

1991

1991-1992 Course Catalog

Columbia College Chicago

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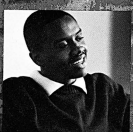
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COLUMBIA

COLLEGE CHICAGO 1991-1992 CATALOG



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

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.

Graduate Division

Columbia's Graduate Division offers the Master of Fine Arts in Film/Video; and the Master of Arts degree in the following areas: Arts, Entertainment, and Media Management; Dance/Movement Therapy; 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 age, 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.

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.

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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!"


President

II. Mission of Columbia College

Columbia is an undergraduate and graduate college whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information, within a context of enlightened liberal education. Columbia's intent is to educate students who will communicate creatively and shape the public's perceptions of issues and events, and author the culture of their times. Columbia is a distinctly urban, commuter institution whose students reflect the economic, racial, cultural, and educational complexities of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves important civic purpose by active engagement in the life and culture of the City.

It is Columbia's Purpose:

— to educate students for creative occupation in diverse fields in the arts and media, and to encourage awareness of their aesthetic relationship and the opportunity of professional choice among them.

— to extend educational opportunity by admitting unstrictly (at the undergraduate level) a student population with creative ability in, or inclination to, the subjects of Columbia's interest.

— to provide an unpressured college climate that offers students an opportunity to try themselves out, to freely explore and discover what they can and want to do.

— to give educational emphasis to doing, to the work of a subject, by providing a practical setting, professional facilities, and the example and guide of an inventive faculty who work professionally at the subjects they teach.

— to teach students to do expertly the work they like, to master the crafts of their intended occupations, and discover alternative opportunities to employ their talents in settings other than customary marketplaces.

— to help students to find out who they are and to enjoy themselves, discover their own voices, respect their own individuality, and improve their self-esteem and self-confidence.

— to offer specialized graduate programs which combine a strong conceptual emphasis with practical professional education, preparing students with mature interests to be both competent artists and successful professionals.

III. 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. A well-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 are 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 rigorous 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, marketing communication, journalism, fiction writing, non-fiction writing, poetry writing, and management. Our faculty and staff of working artists and creative educators serve a student body made up of all cultural and economic backgrounds.

Not surprisingly, this most stimulating combination of educational motives and influences finds its most dramatic expression within Columbia's thoroughgoing 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 5,500 undergraduate students are currently enrolled in Columbia. Our flexible formula for open admissions, our practical programming, and our high academic standards continues to attract motivated students with high school diplomas and also 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 minimum number of restrictions on student course selection and, otherwise, leave programming and major choices to students, their departments, and the 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 Career Beginnings Program, a cooperative effort with Chicago City-Wide Colleges, is a program to assist 100 low-income, highly motivated high school juniors to identify and take advantage of career opportunities, gain admission to post-secondary education, and enter the work force in their respective fields; 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 description 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, the late Frank Reynolds, John Chancellor, and Seymour Hersh. 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 have won national renown and afford students the opportunity to showcase 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 which overflow with vigor and culture into the life of this city and stimulate fresh interest in our institution, programs, and students. Showings of student films and exhibits of student work in photography, fine arts, and professional art and photography provide another kind of opportunity for students to develop.

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 interdisciplinary programs of study which allow students more alternatives in the shaping of careers. Academic departments are as follows:

Art
Dance
English
Fiction Writing
Film/Video
Journalism
Liberal Education
Management
Marketing Communication
Photography
Radio/Sound
Science/Mathematics
Television
Theater/Music

With the exceptions of English, Liberal Education, and Science/Mathematics, 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 explained fully in Section VII 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 composition, 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 VII 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 in 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, John Marshall School of Law, 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 Chicago, 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, WCRX 88.1, extensive film and video editing studios, six 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 work of the world-renowned Chicago School of Architecture. This facility houses the College's Departments of English, Fiction Writing, Science/Mathematics, Journalism, Marketing Communication, Management, and Liberal Education as well as the College bookstore, the Myron Hokin Student Center, 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 16mm 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 Columbia College Library and Instructional Services Center, located in the 600 South Michigan Avenue building, provides a large and growing

body of information as a resource for study and research. It includes a wide-range of materials in a variety of formats including books, periodicals, microforms, slides, films, videorecordings, and audiorecordings. Many of these materials are a part of the George S. Lurie Fine Arts collection of visual and performing arts materials. Special collections include items for Black music research, and film and television scripts for intensive screen studies.

The library staff provides a variety of services including reference, computer-assisted database searching, interlibrary loan, term paper counseling, library tours, bibliographic instruction, and a full range of audiovisual services. The Library Computer System (LCS), the LIBRAS consortium, Infopass, and the Roosevelt University Library extend the Columbia Library beyond its immediate walls and significantly increase the Columbia Library user's access to information (for more detailed explanations, see page 11).

Museum and Gallery

The Museum of Contemporary Photography of Columbia College is located on the first and mezzanine floors at 600 South Michigan Avenue. It presents exhibits of photography from the College's Permanent Collection, as well as the work of professional artists from around the world. The Museum's facilities include four galleries, a Collection storage vault, the Illinois Photographers Project Print Study Room, a classroom, preparation rooms, and offices. Courses in the Museum Studies Program, sponsored by the Department of Photography, are taught by the Museum's professional staff.

The Columbia College Art Gallery is located on the main floor of the Eleventh Street Campus at 72 East Eleventh Street, the site of the theater and music building. This 1,250 square foot gallery, which was completed in 1984, each year presents a series of exhibits by 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 art, and professional art and photography.

IV. 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, the College particularly seeks applicants who, through correspondence or personal interview, show interest in and potential for development through a creative and demanding learning experience. All 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.

Columbia College considers many factors in evaluating a student application. The 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, interested students 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 non-refundable acceptance fee.

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.

Columbia's Summer Institute offers a special five-week program to introduce motivated high school juniors and seniors to the college experience. 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 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 college 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.

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

An I-20 Foreign Student Certificate of Eligibility 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.

Registration and Related Fees

In addition to tuition, entering 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 amount of the above fees, consult the Tuition/Fees Schedule.

