 Music Video Production 3 cr.
This course analyzes the various ways in which artists have attempted to combine visual imagery with music, including but not limited to MTV-style rock video. Students will develop a music video project with a local band, writing the script and serving time-coded, off-line edit from the rushes. The best off-line edit will be selected for a computer-assisted master edit.
Prerequisite: Video Techniques I.

24-4134 Video Documentary Production Seminar 3 cr.
The purpose of this advanced seminar will be the production of several documentaries in the course of a semester. The intention is to form several working production units that will go on location with concept treatments developed in the first phase of class.
Prerequisite: Video Techniques I and Screenwriting I or Directing I.

24-4140 Advanced Video Editing 5 cr.
Using videotaped documentary rushes, editing students will determine the necessary structure and content to make an individual short documentary statement. The course emphasizes the key creative role of the documentary editor, and students are expected to schedule approximately eight hours of video editing per week.
Prerequisite: Video Techniques I and permission of department chairperson.

24-4150 Visual Analysis 2 cr.
This detailed, specific analysis breaks down two great American films into their component parts in order to discover their visual strategy. Films examined in prior years included *Citizen Kane*, *Bonnie and Clyde* and *Klute/The Magnificent Ambersons*.

24-4225 The Western Film 3 cr.
When we speak of the Western, we describe not only the cowboys and Indians of legend, but also the social values that have shaped America. This course provides a close study of the great Western movies, exploring the history and myth of the American frontier as reflected in our most popular art form.
Prerequisite: Film Techniques I or a course in film history or analysis.

24-4250 Women in Film 3 cr.
From mothers to whores, from typecasting to idiosyncratic behavior, this course examines the changing film roles and images of women in American film and twentieth-century literature.

24-4270 Facets Multimedia Internship variable
This is an opportunity to experience the realities of alternative film exhibition in a work/study arrangement with Milos Stehlik, founder and director of Facets Multimedia.
Prerequisite: Advanced standing and permission of department chairperson.

24-8888 Coop Education: Film/Video 2-6 cr.
In this cooperative education program, advanced students find work in the film/video industry while completing their studies. Additionally, students might be selected to work on a production made in the department for educational clients. For further information, see the Chairperson of the Film/Video Department.
Prerequisite: Permission of department chairperson.

24-9000 Independent Project: Film/Video 2-6 cr.
A tutorial arrangement limited to advanced students with a demonstrated capacity to work independently.
Prerequisite: Permission of department chairperson and instructor.

JOURNALISM

53-1001 Introduction to Mass Media and Journalism I

3 cr.

Lectures, discussion, films and visits to local newspaper plants are included in this introduction to the entire field of the mass media, placing special emphasis on the field of journalism.
Prerequisite: Prior or concurrent enrollment in typing.

53-1002 Introduction to Mass Media II

3 cr.

Continuation of Introduction to Mass Media and Journalism I.
Prerequisite: Introduction to Mass Media I.

53-1101 News Reporting I

3 cr.

Students gain the ability to write crisply and objectively as they do live reporting and learn to adapt their news articles to newspaper, radio-TV or magazine in this introduction to the basic techniques of reporting and writing news articles.
Prerequisite: Typing skills and Introduction to Mass Media and Journalism.

53-1102 News Reporting II

3 cr.

Continuation of News Reporting I.
Prerequisite: News Reporting I.

53-1121 Typing

2 cr.

Students learn how to type at a proficient level in this practical course.

53-1126 Black Journalism in America

2 cr.

Black-oriented publications and the black journalist in America are surveyed in this 1980s historical perspective.

53-1131 Copy Editing and Headline Writing I

2 cr.

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 are topics of discussion in this look at two of the copy editor's duties, the other being the fitting and writing of headlines.

Prerequisite: Introduction to Mass Media and Journalism, or News Reporting I, or permission of department chairperson.

53-1132 Copy Editing II

2 cr.

Prerequisite: Copy Editing I.

53-1133 Critical Writing

3 cr.

The philosophy of criticism and practical principles and skills. Report, observe and critique what you see. Concentration on criticism of plays, films and books.

Prerequisite: Permission of department chairperson.

53-1134 Editing the Company Publication

2 cr.

The role of company communications to employees, members, clients, consumers and customers. Emphasis on handling stories and photos, page layout, format, heads and typefaces.

Prerequisite: Permission of department chairperson.

53-1136 Editing on Computers I

2 cr.

How to edit on the video display terminal.

Prerequisite: Copy Editing.

53-1137 Editing On Computers II

2 cr.

A continuation of Editing on Computers I.

Prerequisite: Editing on Computers I.

53-1138 Editorial Writing

2 cr.

Students develop their skills in writing persuasive editorials for print and electronic media.

Prerequisite: Permission of department chairperson.

53-1150 History of Journalism

3 cr.

Major developments in the history of American newspapers and newswriting, and the history of news broadcasting from the 1920s are examined in this survey.

53-1501 Interpretive Reporting

3 cr.

Bringing perspective, clarity and insight to major news stories, interpretive reporting is an advanced journalistic technique that goes beyond the whats of basic reporting to add the whys and hows. Students use the journalistic tools of interviewing, research and basic reporting to expand into explaining the relevance of major local issues.

Prerequisites: Introduction to Mass Media and Journalism, News Reporting I & II and typing skills.

53-1601 Investigative Reporting

3 cr.

How reporters get their initial ideas, how they gather their information and how they decide upon the best means of presenting the results are explored along with a study of the structural differences that modify the presentation, whether the story is prepared for radio, television, newspaper or magazine.

Prerequisites: Introduction to Mass Media and Journalism, News Reporting I & II or permission of department chairperson.

53-1801 Magazine Feature Writing

2 cr.

Students with news and feature writing skills are introduced to the special techniques and requirements of magazine writing, including getting ideas, preliminary research, writing queries, outlining long articles and in-depth research.

Prerequisite: Permission of department chairperson.

53-1851 Media and the Law

3 cr.

Students are sensitized to the problems—and approaches to the challenges—that confront working journalists today in this examination of the serious conflicts which representatives of the media are experiencing with law enforcement officials and the courts in the gathering and disseminating of the news.

Prerequisite: Permission of department chairperson.

53-1911 News Interviewing and Front Page Lecture Series

1 cr.

Discussions on the techniques of interviewing, lectures by five top personalities in the field of newspaper journalism, and student-conducted live interviews of those lecturers compose the format of this highly practical exploration of the art of newspaper and radio-TV interviewing.

Prerequisite: Enrollment in a typing class.

53-1951 Covering Urban Affairs I

3 cr.

Covering city hall, private agencies that impact on city life, and city, suburban and county governmental units are the emphases of this urban affairs reporting and writing lab. Students interview agency officials, cover meetings, attend press conferences and write news articles on these events.

Prerequisite: Typing skills and News Reporting I and II.

53-1952 Covering Urban Affairs II

3 cr.

A continuation of Covering Urban Affairs I.

Prerequisite: Covering Urban Affairs I.

53-2001 Reporting and Communication: The Critical "I"

2 cr.

Skits are formulated and dramatized and at least one out-of-class assignment to a major communication center with a verbal report is required in this analysis of what is relevant or extraneous in all aspects of print and electronic media and examination of the difference between responsibility and credibility.
Prerequisite: News Reporting I.

53-2025 Reporting Consumer News

2 cr.

The reporter's role in protecting the consumer including detecting fraud, product safety, medical quackery and inferior care, etc., and presenting it to the reader in a meaningful way. The government role, legal limitations, locating the victim and how to approach and interview will be examined.
Prerequisite: Permission of department chairperson.

53-2051 Covering the Courts I

3 cr.

Students learn the structure of the court system, how to report on the activities of the various courts and how to write factual, accurate news articles that relate to court proceedings in this introduction to the increasingly indispensable role of the legal news reporter.
Prerequisite: Permission of department chairperson.

53-2052 Covering the Courts II

3 cr.

Continuation of Reporting Courts and the Law I.
Prerequisite: Permission of department chairperson.

53-2101 Reporting Financial and Economic News

3 cr.

Students receive instruction on understanding financial news and on the special techniques used in covering and writing understandably in this rapidly expanding field of news coverage.
Prerequisite: Permission of department chairperson.

53-2151 Reporting Human Interest News

2 cr.

Students learn to recognize, report and write on those human events which are a basic part of the news report of newspapers and radio-TV. Stories as a logical part of a running news event, and stories relevant for their human interest qualities are emphasized.
Prerequisite: Typing and News Reporting I and II.

53-2201 Sports Reporting

2 cr.

Looking beyond the score of the game into the "why" behind the sports developments, interviews with Chicago area athletes and sportswriters round out this look at the elements of sportswriting, from covering a game to writing feature stories to digging into news developments in the fields of sports.
Prerequisite: News Reporting I & II and typing skills.

53-2501 Writing Magazine Feature Stories

2 cr.

Using 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 in this practical approach to getting the story idea, writing the query, walking down the assignment, researching the first draft and working toward a publishable article.
Prerequisite: Permission of department chairperson.

53-3000 Campus Press Seminar

2 cr.

The considerations a serious journalism student must be aware of: the business of the news, journalistic ethics and decision making and the responsibilities of the campus press are integrated into this seminar for students working on the college newspaper. Taken concurrently with the workshop.
Prerequisite: Permission of department chairperson.

53-3001 College Newspaper Workshop

4 cr.

The eight-page, bi-weekly college newspaper is laid out and composed in this class utilizing editing, proofreading, headline and caption writing, picture editing and assignment, ad layout and design and news assignment skills.
Prerequisite: Permission of department chairperson.

53-4315 Journalists as Writers

3 cr.

Journalism as training for other forms of writing (novel, short story, biography, etc.) and how the techniques of other forms can be applied to journalism. Course considers journalists who have become famous as writers; students will write stories employing various writing styles.
Prerequisite: News Reporting I and II.

53-8888 Coop Education: Journalism

variable

Prerequisite: Permission of department chairperson.

53-9000 Independent Studies: In-Depth Reporting

1-6 cr.

Upper-class students who have completed all the required core courses launch and complete a project that involves the techniques of reporting news in depth as they further develop their advanced reporting skills.
Prerequisite: Permission of department chairperson.

LIBERAL EDUCATION

SOCIAL SCIENCES

50-1100 Introduction to Anthropology 3 cr.

The content of ethnographic films is analyzed to gain insights into cultures in different parts of the world. Discussion topics include crosscultural differences and similarities, culture change resulting from the impact of Western culture on non-Western societies, and techniques used by anthropologists in the analysis of cultural traditions. Students' powers of observation are sharpened by references to American culture.

50-1130 Urban Anthropology: People of the City 3 cr.

This study of cities explains the emergence of urban anthropology, its methods and techniques, and the use of archaeological, historical and contemporary studies to understand the roles and functions of cities. Also considered are race and social class, kinship ties and the anthropology of urban poverty, with examples from Western and non-Western nations.

50-1140 Ethnographic Films 3 cr.

Selected films are used to introduce this genre in terms of its history and nature, questions of ethics, purposes, finances and the differences in approach and problems faced by filmmakers and anthropologists.

50-1150 Taboos and Culture 2 cr.

The psychological and social/cultural mechanism by which taboos operate and maintain power are surveyed in this exploration of the cultural roots and evolution of personal and social taboos and the extent to which these inherited inhibitions still affect our lives in the twentieth century.

50-1300 Introduction to Economics 3 cr.

General theory and specific real world applications illuminate the economic functions of our society. Basic concepts of the market economy, fiscal and monetary policy and governmental roles are studied in addition to current personal, business, governmental and industrial economic issues.

50-1350 Economic Studies: Black Community Economics 3 cr.

Major approaches to improve the economic lot of American minorities, individually and communally, are analyzed separately and in relation to the dominant economic system. Students investigate Black Capitalist strategies, the "full integration into the marketplace" theme and the collective communal economic development strategy.

50-1500 Geography and Civilization 3 cr.

Focusing on geographical issues in economic development, urban geography and application of recent geographical theories, this interdisciplinary approach to the study of human/land relationships looks at examples of human adaption to natural conditions and how cultural and perceptual factors impact upon spatial organization.

50-1800 Politics, Government and Society 3 cr.

Politics and government are examined in light of American history and traditions as a prelude to discussions on the comparative values of political and governmental systems during different modern administrations. The semester concludes with a study of politics and government in Chicago.

50-1840 The Constitution of the United States 3 cr.

This course will consider the theoretical and historical background of the Constitution of the United States, its safeguards for civil liberties, and conflicting theories concerning limited government and political liberty.

50-1850 Electing a U.S. President 3 cr.

Concentrating on the 1984 presidential nominations and campaigns, coursework follows the history of the nominating process, the role of conventions and the changing character of presidential campaigns in the evolution of American democracy. The Black and Hispanic vote and the Illinois nominating process are special developments which are given emphasis.

50-1860 U.S. Foreign Policy 3 cr.

Current foreign policy of the United States is examined in terms of historic actions and political ideas through discussion of major international problems.

50-1880 Urban Politics 3 cr.

A historical exploration of city politics in America. Various cities and political traditions will be examined, but ethnic politics in large cities, particularly Chicago, will be emphasized.

50-1890 Comparative Politics 3 cr.

This course will focus on diverse political structures and problems facing nations today, available solutions and options for change. It will give special attention to inequality among nations and to the impact of social and economic factors on political development.

50-2000 Introduction to Psychology 3 cr.

The nature of psychology and the ranges and diversity of its concepts and methods are surveyed in this study of human behavior.

50-2050 Theories of Personality 3 cr.

Human nature, motivation, development, learning and change are explored through analysis of the major theories of personality structure, including traditional models such as psychoanalytic, Adlerian, behavioral and the more recent transactional, analytic, gestalt and cognitive models.

50-2060 Child Development 3 cr.

The role of the family, educational systems, the availability of child care and the rights of children are some of the cultural factors studied. Major theories of child development, the roles of environment and heredity and how they have affected childrearing practices are also covered.

50-2080 Educational Psychology 3 cr.

The nature of learning, teaching relationships, special education and social psychology are explored through attention to fundamentals of growth and development, early experience, cognitive growth, language and personal development, and student discipline.

50-2090 Abnormal Psychology: Mental Health & Illness 3 cr.

This course is designed to provide an understanding of the classifications and definitions of mental illness. Mental health is defined on a continuum from inadequate to self-actualizing, developing a broader understanding of human nature.

50-2100 Social Psychology 3 cr.

This study of human behavior in its social context reveals how other people influence our feelings and actions, e.g., how advertising influences attitudes, how the mass media affect opinions and behaviors, why people often act socially irresponsibly and the causes of violence in ourselves and others.

50-2110 Human Sexuality Seminar 3 cr.

The broad range of attitudes, behaviors and myths pertaining to sexuality are investigated through discussions of the psychological, emotional, physiological and developmental aspects of human sexuality and relationships, including attention to issues of responsibility.

50-2120 Applied Psychology 3 cr.

Demonstrations, practice sessions and discussions of co-counseling techniques are used to release the stored tension and rigidities blocking the full flow of creative, flexible intelligence and openness to meaningful relationships. Theories underlying practices are explored.

50-2130 Cultural Psychology: Self and Society 3 cr.

Drawing mainly on methods of psychological analysis, cultural anthropology and sociology, this course explores the process by which an individual acquires concepts of self, society and reality. Alternative world views are juxtaposed to challenge and enrich each student's growth in self-knowledge.

50-2200 Introduction to Sociology 3 cr.

The focus of this course is on the basic concepts, disciplines and methodology for investigating the various levels of human interaction, providing the student with a more objective method of analyzing various sociological issues.

50-2210 Social Problems in American Society 3 cr.

Using a sociological approach, this course helps students identify the causes and proposed solutions of several major problems, including mental health, chemical dependency, violence, poverty and family problems.

50-2220 Institutions and Individual Behavior 3 cr.

Penal institutions and their methods of behavior modification are studied along with the theoretical, ethical and practical alternatives to current practices to illuminate the nature of individual behavior in institutional settings.

50-2230 Law and Society 3 cr.

Laws of arrest and detention; contract, consumer/economic and debt matters; tenant/landlord; laws of copyright; and other laws are studied to provide the student with a better understanding of the interrelationship between law and the larger society of institutions, processes and goals.

50-2240 Race and Society 3 cr.

The practical questions and potential problems and fears of those who live and work in a multi-racial society are addressed in this attempt to correct an obvious but neglected aspect of racial tension: ignorance of one another.

50-2250 Family and Society 3 cr.

The basic unit of society—the family—will be studied from a social, economic, psychological and multi-cultural framework. Special emphasis will be on the role of the family in meeting basic human needs and in helping one to come to terms with fundamental problems of human life.

50-2260 Women and Society 3 cr.

The socialization of women; how and why specific roles are assigned to women; how, why and by whom these roles are passed on from one generation to the next; and what the consequences have been and will be, are discussed in this exploration of women in relation to society and culture.

50-2265 Women's Health Care Issues 3 cr.

Coursework covers women's medical issues in American health care delivery, the advent of the medical profession and the consequence of its rise for women's roles, the effect of American technology and ideology on women, and women's responsibility and autonomy in relation to their health. These topics are analyzed from both a historical and a contemporary perspective.

50-2270 Sports and Society 3 cr.

This course presents the basic socio-economic and cultural forces of our society as reflected in the arena of major sports. The role of the athlete in American society, past, present and future, and sports within the context of the American Dream, its failures and successes, are also examined.

50-2280 Comparative Societies 3 cr.

Drawing from history, anthropology and sociology, students examine pre-industrial, industrial and developing societies in comparison to their technology, demography, economy, politics and social order. Special attention is given to the impact of modernization on traditional societies.

50-6000 Topics in Social Sciences 3 cr.**50-7000 Independent Study in Community and Social Service** 2-4 cr.

Students draw from a list of approved department-contacted community and social service agencies to arrange their own placement with an agency. Requirements include a predetermined number of weekly hours serving the agency and its clientele under professional supervision.

Prerequisite: Permission of department chairperson.

50-9000 Independent Studies: Social Sciences 3 cr.

Prerequisite: Permission of department chairperson.

HISTORY

51-1101 U.S. History I: To 1877 3 cr.

The transition from colony to nation, the development of an American character, the growing pains of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath, and the problem of minority acculturation and treatment before Reconstruction are all part of this examination of the main lines of American development from the seventeenth century to 1877.

51-1102 U.S. History II: From 1877 3 cr.

The impact of institutional developments on American society and life are the focus of this study of the past century of vast and far-reaching changes: the birth of corporate capitalism, immigration and urbanization, the crises of two world wars, dynamic cultural upheavals, Cold War and the mass movements of protest in the 1960s.

51-1120 Contemporary History: Understanding the News 3 cr.

An understanding of who we are and why our society is what it is, is revealed through an examination of major facets of our contemporary world culture as portrayed in the mass media—print and electronic—over a period of time, with an emphasis on the present and its lines to the past.

51-1141 The South in American History I: The Old South, 1790-1877 3 cr.

This course examines Southern culture as distinct from that of the North and how this distinctiveness led to apparently irreconcilable differences resulting in the Civil War. The political, social and economic structure of the Old South, from its beginnings through its involvement in the Civil War and Reconstruction, are studied.