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 plan 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 for which material and supply 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

If 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; if the student does not withdraw officially, 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 Reduction	Percent Class Fee Reduction
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.

The shorter summer session has the following reduction policy:

Effective Date of Withdrawal During:	Percent Tuition Reduction	Percent Class Fee Reduction
First Week of Classes	100%	100%
Second Week of Classes	0%	0%

V. 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 whenever necessary. The services of the Financial Aid Office are available to all students, and the Career Services 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 about 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)
- Supplemental Loans for Students (SLS)

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, and secretarial personnel, or staff as assigned by the College.

Scholarships

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

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

Details on these merit scholarships and grants 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.

Grants

- Columbia College Financial Assistance Grant

VI. Student Support and Services

Student Life

The Myron Hokin Student Center provides services and programs to augment the educational process of students and to assist them in achieving their maximum degree of personal development, to help them deal more effectively with life situations and to teach them to know and accept social responsibilities. In addition to the Hokin Student Center, a variety of student organizations exist to provide students the means to shape their lives during their college years. More detailed information on student life, organizations, and services is available in the *Student Handbook*.

Student Conduct Code

It is assumed that all students will conduct themselves with maturity and responsibility, and will be fully respectful of one another, of the staff and faculty of the College and of the buildings and facilities. There is considerable traffic in all classrooms and facilities every day. It is imperative that all members of the College community contribute conscientiously to the order and cleanliness of the premises. Please be advised that:

—The drinking or possession of alcohol and the possession or use of illegal drugs on College premises, or at events sponsored under the auspices of the College is strictly forbidden;

—Abuse, vandalism or theft of College property, or unauthorized entry to College facilities may constitute grounds for immediate dismissal;

—Students who knowingly obstruct or disrupt College activities may be subject to disciplinary action;

—Students are expected to address their course work and examinations with personal integrity and pride of achievement. Academic dishonesty, cheating or plagiarism may result in lowered grades and/or dismissal;

—Students who engage in sexual harassment or other unacceptable acts of behavior are subject to disciplinary action or dismissal.

The Student Conduct Code is administered through the Dean of Student Services' Office. Please refer to the *Student Handbook* for additional information.

Academic Advising

The Academic Advising Office is the primary source for information and assistance throughout the student's entire college career. The two-part orientation offered by Academic Advising prior to each semester is the student's first opportunity to acquire the detailed information about Columbia's wide variety of programs, services, and opportunities that will facilitate the first term. In addition, each new student, freshman or transfer, is encouraged to visit Academic Advising during the first term, to discuss any questions, problems, or concerns.

Advisors are available by appointment or on a walk-in basis. The advisors work closely with all students and are particularly concerned with those experiencing academic difficulties. Referral to various support services is provided for any problems, personal or academic, which may affect your college career. Advisors assist students in selecting majors, understanding general studies requirements or determining postgraduate options. The Academic Advising Office also has a resource and referral center containing information pertaining to all aspects of a college education.

Throughout each school year, the Academic Advising Office sponsors many special events and workshops to encourage both the development and involvement of all students. We urge students to avail themselves of all Academic Advising services.

Office of Career Services

The Office of Career Services assists students and alumni in assessing their interests and skills, defining their career objectives, planning their job-search strategy, and locating employment opportunities. The majority of our graduates obtain employment in their field of study within one year of

graduation. Announcements of workshops, seminars, recruitments, and an annual Career Fair are posted throughout the school.

Columbia College's Work-Aid/Work-Study programs are administered by the Office of Career Services. These programs provide on-campus employment opportunities for students enrolled full-time at Columbia College. Interested students who qualify for these programs, should contact the Office of Career Services for further information.

Internship/Co-op 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. Former Internship projects 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 Coordinator of the Office of Career Services, 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, the student must have been registered at Columbia for at least two semesters prior to participating in the Internship Program. The student must also be in good academic standing, have a 3.0 or better average, and receive two faculty recommendations. Students are expected to pay tuition for credits earned in this program.

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. Registration for the Internship Program is through the Office of Career Services.

Records Office

The Records Office is responsible for registration and academic records, and provides the following services to students: provision of official and unofficial transcripts of the student's academic record; verification of enrollment and degrees awarded; and notification of changes to the academic record, including grade changes, the award of transfer credit and semester grade reports. Grades are mailed to students approximately two weeks after the close of the term. Throughout the school year, students may review their transcripts in the Records Office. Students receive updated transcripts at the beginning of each school year to help in registration and program planning. The information contained in student records is protected under the Family Educational Rights and Privacy Act of 1974 (P.L. 93-380, sect. 515), as amended (P.L. 93-568, sect. 2).

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 Services

The College Library provides a comfortable environment in which to study, view, and read. Columbia's library features collections of materials pertaining to Black music, fine arts, and scriptwriting, as well as extensive collections of general and reference materials. The audiovisual collection includes videorecordings, films, slides, and audiorecordings. The library has a quiet study room, media viewing rooms, equipment for viewing microforms, photocopiers, and numerous study carrels.

In 1987 Columbia College joined two library networks. The Library Computer System (LCS) not only allows users to search the collection of the Columbia College Library via computer, but also allows them to search for and request materials from approximately thirty other schools throughout Illinois. LIBRAS, a consortium of sixteen Chicago-area colleges, promotes cooperative collection development and shared access to library materials.

Columbia College students, faculty, and staff have borrowing privileges at all LCS and LIBRAS schools, as well as at Roosevelt University (430 South Michigan Avenue). Roosevelt University has a 300,000-volume library concentrating on the liberal arts.

Through Infopass, arrangements can be made to use the resources of the many special libraries and information centers in the Chicago metropolitan area.

So that students may become more aware of the materials and services available from the library, library tours are conducted regularly at the beginning of each semester. These tours are a scheduled part of first and second semester freshman English composition courses. Special sessions are available for students who request assistance developing term papers.

The library's staff of professional librarians is ready to help students with their research and reference needs, to facilitate the use of other libraries' resources, and to provide personalized library assistance.

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.