- 51-1142 The South in American History II: The New South, 1877 to the Present** 3 cr.
Focusing on the emerging New South after Reconstruction, this course surveys the role of myths in shaping the post-Civil War Southern world view, inter-racial and intra-racial conflicts, reconciliation of North and South, Southern populism and the development of the twentieth-century civil rights movement.
- 51-1161 Missing Pages in U.S. History I** 2 cr.
Films, videotapes, exhibits, guest speakers, readings and critiques are used in this analysis of stereotypes, distortions and omissions of ethnic minority groups in U.S. history.
- 51-1162 Missing Pages in U.S. History II** 2 cr.
Racism and U.S. imperialism, cases of social protest, violence and vigilantism, the Ku Klux Klan, Red scares and the racism of U.S. presidents are studied, using speakers, films, videotapes, exhibits and oral and written term papers.
- 51-1181 The Writings of Black Protest I** 3 cr.
Black protest thought is considered in a historical perspective through the writings of black Americans during the era of slavery (1750-1860). Students use primary documents to discover the feelings of hope, fear and frustration of the free and enslaved blacks of this time.
- 51-1182 The Writings of Black Protest II** 3 cr.
The writings of American black people from the Civil War to the present are the focus of this confrontation with the realities of the black experience and thought in American perspective. The student continues to use primary documents to examine black history and culture.
- 51-1200 The American Experience** 3 cr.
Ideas expressed in art, literature and social commentary are studied to enhance our understanding of the life that Americans live. The relationship of our founding principles to modern experience, America's historical and cultural features and how they relate to our growth as individuals and as communities are discussed.
Prerequisite: Any History course.
- 51-1205 History of Chicago** 3 cr.
From the early French exploration to the current urban crisis, Chicago's economic, ethnic and racial development is studied with the help of slides, walking tours and film. Students will do a short interview project.
- 51-1207 History of the American City** 3 cr.
This course examines the history of the development of the United States as an urban nation. It analyzes the socio-economic, political and communal bases for the modern American city, as well as the decline of the urban system established by 1920.
- 51-1210 History of the American Working Class** 3 cr.
This course deals with workers in the United States in the nineteenth and twentieth centuries. Problems of assimilation and acculturation will be explored, including the creation of a distinctly working class culture based on both European and American models.
- 51-1215 Urban American Religions in History** 3 cr.
The history of religion in cities across America is examined, set against a background of American history and American Protestantism. The course considers the full range of religious activities in urban America.
- 51-1225 Leisure and Entertainment in Urban America** 3 cr.
From the Civil War through World War II, this course examines the many relationships between sports, music, movies, theater, opera, radio, night life, and those who participated in them, the environment in which they took place and the economy and polity in which they flourished.
- 51-1235 Women and Children in the City: 1850-Present** 3 cr.
The impact of urban/industrial culture on women and children in both Europe and America is the subject of this course. Societal roles of women and children are explored, as changes in those relationships took place during the nineteenth and twentieth centuries.
- 51-1240 Family and Community History** 3 cr.
Twentieth-century American life from the perspective of the family and the major changes in the Chicago community since 1893 provide the framework for this examination of the major crises of this century. Discussions, readings, field trips and student research and projects delve into how these crises affected women, ethnic groups, workers and reformers.
- 51-1261 Afro-American History and Culture I: To 1860** 3 cr.
The African background, Atlantic slave trade, slavery and the free black experience are all examined in detail as students trace the history of black people from Africa to the New World and explore the collective black experience from an ideological and philosophical basis.
- 51-1262 Afro-American History and Culture II: Since 1860** 3 cr.
This section studies the black "freedman," the political and economic development of black America, and surveys modern black culture. What freedom meant to the emancipated black American is the principal topic of discussion.
- 51-1281 African History and Culture I: To 1880** 3 cr.
African civilizations of the pre-colonial past are explored to reveal how various societies evolved, and their major achievements prior to the arrival of Europeans. The roots of slavery, racism and the underdevelopment of Africa are also examined.
- 51-1282 African History and Culture II: Since 1880** 3 cr.
The past century is reviewed to discover African reactions to the colonial system: the rise of nationalism and liberation movements, emergent new nations and Pan-Africanism.
- 51-1300 Latin American and Caribbean History I** 3 cr.
The experience of the Latino people is examined, investigating the historical and cultural roots of the modern economic, political and social situations of the Latin American and Caribbean nations in their struggle for development. Topics include the black experience, the agrarian problem, underdevelopment, reform and revolution.
- 51-1301 Latin American and Caribbean History II** 3 cr.
This course explores the past century of the Latino peoples with regard to their history, politics, economics, society and culture.
- 51-1321 Europe and the West I: Ancient Civilization** 3 cr.
Students gain an understanding of the history and culture of Greece, Rome and other civilizations of the ancient world.

51-1322 Europe and the West II: Medieval Culture

3 cr.

Readings in primary sources are used to illuminate medieval culture and its world view in its own terms. The ideals expressed in art and the actualities of the age are compared through works of literature and narrative accounts.

51-1323 Europe and the West III: Modern Europe

3 cr.

Events since the fifteenth century are surveyed, including the revolutionary movements of 1848 and the rise and fall of overseas colonial empires.

51-1360 Russian and Soviet History since 1800

3 cr.

This course will examine the history and the development of Imperial Russia and the Soviet Union during the nineteenth and twentieth centuries.

51-138I Asia I: Early China, India and Japan

3 cr.

The rise of China, India and Japan and their contributions to world history and culture from the earliest times to the beginning of the nineteenth century are studied. How these countries influenced and were, in turn, influenced by the Western world is also considered.

51-1382 Asia II: Modern China, India and Japan

3 cr.

The interaction between China, India, Japan and the Western world is examined, emphasizing the influence of imperialism, colonialism, urbanization and industrialization on the development of these societies in modern times.

51-9000 Independent Studies: History

3 cr.

Prerequisite: Permission of department chairperson.

HUMANITIES

51-2120 Fundamentals of Communication

4 cr.

Basic communication skills essential to reading, writing and public speaking are reviewed to provide students with assistance in oral and written skills. Students are evaluated early in the semester to determine strengths and weaknesses so that they may concentrate on correcting their specific areas of deficiency.

51-2141 Humanities I

3 cr.

The relationship between the individual and the state, the limits of human knowledge and the search for values are some of the questions explored as they are depicted in Western art, literature and philosophy.

51-2142 Humanities II

3 cr.

Perennial questions of free will and determinism, passion and reason, and the self and society are examined through Eastern literature, philosophy and art. What it means to be humane, regardless of differences in time-frames, is the central theme.

51-2160 America in Art, Literature and Music

3 cr.

This course presents a representative selection of American paintings, folk and folk-derived music and readings in poetry and the short story to enhance the student's understanding of each period or movement in American social history.

51-2170 Twentieth-Century Music

2 cr.

An audio and historical survey of the styles of eight major composers of the twentieth century, including Stravinsky, Bartok, Shostakovich and Schoenberg. A system of comparative interrelations and critical vocabulary is used.

51-2180 Women in Art, Literature and Music

3 cr.

The professional development of women in the arts and their impact on images of women presented through these mediums is surveyed, using slides, film, recordings and guest speakers to focus on nineteenth- and twentieth-century women's roles.

51-2200 Harlem: 1920s Black Art and Literature

3 cr.

The period of artistic experimentation among black creative artists in the 1920s is studied through the works of black writers from the Harlem Renaissance. Their relationship with the emerging American avant-garde writers and the evolution of the Afro-American literary tradition is explored.

51-2205 Afro-American Folk Culture

3 cr.

This course explores the philosophical foundations of past and present cultural developments among Afro-American peoples.

51-2206 Poetic Vision in the Afro-Latin World

3 cr.

The commonality of style and imagery in the poetry of blacks in South America, the Caribbean and the United States is the subject of this course.

51-2210 The Psychodynamics of the Underclass

3 cr.

The personality of the underclass is examined through the works of Franz Fanon and other writers.

51-2220 Masterworks of American Writing

3 cr.

The works of Franklin, Emerson, Melville, Whitman, Dickinson, Fitzgerald, Albee and others are studied in this examination of one of the predominant themes in American cultural history: the conflict between the self-reliant individualist and the social reformer.

51-2310 Critical Vocabulary for the Arts

2 cr.

This course probes ideas and terminology that help students enjoy and appraise achievements in the arts.

51-2360 Film and Society

3 cr.

Relationships between people are explored through weekly screenings of feature, short, fiction, documentary and animated films, all dealing with a semester-long social topic.

51-2370 Urban Images in Media and Film

3 cr.

This is a survey of how metropolitan life is portrayed in film, television, the press and other media. Documentary films like *I Remember Harlem*, *The City* and Louis Malle's *Calcutta* are discussed, as well as theatrical films including *Metropolis* and *Little Murderers*. Local city news coverage (print, television and radio) is examined for urban stereotypes.

51-2380 Arts As Media

3 cr.

The differences and similarities of the media and the arts, how they affect the intellects of their audiences and how they generate emotional responses are explored and identified through first-hand experiences. Museums, dance and theater performances are employed.

51-2400 Humanities for the Performing Artist

3 cr.

Major texts of literature, philosophy and theology are studied as examples of humanistic inquiry, providing the context for performance pieces expressing universal themes. Guest artists from the Dance and Theater/Music Departments assist advanced performing arts students in deepening their artistic understanding by widening their humanistic context.

51-2420 Humanities for the Visual Artist

3 cr.

Classical poems, a masterwork of fiction and a Shakespearean play are the bases for an exploration of 'imagery' as a vehicle for interdisciplinary humanistic study for advanced students in art, film and photography who want to place their disciplines within a larger humanistic context.

51-2430 Arts, Technology and Science 3 cr.

Science and technology have great impact on the humanities and the arts. What themes and images in contemporary culture reflect the tensions and possible synthesis of the two approaches? How have the fine arts been affected by technological advances? How can humanistic values inform and guide scientific research? Readings in these and other topics are taken from literature, philosophy and sociology, as well as from the contemporary media.

51-2441 Philosophy I 3 cr.

The nature of careful inquiry and some of the enduring philosophical questions of the ages are the focus of this examination of reasoning and classical and contemporary problems in philosophy. Study is conducted through class discussions and student papers.

51-2445 Ethics and the Good Life 3 cr.

A few major philosophical works are examined to provide insight into human action as the basis of a good and happy life.

**51-2520 Philosophical and Religious Studies:
East/West** 3 cr.

Major religious schools of thought from ancient to modern times are surveyed to show how these teachings have shaped the history and culture of large parts of the human race and how they continue to affect our world.

51-2530 Comparative Religions 3 cr.

By studying major religions of the world, as well as lesser known ones, religious traditions are related to contemporary questions about faith, belief, death, dying, survival and religions as a trans-cultural medium for understanding the world of the future.

51-2540 Twentieth-Century Philosophy 2 cr.

This course examines the central issues and major movements in philosophy in the twentieth century. Relationships between philosophy and science, and between religion and the arts are explored.

51-2600 Multi-cultural Dimensions 3 cr.

The uniqueness and complexities of culture are explored through various art forms, the roots of language, the religions and the social structures of major global peoples.

**51-2700 Functional Spanish I: Language and
Culture** 3 cr.

Basic structures and vocabulary are introduced to develop proficiency in understanding, reading, speaking and writing Spanish for living, working and traveling in the United States or abroad. Cultural appreciation is enriched through Chicago resources.

51-6000 Topics in History 3 cr.

This course explores a special topic not likely to be given full coverage in any other course. It may be, e.g., a significant period in history, a major event, an important figure, group, movement, set of circumstances, or issue. A student may take the course more than once, provided the topic is different each time.

51-6001 Topics in Humanities 3 cr.

51-9000 Independent Studies: Humanities 3 cr.

Prerequisite: Permission of department chairperson.

PHOTOGRAPHY

DIVISION I

23-1100 Foundation of Photography I 3 cr.

23-1101 Darkroom Workshop I 3 cr.

Basic aesthetic problems of photography and a historical and critical context for looking at and making photographs are the emphases of the lecture portion of this two-part foundation course which is the basis for more advanced photographic study. The concurrent darkroom study provides the necessary technical skill in black-and-white photographic materials and processes. Each section—lecture and darkroom—meets once a week.

23-1102 Foundation of Photography II 3 cr.

23-1103 Darkroom Workshop II 3 cr.

The content of these courses is coordinated. They constitute a more sophisticated exploration of the aesthetic and technical issues introduced in Foundation of Photography I.

Prerequisite: Foundation of Photography I and Darkroom Workshop I or permission of the department chairperson upon review of portfolio.

23-1120 Contemporary Trends: Special Topics 1-6 cr.

Direct working contact with internationally renowned photographers, critics, editors and scholars is provided each semester in this workshop/lecture program. A public lecture supplements each limited enrollment workshop.

DIVISION II

Students pursuing photography beyond Division I must complete Foundation of Photography I and Darkroom Workshop I and II with a "C" average or better. In addition, Art History I and II must be completed.

23-1140 Generative Systems: Project Development Studio 3 cr.

Idea and project development to help you start and complete a major project in any medium by identifying the major concerns in your life, translating those concerns into expressive form and establishing work habits. Basic copy machines, bookmaking and journal techniques are taught and used as idea-generating devices for the exploration and development of project possibilities. Projects have been completed in photography, film, printmaking, sculpture, books and essays. Designed for advanced students.

Prerequisite: Completion of Photography Division I requirements, advanced standing in another department or by permission of department chairperson.

23-2050 Generative Systems: Self-Portrayal 3 cr.

Autobiographical image-making and writing are stressed as students write privately and work visually at their own levels of expertise. Writing is based on techniques derived from diary and autobiography and is designed to reconstruct the patterns of events which make up personal history. The image-making techniques are based on rapid-feedback copy machines and techniques already known by students. Designed for advanced students.

Prerequisite: Division I, advanced standing in another department.

23-2150 Analysis of Contemporary Photography 4 cr

Analytic skills and language of criticism are developed in this examination of post-World War II photographic directions. Case studies of recent thematic exhibitions and catalogs are used to focus on contemporary issues and ideas.

Prerequisite: Division I, History of Twentieth Century Photography is recommended, but not required.

23-2200 Architectural Photography 4 cr

The wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal images, is explored concurrently with an introduction to view camera skill, discussion of work and the development of individual projects.

Prerequisite: Division I.

23-2450 Color Photography: The Negative Approach 4 cr

The aesthetics, techniques and theory of the negative/positive color process are examined through straight color printing with development of an understanding of color relationships in the photographic image.

Prerequisite: Division I.

23-2455 Color Photography: Advanced 4 cr.

Advanced Color Photography is a course in color processes. Technical control for aesthetic purposes and the broader possibilities of this process to achieve expressive ends are emphasized.

Prerequisite: Color Photography: The Negative Approach, or Color Photography: The Positive Approach.

23-2480 Color Photography: The Positive Approach 4 cr.

The range of expressive possibilities in color photography using direct positive materials will be explored in this course, working primarily from color theory and the aesthetic potentials of the medium as well as the technical aspects of the material.

Prerequisite: Division I.

23-2500 Commercial Studio 4 cr.

Portraiture, still life, product illustration and subject presentation as well as work with the large format camera are emphasized as the fundamentals of commercial studio techniques. Development of a framework of technical skill refinement and professional practice are stressed.

Prerequisite: Division I and Photography III.

23-2505 Commercial Studio: Advanced 4 cr

Students examine photographic illustration for advertising through analysis and synthesis of appropriate studio photographic means. Assignments include the use of color and black-and-white processes, small and large format cameras, tungsten and electronic flash light within a studio context.

Prerequisite: Division I, Photography III and Commercial Studio.

23-2550 Criticism of Photography 3 cr

Direct confrontation, discussion and written critical essays are used to examine the genres, standards, changing fashions and major traditions of criticism in twentieth-century art and photography with prime emphasis upon defining personal critical attitudes.

Prerequisite: Division I, Histories of Nineteenth- and Twentieth-Century Photography are recommended but not required.

23-2620 Documentary Photography 4 cr.

The social and aesthetic aspects of this vital and evolving photography tradition are explored through an examination of method, concept and history and put to use in one or more photographic projects.

Prerequisite: Division I.

23-2631 Experimental Photo/Graphic Techniques I 3 cr.

A systematic exploration of the following media and techniques: papermaking, cyanotype and Kwikprint, transfer monotype, cliché-verre, photographic print manipulation and transfer, graphic arts films, posterization, photo-etching on pre-sensitized zinc plates. During the last third of the course, each student chooses one medium in which to work.

Prerequisite: For Photography students, completion of Division I requirements; for Art students, completion of the core Art courses; or permission of department chairperson.

23-2632 Experimental Photo/Graphic Techniques II/Studio 3 cr.

Photo-lithography and copier systems are studied in this course designed for Art or Photography students. Photo-lithography techniques include making halftones with enlargers, transferring photographs to aluminum plates, extending photographic images with lithographic techniques, and printing editions. The copier systems are taught for their applications to the techniques already learned in Experimental Photo/Graphic Techniques I and in Photo-Lithography. Each student selects a project in any medium. May be repeated for credit.

Prerequisite: Experimental Photo/Graphic Techniques I, or by permission of department chairperson.

23-2653 Studio and Location Lighting/Photography III 4 cr.

Studio portraiture and still life and location application of techniques to a diversity of situations form the framework of this introduction to greater visual control through use of the 4x5 view camera and artificial lighting. This required course is the prerequisite to all subsequent view camera and lighting courses.

Prerequisite: Division I.

23-2680 Advanced Studio Lighting 4 cr.

The use of tungsten and electronic flash artificial light in the studio is thoroughly explored through assignments in color and black-and-white using the view and 35mm cameras.

Prerequisite: Division I and Photography III.

23-2700 History of Nineteenth-Century Photography 3 cr.

The emergence of photographic traditions is examined within the context of the social, cultural, political, economic and scientific forces that formed particular tendencies in the medium. This interpretive analysis of significant impulses in photography prior to World War I is structured as a balance of lecture, slide presentation and discussion.

23-2710 History of Twentieth-Century Photography 3 cr.

Major movements and practitioners are studied in the context of the social, cultural and political pressures that influenced photographic trends since World War I through lecture, slides and discussion.

23-2730 Junior Seminar: Photography 3 cr.

This advanced seminar/critique is designed to stimulate the development of individual photographic ideas and directions. While there are no specific assignments, participants are expected to show development of ideas and photographic expression. This course is intended for students who have a clear idea of a project they would like to pursue.

Prerequisite: Division I and two Division II courses.

23-2750 Medical Photography 4 cr.

Photographic techniques currently in use in hospitals and laboratories, such as ultraviolet, infrared and copy photography are presented in this survey, supplemented with consulting medical personnel and class visits to clinical settings.

Prerequisite: Division I.

23-2900 Photojournalism I 4 cr.

The emphasis of this course is on newspaper and magazine photography. Picture editing and layout are also considered. A portfolio compiled from course assignments is produced.

Prerequisite: Division I.

23-2901 Photojournalism II 4 cr.

The thrust of this course will be the development of the photo essay and more in-depth coverage of a story or event. Topics will be chosen by the student under the direction of John White, Pulitzer Prize-winning journalist.

Prerequisite: Photojournalism I.

23-2905 Photo Lithography 3 cr.

The photographic applications of the most frequently used graphic medium, lithography, are studied. Photo-lithographic techniques include making halftones with the enlarger, transferring photographic images to zinc litho plates, extending photographic images with traditional lithographic techniques, and preparing and printing editions.

Prerequisite: For Photography students, Division I. For Art students after completion of the core Art courses, or by permission of department chairperson.

23-2910 Special Printing Techniques 3 cr.

The visual impacts of print tone color and other aesthetic considerations are discussed and practiced by exploring various films, photographic papers, as well as pre-prepared and custom developing formulas.

Prerequisite: Division I and concurrent shooting class.

23-2971 View Camera 4 cr.

Perspective and focus control are examined theoretically and practically in this exploration of the aesthetic possibilities of the view camera. Equipment is provided. Prior or concurrent enrollment in Zone System/Sensitometry is encouraged.

Prerequisite: Division I and Photo III.

23-2972 View Camera: Advanced 4 cr.

Students develop an individual, semester-long project exploiting the view camera's unique abilities in order to further refine skills and expand understanding of large format photography. Equipment is supplied.

Prerequisite: View Camera.

23-2975 Visual Books: Concepts and Production 3 cr.

Each student works from a proposal to make a photographic or visual book. Course covers conceptual aspects of visual books, including structure, editing, sequencing and integration of text and images. Book production includes graphic arts films, layout, manipulation, reproduction, binding and finishing. Course is based on the history of books with emphasis on development of artists' books over the last thirty years. Emphasis is also placed on working with the means at your disposal in order to provide alternatives to high-cost production. For Art and Photography students. Course offered in alternate semesters.

Prerequisite: For Photography students, Division I. For Art students after completion of the core Art courses, or by permission of department chairperson.

23-2977 Hand Bookmaking and Binding 3 cr.

Traditional and non-traditional Western and Oriental techniques, including Western Codex are studied. Included are casebound, perfect, side-stitch, pamphlet, single signature, portfolio, Japanese, accordion, and decorative endpaper marbling methods, as well as modern combinations and extensions of these techniques. Prerequisite: For Photography students, Division I. For Art students, completion of the core Art courses; or by permission of department chairperson.

23-2980 Zone System/Sensitometry 4 cr.

Effective exposure index determination, characteristic curves for film and paper, contrast index and gamma, overall tone reproduction cycle, and application of theory to practical shooting situations are covered in this experimental study of the zone system and sensitometry. A cumulative lab book will be a reference resource after the completion of the course.

Prerequisite: Division I and Photo III.

23-2985 Nineteenth-Century Photographic Processes 3 cr.

The development of photography through its first four decades will be explored as students prepare and use their own photographic materials to gain insight into both the historic and aesthetic precedents of contemporary photographic vision.

Prerequisite: Division I. History of Nineteenth-Century Photography and Special Printing Techniques are recommended.

23-2990 Museum and Curatorial Practices 2-6 cr.

Selection, design and installation of exhibitions, publicity and community relations, conservation and grants administration are some of the gallery management duties that students will be involved in as they intern with the Chicago Center for Contemporary Photography/Columbia Gallery. Interns will meet as a group for a two-hour seminar once each week, with 12 to 24 hours per week of independent participation.

Prerequisite: Consent of Museum Director.

DIVISION III

In order to advance to Division III, a "B" average in Division II courses must be maintained, and six courses in Division II must be completed—at least one of which must be in the history of photography.

23-3460 Senior Seminar: Photography 3 cr.

The photographic image, its form, content and meaning are examined in this seminar in order to assist the student in articulating a personal photographic viewpoint. May be repeated for credit with departmental approval.

Prerequisite: Division II.

23-3500 Professional Portfolio Development 3 cr.

How to assemble a portfolio, write and design a resume and interview with prospective employers is covered to assist the student who is preparing to enter the job market. Job-hunting skills and procedures are discussed.

Prerequisite: Division II and Senior standing. Commercial Studio Advanced recommended.

23-8888 Coop Education: Photography variable

Permission of department chairperson.

23-9000 Independent Project: Photography 3 cr.

After an initial meeting to develop proposals for approval, students work on their own, with some individual supervision, on a project in their own areas of interest. Students meet again the final week to present and critique completed projects.

Prerequisite: Division II and permission of department chairperson.

For further information on departmental requirements (i.e., divisional requirements), please request a departmental brochure from the Photography Department.

RADIO

41-1000 Radio Basics 2 cr.

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 are explored in this introductory course.

41-1100 Fundamentals of Radio 2 cr.

Departmental organization and function, job classification and unions, business practices and terminology are surveyed in this prerequisite to all management-oriented radio classes.

41-1110 Introduction to Radio Broadcasting (summer only) 2 cr.

The broadcaster's responsibilities and duties at a commercial radio station are emphasized plus a capsulized on-air experience for the student interested in the talent end of broadcasting.

41-1121 Radio Broadcasting I 3 cr.

Practical experience in the main broadcasting functions is provided along with an examination of radio as a medium of mass communication, in this primary course in radio broadcasting and station procedure.

41-1122 Radio Broadcasting II 3 cr.

The development of individuality and a personal style of broadcasting is emphasized through integrated practice in the various broadcasting functions from announcing to advertising. This is an advanced, comprehensive study and practice of radio broadcasting for the radio major.

Prerequisite: Radio Broadcasting I.

41-1123 Radio Broadcasting III 3 cr.

The serious student of radio will perfect on-air talents to a more professional level. The course will offer simulated on-the-air experience which could lead to a staff position at WCRX FM.

Prerequisite: Radio Broadcast II and permission of department chairperson.

41-1151 Radio Production I 2 cr.

Editing, splicing, mixing, dubbing and special effects using the full studio facility are covered in this in-depth lab study of radio production techniques.

41-1152 Radio Production II 2 cr.

Continues the studies begun in Radio Production I.

Prerequisite: Radio Production I.

41-1153 Radio Production III 2 cr.

Continues studies begun in Radio Production II.

Prerequisite: Radio Production II.

41-1170 The Radio Producer 2 cr.

The "behind the scenes" production techniques for the news shows, live interview shows and telephone talk shows will be studied. The aspects of the radio producer's job such as how to call the right person for on-air contributions, how to make actual contact with VIPs, screening incoming calls and scheduling programs will be covered in class. Actual production assignments will be carried out by the class.

41-1175 The Political Reporter 2 cr.

The students will be shown the way through the maze of governmental bureaucracy, local and state, to enable them to seek political and governmental news, e.g., whom to contact, when, where, why and how, and what to look for over and above the politico's PR hand-out. The full gamut of city hall and state house sources and reference materials are covered.

41-1180 The Traffic Reporter 2 cr.

Learn how to make contacts, local and other, to gather traffic flow information within a given listening area. This information will then be prepared for broadcast by the student for use as drive-time feature material. Field trips to local traffic-reporting headquarters are planned.

41-2110 Acoustics for Microphones 4 cr.

A course in the basics of acoustical design or treatment of rooms for microphones or loudspeakers and exposure to the new tools available in the field. Of value to students who plan to make careers in the various phases of electronic communications.

41-2115 Urban Radio Station 2 cr.

Well-known, minority radio broadcasters will cover programming for the special audience, plus the news serving the minority community's public service and awareness needs, selling the specialized format locally and nationally to both white and ethnic sponsors, and entry-level job opportunities in urban radio.

41-2125 Broadcast Sales 2 cr.

The basics and principles of broadcast sales are introduced, and local and national sales techniques, rate cards and ratings are analyzed in this preparation for budding advertising salespersons.

41-2150 Broadcast Sports 3 cr.

Sports writing, wire-copy use, personality, interview techniques and play-by-play announcing in the classroom and on location are explored in this practical approach to sports broadcasting. Included are frequent discussions with guest sports broadcasters.

Prerequisite: Permission of department chairperson.

41-2180 Careers in Radio 2 cr.

DJs, news and sportscasters, management and sales executives and other leaders in Chicago radio discuss career opportunities in radio each week in this lecture course.

41-2200 College Radio News 1-4 cr.

Student newsmen will gather and rewrite wire service news and broadcast it over radio station WCRX. Additionally, students will street-report from various locations throughout the city.

Prerequisite: Radio Broadcasting I, Writing Radio News and permission of department chairperson.

41-2250 College Radio Programs 1-4 cr.

Commercial and public service writing are emphasized in the production of weekly music, talk, commercial and public service information programming pertinent to the Columbia student body. All programs are broadcast over WCRX.

Prerequisite: Radio Broadcasting II, College Radio News and permission of department chairperson.

41-2260 College Radio Sports 1-4 cr.

All phases of radio sports, including play-by-play, interviewing and writing are emphasized along with field trips to various sports events, and on-air sports broadcasting over WCRX.

Prerequisite: Permission of department chairperson.

41-2300 Commercial Announcing 3 cr.

Timing, interpretation and the degrees of persuasion necessary to successful delivery of the sponsor's message in radio and "voice-overs" for television and film are emphasized in this introduction to a highly competitive profession.

Prerequisite: Radio Broadcasting I.

41-2340 Control Board Operation 3 cr.

Actual "hands-on" experience in operating the control board. Learning to integrate programming while maintaining a professional-quality broadcast sound.

41-2360 The Responsible Newscaster 2 cr.

The pressures that sometimes cloud judgment of news people and some of the ethical decisions they face are explored through classroom discussions that analyze actual cases from television, radio and print journalism.

41-2365 The Radio Job Market 2 cr.

Preparation for your initial contacts as you seek your first job. Writing a resume, making telephone and personal contacts as well as personal presentations will be taught. Actual interview techniques will be covered through role playing. Proper dress, posture, eye contact, etc., will be stressed.

41-2370 Fun with Comedy Radio 2 cr.

The development, writing and production of radio comedy skits are studied and practiced beginning with the creation of humorous characters and situations and continuing with the writing of comedy episodes stressing character dialogue. The use of sound and music is also covered.

41-2400 Investigative Broadcast News 2 cr.

Top broadcast media journalists present a study of resources and research methods and an exploration of the differences in writing technique between investigative reporting and regularly scheduled news.

Prerequisite: Writing Radio News I.

41-2420 Programming the Music Format 2 cr.

Preparation for positions in the music-oriented radio station such as a program or music director. The course will cover new product, trade publications, music promotion, music research and day-to-day music programming.

41-2430 Programming for Children and Educational Radio 2 cr.

Students write educational scripts for children and adults, attempting to inform and educate while entertaining their audiences. Role-playing and performing are the tools used. Students write and produce shows for broadcast.

41-2450 Music Programming: Adult Contemporary Format 2 cr.

Programming and marketing techniques, audience distribution, and buying power and application of audience research to the programming problem are discussed in this in-depth study of middle-of-the-road music formats.

41-2480 Music Programming: Classical Format 2 cr.

The music of the classical masters and the programming of it for radio is discussed along with biographical information of the more prominent composers.

41-2490 Music Programming: Country Western Format 2 cr.

Assessing the impact of country recording artists upon music formats, students will learn to program and balance this increasingly popular field of music for radio.

41-2501 Music Programming: Jazz, Soul and Rock 2 cr.

Programming and marketing techniques, examination of audience distribution, buying power and application of audience research to programming are covered in this in-depth study of jazz, soul and rock music.

41-2510 Radio Newscasting 2 cr.

Actual performance of newscasts plus headlines from original rewritten copy, as well as the "rip and read" school, will prepare the student for the music and news format radio station newsroom operation.

41-2520 News Broadcasting and Writing 3 cr.

The selection, writing and timing of the radio newscast and the broadcasting of prepared newscasts will be the weekly activities of this course designed for those students seriously interested in broadcast journalism.

41-2550 Profile of the Disc Jockey 2 cr.

The exposure of the student to the philosophy of the individual performer and his approach to the audience is the main goal of this examination of the responsibilities and duties of the disc jockey. Guest experts include disc jockeys, producers, program managers, sales managers and record promoters.

41-2580 The Radio Documentary 4 cr.

Each student will develop a half-hour documentary program on tape during the semester. Outside research interviews, scripts, editing and final product will be the goal. Those documentaries of broadcasting quality will be submitted to WCRX for possible air-play and air-credit for the student.

Prerequisite: Radio Broadcasting I and Radio Production I.

41-2630 The Golden Age of Radio 2 cr.

Bridging the gap between yesterday and today, this informal look at the sights and sounds of radio programming of the past will present a non-technical view of broadcasting exploring many aspects of programming comedy, variety, mystery, drama and views.

41-2650 Radio Interviews and Discussion 4 cr.

The production, editing and dubbing of the Columbia College produced radio program, *Listen*, which is broadcast weekly over local commercial radio stations is the sole responsibility of the ten students selected for this class. Each student in turn will act as moderator and along with the student producer will research and interview special guests in keeping with the "how-to" concept of the show and end up with his own copy for a "demo."

Prerequisite: Radio Production I and Radio Broadcasting I.

41-2670 Satellite Radio 3 cr.

Introduction to the technical aspects of satellite distribution, programming for a national market from a single source, techniques of timing, local and national inserts, etc. The jobs in satellite broadcasting such as the DJs, salespeople, engineers, programmers, and management will be covered by persons now in the business of satellite broadcasting.

Prerequisite: Radio Broadcasting I

41-2700 Speech Technique 2 cr.

Using the English language with the greatest possible skill is the emphasis in this class which aims at developing the ability to speak correctly, naturally and authoritatively for those students wishing to be communicators.

41-2710 Acceptable Broadcast English 2 cr

The correction of neighborhood or regional speech patterns to enable students to meet the standard speech and delivery preferred by the majority of the broadcast community.

41-2711 Sound Engineering I 4 cr

The absolutely necessary electronics of the recording system is covered in this introduction to recording equipment including audio consoles, microphones, echo chambers, reverberation units, etc.

Prerequisite: Permission of department chairperson and full-time student status.

41-2712 Sound Engineering II 4 cr.

Acoustic design, the problem of standing waves, reverberations, etc., are the emphasis of this exploration of multi-track and mono recording, microphone application for special purposes, 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. Course is taught at one of the Midwest's finest 16-track recording facilities.

Prerequisite: Sound Engineering I.

41-2713 Sound Engineering III 4 cr.

Each of several production teams is required to produce and record a professional quality master, usually music and voice but not necessarily limited to such, using an allotted 20 hours of studio and mixing time on professional state-of-the-art equipment. At a semester-end session all recordings will be played back for students and guests and certificates of completion for the sequence will be issued.

Prerequisite: Sound Engineering II.

41-2730 Talk Show Hosting 2 cr.

The styles and techniques unique to both the in-studio and telephone interview are examined and practiced.

41-2851 Writing Radio News I 2 cr.

News analysis, broadcast editorials, news gathering, editing, writing and use of news services and sources are covered in this approach to journalism for broadcast media.

Prerequisite: Typing skills.

41-2852 Writing Radio News II 2 cr.

Using cassette equipment and editing techniques, students will develop and write feature stories and series in this continuation of Writing Radio News I.

Prerequisite: Writing Radio News I.

41-2855 Writing for Broadcasting 2 cr.

This course will cover the style, format and techniques for the beginning writer. It will offer a thorough introduction to writing television or radio scripts for drama, comedy, commercials, public service announcements, interviews, special interest programs and musical shows.

41-8880 Radio Internships 1-16 cr.

Prerequisite: Junior status and 3.0 GPA and permission of department chairperson.

41-8888 Coop Education: Radio 3-4 cr.

Prerequisite: Permission of department chairperson.

41-9000 Independent Project Radio 2-6 cr.

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

Prerequisite: Permission of department chairperson.

SCIENCE

56-2015 Animal Behavior

3 cr.

Why do birds fly and raccoons eat chocolate? Animals can display many types of behavior. Their behavior is very dependent on the season and time of day. Learn about how their activities fit into the world of nature and human society. Types of behavior to be examined include building of nests, defense of nest or offspring, migration, reproduction and foraging. Students will be encouraged to use art forms such as videotaping, photography, dance and theatre in their study of animal behavior.

56-2025 Biology: The Living World Around Us

4 cr.

The biological world, including the cellular basis of life and organisms, is examined with particular attention to the issues of greatest contemporary relevance and impact. Special topics include non-food products from plants and animals, insect life forms, the biological implications of cloning and the requirements for life in outer space.

56-2050 Biology of the Human: Anatomy and Physiology

3 cr.

Normal processes of the body systems—cardiovascular, respiratory, nervous, digestive, reproductive and eliminative—as well as abnormal processes will be surveyed in this examination of how the various organ systems interplay in the complex functioning of the human being. Dance and Theater majors should find the close look at body movement (bone structure, musculature) relevant to their study.

56-2070 Environmental Biology of the Chicago Region

3 cr.

This course allows students to appreciate the unique and important features of the natural history of the Chicagoland region. The course conveys understanding of landforms, the Great Lakes, prairie, wet lands and the effects of glaciation. Students will come to know the flora and fauna and the ecological processes which characterized Chicago prior to human settlement. The effects of man's activities, deforestation, industrialization, urban development and toxic pollutants on groundwater, rainfall, weather and health will be discussed.

56-2120 Biopsychology

2 cr.

The origin of human behavior and personality as the source of our perceptions, logic and emotions are covered as a foundation for the examination of the structure of the brain, its functions, what the different parts do, and how this affects our conscious and subconscious lives.

56-2135 Botany: The Plant World

3 cr.

Plants play a critical role in our ecosystem—providing food and shelter for animals, governing soil formation, and influencing Earth's atmosphere—and provide society with building materials, medicines, industrial products, food and energy. Our study of plants will cover both structure and function (how plants are constructed, and how they carry on processes like growth, reproduction and self-defense) as well as plant ecology, and the resources we derive from the plant world. Field trips will be taken.

56-2150 Chemistry in Daily Life

4 cr.

The chemistry of a variety of everyday objects, substances and actions and how these interact in intimate and practical ways with the chemistry of our bodies in our work, art and environment is explored with topics of study including the atom, radiation and radioactivity, pH, and crystals and crystal growth.

56-2153 Chemistry of Living Things

3 cr.

We live in a complex technological society. Decisions are being made every day which affect every aspect of our lives, but since we, as a society, are generally technologically ignorant, we find difficulty in interpreting these decisions in an informed, rational manner. This course is designed to introduce chemical fundamentals and to apply these fundamentals to understanding biochemical processes that have a direct bearing on our lives. We will look at such topics as the nature of matter, acids and bases, organic chemistry, vitamins, drugs, poisons, proteins, metabolism, radiation and human health, scientific ethics, biotechnology, recombinant DNA, genetic diseases, cancer, viruses (e.g., herpes), and bacteria.

56-2160 Computers, Technology and Society

3 cr.

The history of computers and a basic understanding of computer operation, theory and technology are taught as a background from which to explore the impact of computers on our world and the issues raised by increasing computer uses.

56-2175 Controversies and Hazards in Health and Diets

3 cr.

This course will present an appraisal of current controversial topics in health and disease prevention, diets and our food supply. Discussion will focus on dietary approaches to health and physical performance, "fad" diets, food supply as a contributor to chronic diseases, and toxicants and carcinogens in our natural and work environments. Throughout the course, emphasis will be placed on scientifically evaluating health and diet claims made in the popular press.

56-2180 Ecology, the Environment and You

3 cr.

Industry, agriculture, population growth and technology have markedly changed the surface of our planet and the composition of the atmosphere. This course will examine ongoing environmental changes and their causes, estimate their probable impact on Earth's ecology and consider their consequent effects on the well-being of the world's human population.

56-2200 Energy, Ecology and the Planet Earth

4 cr.

The pros and cons, economics and politics of the various energy resources available to us today, including nuclear energy for war and peace, will be explored in light of their effects on the environment. An individual study project (artwork, film, slides, videotape, etc.) is required for completion of coursework.

56-2250 Exploring the Universe

2 cr.

After a brief introduction to the constellations and our Earth sky, we will move into the world of deep space revealed by modern telescopes and space missions, surveying the latest findings about our solar system, the birth and death of stars, "black holes," galaxies and quasars, and the evolution of the universe. Meets at the Adler Planetarium.

56-2350 Galaxies and Cosmology

2 cr.

Beginning with an examination of our own island of stars—the Milky Way galaxy—and our location in it, students explore the mysteries of the galaxies, our neighboring galaxies, galactic evolution, exploring galactic cores, spiral density waves and the perplexing quasars, finally coming to general relativity and the "big bang" theory of the universe. Meets at the Adler Planetarium.

**56-2400 Great Discoveries in Astronomy I:
From the Ancients to Galileo** 2 cr.

Beginning with the achievements of the ancient astronomers and advancing to the moving Earth discoveries of the age of Copernicus and Galileo, this survey of early astronomical discoveries utilizes the Adler Planetarium's world-famous collection of historical star maps and astronomical instruments along with observational sessions.

**56-2401 Great Discoveries in Astronomy II:
From Galileo to the Space Age** 2 cr.

The changing role of the astronomer in the age of sophisticated telescopes, satellites and the discoveries of new planets is emphasized in this examination of the dramatic developments in astronomy during the past few centuries. Meets at the Adler Planetarium.

56-2460 History and Philosophy of Science 2 cr.

Questions relating modern science to religion, society, the quality of life and early forms of understanding nature are addressed within the context of the history of Western science. Lectures, discussions, films and experiments will examine topics ranging from medieval science to the problems posed by growing nuclear arsenals.

56-2470 Human Genetics and Health 3 cr.

Designed to educate students in scientific concepts and terminology widely publicized today. Several current and controversial issues concerning human health, reproduction and heredity will be discussed, including invitro ("test tube") fertilization, amniocentesis, cancer, genetic engineering, and communicable diseases (e.g., herpes). Potential health hazards in the communications fields will also be discussed.

56-2490 Geology: The Earth as a Planet 3 cr.

We shall examine the physical and chemical properties and some of the history of the development of the Earth as a planet. The framework for our understanding of our planet is the science of geology, and we will look in detail at the internal and external processes that produce the planet as we see it at the surface. We will also study the history both of the Earth and of life upon it, and the impact of human activity and life on the surface environment.

**56-2500 Oceanography and the Marine
Environment** 3 cr.

The oceans of the world hold (and hide) the keys to understanding many of the processes and phenomena we observe at the Earth's surface, and exert profound influence on all our lives. The oceans and ocean floors contain vast mineral wealth and support a large proportion of the world's living organisms. Despite this importance, little has been known about the oceans until recently, and every year sees important new discoveries in the ocean sciences. We will examine the dynamic, growing field of oceanography, investigating the physical, chemical and biological aspects of the oceans.

56-2531 Mathematics I 2 cr.

The objective of this course is to develop students' basic math skills. Topics include arithmetic operations with integers, fractions and decimals, and problem solving with percent, proportions and the metric system. Includes a brief introduction to algebra including linear equations and word problems.

56-2532 Mathematics II: Introductory Algebra 2 cr.

A continuation of Math I, this course is aimed at developing students' algebraic skills. Topics covered are linear equations with one variable, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals and quadratic equations.

Prerequisite: Mathematics I or equivalent.