Tutors are available for individual assistance from 9 a.m. to 7 p.m. Monday through Friday. These tutors offer assistance not only to students who enroll in math and science classes, but also to any Columbia student who encounters math-related problems either in coursework or in daily living.

Tutorial Program in Language Skills

The Writing Center, a multi-purpose resource for Columbia College students and faculty, provides individualized assistance to students who require help with understanding and generating writing assignments or improving reading skills. Specialized help is also available for students learning to read/write English as a second language. Writing Center staff are specially-trained undergraduates and professionals dedicated to addressing the immediate needs of all students. After diagnosing writing strengths and weaknesses, tutors provide instruction and exercises aimed toward helping students become self-directed, independent writers. The Writing Center maintains an extensive reference library and has computer equipment available for student and faculty use. Writing assistance may be provided for one or two credit hours on a weekly basis, either with or without an appointment. Open 9 a.m. to 8 p.m. Monday through Thursday, and 9 a.m. to 4 p.m. on Friday, the Writing Center is located in Room 702 of the Wabash Campus.

VII. Academic Program and Policies

The Bachelor of Arts Program

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

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

Area or Course	Semester Hours
English Requirement	6
History	6
Literature/Humanities	9
Science/Mathematics (One mathematics course recommended)	9
Social Sciences	6
Computer Applications Requirement	3
Electives (from General Studies)	9
	48

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

Students may employ either of the following two academic options in

accruing the remaining 76 semester hours required for the Bachelor of Arts degree:

1. A non-major student may elect to chart a fully individualized academic program, enrolling in any course offered by Columbia, provided that prerequisites are met. Non-majors are encouraged to consult an Academic Advisor 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 a student declares a major course of study from the 11 offered by Columbia, he or she 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 among core courses, usually amounting to about 36 hours, and a 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 referred to, usually amount to 24 semester hours.

This is a general outline. Some majors call for fewer semester hours devoted to core courses, and some call 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 VIII and IX of this catalog. For further details, contact the individual department that interests you.

Any semester hours short of 124 that 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 whenever necessary.

Class Standing

Candidates for the Bachelor of Arts degree are classified by the number of semester 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 has attended 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 three, 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.

Credit for CLEP and Advanced Placement tests is applicable only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. In general, transfer credit is not applicable after a student has achieved senior standing.

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.

All transfer credit is awarded by the Records Office upon evaluation of official transcripts submitted.

Satisfactory Academic Progress Policy

All full-time undergraduate students will be given a maximum of 12 terms to complete their Bachelor's degree. Stu-

dents 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 affect the grade point average adversely and 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. To apply for readmission, students must write a letter of petition to the Associate Academic Dean. 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.), a student may appeal his/her academic progress status

Grading System

Columbia's grading system is listed below. Grades reflect the instructor's judgment 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) Not computed in grade point average (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.	0
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 not 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 following 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.

by submitting a written appeal to the Academic Academic Dean.

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. They should expect their academic progress to suf-

fer if they miss more than three classes in a single course during the semester.

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

The College supports student activities that provide broad opportunity for the exercise of interests and talents. These include participation in 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 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.

VIII. Department Descriptions

Art

Columbia's Art Department accentuates the importance of developing the student's technical skills, craftsmanship, and overall artistic discipline through one of six specialized programs: Fine Arts, Interior Design, Illustration, Fashion Design, Advertising Design, and Graphic Design. The department has facilities for teaching drawing, painting, weaving, metal-smithing, 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's new Fashion Design concentration integrates study in art, photography, and business with hands-on learning under the guidance of professionals in each field. Chicago's burgeoning apparel industry provides a significant employment market for graduates, and an ample source of up-to-date knowledge about this fast changing industry.

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. Courses are divided into divisions: Division I courses are foundation courses and, Division II courses are prerequisites for more advanced courses.

The Art Department offers six concentrations: Fine Arts, Graphic Design, Advertising Art, Illustration, Fashion Design and Interior Design. Each concentration has its own curriculum requirements which are detailed in the Art Department brochure. For a copy of this brochure please contact the Art Office.

Dance

The Dance Department at Columbia College, located at 4730 North Sheridan Road, provides a comprehensive program of practical course work for the student whose career goal is to teach, perform, and/or choreograph. The foundation of the program lies in increasing the facility of the dancer's instrument, the body. Modern Dance technique courses are the heart of the dance program augmented with additional offerings in ballet and jazz as

well as other movement disciplines. The related areas of dance improvisation, composition, history, theory, and music are also developed to ensure competence and maturity in the artist/teacher or artist/performer. Dance Center facilities include: three dance studios, an extensive dance video library with video recording and playback facilities, and a sound recording lab for integrating dance and music.

The Dance Department is dedicated to the idea that education in the field of dance is best accomplished in a vital professional environment. The Dance Center is one of Chicago's leading dance institutions presenting major national dance companies in concert throughout the year. The Dance Center's role as a dance presenter gives students experience in all aspects of performance. From on stage to back stage, students gain broad exposure and optimal realistic experience. The faculty consists of some of Chicago's finest professional dance artists, including members of Mordine & Company, the resident company of the Dance Center. Additionally, the faculty is augmented each year with guest teacher/artists of national stature.

"The Dance Center was established to provide a curriculum and environment that ensures a comprehensive and practical education for the artist/dancer. Through a balanced curriculum of the disciplines of dance: technique, improvisation, choreography, history, theory, and music, the department aims to ensure students develop a skilled, articulate instrument that is spontaneous, responsive, and capable of communicating through the art of dance. The capacity to give individual authorship to ideas and to evolve an informed overview of his or her art gives the artist control over his or her life and allows him or her to make intelligent decisions as to how he or she will participate in the field. The experience of learning from practicing artists within the active professional environment of a major urban theatre devoted to dance gives a complete and realistic view of all aspects of the art."

Shirley Mordine
Chairperson, Dance Department

A Major in Dance

The Dance major's curriculum is designed to be a thorough and broad-based, professional training program. Successful completion of the majors' requirements represents the attainment of a level of creative achievement, intellectual understanding, and practical skill that should serve as a firm foundation for professional and/or post-graduate endeavors in dance.