**56-2533 Mathematics II: Geometry for Arts and
Communications** 2 cr.

This course is designed to introduce basic geometric concepts. Topics will include properties and measurements of points, lines, angles, plane figures and classic solids, and the Pythagorean theorem. This course will culminate in small group and/or individual research based on applications in the student's area of study.

Prerequisite: Mathematics II or equivalent.

**56-2540 Mathematics Applications: Lecture and
Lab** 4 cr.

This course is designed to allow students to apply mathematics in their area of specialization, equipping them with the skills needed to cope with problems encountered in their majors, and to expose them to the beauty of mathematics. Students will learn teaching skills in order to assist fellow students in math problems. The class will be divided into lectures and a lab.

Prerequisite: Permission of department chairperson.

**56-2545 Meteorology: Forecasting Tomorrow's
Weather** 2 cr.

A consideration of how weather has affected man's history and continues to affect his daily life. The class will look at such matters as the daily weather forecast: how is it prepared, and why does it go wrong? Theories of the Earth's climate (is it heating up, or cooling down?), and the effects of such things as pollution on world weather. Classes will include a weekly review of current weather conditions.

**56-2548 Organic Chemistry: The Chemistry of
Life** 2 cr.

Chemical reactions are a necessary part of virtually all life processes, and a better understanding of them is the goal of this course. In addition to considering the nature of proteins, carbohydrates and other body chemistry, the course will examine such matters as nuclear wastes, dwindling petroleum reserves, plastics, textiles and other chemically produced aspects of the modern world.

56-2550 Origins of Life 3 cr.

The formation of our planet, the nature of living matter, its genetic and hereditary materials and processes, and the evolutionary processes behind the origin of life, species and man are explored in order to answer some of the hows, whats and whys of life evolution.

**56-2619 The Physics of Lasers, Holograms and
Modern Optics** 3 cr.

This course will introduce the student to the basics of holography, including the technical and aesthetic history of holography, photochemical procedures, uses of lasers, and procedures for setting up fundamental holograms—single- and double-beam transmission and reflection. Field trips will be taken to the Fine Arts Research & Holographic Center.

56-2620 Physics: Light, Sound, Electricity 4 cr.

The ideas of energy, atomic structure and heat are applied to the study of light, sound and electricity. The nature of waves is studied and applied to light and sound. The optics of lenses and mirrors, as well as the nature of electrical phenomena and some basic electronics, are covered. Color is looked at in some detail.

**56-2630 Physics: Mechanics, Astronomy and
Modern Physics** 3 cr.

Classical physics, its content, the historical development of that content and topics in modern physics are studied as a groundwork for time and space, relativity and quantum mechanics. Designed to complement Physics: Light, Sound, Electricity, but may be taken independently.

56-2680 Science and Social Issues 3 cr.
Controversies over sociobiology and the teaching of creationism have become "media issues." Genetic engineering, microelectronics and nuclear energy have even found their way into popular culture and social debates. Starting with a look at the science behind several historical issues, we will examine the science involved in several developments as a background for understanding their impact on our lives and thought.

56-2690 Scientific Issues Behind the News 3 cr.
This course will focus on the major scientific issues of current interest to the media. Relevant literature sources will be examined. The analysis of issues facing society such as toxic waste, acid rain, acquired immune deficiency syndrome (AIDS) and genetic engineering will be discussed.

56-2700 Science in Art and Art in Science 3 cr.
This course will introduce students to a wide range of physical phenomena and will attempt to discover the artistic elements in each. Such subjects as astronomical patterns, planetary differentiation, geomorphology, meteorological phenomena, electricity, magnetism, light, sound, and structure and form in biological systems will be studied. Students will be encouraged to integrate scientific thinking and artistic expression.

56-2710 The Science of Acoustics I 2 cr.
Beginning with an overview analysis of the physics of sound and its perception by the human ear, sound in music, and in musical instruments, the recognition of musical sound qualities, auditorium acoustics and electronic reproduction of sound are examined in this introduction to the concepts and applications of acoustics.

56-2711 The Science of Acoustics II 2 cr.
Psycho-acoustics, auditorium acoustics, tuning systems, pitch perception, electronic sound generation and acoustics of musical instruments are explored in order to provide students with the opportunity to delve more deeply into specific problems in the physics of sound.
Prerequisite: The Science of Acoustics I.

56-2715 The Science of Nutrition 3 cr.
Designed to provide an overview of the basic nutrients required by the body for health and life. The role of nutrition in various phases of the life cycle as well as the psychological and sociological implications of food will be discussed. Emphasis will be placed on dispelling common nutrition "myths" and encouraging questioning of nutrition information presented in various media.

56-2720 Science on Film 1 cr.
Genetics, atomic energy and its medical consequences, geology, astronomy, unexplained phenomena, medicine and psychology are some of the areas touched upon in films and class discussion designed to enable the student to better understand general science.

**56-2749 Scientific Investigation:
From Sherlock Holmes to the
Courtroom** 3 cr.
This course will acquaint the student with the basic principles and the uses of forensic sciences, a field encompassing many scientific areas. The course will review the basic applications of the biological, physical, chemical, medical and behavioral sciences as they are presently practiced. The class will participate in several class projects; one project will be a mock trial, another will be a mock crime scene. Students will be encouraged to incorporate their majors into the projects.

56-2750 Scientist and Society 2 cr.
Seminar format discussions of what society can and should expect of its scientists touch on questions dealing with the identity of scientists, their motivations and influences, their thought processes, society's view of them, their role in politics and political decisions, and their responsibility for the uses made of their research and inventions.

56-2790 The Sociology of Art and Science 3 cr.
Examines the progression of science and scientific careers and compares this process to the seemingly opposite world of art. Science progresses through the continual generation of new ideas which replace existing paradigms. What is scientific fact for one generation often becomes foolish misconception for the next. It is often through the discovery of such misconceptions that scientific careers are advanced. As with science, the evaluation of what is to be considered "good" art is constantly changing and building on the old. Artists work within these evaluations when developing their careers. Students in this course will be expected to develop an understanding of the workings of science and compare this to their experiences and conceptions of art and communications.

56-2800 The Solar System 2 cr.
Using the latest discoveries of the space program, we will study each of the planets—from Mercury to Pluto—and their moons, the asteroids, comets, and our central star, the Sun, which holds the far-flung system together. We will also consider the newest theories concerning how the solar system formed, how it may evolve in the future, and the evidence for planetary systems around other stars. Meets at the Adler Planetarium.

56-2850 Stars and Stellar Evolution 2 cr.
We will survey the various types of stars that make up our Milky Way galaxy and the latest theories of how stars are born, evolve and die. We next view the vast clouds of gas and dust in space from which stars form, investigate the nuclear fires that sustain the stars during their long lifetimes, and study the forces that drive stars to final explosion or collapse. We will consider how the process of stellar explosion and rebirth is linked to the presence of life on Earth (and probably elsewhere). Finally, we will survey the exotic states of stellar collapse—from pulsars and neutron stars to black holes.

56-2870 Animal Ecology 2 cr.
Wildlife, noticed and unnoticed, attractive and amusing elements and obvious pests, urban and wilderness, and the fundamental principles of ecology that govern them all are studied. The student's awareness, appreciation and enjoyment of the beauty and intricacies of the natural world are increased through an understanding of animal ecology with an emphasis on the urban environment.

56-9000 Independent Project: Science variable
Prerequisite: Permission of department chairperson.

TELEVISION

40-1110 Fundamentals of Television 2 cr.

A basic information class introducing students to the history, terminology, business and production of television. The class is a prerequisite to classes in the Television Department.

40-1121 Television Studio Production I 4 cr.

This beginning class in television production provides both studio and textbook instruction. The course covers basic terminology and technical components of television.

Prerequisite: Fundamentals of Television.

40-1122 Television Studio Production II 4 cr.

After an initial study of special effects, audio effects and lighting, the full facilities are used to produce a full-scale television program. This is a necessary technical and creative course for preparation in the advanced production classes.

Prerequisite: Television Studio Production I.

40-1140 Production Switcher 1 cr.

Designed to train students in all of the diverse aspects of the new triple-effects switcher in Studio A. The students will receive systematic description and hands-on experience in all aspects of the switcher.

Prerequisite: Television Studio Production I.

40-1141 Television Production: Lighting 1 cr.

The course is designed to teach basic lighting for television. The curriculum will focus on specific lighting problems that occur in a television setting. Students will be able to improve their lighting skills to prepare for the actual job setting.

Prerequisite: Television Studio Production I.

40-1142 Television Production: Audio Board Operation 1 cr.

An operational course designed to focus on the techniques of the audio board. The course will be a hands-on operation of all aspects including microphone placement, mixing and recording sound sources. The course will improve the student's ability to operate an audio board in a fast-paced television setting.

Prerequisite: Television Studio Production I.

40-1143 Television Production: Camera 1 cr.

This class is designed to concentrate on the operation of the television camera in the studio setting. Students learn various camera movements such as panning, tilting, trucking, dollying, as well as shot composition, framing and use of the zoom lens.

Prerequisite: Television Studio Production I.

40-1151 Theory of Television Directing 2 cr.

A study of the function of a television director including pre-production planning and organization, studio floor plan, lighting plot, run down and shot sheets, visual cues and all activities related to directing duties.

Prerequisite: Fundamentals of Television.

40-1152 Television Directing: Production I 4 cr.

This class is designed to familiarize the student with directing skills through concentrated studio productions. The student will function in the four stages of production: pre-production planning, set up and rehearsal, production and post production.

Prerequisite: Theory of Television Directing.

40-1153 Television Directing: Production II 4 cr.

This advanced class further develops directing skills utilizing larger studio facilities and more sophisticated productions. The students will be required to produce, direct and write productions that approach professional broadcast and commercial levels.

Prerequisite: Television Directing: Production I.

40-2150 The Urban Media 2 cr.

A lecture class on the historical and analytical view of the relationship of television and radio for the urban setting.

40-2190 The Business of Broadcasting 2 cr.

An overview of the broadcast industry including television station management and operations, unions, sales, programming and related departments within the station.

40-2420 Cable Television 2 cr.

This course is an introductory overview of the cable television industry and its relationship with the broadcast industry.

40-2471 Corporate Video: Studio Production 4 cr.

Students will develop non-broadcast video programs such as training, demonstrative and corporate video presentations. Students will utilize the full studio facilities in this class.

Prerequisite: Television Studio Production II.

40-2621 Electronic Theory and Practice 2 cr.

This course reviews television theory and practice, including Ohm's Law, camera registration, tape machine maintenance, waveform monitors, cable-making, field repair and studio troubleshooting.

Prerequisite: Television Studio Production I.

40-2675 Remote Television Production I 5 cr.

The course is designed to give the advanced television student experience in actual field production utilizing the most advanced state-of-the-art equipment including a remote truck studio, full color cameras and videotape facilities. On-site productions such as commercials, athletic contests, news events and theatrical productions will be planned, produced and post-produced by members of the class.

Prerequisite: Permission of department chairperson.

40-2717 Advanced Studio Production 4 cr.

The course is designed to allow the more mature student to participate in specific projects far beyond the normal class offering. Students will be required to produce, direct and write productions using advanced audio, switcher, studio and field production techniques. The course will prepare senior-level students for their entry into the commercial field.

Prerequisite: Television Studio Production II; Television Directing: Production I.

40-2720 Professional Growth in Communications I 2 cr.

This course is designed to highlight the students' awareness of their role as agents of change in the world of the media. Through techniques of role-playing, students will act out themes of current concern in professional life and will turn in a structured personal log.

40-2721 Professional Growth in Communications II 2 cr.

Prerequisite: Professional Growth in Communications I.

40-2751 The Television Commercial Announcer 4 cr.
 Practical "on-camera" situations, in which the student obtains directed experience in television commercial announcing and "emceeing." Features, demonstrations, interviews, quizzes and audience participation programs are the basis of this introduction to television announcing.
 Prerequisite: Radio Broadcasting I, Fundamentals of Television.

40-2810 Television News Program Performer 4 cr.
 The student will have the experience of actually performing the various functions of the local news block. On-camera anchor person's, sports reporter's and weathercaster's functions will be carried out by members of the class, enabling them to have a basic feel for this important part of the television broadcast day.
 Prerequisite: Fundamentals of Television, Radio Newscasting.

40-2850 Television Documentary 4 cr.
 Lecture, readings, discussions and screenings serve to help the student understand the documentary in this presentation of the basic elements of planning, scripting, shooting and editing a television documentary on videotape. A 3-5-minute documentary for initiation purposes and a final 25-30-minute videotape program are produced during the semester.
 Prerequisite: Television Studio Production II.

40-2900 Television Operational Procedures 4 cr.
 This course offers intensive study of routine control room operation involving the use of film, videotape and network programming. Students will use a program log to insert local commercials, station breaks, program teasers and public service announcements into the programming.
 Prerequisite: Television Studio Production II.

40-2920 The Documentary Vision 3 cr.
 This course explores the wide variety of styles and techniques which are used in documentary films. From the first films made out-of-doors in the early years of cinema, such as *Nanook of the North*, through the documentaries of Viet Nam, such as *Anderson's Platoon*, this course explores a broad range of approaches, both classical and innovative and includes a discussion of television documentaries, cinema verite and reenacted cinema.
 Prerequisite: A minimum of "B" in Television Directing: Production I; Video Techniques I.

40-3010 The Television Producer 2 cr.
 The course introduces the student to the duties of the producer, focusing on relationships with directors, writers, talent and other station departments. The development and management of a project budget will also be examined.
 Prerequisite: Fundamentals of Television.

40-3130 Television Production: Commercials 4 cr.
 The main concentration of this practical workshop is the special problem of producing live/videotape commercials for television. The students will utilize full studio facilities and electronic field equipment in this class.
 Prerequisite: Television Studio Production I, Television Directing Production I.

40-3200 Television Studio News Production 4 cr.
 The development and presentation of the news program under rigid studio operating conditions, using graphics and videotape on a production deadline, is executed with full studio facilities.
 Prerequisite: Television Studio Production II.

40-3225 Introduction to Film Techniques for Television Majors 3 cr.
 An introduction to the craft and aesthetics of 16mm production in a workshop environment, this course puts a premium on the basics of editing, lighting, camera and story conception.
 Prerequisite: Permission of department chairperson.

40-3500 Television Star Series 4 cr.
 Top television professionals speak about what they do and how they do it in this seminar-format exposure to a broad range of career specializations in the television industry. Varying views of their medium and diverse backgrounds are discussed in lecture and question and answer sessions.

40-3501 Television Star Series (Summer) 2 cr.

40-3601 Screenwriting I 4 cr.
 The student is introduced to the craft skills basic to film and video: plot construction, story development, dialogue and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual point-of-view.
 Prerequisite: A minimum of "B" in Television Directing: Production I; Video Techniques I.

40-3675 Television Video Analysis 2 cr.
 Students will review changes in the television technology and formats presently available and examine the sociological impact they have had on our lives. They will also examine the stylistic differences and similarities of documentary, commercial, industrial and experimental programming. Topics will include technical and physiological parallels, the shaping of perception, and the visual language and narrative structure that has evolved.

40-3700 Video Techniques I 3 cr.
 This course covers the basic technical and conceptual principles and logic governing pre-production, shooting and editing. Videotape projects will be covered from both aesthetic and technical points of view. Practical skills in operating field equipment, a dub suite and 3/4" editing system are also taught.
 Prerequisite: Television Production Equipment Series.

40-3751 Video Techniques II 3 cr.
 This second-level course covers video and audio composition, technique, and style for field production and editing. Course-work also deals with color theory, the technical specifications for videotape broadcast, principles and applications of flow charts and in the production and editing of videotape projects.
 Prerequisite: Video Techniques I.

40-3752 Video Techniques III 3 cr.
 An introduction to the flow of electronic information, system design, control structure and operational skills for the advanced editing suite. Waveform analysis, signal modification, and computer-controlled editing system will be covered. This seminar-format class will review advanced editing styles and techniques through the screening of selected programs and class project critiques.
 Prerequisite: Video Techniques II.

40-3753 Advanced Videotape Editing Techniques 3 cr.
 Trains students on the flow of information, system design, control structure and operational skills for the advanced editing suite. Waveform analysis and signal modification utilizing the equipment in the advanced suite will be covered in depth. This seminar format class is designed for advanced-level student editing projects. Individual project analysis will be ongoing in regard to structural analysis and aesthetic concerns. Contingent upon class approval, Studio A is available to produce an editing project(s).
 Prerequisite: Permission of department chairperson.

40-3795 The Short Film/Videotape: Alternative Strategies

3 cr.

Narrative and experimental short films and videotapes are viewed to define the range of structural and stylistic techniques available to student producers, and additionally, to provide models for the kinds of film and video-making encouraged within the Columbia production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison.

Prerequisite: A minimum of "B" in Television Studio Production I.

40-3825 Writing Television News I

2 cr.

This introduction to newswriting approaches journalism as a broadcast media. It includes news analysis, the broadcast editorial, news gathering, editing, writing and the use of news services and other sources. Emphasis is placed on the visual concept of news comprehension.

Prerequisite: Typing skills, Fundamentals of Television.

40-3826 Writing Television News II

2 cr.

Stories are developed using small format video equipment, and then the tapes are edited and stories written in this continuation of Writing Television News I. Special emphasis is placed on the feature story and series.

Prerequisite: Writing Television News I.

40-4133 Music Video Production

3 cr.

This course analyzes the various ways in which artists have attempted to combine visual imagery with music, including, but not limited to, MTV-style rock video. Students will develop a music video project with a local band, write the script and serve as crew on the shoot. Pairs of students will then complete a time-coded, off-line edit from the rushes. The best off-line edit will be selected for a computer-assisted master edit.

Prerequisite: A minimum grade of "B" in Video Techniques I, Television Directing: Production I and Writing requirement satisfied.

40-4134 Video Documentary Production

Seminar

3 cr.

The purpose of this advanced seminar will be to produce several documentaries in the course of a semester. The intention is to form several working production units that will go on location with concept treatments developed in the first phase of class.

Prerequisite: A minimum grade of "B" in Video Techniques I, Television Directing: Production I and Writing requirement satisfied.

40-8879 Introduction to Broadcast Internships

1 cr.

In this class the student learns how to obtain an internship, how to be a successful intern and the responsibility assumed in being an intern. Mock internship interviews, programming applications and resumes and guest experts will be integral parts of the class.

40-8880 Television Internship

2-16 cr.

Internships have been established with commercial television stations, industrial television operations, hospitals, and production houses to provide exposure to professionals at work in a professional environment.

Prerequisite: Minimum GPA of "B," advanced standing of 64 credit hours or more, permission of department chairperson.

40-8888 Coop Education: Television

variable

Prerequisite: Permission of department chairperson.

40-9000 Independent Project: Television

2-6 cr.

Students pursue their pre-arranged, self-determined project independently, but with departmental support and supervision.

Prerequisite: Permission of department chairperson.

THEATER/MUSIC

THEATER COURSES

Introduction to the Theater, Production Techniques for the Performing Arts I and Basic Scenic Elements are required for all First-year Theater Majors.

31-1010 Introduction to the Theater 3 cr.
Beginning theater students are familiarized with every aspect of the theater, including history, production, technical theater, design and play reading.

31-1021 Production Techniques for the Performing Arts I 4 cr.
The jobs required in the producing of a play are surveyed and students receive practical experience as members of production crews for main-stage and studio productions. Time is required outside of class.

31-1022 Production Techniques for the Performing Arts II 4 cr.
A continuation of Production Techniques I, with more concentration on the individual tasks involved in production.
Prerequisite: Production Techniques I. Required course for all theater majors.

31-1030 Basic Scenic Elements 4 cr.
Through lecture, projects and practical experience, students develop an understanding of theater organization, architecture, production staff and the basic skills of theater lighting, design and theatrical practices in this introduction to the basic elements of the theater for beginning performing arts students.

ACTING COURSES

31-1111 Acting I: Basic Skills 3 cr.
Some text-work using short scenes and monologues from plays are used to teach the beginning actor an awareness of his/her own needs on stage and of the needs of the others in the scene in this introduction to the basic disciplines of being an actor, through physical, vocal and improvisational exercises. Voice Training I is recommended as a concurrent course.

31-1112 Acting I: Scene Study 3 cr.
Solving acting problems through work on two-person scenes from plays is the focus of this continuation of Acting I: Basic Skills, with one or more performance weeks enabling students to present their work before the faculty and Theater/Music students. Body Movement I is recommended.
Prerequisite: Rehearsal Lab (to be taken concurrently).

31-1121 Acting II: Techniques 3 cr.
Character and the playing of objectives is the emphasis of this continuation of Acting I: Scene Study, employing more difficult and technically demanding scenes for two and three people that will be presented during performance weeks. Concurrent enrollment in Voice Training II is recommended. Rehearsal Lab must be taken concurrently.
Prerequisite: Acting I: Scene Study, Body Movement I.

31-1122 Acting II: Ensemble 3 cr.
Attaining an ensemble style between the actors on stage is the emphasis of this continuation of scene study work through the examination of scenes with three or more characters. Scenes will be presented during performance weeks. Concurrent enrollment in Body Movement II is recommended. Rehearsal Lab must be taken concurrently.
Prerequisite: Acting I: Scene Study, Body Movement I.

31-1131 Acting III: Styles 3 cr.
The period styles necessary in performing various classical plays from Sophocles to Shaw are explored in this recommended complement to playwriting and acting majors. Scenes will be presented during performance weeks. Rehearsal Lab must be taken concurrently.
Prerequisites: Acting II: Techniques, Acting II: Ensemble, Voice Training II, Body Movement II.

31-1132 Acting III: Advanced Acting Techniques 3 cr.
Scenes and styles are selected according to individual need as each student is given ample opportunity for technical problem solving. Scenes will be presented during performance weeks. Rehearsal Lab must be taken concurrently.
Prerequisites: Acting III: Styles, Voice Training III or Accents and Dialects, or permission of department chairperson.

31-1133 Acting III: Brecht and Ionesco 3 cr.
Examines two of the major styles of twentieth-century theater: the Brechtian Epic and the Absurdist. The major writings of Brecht and Ionesco will be read and discussed, and scenes will be worked to develop performance techniques for the actor in both these acting styles.
Prerequisites: Two years of Acting classes, one year of Voice Training, one year of Body Movement.

31-1141 Acting IV: Acting and Performing 3 cr.
An advanced scene study course with concentration on creating characters from both the inside and the outside.
Prerequisite: Three years of Acting classes, one year of Voice Training, one year of Body Movement.

31-1141 Acting IV: Advanced Techniques 3 cr.
An advanced scene study course with concentration on expanding character and style range and improving individual action problems.
Prerequisite: Three years of Acting classes, one year of Voice Training, one year of Body Movement.

31-1211 Performance Company Workshop I 8 cr.
Workshops, rehearsals, classwork and lectures prepare Theater major seniors for company-produced, professional- and student-directed plays in this required intensive workshop. Acting, directing, playwriting, design and tech majors as well as singing and musical direction majors meet three hours a day, five days a week. Some outside time will also be required.
Prerequisite: Permission of department chairperson.

31-1212 Performance Company Workshop II 8 cr.
Continuation of Performance Company Workshop I.
Prerequisite: Permission of department chairperson.

31-1311 Comedy Workshop 3 cr.
 Styles, techniques, and theories of comedy explored through lecture, discussion, improvisation and scene study in the creation of original material.
 Prerequisite: Permission of department chairperson.

31-1321 Musical Comedy Performance Workshop I 3 cr.
 Students prepare songs, scenes and group numbers from musicals and revues and present them during performance weeks in this scene study course for the Musical Theater. Also recommended for directing and playwriting majors, this workshop is team-taught by an acting teacher, a musical director, a vocal coach and a choreographer. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisites: Acting I: Scene Study, Techniques in Singing I or Solo Singing I.

31-1322 Musical Comedy Performance Workshop II 3 cr.
 Though not a prerequisite for this course, Musical Comedy Performance Workshop I provides some of the groundwork for this further exploration of the subject. Recommended for directing and playwriting majors. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisites: Acting I: Scene Study, Techniques in Singing I or Solo Singing I.

31-1450 Improvisational Techniques I 3 cr.
 The fundamental improvisational techniques needed for all acting and character work and the basic techniques for becoming an improvisational comic actor are taught by people who work with Chicago's famed Second City, with class presentations during performance week.
 Prerequisites: Introduction to the Theater, Acting I: Basic Skills.

31-1452 Improvisational Techniques II 3 cr.
 Prerequisite: Improvisational Techniques I.

31-1560 Scene Study for Film 3 cr.
 Taught in conjunction with the Film/Video Department, this exploration of the specific problems of transferring acting techniques to film and television work uses scenes from screenplays in in-class performances.
 Prerequisites: Four semesters of Acting classes or permission of department chairperson.

31-1670 Oral Interpretation 3 cr.
 Verbal acting skills are developed and refined through the oral interpretation of non-dramatic literature.
 Prerequisites: Acting I: Scene Study, Voice Training II.

31-1671 Oral Interpretation II 3 cr.
 A study of the theory and practice of group performance and of literature including Interpreter's Theater, Reader's Theater and Chamber Theater. Students will receive training in performing and directing in these theater forms and the activities will culminate in performance week experiences.
 Prerequisite: Oral Interpretation I.

31-1780 Interpreting Shakespeare 3 cr.
 A workshop in "Free Shakespeare" techniques for working with Shakespearean texts. Scenes, monologues and poems will be worked on, in part through traditional methods and in part through improvisatory techniques in order to help the student gain command over the language and thought process of the characters.
 Prerequisites: Two years of Acting classes, one year of Voice Training, one year of Body Movement.

VOICE TRAINING AND BODY MOVEMENT COURSES

31-2111 Voice Training for the Actor I 3 cr.
 Various techniques designed to aid the beginning actor in the development and use of his/her natural voice for the stage are introduced and practiced.

31-2112 Voice Training for the Actor II 3 cr.
 Various spoken materials such as scripts, poetic verse and narratives as they apply to the principles of voice production are explored in this continuation and expansion of vocal techniques and exercises introduced in Voice Training I.
 Prerequisite: Voice Training I.

31-2113 Voice Training for the Actor III 3 cr.
 The advanced vocal techniques necessary for a developed command of voice production for the stage are surveyed and practiced.
 Prerequisite: Voice Training II.

31-2114 Voice Training for the Actor III 3 cr.
 Emphasis is on the specific problems still to be solved by the individual student in this refining of the vocal techniques needed for a career on the stage.
 Prerequisite: Voice Training III.

31-2211 Accents and Dialects I 3 cr.
 The twelve most commonly used English and foreign-language dialects that an actor encounters in the English-speaking theater are examined and practiced with emphasis on the technical aspects of the dialect such as vowel and consonant pronunciation, lilt, rhythm and vocabulary and how they affect a theatrical character's personality.
 Prerequisite: Voice Training I.

31-2212 Accents and Dialects II 3 cr.
 A continuation of Accents and Dialects I, which is not required as a prerequisite for this course.
 Prerequisite: Voice Training I.

31-2311 Body Movement for Actors I 3 cr.
 Training the body to respond to emotional and task responses is the emphasis of this workshop in making the body pliable as an instrument for the actor.

31-2312 Body Movement for Actors II 3 cr.
 Continuation of Body Movement I.
 Prerequisite: Body Movement I.

31-2411 Mime I 3 cr.
 Employing classical mime illusions and exercises designed to awaken the actor's own creative feelings and imagination through improvisation, this introduction to mime helps acting students to acquire bodily skills in control, discipline, strength and execution.

31-2412 Mime II 3 cr.
 Continuation of Mime I.
 Prerequisite: Mime I.

31-2510 Stage Combat 3 cr.
 Paying particular attention to realistic and safe techniques, the various arts of combat used on stage, from fencing to fistfighting, are surveyed and applied.
 Prerequisite: Body Movement I.

31-2620 Character Movement 3 cr.
 The building of a character's physical life is explored in this advanced body movement course.
 Prerequisite: Body Movement I.

31-2730 Circus Techniques 3 cr
An introduction to the physical, timing and compositional skills of the clown. Tumbling, juggling and slapstick is used to develop greater skill in the use of the body.

TECHNIQUE AND DESIGN COURSES

31-3111 Styles and Crafts in the Performing Arts 3 cr
Part I: Greek to Baroque

31-3112 Styles and Crafts in the Performing Arts 3 cr
Part II: Baroque to Present

How technical developments in the presentational arts influenced the form of dramatic literature during various periods and how these past developments affect modern productions of classical pieces are examined. Students read and analyze scripts from various periods and styles in this team-taught survey of how stagecraft, costume and scenic styles are influenced by the art and lifestyle of Western cultures. Part I is not a necessary prerequisite for Part II.

31-3122 Production Techniques for the Performing Arts II 4 cr

Understanding light plots, floor plans, elevations and working drawings is taught as well as the skills involved in construction, painting and rigging of stage scenery in this continuation of Production Techniques I. Working in class and outside class, students work on main-stage and studio productions as assistants in stage management, directing, etc., as well as on production crews.

Prerequisites: Production Techniques I, Basic Scenic Elements.

31-3210 Stage Management 4 cr

Students stage-manage studio and main-stage productions in this advanced workshop in the skills and techniques required in overseeing the rehearsing and running of a show.

Prerequisite: Production Techniques II.

31-3230 Drawing, Drafting and Model Building for Stage Design 4 cr

Students develop basic two- and three-dimensional drawing skills, gain an introductory understanding of drafting techniques and practice basic model-building techniques in this introductory course recommended for all with an interest in the visual elements of theater and related arts.

Prerequisite: Basic Scenic Elements.

31-3311 Set Design I 4 cr

Students develop theoretical and practical skills in set decoration and scene painting by way of this detailed study of scene design, encompassing research, history, scenic styles and techniques.

Prerequisites: Basic Scenic Elements; Drawing, Drafting, and Model Building.

31-3312 Set Design II 4 cr

Students design studio productions in this advanced course in scenic design for proscenium, thrust and arena stages.

Prerequisite: Set Design I.

31-3410 Scene Painting 4 cr

Color theory, the interrelationship of additive and subtractive mixing as well as the manipulation of two-dimensional space through the use of form and color are studied in this introduction to and practical application of the processes, materials and techniques used in painting theatrical scenery.

31-3425 The History of Fashion 4 cr

Through lecture, projects and discussion, students study the fads and fashions of Western dress. Course work focuses on the interrelationship between dress, movement, politics, society and the arts. Ability to draw is helpful but not necessary.

31-3431 Costume Construction I 3 cr

Working on individual projects as well as serving on costume crews for at least one main-stage production, students learn basic sewing skills as applied to costume design.

31-3432 Costume Construction II 3 cr

Students learn advanced costume construction including patterning, cutting and constructing for main-stage shows.

Prerequisite: Costume Construction I or permission of department chairperson.

31-3441 Costume Design I 4 cr

Students read scripts, conceptualize and render designs while studying principles of design as they apply to theatrical costuming. Drawing skills helpful but not required.

Prerequisite: Costume Construction I.

31-3442 Costume Design II 4 cr

Students design a studio show and/or assist professional designers main-stage shows while learning advanced design skills such as period styling and rendering.

Prerequisite: Costume Design I.

31-3460 Hatmaking 4 cr

This course will encompass the history, design and construction of hats. The student will learn through construction projects and readings.

31-3511 Stage Make-up 3 cr

Students work on the make-up crew for at least one main-stage show while learning the basic skills of stage make-up, including aging techniques, use of molding materials, special effects, beards, and character analysis.

31-3512 Advanced Make-up Seminar 4 cr

Designing film and TV make-up and prosthetics are covered in this advanced-level course geared primarily toward the student with an interest in a career as a make-up artist. Students oversee the make-up crew for at least one main-stage production during the semester and design the make-up for at least one studio production.

Prerequisite: Stage Make-up.

31-3611 Stage Lighting I 4 cr

Students work on the lighting crew for at least one main-stage show during the semester in this basic skills course which specifically deals with the primary information in approaching the art of stage lighting, including the purposes, allied techniques, equipment terminology, the use of color and fundamental drafting.

31-3612 Stage Lighting II 3 cr

Students prepare complete lighting plots and schedules and function in all areas of lighting production in this detailed study of stage lighting production with emphasis on the concepts of design lighting styles. Students oversee at least one main-stage lighting crew and design at least one studio production lighting plot.

Prerequisite: Stage Lighting I.

DIRECTING AND PLAYWRITING COURSES

31-4111 Directing I 3 cr

Examining the director's preparation before and during the rehearsal period with analysis of the script, working with the actors on characterization, etc., beginning directors are introduced to the basic elements of staging (visualization and blocking). Rehearsal Lab must be taken concurrently.

Prerequisite: Acting I, Scene Study, Production Techniques II, or permission of department chairperson.

31-4112 Directing II 3 cr
Choice of material, textual analysis, work with designers and the rehearsal process are covered in this systematic approach to directing for the theater. Students assist professional directors of the main-stage and studio productions and, as a final project, present a one-act play. Rehearsal Lab must be taken concurrently. Prerequisite: Directing I.

31-4113 Directing III 3 cr
Prerequisite: Directing II

31-4120 Directing Seminar: Theater 3 cr
Assisting on main-stage and studio productions and directing members of the Performance Company in monologues, scenes and short plays, student directors create directing projects for themselves in this advanced workshop. Rehearsal Lab must be taken concurrently. Prerequisite: Directing II, Acting III. Styles is recommended.

31-4211 Playwriting Workshop I 3 cr
Students in Theater, English, Television and Film who have demonstrated the necessary skills to write for the stage complete a project that has the potential of being staged. Prerequisite: Writing Workshop II, Introduction to the Theater, or permission of department chairperson.

31-4212 Playwriting Workshop II 3 cr
The same work as in Playwriting Workshop I but under the point of view of a different instructor. Playwriting Workshop I is not a prerequisite for this course. Prerequisite: Writing Workshop II, Introduction to the Theater, or permission of department chairperson.

31-4220 Writing Dialogue 3 cr
Attention is paid to different characters, different vocabularies and different styles in this course for Theater, English, TV and Film students who need to sharpen their dialogue writing skills. Prerequisite: Playwriting Workshop I or II or permission of department chairperson.

31-4310 Playwriting Seminar I 3 cr
An advanced workshop in playwriting. Prerequisite: Playwriting Workshop I or II.

31-4311 Playwriting Seminar II 3 cr
A continuation of Playwriting Seminar I. Prerequisite: Playwriting Seminar I.

GENERAL INFORMATION COURSES

31-5110 Development of Afro-American Theater 3 cr
The literature of Afro-American theater is examined in terms of both the influences of African ritual and of music created in the American experience.

31-5130 Theater on Film 3 cr
Weekly screenings and discussions offer Theater, Film and other interested students an opportunity to see plays adapted to the language of film. Taught in cooperation with the Film/Video Department.

31-5140 Shakespeare on Film 3 cr
An exploration of Shakespeare's work through the medium of movies. Will look at his plays through the eyes of Laurence Olivier, Orson Welles, Akira Kurosawa, Franco Zeffirelli, Paul Mazursky and others. Many scripts are read and many films viewed.

31-5150 Professional Survival for the Performer 3 cr
Techniques of self-promotion, talent agencies and casting directors, unions, contracts, basic bookkeeping for the performer and opportunities in the local market are examined through lectures, discussions and project presentations. The course aims to assist acting students in the transition from college to career, and to provide professional survival information, tools and techniques. Prerequisites: Acting II Techniques, Acting II Ensemble

31-5170 Audition Techniques: How to Audition 3 cr
Discovering and identifying performance strengths is emphasized in this positive, practical approach to auditioning for stage, TV, film and commercials in order to most effectively meet challenges in any auditioning situation: interviews, prepared monologues, cold readings, etc. Prerequisite: Professional Survival.

31-5190 Rehearsal Lab 1 cr
Taken concurrently with all acting classes, musical comedy workshops and directing classes, this required rehearsal time frees students to be available for rehearsal at the same time when there is something to be rehearsed. Acting I, Basic Skills classes are excepted.

MUSIC COURSES

31-6001 History of Music I 2 cr
Designed to help the student place music in a cultural and historical perspective and to develop an understanding of musical styles. It explores the concept of style periods in the history of music, beginning with the familiar repertory of the Classic and Romantic eras. Students attend performances of the music under discussion. Prerequisite: Harmony and Eartraining I, Sight-singing and Musicianship I.

31-6002 History of Music II 2 cr
Prerequisite: History of Music I.

31-6005 Introduction to Theory 3 cr
A course designed to prepare the student for the study of theory. It is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication.

31-6010 Theory: Music and How to Read It 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, sight-singing and dictation.

31-6021 Sight-singing and Musicianship I 3 cr
This is a course in basic musicianship designed to serve Music and Theater majors. The knowledge obtained in Theory is applied with extensive sight-singing and dictation of rhythmic exercises and diatonic melodies in one and two parts. Major, minor and modal scales are explored as well as more sophisticated rhythmic values, time signatures and relationships. Prerequisite: Music majors: Harmony and Eartraining II (concurrently). Theater majors: Music Theory ("C" or better). Suggested for Theater majors who want to continue to apply what they have learned without studying Harmony.

31-6022 Sightsinging and Musicianship II 3 cr.

This course continues developing skills acquired in Sightsinging and Musicianship I with extensive dictation and sightsinging of melody and rhythm in one, two and three parts. Non-diatonic melodies as well as compound and polymeters are explored and emphasized.

Prerequisite: Music majors: Harmony and Eartraining II (concurrently). Theater majors: Sightsinging and Musicianship I ("C" or better).

31-6023 Sightsinging and Musicianship III 3 cr.

This course continues developing skills acquired in Sightsinging and Musicianship I and II, with extensive dictation and sightsinging of melody and rhythm up to and including current musical procedures.

Prerequisite: Harmony and Eartraining II ("C" or better).

31-6031 Harmony and Eartraining I 3 cr.

A course in harmony with an emphasis on practical application. The student is not restricted to pre-twentieth-century procedures. The material includes major and minor keys, the modes, inversions, voicing, harmonizing a melody, harmonic analysis, as well as extensive drill in recognizing and replicating triads.

Prerequisite: Theory: Music and How to Read It ("C" or better); Sightsinging and Musicianship I (concurrently).

31-6032 Harmony and Eartraining II 3 cr.

An advanced course in harmony, with emphasis on twentieth-century procedures, including large chords in thirds, non-third chords and chord streams. The course also deals with the relationship between harmony and melody and form, and includes extensive drill in chordal singing and recognition.

Prerequisite: Sightsinging and Musicianship II (concurrently), Harmony and Eartraining I ("C" or better).

31-6061 Keyboard Harmony I 2 cr.

A course in which the student is taught to apply harmony and general theory to the piano keyboard.

Prerequisite: Theory: Music and How to Read It ("C" or better); Keyboard II ("C" or better).

31-6062 Keyboard Harmony II 2 cr.

A continuation of Keyboard Harmony I, extending to all seventh chords in all keys.

Prerequisite: Keyboard Harmony I, Harmony and Eartraining I, Sightsinging and Musicianship I ("C" or better).

31-6111 Composition I: Basic Principles of Twentieth-Century Composition 3 cr.

A course designed to provide the first year student with historical as well as practical knowledge of twentieth-century compositional procedures including: aleatory (chance) composition, composition with graphs instead of music notation, serial (dodecaphonic) composition, and improvisational techniques.

Prerequisite: Theory: Music and How to Read It ("C" or better).

31-6112 Composition II: Elements of Composition 3 cr.

A course in which the student is asked to develop small themes for instrumental solos and to compose songs, often in paraphrase of Schubert and Gershwin. Great emphasis is placed on clear and well-worked out melodic line.

Prerequisite: Harmony and Eartraining I, Composition I ("C" or better), Sightsinging and Musicianship I.

31-6113 Composition III: Composition Seminar 3 cr.

A course in which the student is expected to compose an instrumental piece from two to five minutes for a small group, as well as to write in the longer song forms. Non-third harmony is introduced, along the lines of Hindemith's theories, and extensive work is done in accompanimental procedures.

Prerequisite: Harmony and Eartraining II, Composition II ("C" or better), Sightsinging and Musicianship II.

31-6120 Jazz Composition and Orchestration 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: Composition I, Sightsinging and Musicianship II, and Harmony and Eartraining II (all "C" or better).

31-6130 Orchestration 3 cr.

A course in which all the instruments of the orchestra are examined in respect to range, capability and characteristics of timbre. These instruments are then examined as members of instrumental families, and finally as components of the full orchestra. Includes extensive reduction of full scores to two-staff form and vice versa.

Prerequisite: Sightsinging and Musicianship II (concurrently), Harmony and Eartraining II (concurrently).

31-6140 Counterpoint 3 cr.

A course chiefly in eighteenth-century counterpoint, in the style of J.S. Bach, in which the student is taken from the single line through the two-part invention up to the beginning of fugal writing.

Prerequisite: Harmony and Eartraining II ("C" or better), Sightsinging and Musicianship II ("C" or better).