Dance majors take 27 hours of core requirements which include seven hours of advanced-level technique. Depending on the student's technical skills when entering the program, an additional 16-18 hours of technique preparation may be needed to reach the advanced level. The other core requirements cover the basic disciplines of dance: improvisation and composition, as well as courses in music, rhythmic analysis, and dance history/theory. In addition to the core requirements, each student must complete courses in concentrations focused on either Performance & Choreography, or Teaching Dance. The teaching emphasis requires 15 hours beyond the core curriculum of course work in teaching methods, kinesiology, dance therapy, and choreography as well as practical experience in actual teaching situations. The Performance & Choreography emphasis requires 15 hours beyond the core curriculum distributed among courses in choreography, performance, music, and concert production.

English

The English Department is perhaps one of the most exciting departments in the College. We have an enthusiastic and talented faculty of dedicated professionals who have accepted the challenge of being at the cutting edge of English Studies — certainly in terms of our commitment to sharpening our students' abilities to think, write, read, and speak intelligently and effectively, to enriching their liberal education, and to provide them with marketable career options for the professional world.

Students whose interest extends beyond our contribution to the English Requirement may also elect to do focused work in Literature, Poetry Writing, and/or Professional Writing, each of which provides concentrated study in areas that are sound preparation for

graduate study, law, business, journalism, and education.

As a service department to other disciplines in the College, the English Department also provides both introductory and advanced courses in Speech, in the belief that an individual's personal and professional development is enhanced by his or her ability to speak intelligently and with confidence and sensitivity.

Writing

Writing is a lifetime activity, not just a college skill, and the English Department reflects this view in its writing courses by offering a variety of approaches sensitive to the individual student writer's needs. Our courses, designed for a satisfying professional, academic, and personal writing life — while in school and afterwards — are shaped by the following beliefs about writing: writing is a powerful vehicle for thinking and self-expression that every educated person should possess; writers need frequent opportunities to write and share their work; writers benefit from writing in a variety of modes; and everyone can be a successful writer, given practice, support, and a nurturing environment.

In order to address and support the individual needs of our students, and as the foundation of Columbia's Writing Across the Curriculum Program, the writing skills of each incoming freshman will be assessed in a diagnostic exercise during the first class session of English Composition I. Based on the results of that assessment, the student will be assigned to a section of English Composition I designed to meet his or her writing needs.

Our Freshman Composition courses are especially exciting because they represent an introduction to the Columbia College experience. The courses are designed not only to develop and improve student writing, but also to introduce the student to the rich variety of subject area majors as well as to the language and vocabulary of those majors.

The Writing Center

The Writing Center provides support to all students seeking assistance with their writing skills. We provide academic support not only to the English/Writing curriculum, but we are equally committed to serving the diverse needs

of the student population across the curriculum. In fact, any students who wish to enhance their skills, independent of specific course work, can find assistance here. Governed by the belief that students should be informed of their strengths and weaknesses, the Writing Center provides analysis of student writing as a preliminary step toward meaningful skills development. We are committed to developing cognitive skills within students which will facilitate all college and life-long learning.

The Writing Center, located in Room 702 of the Wabash campus, is open Monday through Thursday from 9 a.m. to 8 p.m., and Friday from 9 a.m. to 4 p.m., and offers the following services: weekly skills workshops, individual writing assistance on a weekly basis, drop-in writing assistance, assistance for academic credit, reading skills improvement, ESL instruction, and computer-assisted instruction.

Tutor Training For Writing Across the Curriculum and Tutoring The Three R's

In conjunction with the Writing Center, the English Department offers two courses in Tutor Training as part of a special program designed to train students in tutoring, reading, and writing. Tutoring the Three R's is a significant outreach program by the English Department to the city of Chicago. As part of the course requirement, students are sent to various city and community agencies and schools to tutor reading and writing to children and adults in need of these skills. For more information on this special program, and how to participate and receive academic credit, please see the course descriptions for Tutor Training for Writing Across the Curriculum and Tutoring The Three R's, or contact the Director of the Writing Center.

Literature

The department offers a wide range of courses in literature that represents a multiplicity of literary and critical interests, and we welcome students from every discipline into these courses. Because the breadth and diversity of our offerings form a substantial and highly valuable portion of each student's liberal education, all literature courses fulfill the Humanities/Literature general studies requirement.

Besides being an integral part of the Poetry Writing and Fiction Writing major, literature courses are a valuable preparation for law school, business, journalism, education, and graduate study. Interested students who wish to work out a carefully planned program in Literature may do so with the Coordinator of the Literature Program, Peter Christensen.

Poetry

Our Poetry Writing Program boasts two award-winning poets on its faculty. Under the direction of Paul Hoover, distinguished poet, novelist, editor of *New American Writing*, and winner of the 1987 Carl Sandburg Award for Poetry, the program offers workshops in beginning, intermediate, and advanced poetry writing, is supported by a rich variety of literature courses, and is enhanced by a poetry reading series which has included such nationally and internationally distinguished poets as Gwendolyn Brooks, John Ashbery, Allen Ginsberg, Etheridge Knight, and Kenneth Koch. Among its faculty, the Poetry Program also includes Angela Jackson, winner of the Columbus Foundation American Book Award and the Hoyt W. Fuller Award.

The Poetry Program publishes the student edited *Columbia Poetry Review*.

Students who wish to do concentrated work with Mr. Hoover and Ms. Jackson in Poetry Writing may combine 16 hours of poetry writing with 21 hours in courses in literature and/or Professional Writing. Those students majoring in other disciplines at Columbia may consult with Mr. Hoover to work out a carefully planned program in Poetry.

Interested students should contact Paul Hoover, Director of the program.

Professional Writing

Among our most popular course offerings are those in Professional Writing. The 24-hour Professional Writing Concentration is designed to support students majoring in the media, arts, advertising, and publications who want to give themselves options in the professional world, as well as students who have not yet declared a major, in order to provide them with substantial training in writing for a variety of audiences in a variety of professional environments. While these courses allow students to become familiar with

the expectations of the work that will be demanded of them after graduation, they support both the department's and the College's insistence that our students enter the professional world with communication skills that will enable them to be competent and effective writers in the arts and in the corporate and publishing community.