31-6150 Songwriting 3 cr.

This workshop examines the craft of popular songwriting from a historical perspective with a practical view in mind. It is designed for both composers and lyricists who are already writing and who wish to broaden their understanding of the craft. Collaborations between composers and lyricists within this workshop are encouraged.

Prerequisite: Harmony and Eartraining I ("C" or better), Sightsinging and Musicianship I ("C" or better).

31-6160 Composing for Films 3 cr.

A course in which all procedures of composing for film will be dealt with. Among the topics covered are the following: click tracks, sweetening, cue sheets, choice of instruments, recording to clock, when to use music, how to further the story through music, and so forth. Taught by one of the top professionals in Chicago.

Prerequisite: Harmony and Eartraining, Composition I, and Sightsinging and Musicianship I (all "C" or better).

31-6770 Pop Arranging 3 cr.

A course in which the student is taught how to construct arrangements for 4 to 12 wind instruments ("horns") and rhythm instruments (piano, drums, guitar, bass, etc.) in various pop styles, including hard rock, pop rock, r & b, new wave and blues. Live performance of these arrangements is encouraged.

Prerequisite: Harmony and Eartraining I ("C" or better), Sightsinging and Musicianship I ("C" or better).

31-7110 Techniques in Singing I 3 cr.

A course for beginning vocal students with emphasis on correct breathing technique, projection, and the necessary skills for articulation of song. The student becomes acquainted with both the physical and mental aspects of singing.

Prerequisite: Theory: Music and How to Read It (concurrently).

WRITING/ENGLISH

52-1101 Writing Workshop I 4 cr.

Using the Story Workshop approach, students are met at their level of writing and general verbal skills and are enabled to individually develop these skills progressively. Students participate in word, telling, reading and writing exercises, developing technical, expository and argumentative writing in factual and imaginative ways.

52-1102 Writing Workshop II 4 cr.

Continuation of Writing Workshop I.
Prerequisite: Writing Workshop I.

52-1121 Fiction Writing I 4 cr.

Emphasizing the individual relationship between the student, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual and technical imaginative abilities in fiction writing.

Prerequisite: Writing requirement satisfied.

52-1122 Fiction Writing II 4 cr.

Continuation of Fiction Writing I.
Prerequisite: Fiction Writing I.

52-1123 Fiction Writing: Advanced 4-8 cr.

Again emphasizing the individual's working relationship with the workshop director and the class, this workshop uses Story Workshop approaches to develop the many facets of writing short fiction and novels.

Prerequisite: Fiction Writing II, Prose Forms, and permission of department chairperson.

52-1141 Prose Forms I 4 cr.

Aiming at producing publishable works, this practical exploration uses the Story Workshop Basic Forms and Sense of Address steps in technical, expository and persuasive writing, exposing students to the kinds of writing that are generally useful in finding employment in the arts and media fields where writing skills are essential to advancement.

Prerequisite: Fiction Writing II.

52-1142 Prose Forms II 4 cr.

Sophisticated Story Workshop Basic Forms and Sense of Address techniques are used to advance the student's development of many prose forms.

Prerequisite: Prose Forms I and permission of department chairperson.

52-2224 Introduction to the Bible 2 cr.

The King James translation is used, and the tremendous influence that it has had upon the English language is discussed. Through the study of the Bible's poetry, history, prophecy, law, ritual, social commentary and philosophy, students explore the problems faced by an ancient people and the implications for modern experience.

Prerequisite: Writing requirement satisfied.

52-2226 Bibliography and Research 3 cr.

Learn how to use the library and other secondary sources, assemble a bibliography and do research for any subject area, such as researching a historical novel or a non-fiction article. Often required at the graduate level in English, the course will be especially helpful to Writing/English majors, Journalism students and students interested in any job requiring research.

Prerequisite: Writing requirement satisfied.

52-2227 Introduction to the Black American Novel 2 cr.

Lecture and discussion of works by such black novelists as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston.

Prerequisite: Writing requirement satisfied.

52-2228 Introduction to Black Writing in America 2 cr.

Beginning with Phyllis Wheatley of Pilgrim times, the course examines the work of such writers as Douglass, Cullen, Toomer, Hughes, Wright, Ellison, Brooks, Baldwin, and Baraka (LeRoi Jones), among others. Movements such as the Harlem Renaissance will be discussed, and attention will be paid to the novel, poem, and essay forms as they relate to black writing.

Prerequisite: Writing requirement satisfied.

52-2230 Chaucer 3 cr.

The *Canterbury Tales* and other poetical works by Chaucer are introduced to students in this reading and writing course which aims at developing competency in reading and understanding Middle English.

Prerequisite: Writing requirement satisfied.

52-2250 Chicago and Literature 2 cr.

Field trips are used to supplement the historical and biographical pieces, and stories and poems, set and written in Chicago and its environs, in this development of knowledge and awareness of the city and neighborhoods in which students themselves live and write. Students study literature by such writers as Dreiser, Sandburg, Farrell, Algren and many others.

Prerequisite: Writing requirement satisfied.

52-2270 Commercial Writing 2 cr.

Taught by a practicing commercial writer who demonstrates a number of practical ways to survive through freelance writing, students develop skills in writing all kinds of commercial copy—handbooks, how-tos, reports, direct mail, TV commercials, newspaper and magazine copy.

Prerequisite: Writing requirement satisfied.

52-2280 Contemporary American Poetry 2 cr.

Recent poets and movements are placed in the context of the modernist tradition established by such figures as Stevens, Eliot, Pound, Williams and Frost in this survey of American poetry since 1945. Intended to follow Twentieth-Century English and American Poetry but may be taken independently.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.

52-2301 Creative Songwriting: Beginning 4 cr.

Through a variety of in-class exercises, this emphasis on the lyrical and musical elements inherent in voice and story explores the lyrical, chord progression, melodic and rhythmic aspects of songwriting.

Prerequisite: Writing requirement satisfied.

52-2302 Creative Songwriting: Advanced 4 cr.

Prerequisite: Creative Songwriting: Beginning.

52-2350 Dream, Death and Story 2 cr.

Story, the functional and often humorous meeting ground for the forces of life and death, is examined as a means of coming to terms with life. The strivings of individuals and groups to discover in dreams the imaginative impulses which brighten human understanding of life and death are also considered.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.

52-2380 Elizabethan and Jacobean Poetry and Drama 3 cr.

Major works of Christopher Marlowe, Sir Philip Sidney, Edmund Spenser, Shakespeare, Ben Jonson, John Donne, John Webster (as well as a selection of poems and plays by less well-known writers) will be studied—both as timeless works of art and as products of their period, one of the great creative periods of the world.

Prerequisite: Writing requirement satisfied.

52-2401 English Usage I 2 cr.

Exploring the relationship of his/her own voice to other dialects and Standard English, the student learns to appreciate the language and form appropriate to any given audience while sharpening reading, writing, listening and speaking skills.

Prerequisite: Writing requirement satisfied.

52-2402 English Usage: Advanced 2 cr.

Prerequisite: English Usage I and permission of department chairperson.

52-2450 The Erotic Universal 2 cr.

Physical and psychological motivation of the characters in both literature and common marketplace pornography are discovered through reading and discussion, with an emphasis on examination and comparison of the two media.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2570 Fitness and the Writer's Mind 2 cr.

The effects of an aerobic fitness program (running, swimming, etc.) upon imagination, mind, writing and a general sense of well-being are studied as students become directly involved in an aerobic fitness program and in writing activities closely associated with it.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2575 Games for Writers 2 cr.

Theater games, exercises and other source materials are used to assist writers in the development of characters and relationships in their fictional works.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2650 The History of the English Language 3 cr.

The origin, development and usage of the English language is studied through its hidden history, dialects and variations and the roles these play in the lives of those who speak, write and hear it.

Prerequisite: Writing requirement satisfied.

52-2700 The Honest Art of Propaganda 2 cr.

How writing can be used to move others to believe and act is examined through practical exercises and examples of modern techniques used by businessmen, politicians, educators and others, as well as the propaganda successes of such notable figures as Caesar, Shakespeare, and Sergei Prokofieff.

Prerequisite: Writing requirement satisfied.

52-2750 Imaginative Drawing and Painting:**A Cross-Discipline Art Course** 4 cr.

Strong motivational and instructional exercises in drawing and painting, combined with the Story Workshop word exercises are used to explore image, space, voice and perception as they apply to drawing and painting, with an emphasis on the evocative powers of the naked word, in this cross-disciplinary excursion into the imaginative process.

52-2753 Introduction to the Adventure Novel 2 cr.

The Odyssey, Gulliver's Travels, Sea Wolf, Youth, Typhoon, Treasure Island, The Adventures of Huckleberry Finn, Deliverance and other examples of this particular genre of fiction are examined as reflections of the social and political history of their times.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2754 Introduction to American Drama:**1920-Present** 2 cr.

The works of O'Neill, Odets, Williams, Miller, Inge, Hansberry, Albee, LeRoi Jones, Shepard, and McClure will be read and discussed with an eye to the development of American Theater. Newer developments will be studied for their effect on the predominant mode of realism. Of particular interest to theater majors and student writers who are developing play material.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2756 Introduction to American Literature:**Colonial to 1850** 2 cr.

The course examines the early history of American Literature, culminating in its blossoming into a major world literature with the emergence of Hawthorne, Melville, Poe and Whitman. Franklin, Paine, Irving, Cooper, Bryant and Parkman will also be included. The concerns of these writers echo and re-echo throughout American literature.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.

52-2757 American Literature: 1850 to the Present 2 cr.

Beginning with the middle and late work of Hawthorne, Melville, Whitman, Ernest Hemingway, Richard Wright, Flannery O'Connor and others, this course mines perhaps the richest vein in our history.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2759 Ancient Greek Literature 3 cr.

Studies the epic story-poems of Homer (*The Iliad and The Odyssey*), lyric poetry, plays (tragedies of Aeschylus, Sophocles and Euripides, and comedies of Aristophanes), the philosophical dialogues of Plato, and the histories of Herodotus and Thucydides. The course is a lively introduction to the literature and history of Ancient Greece, a literature that has had a remarkable impact upon all of Western thought and writing.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2760 Introduction to Drama 3 cr.

Plot, character, play structure and dialogue are closely studied, as well as the nature of comedy, tragedy, farce and melodrama through readings and discussions of great plays covering most of the important playwriting periods from ancient Greek drama to the present.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2761 Introduction to the Essay 3 cr.
Beginning with Plutarch and other Classical essayists, the course includes notable writers such as Samuel Johnson, Samuel Pepys, Hazlitt and Lamb, Addison and Steele, Richard Burton, Sir Thomas Browne and others in the English tradition. Also involved are readings in the modern personal essay. Virtually any experience a student may have had—travel, love affairs, gangs, institutions of all levels—is legitimate essay material.
Prerequisite: Writing requirement satisfied.

52-2762 Introduction to Fiction 2 cr.
Reading novels, short novels and short stories as an introduction to the world of fiction, students learn how the imagery and narrative techniques of literature can help them with creative work in film, video, theater, photography, art, journalism and any other art form in which they might be involved.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.

52-2764 Introduction to English Literature: 1300-1775 2 cr.
Begins with *Beowulf* and Caedmon's *Hymn* and includes a survey of Chaucer, the work of the *Pearl* poet, middle-English lyrics and popular ballads, Spenser and Marlowe of the Elizabethan Age, the Metaphysical and Cavalier poets, and the Neo-Classical era of Dryden, Pope, Johnson and Swift. Major figures like Milton, Donne and Johnson will be studied in their own right, as well as for their influence on, and reflection of, their time. Essential to anyone interested in further upper-level literature courses in the Writing/English department.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.

52-2765 Introduction to English Literature: 1775 to the Present 2 cr.
Starts with late Neo-Classicism and traces the important emergence of the Romantic movement with its many major writers (Blake, Wordsworth, Keats, Shelley and others). Also studied are Carlyle, Browning, Tennyson, Arnold, Bronte and others of the Victorian era. Writers of the twentieth century include Thomas Hardy, W.B. Yeats, E.M. Forster, Virginia Woolf, James Joyce, D.H. Lawrence and Joseph Conrad. Essential to any student with an interest in upper-level literature courses taught in the Writing/English department.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-2766 Introduction to Modern European Literature 3 cr.
Significant short stories, short novels, poetry and novels from the modern literature of France, Germany, Italy and other European (including Eastern European) countries are studied in this intriguing look at the way other peoples see their modern situation.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.

52-2767 Introduction to Modern Novel 3 cr.
A sampling of masterpieces representing the state-of-the-art in modern fiction, this course includes consideration of works by Kafka, Conrad, Joyce, Faulkner, Mann and others.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing II.

52-2769 Mystery Fiction 2 cr.
Reading and analysis of classics of Mystery Fiction from its origins to the present day. Writers to be studied include Poe, Wilkie Collins, Conan Doyle, Christie, John Dickson Carr, Hammett, Chandler and Ross MacDonald.
Prerequisite: Writing requirement satisfied.

52-2770 Introduction to Linguistics 3 cr.
Students are provided with an overview of the theories, approaches and controversies in the scientific study of language.
Prerequisite: Writing requirement satisfied and permission of department chairperson.

52-2774 Roots of Modern Theater 2 cr.
Authors and movements will be studied from France (Emile Zola, Theatre Libre, Andre Antoine), Norway (Henrik Ibsen), Russia (Anton Chekhov), England (Bernard Shaw), Germany (Bertolt Brecht), America (Eugene O'Neill).
Prerequisite: Writing requirement satisfied.

52-2775 Introduction to the Novel 2 cr.
Excerpts of such early Chinese and Japanese novels as *Monkey and Tale of Genji* and the comic *Don Quixote* are studied as the basis of the development of the novel, concluding with readings in and discussions on selected novels from the eighteenth, nineteenth and twentieth centuries.
Prerequisite: Writing requirement satisfied.

52-2790 1984 and the Utopian Tradition 3 cr.
This course will deal with the place of George Orwell's *1984* in the tradition of Utopian and anti-Utopian writing. Readings will include *1984*, *Brave New World*, Part IV of *Gulliver's Travels* (*A Voyage to the Country of the Houyhnhnms*), *Utopia* and *The Republic*. Students will design a questionnaire to be used in interviews of those whose experiences they think will give them an insight into how the present state of American society compares with the conditions described in Orwell's novel. These interviews will be the basis for class presentation and a major paper.
Prerequisite: Writing requirement satisfied.

52-2800 Introduction to Poetry 2 cr.
Survey of the varying traditions, forms and personalities in the history of poetry, from Shakespeare to Yeats to Etheridge Knight, from the sonnet and elegy to the visual poem.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.

52-2820 Introduction to Psycholinguistics 3 cr.
The newly developing field for the study of language and learning perception, expression and process is surveyed.
Prerequisite: Writing requirement satisfied and permission of department chairperson.

52-2825 Introduction to the Short Story 2 cr.
Students examine the background of short fiction from early folk tales to the present. The study includes Poe's mystery stories as well as works by Conrad, Kafka, Joyce, Faulkner, Porter and contemporary writers.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing II.

52-2830 Introduction to World Literature 2 cr.
Myths and orally told stories which are the basis for literature everywhere in the world are studied and compared with readings and discussions of selected novels and other stories from the Americas, Europe, Africa and Asia.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing II.

52-2840 English III, Job Specific Skills 4 cr.
For students who have finished their writing requirement, either through Writing I and II at Columbia or by transfer credit, and who need further development of their writing, speaking and reading skills. The course uses techniques and activities specifically designed to help students change their language behavior and incorporate new language skills to meet the writing, speaking and reading needs of college courses and of job interviews, situations and advancement.
Prerequisite: Writing requirement satisfied.

- 52-2868 American Novel 1900-1945** 3 cr.
Reading, discussing and writing about works by such authors as Dreiser, Sinclair Lewis, Fitzgerald, Hemingway, Faulkner, Steinbeck, Wharton and Cather.
Prerequisite: Writing requirement satisfied.
- 52-2870 Nineteenth Century American Novel** 3 cr.
Cooper, Hawthorne, Melville, Twain, James, Howells and Crane, writers whose contrasting responses to nineteenth century North America established unique patterns and parameters for American literature.
Prerequisite: Writing requirement satisfied.
- 52-2875 Nineteenth Century Russian Novel** 3 cr.
This is a rich and varied literature that has had a powerful impact on world literature: Gogol, Tolstoy, Dostoevsky, Turgenev and more.
Prerequisite: Writing requirement satisfied.
- 52-2876 Twentieth Century Soviet Russian Fiction** 3 cr.
Reading and discussion of major Soviet literary texts. Selections represent the varieties of modernist, socialist-realist, samizdat, and emigre writing, including works by Gorky, Bely, Pasternak, Solzhenitsyn and Sokolov.
Prerequisite: Writing requirement satisfied.
- 52-2880 Nineteenth Century French Novel** 3 cr.
Reading and discussion of novels by major French writers of the period. Authors will be selected from the following: Constant, Chateaubriand, Stendhal, Balzac, Sand, Hugo, Gautier, Flaubert, Daudet, Zola and Anatole France.
Prerequisite: Writing requirement satisfied.
- 52-2927 Old English** 3 cr.
A study of the Anglo-Saxon language and literature. Readings include representative poems and prose pieces, culminating in a reading of at least parts of *Beowulf*.
Prerequisite: Writing requirement satisfied.
- 52-2930 Milton** 2 cr.
In-class reading aloud, writing and discussion are used to examine *Paradise Lost* and other works of John Milton, such as early poems and *Samson Agonistes*.
Prerequisite: Writing requirement satisfied.
- 52-2940 Modern European Drama** 3 cr.
Traces the influences and forces that give rise to the major schools of modern European drama, including such exciting developments as the Surrealists, the Expressionists, the Absurdist and Britain's so-called Angry Young Men. The work of such significant twentieth century dramatists as Beckett, Brecht, Genet, Pinter, Ionesco and others will be examined and evaluated. Course will also consider the place that modern European drama occupies in the world at large and its effect on our lives.
Prerequisite: Writing requirement satisfied.
- 52-2950 Irish Drama** 3 cr.
This course deals with the development of Irish playwrights from Yeats and Synge to modern writers like Friel. It concentrates on the innovations in playwriting, acting and production growing out of the Abbey Theater in the early part of the century, and it explores the close relations between the spoken word in traditional Irish folklore and the writing and speaking of the Irish plays.
Prerequisite: Writing requirement satisfied.
- 52-2970 Oral Tradition and Writing in America** 2-4 cr.
The writing of authors, storytellers and songwriters from the early history of the U.S. to the present day are examined with particular attention to the relationship of oral tradition to writing as seen in the works of authors from different socio-linguistic backgrounds. Class participants look at the connections of their own oral tradition to their writings and undertake research into oral traditions.
Prerequisite: Fiction Writing I.
- 52-2990 Playreading** 2 cr.
Assigned reading, oral playreading and in-class discussion and scene development are used to help students discover the voice, persona, effect of characters and a perception of the characters' interrelationships.
Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop I or II.
- 52-3151 Poetry Workshop: Beginning** 4 cr.
Emphasizes the production of poetry of increasing quality. Uses in-class exercises and develops feedback from students and teachers.
Prerequisite: Writing requirement satisfied.
- 52-3152 Poetry Workshop: Intermediate** 4 cr.
Prerequisite: Poetry Workshop: Beginning and permission of department chairperson required.
- 52-3153 Poetry Workshop: Advanced** 4 cr.
Prerequisite: Poetry Workshop: Intermediate and permission of department chairperson required.
- 52-3155 Victorian Poetry** 2 cr.
An intensive study of the three major poets of the period—Tennyson, Browning, and Arnold. Some time will also be spent on such significant secondary figures as Swinburne, Morris, and Rossetti.
Prerequisite: Writing requirement satisfied.
- 52-3180 Proust, Joyce and Mann** 3 cr.
Examines the impact of Proust, Joyce and Mann on the twentieth century novel, how all three writers expanded and exploded the form and their lasting impact on writers since that time.
Prerequisite: Writing requirement satisfied.
- 52-3350 Psychology Through Story** 2-4 cr.
In order for the student writer accurately and perceptively to present characters, this workshop delves into questions of character, personality, uniqueness, situational response and fantasy life from the standpoint of the psychologist as well as the reader.
Prerequisite: Writing requirement satisfied.
- 52-3415 Reading Effectiveness** 2 cr.
Students learn that while more rapid reading is appropriate for certain materials, slower reading may be necessary in order to comprehend other kinds of materials. How to make these distinctions and fit the skills to the task is the basis of this reading skills development course.
Prerequisite: Writing Workshop I.
- 52-3420 Regional History: Research and Writing** 4 cr.
Those interested in the history, social science, travel, political and environmental aspects of a region will study lively regional, historical and travel writing under the tutoring of a regional historian and examine markets for such materials.
Prerequisite: Fiction II; Prose Forms I is suggested.