"If anything, a liberal education should liberate; our history continues to reveal to us the liberating power of the written word."

Philip J. Klukoff

Chairperson, English Department

Fiction Writing

The Fiction Writing Department prepares students for a wide range of careers in novel, short story, creative non-fiction, playwrighting, screenwriting, and for an attractive variety of jobs in which ability to write is a crucial factor.

The department's annual publication, *Hair Trigger*, has twice won first prize in the Coordinating Council of Literary Magazine's national competition, as best college literary magazine in the country, and the Fiction Writing Department has won much renown in other awards and prizes given to its students, its publications, and its faculty. Fiction Writing Department students have published widely.

In the designing of curricula and in counseling, every consideration is given to preparing Fiction Writing majors for graduate school as well as for the current job market. Internships in writing-related job skills are frequently available to advanced Fiction Writing students. Students have the opportunity to participate as student editors in the award-winning annual *Hair Trigger* publication and in student readings and other events. Career Nights bring back graduates who discuss advertising, trade journalism, newspaper journalism, scriptwriting for television, film and radio, technical writing, and many other jobs such as banking and lawyering in which writing is a centrally important ability.

The Fiction Writing program for both majors and non-majors is structured around the nationally renowned Story Workshop method of teaching writing, originated and developed by Department Chairperson John Schultz. The Story Workshop approach emphasizes the interrelationships of proc-

esses of reading and writing, telling and listening, perceiving and communicating, critiquing and experiencing. In addition to specially designed guided discovery activities, students receive direct guidance from personal conferences with teachers and from class recall and comment. Because research shows that writing ability is a particularly important skill in most career fields, Fiction Writing also offers minors in writing for majors from other departments.

Writing students work with a faculty of writers who are professionals engaged in writing novels, plays, non-fiction novels, essays, short stories, and children's and young adult stories. They are also professionally involved in business, technical, review and critical writing, and many have published widely in their genres. The work of Fiction Writing majors reflects this rich variety of genre and forms.

The Fiction Writing Department offers brief residencies of visiting well-known writers and scholars — such as Harry Mark Petraki, Cyrus Colter, Walter Ong, Charles Johnson, Robley Wilson, William Labov, and others — who read their works and discuss writing and research with students during residencies. Editors and agents talk with students about writing and publishing.

Students are strongly encouraged to take playwrighting, screenwriting, 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 in every field in which writing is increasingly in demand."

John Schultz

Chairperson, Fiction Writing Department

A Major in Fiction Writing

Fiction Writing majors must complete 30 hours of writing courses, at least 24 hours of which must be core courses in the department. All these courses must be beyond the College's nine-hour

writing requirement (a part of the general studies requirement). These 30 hours of writing courses are exclusive of literature courses. The Fiction Writing major calls for 20 hours in fiction writing courses, four hours in prose forms, and six hours in elective writing courses (e.g., commercial writing, poetry, songwriting, playwriting, screenwriting, and other writing) subject to departmental approval.

The Fiction Writing major also requires that the students complete eight hours of literature courses in addition to the College's distribution requirements.

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 16mm 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 3,300-square-foot 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 Na-

tional Endowment for the Arts, and the Illinois Arts Council, as well as honors at numerous film festivals. *Murder in a Mist* (1980) and *Where Did You Get That Woman?* (1983) won national student Oscars, and in 1985, Columbia students won regional student Oscars in three out of four categories.

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 holds an important position in the film community of Chicago. The department was instrumental in the formation of the Illinois Film Services Division, a government office that 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*, *Risky Business*, *The Color of Money* and *The Untouchables*.

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 John Cassavetes, William Friedkin, Joan Tewkesbury, Buck Henry, 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 25 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 may choose courses from the Film/Video Department offerings to prepare for the precise career sought. These courses must total 35 additional hours in this portion of the major. Film/Video majors may pursue concentrations in Cinematography, Editing, Sound, Producing, Directing, Animation, Screenwriting, or History/Aesthetics.

Journalism

The Journalism Department's program emphasizes hands-on training which prepares the student for a career as a reporter, writer, or editor in one of the many branches of contemporary journalism — newspaper, magazine, or broadcast. The liberal education provided through Columbia's general studies program is an important component of the journalism student's course of study. In addition, the department strongly recommends that every journalism student take 24 additional credits in the humanities. The interplay between evolving competence in the journalist's craft and a growing knowledge of the things that have always concerned human beings helps to develop the student's sophistication and ability as a journalist.

The student may choose a concentration in any of the major media. A large number of magazine-specific courses are now available, and these, in combination with regular departmental courses, will prepare a student for a career in consumer magazines or in the many trade and business magazines that publish in the Chicago area. If the student wishes to write for TV or radio, he or she may combine Journalism Department writing courses with business and technical courses offered by the broadcast departments.

A student may also tailor a program that combines courses with another department — such as science writing and reporting, photojournalism, business writing, magazine design, etc.

The background for all of these concentrations comes from the department's basic courses. Students move from these basics into their chosen concentrations and into areas of writing and reporting that require special skills: public affairs, courts and the law, financial and economic news, consumer news, investigative report-

ing, science, sports, human interest news, interpretive reporting, editorial writing, magazine editing, magazine production, and other practical courses.

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 provide 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."

Nat Lehrman
Chairperson, Journalism Department

A Major in Journalism

Journalism majors must complete a total of 36 hours of course work in the department. The curriculum provides introductory studies in the fields of mass communications and journalism and basic courses in the methods of writing and editing for the various media. It also offers a rich variety of electives in the many kinds of reporting, newswriting, and editing. The Journalism major requires the student to demonstrate typing and word processing skills, and if a minimum standard cannot be met (35 words per minute), the student must take keyboard training.

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 and media professional whose technical expertise is enhanced by this broader spectrum of knowledge.

Our changing, rapidly expanding world places increasing emphasis on 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 crafts, Columbia requires 48 semester hours of general studies. Students are encouraged to pursue these courses throughout their four

years of undergraduate study (complementing major course work), with heavier emphasis in the first two years.