- 52-3450 Review and Critical Writing** 2 cr
Practical experience in writing reviews of books, music, gallery shows, films, theater, etc., will be gained. Examines content, style, tone and suitability to an audience of reviews. Students can find where and how to publish reviews and how to write criticism. Prerequisite: Writing requirement satisfied.
- 52-3470 The Romantic Poets** 2 cr
First Blake and then major works of Keats, Wordsworth, Coleridge, Shelley, Byron and others receive attention in this 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. Prerequisite: Writing requirement satisfied.
- 52-3550 Science Fiction Writing Workshop** 4 cr
Taught by a practicing sci-fi writer, this fresh approach to the conception and writing of Science Fiction offers an overview of the current state of the field and the techniques. Students develop original material, present their manuscripts to the instructor for careful examination, possible class reading and critique. Prerequisite: Fiction I or permission of department chairperson.
- 52-3560 Best Scripts of the Electronic Media** 2 cr
Examines the best scripts written for radio and television since the inception of the media and investigates the relationship between fiction and the script form. Includes reading of such script writers as Chayefsky, Serling and others. Prerequisite: Writing requirement satisfied.
- 52-3700 Shakespeare: The Plays** 3 cr
A number of Shakespeare's major comedies, histories and tragedies are read, written about and discussed in light of the function of scene and character in the dramatic context, as well as the dramatic conventions of Shakespeare's development as an artist. Prerequisite: Writing requirement satisfied.
- 52-3725 Shaw** 2 cr
The prolific dramatist, essayist, letter-writer and social critic is studied as the leading English playwright of his time. His strong, socially critical themes are examined in such plays as *Pygmalion*, *Major Barbara*, *Arms and the Man*, *Man and Superman* (including *Don Juan in Hell*), *Candide* and *Heartbreak House*. Prerequisite: Writing requirement satisfied.
- 52-3730 Mark Twain** 2 cr
An in-depth study of this major American writer. Works to be read and discussed will range from such short sketches as *The Jumping Frog of Calaveras County* to such longer pieces of fiction as *The Adventures of Huckleberry Finn*, *A Connecticut Yankee* and *Pudd'nhead Wilson*. Non-fiction selections will be chosen from *Life on the Mississippi*, *Roughing It* and *The Innocents Abroad*. Prerequisite: Writing requirement satisfied.
- 52-3740 Saul Bellow: The Novel of Ideas** 2 cr
Chicago's Nobel Laureate Saul Bellow writes a novel of philosophical and social criticism that has made him the acknowledged master of literary technique in our day. We will read four novels spanning his career, not just for what he has to say but also for how he says it. Examining his use of plot and subplot, exposition and scene, thought and character, narrative voice and point of view, we will take these novels apart to see how they were put together. Prerequisite: Writing requirement satisfied.
- 52-3750 Social Psychology and Literature** 2 cr
Questions dealing with interpersonal relationships, interpersonal actions, and game playing are explored through readings in fiction, plays and studies from the social sciences. Students' experience in the workshop is recorded in individual journals, leading ultimately to stories. Prerequisite: Writing requirement satisfied.
- 52-3800 Story and Journal** 2 cr
The students' personal journals and the journals and notebooks of authors such as Melville, Kafka, Nin and Boll are used and studied as devices 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. Prerequisite: Writing requirement satisfied.
- 52-3850 Story and Reporting** 4 cr
Emphasizing the importance of judgment, perspective and accountability through in-class and outside writing assignments, background material is read and a variety of interviewing techniques are practiced in this workshop devoted to the investigation of the individual's role in the relating of actual events for the print media. Prerequisite: Writing requirement satisfied.
- 52-4160 Survey of Small Press Publishing** 2 cr
The how-to, economic, copyright, technical and mailing regulation considerations of founding a press or magazine are taught by a small press editor and publisher in this examination of the important phenomenon of the developing small press movement in the current American literary scene. Prerequisite: Writing requirement satisfied.
- 52-4165 Business Oral Communication** 2 cr
Develops the oral communications frequently used in the professional world. Topics will include formal and informal presentations, platform techniques and group discussion skills for conferences and meetings. Prerequisite: Writing requirement satisfied.
- 52-4170 Business and Technical Writing** 4 cr
Clarity, conciseness and writing for an audience are emphasized in topics such as employment communications (cover letter, resume and interviewing techniques), reports, mechanism description and process, and writing a researched article in this Story Workshop approach to technical and business writing forms. Prerequisite: Writing requirement satisfied.
- 52-4180 Copyediting: Book and Magazine** 2 cr
Training for entry-level positions as copy editors and proof-readers. The class will include a review of English usage and simulations of the editorial production process. Prerequisite: Writing requirement satisfied.
- 52-4201 The Tutor Training Program I** 4 cr
Story Workshop concepts, philosophy and teaching techniques are utilized to train and provide tutors who, concurrent with their training semester, staff the Columbia College Tutoring Program, assisting students who need help with reading/writing skills. Prerequisite: Fiction I, recommendation of Writing/English instructor and permission of department chairperson.
- 52-4202 Tutor Training Program II** 4 cr
Prerequisite: Permission of department chairperson.
- 52-4203 Tutor Training Advanced** 4 cr
Prerequisite: Permission of department chairperson.

52-4210 Twentieth Century British and American Poetry

2 cr.

From Yeats, Hardy, Eliot, Pound, Auden and early imagists to James Wright and James Dickey and the poets of the 1970s, English poetry is explored in this reading and writing survey. Prerequisite: Writing requirement satisfied.

52-4218 Contemporary American Novel

2 cr.

Studies the American novel of the sixties and seventies. Focuses on such writers as Mailer, Roth, Morrison, Baldwin, Bellow, and others.

Prerequisite: Writing requirement satisfied or concurrent enrollment in Writing Workshop II.

52-4220 The Twentieth Century American Novel

3 cr.

Works by Anderson, Faulkner, Hemingway, Fitzgerald, Wharton, Wright, Cather, Porter, Steinbeck, Baldwin, Mailer, Jones and Burroughs are included in this study of twentieth century American novels.

Prerequisite: Writing requirement satisfied.

52-4230 Nineteenth Century British Novel

3 cr.

A survey reading and writing course in which students study the works of novelists such as Austen, the Brontës, Dickens, Conrad, Hardy and other writers of the nineteenth century in Britain.

Prerequisite: Writing requirement satisfied.

52-4231 Eighteenth Century British Novel

3 cr.

A survey reading and writing course concerned with this important and lively genesis period of the English novel. It concentrates on works by Swift, Behn, Defoe, Richardson, Fielding, Smollett and Sterne. It also studies the eighteenth century's direct address to the reader.

Prerequisite: Writing requirement satisfied.

52-4240 British Novel 1880-1920

3 cr.

A study of the early modern British novel covering works by such authors as Hardy, Conrad, Lawrence, Wells, Forster and Woolf.

Prerequisite: Writing requirement satisfied.

52-4250 Contemporary South American Novel

2 cr.

By way of magical realism and other multiple manifestations of fantasy, the South American novel utilizes various European traditions and innovations to break with the traditional notion of narrative. Students read *One Hundred Years of Solitude*, *Pedro Paramo* and *The Kingdom of This Earth* and take a look at Latin American history, culture and the Latin American concept of image and story.

Prerequisite: Writing requirement satisfied.

52-4270 Writing of Biography

4 cr.

Novelistic, fictional and other forms of biography are studied in order to help students find and research subject matter suitable for development as biography. The commercial market for biographical sketches, stories and full-length books is examined with attention given to biographies written for the juvenile market.

Prerequisite: Fiction II; Prose Forms I is suggested.

52-4300 Writing for Children

4 cr.

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. Students tell and write stories, and the results are presented to an audience of children for evaluation.

Prerequisite: Writing requirement satisfied.

52-4315 Writers as Journalists

2 cr.

Investigates the relationship between powerful fiction writing and journalism and how such writers as Dickens, Twain, Crane, Hemingway, Hersey and Mailer advanced both genres and the relationship that exists between fiction and journalism.

Prerequisite: Writing requirement satisfied.

52-4320 Writing of Historical Fiction

4 cr.

The always popular genre of historical fiction, combining research techniques with the fictional techniques necessary to produce marketable prose is examined through examples of the genre from the earliest prototypes to the present. Through reading and research, students produce their own historical fiction.

Prerequisite: Fiction I.

52-4350 Tutoring in Language Skills

2-4 cr.

Students 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, non-tuition charge basis through the tutorial services of the Writing Department.

52-7160 Charles Dickens

2 cr.

Novels by Charles Dickens are analyzed and interpreted in light of the issues and themes which he raised and their relationship to the realities of the Victorian era. The course analyzes Dickens as both a masterful narrative artist and a public commentator and moral teacher.

Prerequisite: Writing requirement satisfied.

52-8140 History of Criticism

3 cr.

Literary criticism is examined from the early classic works of Aristotle, through the nineteenth century, and concentrating on such modern conflicts as New Criticism and the neo-Aristotelians of the Chicago school. Works of Crane, Zabel, Empson and others will be considered.

Prerequisite: Writing requirement satisfied.

52-8250 Sociolinguistics

3 cr.

Sociolinguistics is the study of language within the contexts of social institutions. It deals with how and why people speak the way they do, how they are influenced by such factors as age, sex, religion, race, economic situation. Includes a study of social dialects such as Black English and Chicano Speech. Because social factors bear more strongly on language use than any other set of factors, this course is strongly recommended to all Writing/English majors.

Prerequisite: Writing requirement satisfied.

52-8320 Novel Writing

4 cr.

Emphasis on readings, analysis and criticism of the student's own writing in a Story Workshop setting. Much in-class time is devoted to reading of the students' writings. Time and effort are also given to extensive assigned readings directed toward the enhancement of the student's understanding of literary techniques and values.

Prerequisite: Currently enrolled in Fiction II or Fiction Writing: Advanced and permission of department chairperson.

52-8888 Coop Education: Writing/English

2-6 cr.

Prerequisite: Permission of department chairperson.

52-9000 Independent Study: Writing/English

2-6 cr.

Conceptualization with departmental support and supervision, students undertake a pre-arranged project of their own.

Prerequisite: Permission of department chairperson.

IX. SPECIAL PROGRAMS AND ACTIVITIES

With our Michigan Avenue location adjacent to Grant Park and the lakefront and near the Loop, we enjoy a unique opportunity to serve our students through a variety of special programs created to take advantage of the educational, cultural, recreational, and employment resources of the city.

ARTIST/SCHOLAR-IN-RESIDENCE

In addition to outstanding artists and professionals who are frequently invited to add special dimension to individual courses or departments, Columbia College has instituted an annual Artist/Scholar-in-Residence Program.

In 1982, Oriana Fallaci, internationally known writer and journalist shared her experience and expertise with students and faculty. In 1984, Marcel Ophuls, filmmaker and documentarian, contributed significantly to the cultural life of Columbia and the larger Chicago community during his three-week residency. It included participation in classes, lectures, public lectures, and discussions of his major documentaries. For 1984/1985, the College was host for a full semester to Harry Edwards, noted sociologist, writer, and lecturer, whose special interest and expertise are in the sociology of sports and, specifically, the role of minorities in American society. In addition to public lectures, he offered two oversubscribed courses, "Social Problems in American Society," and "Sports and Society."

ALL CAMPUS

A flexible mechanism to allow for the introduction of new courses is provided by the All Campus category. It includes computer literacy courses and other experimental courses utilizing the microcomputer lab, interdepartmental offerings which do not appropriately fit existing departmental curricula, and courses testing new areas offered for limited periods.

For a listing of currently scheduled courses under the All Campus rubric, refer to Section VIII, "Course Descriptions."

URBAN DOCUMENTATION

Students interested in combining their major in Film, Photography, Journalism, etc., with an emphasis on the study of the city, particularly the city of Chicago, may wish to avail themselves of the option offered by the Urban Documentation sequence in the Liberal Education Depart-

ment. A carefully developed group of courses introduces students to social science perspectives and methodology, and encourages integration of these with documentary skills.

For further information on this program, students are urged to contact the Liberal Education Department.

INTERNSHIP PROGRAM

Columbia's long-established and well-developed network of job contacts with major employers in business, industry, and the arts reliably works to provide a broad spectrum of life employment options for students while they are still completing course work at the College. Through the Internship Program, students gain practical work experience in the area of their academic concentration. Internship projects in the past have included research positions in news and sports writing at various local radio stations, positions in museums and arts organizations, TV production assistantships in large and small production houses and cable outlets, assistantships in public relations and box office sales management, and graphic and advertising assistantships, as well as a variety of copywriting, copyediting, and other editorial and writing skills-related assistantships.

The Internship staff assists advanced students in locating suitable training positions and works closely with students and employers to ensure that the work experience becomes a meaningful learning experience. Students receive academic credit upon submission of the required written reports. Each department at the College has specific requirements relating to internship projects. Students accepted in the Program pay tuition as they would for any other course. Applicants must be currently enrolled students in good standing and must have successfully completed two semesters at Columbia prior to the internship experience. For information contact the Career Planning and Professional Placement Office.

COOPERATIVE ARRANGEMENTS

In order to extend the learning opportunities available to students, Columbia has established cooperative arrangements with nearby Chicago cultural and educational institutions. These include:

The Adler Planetarium - Special courses listed under the offerings of the Science Department are made available

in cooperation with The Adler Planetarium. Because the Planetarium operates on the quarter rather than the semester system, course dates may differ from those used by Columbia. Consult the current Class Schedule for dates and times or contact the Science Department directly for complete information.

The Lawson YMCA-Physical Education courses are offered through cooperative arrangement with the Lawson Y, 30 West Chicago Avenue in Chicago. Consult the current Class Schedule for specific courses offered each semester.

SUMMER INSTITUTE

Qualified high school juniors and seniors gain insight into the college experience and earn credit applicable toward a Columbia Bachelor of Arts degree by enrolling in either regular Columbia classes or in the special short courses offered by the Summer Institute. Courses from almost every department are offered through the Summer Institute and, with only slight alterations, are comparable in content to those taken by regular Columbia students. Each successfully completed course carries two transferable semester hours of credit to be awarded when the student's graduation transcript from high school is submitted. For more information contact the Admissions Office directly.

STUDENT LIFE AND SPECIAL ACTIVITIES

Student life at Columbia College is full, varied, and excitingly creative. The enormous vitality of the city is part of the life of the College, and students enjoy and are encouraged to participate in the full range of opportunities offered by Columbia's location in the heart of the cultural, social, political, and athletic life of Chicago. The mutual involvement of Columbia's faculty and students with the arts and media community of the city adds a lively and realistic dimension to all that is learned and taught at the College and enriches the quality of student life.

In addition to the wide variety of opportunities offered by the College and its departments as described in this section, students are encouraged to develop ideas and activities exploring and expressing their own interests. Initiated, sponsored, or directed by students, those presently active include the *Columbia Chronicle*, a weekly newspaper produced by students under the supervision of a faculty advisor

from the Journalism Department. The College radio station, WCRX-FM (88.1) operates 90 hours each week throughout the year and is directed and managed by students from the Radio Department under the guidance of the Department Chairperson. A record company, begun as an opportunity for students to learn the process of producing a record from selection of material to final marketing, has become an important student activity.

Student lounges serve students for informal gatherings, and Ferguson Theater is available for special events such as the celebration of Martin Luther King's birthday, special speakers or concerts, or meet-the-candidate events preceding elections. The Office of Student Affairs supports students who wish to add to the range of student activities and organizations such as Women in Communications, Inc., Film Students Coalition, Photography Club, and local on-campus chapters of sororities and fraternities. Procedures for initiating such activities are described in the Student Handbook.

In addition to exhibitions, performances, and competitions, departments sponsor events which enhance their academic and professional offerings. These are frequently open to the public and are offered free of charge to the Columbia community. The following is a sampling of recent offerings available to those curious and eager to stretch their horizons and imaginations.

The **Art** Department presents lectures and hands-on workshops given by visiting artists and craftspeople in ceramics, textiles, painting, and other arts. The Columbia College Gallery of Art, located at the Eleventh Street Campus, presents exhibits by faculty, students, and professional artists with an emphasis on fine art, graphic art, commercial art, and the work of contemporary Chicago artists.

The **Arts, Entertainment, and Media Management** Department sponsors an active schedule of seminars throughout the year. Recent seminar topics include: *Starting Your Own Business*, *The Art of Building an Audience*, *The Independent Record Label*, *Cable and Pay TV*, *The War Against Home Taping*, *Market Research for Motion Pictures*, and *Public Policy and the Arts*.

Some of the seminars have been in co-sponsorship with the Small Business Administration, NARAS (National Academy of Recording Arts and Sciences), and with the major arts organizations in Illinois. Many prominent figures in the business of the arts have been featured, including Jerry Butler, Danny Newman, Stanley Gortikov, Carl Davis, Norm Winer, and Congressman Sidney Yates. In addition, the Department also supports an extensive internship program, placing students in all facets of arts management at such loca-

tions as Lyric Opera, The Orchestra of Illinois, Grant Park Concerts, MCA Records, RCA Records, WBBM-TV and Radio, WXRT Radio, the Museum of Contemporary Art, League of Chicago Theatres, Steppenwolf Theatre, Organic Theater, Sea Grape Studio, Remington Road Studio, the Chicago Sting Soccer Team, and the Chicago Historical Society.

The **Dance** Center is recognized as a major learning and producing organization for dance in the area. Each year, the Center hosts a subscription series of national and Chicago-based companies which is enhanced by the continuing presence of Mordine & Company, the College's resident, professional dance company. Guest instructors from across the country are invited to Columbia for extended teaching residencies. Student choreography and performances are also emphasized.

The **Film/Video** Department produces the Annual Festival of Illinois Filmmakers to showcase the talents of local artists. The Department also presents screenings of students' works throughout the semester as well as regular showings of feature films. Through a joint venture with Facets Multimedia, Chicago's non-profit film and performing arts organization, quality film programming is presented two evenings a week at the Facets/Columbia Cinematheque in the Main Campus's Ferguson Theater. Several times throughout the year, well-known directors, producers, screenwriters, and other industry professionals are guests of the Department, engaging in conversations with the Chairperson. These are open to the public. John Cassavettes, Michael Cocoyamas, Buck Henry, Dyan Cannon, Marcel Ophuls, and Steve Shagan are but a few of the individuals who have appeared in recent years.

Each semester, the **Journalism** Department presents the special *Front Page* lecture series, featuring prominent journalists from the Chicago area. This series includes five lectures each semester. The Department each year also invites a prominent journalist to spend a week in residence. The most recent speaker was Oriana Fallaci, world-renowned writer, poet, and interviewer.

The **Liberal Education** Department presents occasional lectures or special programs on current issues and events. As a regular channel that meets twice each semester for dialogue, debate, or discussion featuring at least two invited speakers, the *Philosophy Forum* offers opportunities to probe contemporary and perennial questions drawn from many fields of interest.

Through the **Museum of Contemporary Photography**, the **Photography** Department exhibits the works of local, national, and international photographers and maintains a growing collection of post 1960 American photography. The Department also sponsors the contemporary *Trends in Photography* series, a forum in which American and international photographers present their work and ideas to the Chicago public through lectures and workshops.

WCRX-FM (88.1), the College's stereo **FM radio station** operates approximately 90 hours a week throughout the year. Programs run the gamut, including music, news, sports, public affairs, and remote coverage of news and sporting events. The staff is selected by competitive auditions from the more advanced and serious radio broadcast students. Although the station is under the guidance of the Radio Department Chairperson, all management positions are held by Columbia students. The studios and facilities at WCRX are equal to some of the finest commercial stations in Chicago. Our present signal gives us a possible listening audience of about one-half million Chicagoans.

Each year, the **Science** Department sponsors a field trip to a state park (Illinois, Wisconsin, Indiana, Kentucky, Tennessee). The purpose of the trip is to take inner-city students into the woods to study ecology, botany, animal behavior, natural history. In addition, students gain the tremendous social experiences of camping, hiking, cooking out, etc. Each year, at least 50 Columbia students participate in this event. Participants are encouraged to utilize the tools of their majors to document the trip.