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

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, religion, and foreign language. This develops a student's capacity to discover, to understand, and to enjoy the results of human creativity and aspirations.

"A liberally educated artist or media professional has a more solid grasp of the substance and range of human life. This becomes a springboard of 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

Management

Columbia's Management Department offers comprehensive preparation for careers in the business of the arts, entertainment, media, and fashion. The program prepares students for staff and managerial positions in arts organizations, and the entertainment, media, and fashion industries. In addition, courses are offered to equip the individual visual or performing artist as well as those entrepreneurs who wish to start their own businesses, to deal with business and economic issues. Finally, the program prepares those students who want to continue their studies in graduate or professional schools.

The faculty features leading figures in these fields. Several instructors hold executive posts with major recording companies, broadcast and motion picture corporations, talent agencies, and fashion retailers. Others occupy top staff positions in government arts

agencies, not-for-profit arts organizations, and community arts councils. The faculty also includes lawyers and accountants with expertise in the arts and entertainment and media, as well as working creative artists and designers who combine their creative talents with a firm grasp of business realities.

The Internship Program

Internships are an integral part of the Management Department, bringing together theoretical concepts and administrative skills in practical on-site situations. By working with leading organizations in the Chicago area, qualified students have the opportunity to gain hands-on experience and make contacts necessary for a successful career in the arts, entertainment, media, or fashion. The student, the department, and the sponsor work together to make the internship an exciting catalyst 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 educating those committed to the arts, entertainment, media, and fashion industries."

Carol Yamamoto
Chairperson, Management
Department

A Major in Management

Management majors are required to take 42 credits in the department. The 42 hours are divided into four categories:

1. The core curriculum consists of basic courses in business and management. All majors are required to take the 18 credits comprising the core curriculum: Accounting I, Computer Uses for the Arts, Legal Aspects, Introduction to Management, Introduction to Marketing the Arts, and Career Opportunities: Arts, Media, Fashion.
2. Advanced level courses provide a greater depth of study beyond the core curriculum. Students choose six credits from among courses designated as advanced level in order to pursue greater knowledge and skills in selected areas.
3. Specialization courses offer information in a specific art form or field. Areas of specialization open to students are: Music Business, Fashion Business, Performing Arts Manage-

ment, Visual Arts Management, Media Management, Computer Management in the Arts, and General Management. Students may concentrate in an area of specialization by satisfactorily completing 15 credits in specialty area courses.

4. Three credits of electives are open to students and may be satisfied by department courses that are not part of the core curriculum, are outside of the specialty area, or are beyond the required number of credits within the specialty. These courses are designated as management electives.

Marketing Communication

Advertising, Marketing, and Public Relations are the components of the Department of Marketing Communication at Columbia College.

The Department of Marketing Communication offers the student a major with:

A. Concentration in Advertising

Students develop a broad knowledge of advertising principles and methods. They acquire specific expertise in any area of advertising of individual interest.

B. Concentration in Marketing

Students develop the relevant skills necessary for the organization, planning, and evaluation of business and non-business goals, and they learn to create and implement marketing strategies.

C. Concentration in Public Relations

Students develop an understanding of the planned management function of public relations. They learn the skills that help organizations reach and influence their target audiences.

The department brings to its students the attention of faculty who provide advice and counsel in the development of each student's program. The teaching strengths of the Department of Marketing Communication are reflected in the fact that each faculty member is a working professional. They are full-time practitioners in advertising agencies, marketing companies, and public relations agencies.

The Internship Program

An internship in Chicago advertising, marketing, or public relations agencies is often the springboard to entry into the profession. The department provides upper division students (juniors and seniors) with the opportunity to intern as part of their program at Columbia. The internship earns credits that are included as part of the total hours needed for a major.

"Communication dominates our society as perhaps the single most influential human activity. Over half of all Americans work in jobs which produce or distribute information."

In our department, we provide the student with an intensive understanding of the disciplines of Advertising, Marketing, and Public Relations. Our mission is to prepare the student to enter the professional work force."

John Tarini
Chairperson, Marketing
Communication Department

A Major in Marketing Communication

The student who earns the Bachelor of Arts degree at Columbia College will be able to declare a major in the Department of Marketing Communication by fulfilling the necessary departmental requirements: 42 credit hours in the Advertising, Marketing, or Public Relations programs.

A core curriculum of 15 credit hours is supplemented with 27 credit hours in the student's area of specialization.

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 which 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 that 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, and 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, 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 36 or 37 hours (depending on the area of concentration) 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 that 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. Consult the department's brochure for a full statement of requirements.

Radio/Sound

The primary objectives of the Radio/Sound 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, Marketing Communication, Theater/Music, Fiction 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, perform-

ing, 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.

The Sound Program

The goal of the Sound Program is to educate people who want to work with sound. In recent years a number of programs have been introduced nationwide that focus on the recording industry. This program is much broader. There are good career and job opportunities in film sound, TV sound, live concert sound, AV production, radio, sound system design, acoustics and more. This program lays the foundation that could be used in any of these disciplines and goes on to explore the specifics. Class offerings reflect the major changes that have affected the sound industry in recent years.

The program has two main forms. The student can choose a four-year BA program or a two-year certificate program. We encourage students to first consider the degree program. The certificate program is primarily intended for the student who may have already earned a degree and wants a concentrated course of study in audio or for those who do not wish to make a four year commitment.

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/Sound
Department

A Major in Radio/Sound

Radio majors must complete a minimum of 40 hours of course work in the Radio core curriculum. A list of these required courses is available from the Radio/Sound Department Office. A similar list is available for students interested in a concentration in Sound, which requires 40 hours of course-work, or in the 37-hour Sound Engineering Certificate. These courses will prepare the radio major with the skills and general knowledge necessary for advancement and development in the radio industry. Beyond these required courses, radio majors are encouraged to take other courses offered by the Radio/Sound Department that are more precisely directed toward their individual career goals.

Science/Mathematics

Since its inception, the Science/Mathematics 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/Mathematics 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/mathematics 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, adaptability, and flexibility they will need in order to evolve with changes in the world around them and deal with specific changes in their professional disciplines. Thus, rational thinking and problem solving are major objectives of the program. To prepare students adequately, as well as to integrate the other various disciplines with the sciences, actual problems encountered by stu-

dents 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 fill 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.

The Science/Mathematics Department has established a unique Science, Technology and Communications program which offers students in any of the communication and fine arts majors (photography, film, radio, television, journalism, etc.), a concentration in science.

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

The Math Assistance Program conducted in the Science/Mathematics Department is described in this catalog under "Student Life and Special Activities".

"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/Mathematics
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 whose every day is spent in the business toward which these students aspire. These professionals share their expertise on a daily, sometimes hourly, basis with our students. These men and women are supported by a fully trained staff and state-of-the-art equipment, which is being added to and improved upon each year. The full-time faculty, which is but a fraction of the full complement, are all experts who are educating our students on a daily basis. Available to students for their use are two fully equipped color studios, editing suites of the highest quality, field production gear, and a three camera remote unit of which any broadcast station could be proud. Ultimately all of these elements are aimed at leading the graduating student to a position in the television industry. Furthermore, to prepare the student for life, the Television Department offers a wide range of opportunities in its work-study (internship) program. There are more students interning in professional broadcasting programs from Columbia College than from any other such program in the Midwest.

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, and writing; in administrative positions in programming, sales, promotion, and research; and in the talent areas of commercial announcing, news anchoring, reporting, and finally, even as performers of television drama.

"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 bring about an understanding of the technical methods that will help students prepare themselves to translate ideas into 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 technique, but an understanding of the art of living as the ultimate achievement. This is what we offer to our students."

Edward L. Morris
Chairperson, Television Department

A Major in Television

The Television Department offers five major concentrations, and variations are possible within some of them. Concentrations vary between 28-35 credit hours and cover the areas of Production, Producing, Directing, Field Production and Editing, and Corporate Television. For selected students, in cooperation with the Journalism Department, a major in Broadcast Journalism (Television) is offered. To extend potential working life experience the Television Department produces, totally by its students, three broadcast format programs: *Music Alive*, in cooperation with the City of Chicago's Office of Film and Entertainment; *600 South*, a news program tied to three advanced classes; and *Behind the Screen*, a "soap opera," produced in cooperation with the Theatre/Music Department and using only students as its basic cadre. All of these programs are distributed throughout the College, on Access Cable, and several other systems.

A Second Track Program was instituted in the Television Department in the Fall of 1988 to give attention to the management aspirations of a significant number of students. This program, 40 credit hours in length, is directed to those who wish to engage in the producing/writing/management areas upon graduation.

Theater/Music

Columbia's Theater/Music Department offers a program aimed at equipping its students with the skills needed to fully develop their careers. Performance is considered to be the key to progress. With our faculty and staff of working professionals, all active and prominent members of Chicago's lively theater and music communities, the department stresses intensive one-on-one training in all of the technical aspects of the profession. The department also supplies a multitude of opportunities for applying this learning in performance situations.

Theater majors must learn some of the basics about every aspect of the profession. Along with these core courses, those students with a concentration in acting must take a combination of traditional courses in scene study, spoken and sung vocal technique, body movement, acting before the camera, and theatrical styles. In addition, they are able to choose among studies in audition techniques, improvisation, stage combat, accents and dialects, and other subjects of general interest in the field, as well as courses in singing and musicals. Extensive training is also available for those interested in a concentration in the technical and design aspects of theater. These students can take courses in set, costume, lighting, and makeup design and construction, and in stage management.

The Music courses present a contemporary program that emphasizes popular forms of jazz, rock, blues, and music for the theater. The program provides students with a firm foundation in performance, either as singers, instrumentalists, or composers; in musicianship — ear training, sight singing, and notation skills; and in keyboard harmony. Courses also emphasize practical procedures such as how to use a microphone, compose film music, work in a recording studio, perform in an ensemble, and more.

The Theater/Music Department produces an eight show subscription season for general theater audiences. At the 400-seat Getz Theater, we present fully mounted productions of two large-cast plays, one musical, and one concert, featuring our *Faculty Ensemble* as directors, designers, and leading actors. In the 80-seat studio, we present full productions of three smaller plays

and one musical or concert. In the studio, our *Faculty Ensemble* directs and oversees the designs, but all the performers and most of the designers are students. Occasionally we hire our own graduates as the directors and designers. In addition, we do many all-student workshop productions and recitals each semester. Auditions for all of our shows are open to anyone taking courses in the department. In addition, Columbia's Theater/Music students may take advantage of professional internships frequently available with local companies.

"The performing arts are collaborative by nature. By learning within a professional environment, the students in the Theater/Music Department see first-hand just how this collaborative process works and what is expected of each individual within the community. And, because they are working side by side with professionals, they are much more prepared for the rigors of earning a living in their chosen field than typical beginning professionals usually are."

Sheldon Patinkin
Chairperson, Theater/Music
Department

A Major In Theater/Music

Theater/Music majors may choose from several concentrations in either Theater or Music. It is also possible to combine Theater and Music as a double major.

Music majors must complete 23 hours of core courses. Theater majors must complete 25 hours of core courses, as well as 6 hours of departmental courses that count as general studies electives. Music majors may choose concentrations in Music Composition, Vocal Performance, Instrumental Performance, and Music Direction. Theater majors may select from concentrations in Acting, Costume Design, Set Design, Lighting Design, Technical Aspects, Playwriting, or Directing.

Pursuit of any of these concentrations often calls for the student to commit additional time to specialized course work beyond the customary 60 hours for the major itself. In addition, the student wishing to perform as well as take classes must understand that time given to rehearsals and performances falls outside of the time required for credit-hour course work.

IX. 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 VII, "Academic Program and Policies" (see Contents).

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

All Campus

35-2500 Foundations of Computer Applications 3 cr.
Provides an overview of computers and their operation with hands-on experience. Topics covered are word processing, telecommunications, electronic spreadsheets, and data base management systems.