The Science Department also sponsors scientific lectures each year. Distinguished scientists like Kosta Tsipis and F.A. Long give general lectures on scientific issues of social concern. Twice a week, we present a series of scientific films in order to familiarize the Columbia College community with films that deal with scientific issues.

In addition, the Science Department sponsors a Math Assistance Program. Every student who uses mathematics based problems in classes such as "Sound Engineering," "Interior Design," "Accounting," etc. is encouraged to come to the Science Department for assistance.

The **Television** Department stands unique in the field of communications education in Chicago and throughout the United States in its approach to teaching "the business of (and behind) the box." Columbia's utilization of leading practitioners of television techniques and philosophy is unparalleled in the field of college training in communications. The use as teachers of persons whose entire interests and efforts are

devoted to the production and development of the best that the art has to offer gives Television majors a special opportunity to go beyond the traditional learning process by having access to the minds of those who are most creative in the medium. It is this emphasis on harnessing the best minds to the creative desires of Television students which sets apart the special quality of television training at Columbia.

The College has set up the Thaine Lyman Fellowship for exceptional students in broadcasting to honor Mr. Lyman who devoted 35 years of his life to building the Department and to positioning its program on the cutting edge of teaching programs in this field.

Historically, the Television Department has invited national and international leaders to Columbia to share with the students their visions and ideas and to create an exchange as well. New seminars in creative planning, the establishment of an inter-industry planning board on curriculum, and a College video festival will become a regular part of the annual program. In fall, 1984, Columbia fielded its own three-camera, remote television unit to teach students remote techniques in news gathering, entertainment, dance, music, theater, and magazine format programs.

The **Theater/Music** Department presents a full season of large cast works on its Main Stage. These are chosen primarily from the American theater repertoire and feature prominent Chicago actors as guest artists. In addition, one major concert and several smaller music events are staged both at the renovated, Art Deco Eleventh Street Theater and in local clubs. The theater and music divisions team up for an annual musical in the tradition of the resplendent productions of the thirties, forties, and fifties. The Studio Theater presents 20-30 student originated projects per year, ranging from small cast, contemporary drama to works in progress.

Once a year, the **Writing/English** Department showcases fiction, poetry, and expository writing, including stories written by freshmen, in its award-winning *Hair Trigger* series of anthologies of Columbia student work. This provides students with firsthand editorial experience in a format that continues to attract professional attention at the national level. The Department hosts student and professional poetry and fiction guests and brings in linguists and other specialists in the field. It gives budget and editorial support to student-edited magazines and presents career nights in which recent graduates talk to students about their experiences in securing a variety of jobs related to writing skills.

X. FACULTY

More than 500 faculty members teach at Columbia College, some full time, others part time. The following representative sample illustrates the breadth and depth of their experience and achievement.

Susan Schmeling Aaron (AEMMP*), Civic and Cultural Affairs Planner, Artist

David Adams (Radio), Free-lancer and Announcer, WLOO-FM 100

Gerald Adams (Science), Geophysicist †

John Q. Adams (Radio), Broadcast Journalist

Paul Adams (Art), Art Director

Dennis Adrian (Art), Art Historian

Lourdes Afaible (Liberal Education), Social Worker

Randall Albers (Writing/English), Writer †

David Alexovich (Film/Video), Head of Animation, Encyclopedia Britannica Educational Corporation

Andrew Allegretti (Writing/English), Writer †

Craig Alton (Radio), Host/Producer, WBEZ Rock Video Producer

Jeffrey Anderson (Radio), Operations Engineer, WMAQ Radio

Randy Arney (Theater/Music), Actor, Director

David Avison (Photography), Designer and Developer of Cameras †

Joseph Babula (Art), Interior Designer

H.E. Baccus (Theater/Music), Professional Musical Director, Commercial Vocalist, Former Director of Steppenwolf

Mary M. Badger (Theater/Music), Production Manager, Stage Manager

George Bailey (Writing/English), Writer †

Sheila Baldwin (Writing/English), Writer

James Gene Barge (Theater/Music), Producer, Arranger, Instrumentalist

Bill Barron (Art), Realist Painter

Gary N. Baugh (Theater/Music), Scenic Designer

Dave Baum (Radio), Talk Show Host, WIND Radio

Mary Berger (Radio), Speech Counselor and Therapist

Linda Bergmann (Writing/English), Writer, Americanist

Richard Bernal (Television), Television Staff Director, WBBM-TV

Rob Bernard (Television), Free-lance Television Producer/Director †

Robert Birk (Writing/English), Musician, Songwriter, Writer

Darlene Blackburn (Dance), Performer and Teacher of African Dance

Carol Bobrow (Dance), Choreographer, Dancer

Don Bodey (Writing/English), Writer, Carpenter

Eileen Bodie (Television), Director of Marketing and Producer, Telemation Productions

Janis Boehm (Art), Graphic Designer

Lionel Bolin (Television), Director of Personnel and Labor Relations, WMAQ-TV

Steven Bosak (Writing/English), Writer, Editor †

Harry Bouras (Liberal Education), Artist, Art Critic †

Eleanor Boyer (Television), Independent Video Producer

Pauline Brailsford (Theater/Music), Actress, Director

David Brezina (AEMMP*), Associate Attorney, Brezina & Buckingham

Harvey Brister (Radio), Music Director, On-air Personality, WBEE Radio

Phil Brown (Writing/English), Playwright, Songwriter, Journalist, Author of *PO'*

Vern Brown (Television), Former Operations Manager, WGN-TV †

Les Brownlee (Journalism), Free-lance Writer, Photographer †

Burt Burdeen (Radio), Independent Radio Programmer

Ron Burns (Writing/English), Writer

Bruce Cain (Theater/Music), Professional Singer, Voice Instructor

Charles Cannon (Science), Chemist

Donald R. Carter (All Campus), Academic Computing Coordinator †

Gerald Chalupka (Radio), Satellite Coordinator, WBEZ Radio

Michael Cheers (Advertising), Features Editor, *Jet Magazine*

Maxine Chernoff (Writing/English), Writer, Author of *Utopia T.V. Store*

Judd Chesler (Film/Video), Film Historian and Writer †

Peter Christensen (Writing/English), Journalist, American and English Literature Educator, Linguist †

Adrienne Clasky (Writing/English), Writer

Suzanne Cohan (Coordinator of Interdisciplinary Arts Education), Developer of Express-Ways Children's Museum †

Alan Cohen (Photography), Critic, Photographer †

Arlene Conn (Writing/English), Writer

Sandra Conn (Writing/English), Business Writer, Art Writer, Author of *Writing SBIR Proposals*

Kerry Coppin (Photography), Photographer †

Joe Cunniff (Writing/English), Voice-over Actor and Narrator for Films and Commercials

Keith Cunningham (Film/Video), Producer, Cinematographer, Lighting Director

Joy Darrow (Advertising), Mayoral Press Aide

Tony Del Valle (Writing/English), Writer, Translator, Journalist, Radio Announcer †

Don DePollo (Theater/Music), Actor, Director

Bob Dilworth (Art), Painter

Dan Dinello (Film/Video), Independent Filmmaker, Video Artist †

Jim Disch (Television), Assistant News Director, WGN-TV

Lois Dobry (Writing/English), Political Organizer, Critic

Hannah Dresner (Art), Painter

John Dylong (Art), Graphic Designer, Photographer †

Maureen Eddins (All Campus), Computer Consultant

Bob Edmonds (Liberal Education), Documentarian †

Susan Eggleton (Radio), News Director, WIND Radio

Ted Ericson (Television), Free-lance Video Consultant/Producer

Frank Farrell (Theater/Music), Actor, Singer, Comedian

Sydney Faye (Advertising), Executive Assistant to Government and Private Agencies

Daryle Feldmeir (Chairperson of Journalism), Former Editor, the *Chicago Daily News*

Fred Fine (AEMMP*), Founder and Former Chairperson, AEMMP; Commissioner Designate of Cultural Affairs, City of Chicago

Samuel Floyd (Theater/Music), Black Music Scholar, Author, Editor †

Chap Freeman (Film/Video), Free-lance Director, Scriptwriter †

Mark Friedberger (Liberal Education), American Historian, Author, Research Associate, University of Illinois

William Gaines (Advertising), Investigative Reporter, the *Chicago Tribune*

Fred Gardaphé (Writing/English), Writer, Italian Cultural Center

Ed Gilbreth (Advertising), Special Assistant to Secretary of State

Alvin H. Golman (AEMMP*), Treasurer for Dallas Distributions

Jim Gordon (Film/Video), Reporter, *Post-Tribune* (Gary, Indiana)

Glenn Graham (Liberal Education), Historian †

Harmon Greenblatt (AEMMP*), Former Director, Sound Rising Artistic Management Talent Agency †

Sue Greenspan (Writing/English), Writer, Artist

Les Grobstein (Radio), Sports Director/Anchor for WLS Radio

Alan Gross (Theater/Music), Playwright, Journalist

Janice Zita Grover (Photography), Art Photographer, Art Historian †

Kris Gryska (AEMMP*), Accountant †

Mary Wohl Haan (Dance), Dancer

Louis Hall (Theater/Music), Jazz Pianist, Free-lance Writer, Composer, Arranger

Renée Hansen (Writing/English), Writer

Paul Carter Harrison (Theater/Music), Playwright †

Caitlin Hart (Theater/Music), Actress

Mary Harter (Advertising), Art Director, Haddon Advertising

Kay Hartman (Art), Art Director

William Hayashi (Liberal Education), Humanist, Psychologist †

Larry Heinemann (Writing/English), Novelist, Author of *Close Quarters* †

Brad Heinz (Dance), Tai Chi Instructor, Clinical Psychologist

Art Hellyer (Radio), Announcer, Personality, Newscaster

Terri Hemmert (Radio), Disc Jockey and Public Affairs Director, WXRT Radio

Paul Hoover (Writing/English), Poet, Author of *Somebody Talks a Lot* †

Arthur Hrobsky (Writing/English), Free-lance Writer, Photographer

Reid Hyams (Theater/Music), Author, Composer, Musician, Owner of Chicago Trax Recording Studio

Tom Irwin (Theater/Music), Actor, Director, Member of Steppenwolf Theatre Ensemble

Julie Jackson (Theater/Music), Costume Designer

John Jacob (Writing/English), Writer, Author of *Scatter: Selected Poems*

Donna Jaggard (Art), Printmaker, Papermaker

Camille Jedrasek (Writing/English), Essayist

Gary Johnson (Writing/English), Writer

Pam Tanis Johnson (Dance), Ballet Teacher

Samuel Johnson (Science), Entomologist, Mathematician †

Tom Johnson (Writing/English), Writer

Mort Kaplan (Advertising), Public Relations Consultant to Government and Arts

Brian Katz (Photography), Photographer †

Bill Kenner (Radio), News Writer/Reporter, WLS Radio

Herb Kent (Radio), On-air Personality, WVON Radio

John Kimmich (Photography), Photographer †

Ernest W. Kosty (AEMMP*), Management Consultant

Barbara Houlberg Kreinberg (Art), Fine Artist, Drawing Instructor

Dan Lamorte (Theater/Music), Director of Wisdom Bridge Training Center

Ralph Lane (Theater/Music), Director, Theatrical Consultant, Owner of Private Acting Studio

Caroline D. Latta (Theater/Music), Director, Chairman of Non-Equity Division of Joseph Jefferson Awards Committee

Anita Lauterstein (All Campus), Microcomputer Consultant and Materials Development Specialist

Zafra Lerman (Chairperson of Science), Research Chemist Specializing in Physical Organic Chemistry

Trish Levee (Dance), Jazz Performer and Teacher

Alice Levy (Dance), Certified Movement Analyst

Marya Lillen (Art), Architect, Historian, Author

Marlene Lipinski (Art), Artist, Designer †

Tony Loeb (Chairperson of Film/Video), Filmmaker, Screenwriter, Director

Thomas Lonergan (Advertising), Free-lance Copy Editor

Carol Loverde (Theater/Music), Soprano Soloist †

Don Luckl (Radio), On-air Personality, Satellite Music Network

Eric Lund (Journalism) Writer Editor †

Mary Ann Lupa (Art) Art Director Designer

Michael Maddux (Theater/Music). Scenic Carpenter

Frances Maggio (Theater/Music). Costume Designer

Laurie Marino (Theater/Music). Free-lance Saxophonist, Woodwinds Musician, Jazz Clinician

Jim Martin (Liberal Education). Director, Southeast Chicago Historical Project †

Eric May (Writing/English). Writer

Susan Mayer (Theater/Music). Make-up Artist

Joan McGrath (Radio). Talk Show Host, WGN Radio

Owen McHugh (Art). Artist †

Signe D. McKinney (Dance). Dancer, Instructor

Carol Haliday McQueen (Art). Artist

Ray Meinke (Television). WTTW-TV

Michael Merritt (Theater/Music). Theatrical Designer

Charlie Meyerson (Radio). Reporter/Anchor, WXRT Radio

Michael Miley (Writing/English). Writer, Philosopher, Editor, *Journal of the Socialist Party of Illinois*

Roger Miller (Television). WMAQ-TV

Jerry Mitchell (Radio). Free-lance Announcer, WLS-TV

Jacqueline Moore (Advertising). Public Relations Consultant

Shirley Mordine (Chairperson of Dance). Founder and Principal Dancer of Columbia's Resident Dance Troupe, Mordine & Company, Choreographer

Gloria Morgan (Theater/Music). Professional Musician, Singer, Composer

Edward Morris (Chairperson of Television). Formerly Vice President and General Manager of Channel 44

Charles Mouratides (Advertising). Editorial Director, Lerner Newspapers

John Mulvany (Chairperson of Art and of Photography). Photographer

Tom Nawrocki (Writing/English). Writer

William C. Nusbaum (Film/Video). Free-lance Filmmaker and Assistant Cameraman

Steve Novak (Television). Assistant Director, WGN-TV

Jon Novi (Theater/Music). Musician

Leo O'Farrell (Television). Staff Producer, Director, Commercial Writer, WMAQ-TV

Patrick O'Gara (Theater/Music). Director

Susan Datoe Osborne (Theater/Music). Director Actress

Tim O'Shynne (Dance). Dancer

Dominic Pacyga (Liberal Education). Urban Historian, Author and Associate Director, Southeast Chicago Historical Project †

Luke Palermo (Television). Independent Producer, Television Department Supervisor, Riverside-Brookfield High School

Al Parker (Chairperson of Radio). Staff Announcer, WLS-TV

Neil Parker (Radio). News Director/Anchor, WXRT Radio

Tony Patano (Art). Interior Designer †

Sheldon Patinkin (Chairperson of Theater/Music). Director, Writer, Active in Second City, Steppenwolf Theatre Company, and The Piven Workshop

Roy Pendleton (Art). Illustrator

Richard Pegue (Radio). Operations Manager, WGCI Radio

Jeff Perry (Theater/Music). Artistic Director of Steppenwolf Theatre Company

Gil Peters (Radio). News Reporter, Anchor, WKQX Radio

Dorothy Petrilli (Radio). Speech Counselor, Therapist

Lowell Peyton (Art). Painter, Art Historian

Steven Pratt (Advertising). Assistant City Editor, the *Chicago Tribune*

Kenneth Prestinini (Theater/Music). Free-lance Writer, Actor

June Pyskacek (Theater/Music). Director †

Michael Rabiger (Film/Video). Film Director, Critic †

Phil Ranstrom (Television). WTTW-TV, Free-lance Producer and Director

Rondi Reed (Theater/Music). Actress, Member of Steppenwolf Theatre Company

Charles Reynolds (Photography). Photographer †

Dean Richards (Radio). On-air Personality, WCFL Radio

Grant Robbin (Art). Writer, Artist, Composer, Art Director

Sid Roberts (Radio). President of Roberts Associates

Steve Roberts (Theater/Music). Guitarist

Elizabeth Romanek (Writing/English). Writer, Writing Consultant, Editor

Edmund Rooney (Advertising). Public Relations Consultant

Hy Roth (Art). Illustrator

Chuck Rowell (Radio). TV and Radio Announcer, Film Narrator, Model, Actor

Martin Rubenstein (Theater/Music). Music Producer

Paul Max Rubenstein (Film/Video). Screenwriter †

William Russo (Theater/Music). Composer, Author, Critic †

Fritzie Sahline (Writing/English). Director, Painter, Co-founder of Second City

Fern Samuels (Art). Fiber Artist, Paper Sculptor, Weaver

Joe Sander (Writing/English). Free-lance Writer

Howard Sandroff (Film/Video). Free-lance Music Composer, Producer

Carolyn Sartor (Television). Free-lance Producer

Monique Savlin (Dance). Psychotherapist

John Schultz (Chairperson of Writing/English). Developer of the Story Workshop Method of Teaching Writing, Author

Teena Schuster (Dance). Body Educationalist

Gerald Scrutchions (Radio). Chief Engineer for WJPC Radio

Mary Seyfarth (Art). Studio Potter, Ceramics Instructor

Howard Shapiro (Television). Director, ABC-TV

Gordon Sheehan (Film/Video). Professional Motion Picture Animator and Cartoonist

Scott Shepherd (Theater/Music). Mime Artist, Sculptor, Actor, Director

Betty Shifflett (Writing/English). Writer for *Evergreen Review*, *Life*, and *College English* †

Melissa Shifflett (Theater/Music). Composer, Pianist

Shawn Shifflett (Writing/English). Writer †

Claire Shulman (Writing/English). Writer, Linguist

Nicholas Shuman (Journalism). Former Editorial Writer, *Chicago Sun-Times* †

Bruce Shuster (Television). Director/Producer

Jane Ganet Sigel (Dance). Dance Therapist

Hollis Sigler (Art). Painter, Watercolor Artist †

Louis Silverstein (Liberal Education). Educator, Social Scientist †

Lynn Sloan-Theodore (Photography). Photographer †

David Smallwood (Advertising), Associate Director, *Dollars & Cents Magazine*

Chuck Smith (Theater/Music), Director

Jeff Smith (Writing/English), Journalist and Film Critic

Stephen (Marc) Smith (Photography), Photographer†

Greg Snider (Film/Video), Film and Video Artist

Richard Spellman (Writing/English), Writer

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Morton Stone (Advertising), President, Morton Stone and Associates

Charles Suber (AEMMP*), President, Charles Suber and Associates; Former Publisher, *down beat Magazine*†

Ernest Sukowski (Science), Associate Professor, Physiology and Biophysics, The Chicago Medical School

Margaret Sullivan (Advertising), Consulting Advertising Copywriter†

Jim Sweitzer (Science), Astronomer, Assistant Director, The Adler Planetarium

Chris Swider (Film/Video), Writer and Filmmaker

Theodore J. Swigon (Liberal Education), Director of Exhibits, Museum of Science and Industry; President, Polish Museum of America

Barbara Sykes (Television), Video Artist†

Bette Tallen (Liberal Education), Sociologist and Political Scientist†

Bob Tamarkin (Radio), Free-lance Writer/Author

John Tarini (Chairperson of Advertising), Psychologist Specializing in Motivation and Consumer Psychology

Tom Taylor (Art), Painter, Sculptor†

Bob Thall (Photography), Photographer†

Abe Thompson (Radio), Vice President and General Sales Manager, WGCI Radio

Peter Thompson (Photography), Photographer, Free-lance Curator, Editor, Designer; Generative Systems Specialist†

Phyllis Thompson (Writing/English), Critic

Richard Tomaso (Writing/English), Writer, Industrial Communications Specialist

Bob Tracy (Radio), Free-lance Announcer, On-air Personality, WMAQ Radio

Leslie Van Marter (Chairperson of Liberal Education), Educator and Philosopher with Particular Interest in Contemporary Philosophy and Logic

Kathy Waleske (Radio), Program Director, On-air Personality, WBEE Radio

William Walley (Liberal Education), Consultant

Gail Werblood (Liberal Education), Artist, Humanist, Cultural and Interdisciplinary Studies Program Director†

Jack Whitehead (Film), Lighting Specialist

Alan Wilder (Theater/Music), Dialectician, Member of Steppenwolf Theatre Company

Gregory Williams (Theater/Music), Director, Choral Conductor

Karen Williams (Radio), Planning Editor, WLS-TV

David Wohl (Theater/Music), Musician

Richard Woodbury (Dance), Dancer, Composer

Carol Yamamoto (Chairperson, AEMMP*), Arts Administrator

Gary Yerkins (Theater/Music), Singer, Songwriter, Composer

Barry Young (Film/Video), Animator

Al Zappa (Art), Interior Designer

†Full time faculty

*Arts, Entertainment, and Media Management Program

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