35-2510 Advanced Computer Applications: Framework 3 cr.
The student will master the concepts associated with advanced topics using an integrated software package. Development of hands-on skills with the application software, learning its capabilities and limitations, and being able to formulate solutions in problem solving situations are the primary goals of this course.

35-2551 Introduction to Programming: BASIC 3 cr.
The student is introduced to the steps of efficiently designing, writing, testing, and debugging programs in the BASIC programming language. Lab time is provided.

35-2560 Introduction to Programming: PASCAL 3 cr.
The student is introduced to the steps of efficiently designing, writing, testing, and debugging programs in the PASCAL programming language. The emphasis of the course will be problem solving using computer graphics. Lab time is provided.

60-2325 Introduction to Mass Communications 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 effect and promise of such communication 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 communication? All major forms of exhibit, 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 a 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.

60-3300 Audio/Visual Production I 3 cr.
Audio/Visual Production I offers a comprehensive survey of the Audio/Visual Production field as well as an examination of the media employed, their appropriateness in given situations, basic methods of application, and elementary production techniques. Short, simple projects are produced by students working in teams.

60-1050 Introduction to Audio 3 cr.
This course is designed to familiarize students with the language and concepts common to all fields where audio is used. The course makes use of a wide assortment of audio synthesis and analysis equipment combined with video presentations and guest lectures by professionals from varying areas of the audio field to explain the complex phenomena of sound.

60-9996 Urban Education variable
Student teaching, practicum, and pre-clinical experiences; variable offerings include methods and materials, teaching of reading, teaching of ESL, bilingual teaching methodology, dimensions of multicultural and global education for the educator, history and philosophy of education.
Prerequisite: Educational Psychology and Coordinator permission.

66-6003 Performance Aesthetics 3 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.

35-2700 Computer Graphics and Applications I 4 cr.
An exploration of electronic imaging and animation through hands-on application of computer graphic systems. Applications programs and programming techniques will be utilized. The goal is to begin to develop imaging skills on computer graphics systems.

35-2710 Computer Graphics and Applications II 4 cr.
A more in depth exploration of imaging and motion possibilities of computer graphic applications. Techniques in paint box and image processing, 2D and 3D motion sequences, creating and/or digitizing sound, and digital post-production are explored.
Prerequisite: Computer Graphics and Applications I.

35-2740 Programming for Computer Graphics 4 cr.
An introduction to programming computer generated graphics: still frame, animation, and interactive graphics. Introduction to sophisticated visual graphics available through programming. This course will be taught on Amiga computers.
Prerequisite: Computer Graphics and Applications I.

35-2760 Introduction: 3D Computer Graphics/Animation 4 cr.
Clarification of techniques and procedures currently used in 3D computer graphics. Class will be lecture and lab, including slide and video presentations of three-dimensional computer graphics. In the hands-on lab, students will work with a 3D computer graphic system.
Prerequisite: Computer Graphics and Applications II.

Art

22-1100 Art in Chicago Now 3 cr.

This course encourages 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 20th-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 20th-century European and American art.

22-1205 The Art Director/Copywriter Team 4 cr.

This course teaches art and copy majors to work together on advertising projects as is done in many advertising agencies. Each team will consist of one art director and one copywriter throughout the course. Prerequisite: Division I and II.

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 and II.

22-2150 Advertising Production Techniques 3 cr.

This course is designed to familiarize the student with basic production procedures — keyline, pasteup, and other practices — to produce camera-ready art. Printing processes and methods of production are also covered. Prerequisite: Division I.

22-2155 Graphic Production Techniques: Advanced 3 cr.

This course covers professional photographic techniques and materials as they apply to graphic layout production. Basic camera controls, black and white film development and printing are reviewed. Advanced layout methods and graphic production of photographs will be explored through process camera screen techniques, negative making, and registration methods for multi-color transfer and direct proofs. Prerequisite: Division I and II.

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 extensive interaction. Prerequisite: Division I and 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 and 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, gag, 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 20th-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 styles with emphasis on practical application of children's book illustration for publishing. Prerequisite: Division I and 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 and 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 and II.

22-2325 Concept Development in Advertising Art & Graphic 3 cr.
This course is designed for transfer students in graphic design and advertising art to help them strengthen their visual thinking and problem-solving skills as well as to introduce them to the procedures and graphics equipment in our program. Non-transfer students are welcome to take this course in order to sharpen their skills in creative concept development.
Prerequisite: Division II and III and portfolio review.

22-2341 Creative Strategies in Advertising Design I 3 cr.
Students work with marketing information as the basis for campaign visuals. The comprehensive responsibilities of the art director, from concept to solution, are explored through interaction with clients and other personnel.
Prerequisite: Division I and 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 graphics 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 and nude models. Various media and techniques are explored including oils and watercolors.
Prerequisite: Division I and II.

22-2500 Advanced Art Direction/Photography 4 cr.
This course is designed to simulate the real-world conditions common within the advertising industry for art directors to assist photographers on assignments. Creative teams will be established consisting of one art direction student and one studio photography student. Together these teams will work on two or three major projects during the semester. Emphasis will be on the creative process, problem analysis, visualization of solutions, and the use of symbols in advertising.
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.

22-2590 History of Communication Design 3 cr.
This survey course for beginning advertising and design students will cover the significant technical and social developments that have affected the visible aspects of communication. Emphasis will be placed on mechanical printing, variable typography, and significant places and personalities in design.

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.

22-2605 Methods and Media 3 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.

22-2620 Illustration Seminar 3 cr.
This course is designed to allow students to develop an articulate and personal viewpoint in illustration. Portfolio and career development will be emphasized. May be repeated for credit with departmental approval.
Prerequisite: Division III.

22-2635 Marker Indication 2 cr.
Basic marker rendering skills and techniques are explored through marker drawings of both inanimate objects and the figure. Appropriate 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, trademarks, 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: Beginning 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-Dimensional Design (may be taken concurrently).

22-2751 Typography and Letterforms: Intermediate 3 cr.

This course examines the historical developments of type with special attention to type as a craft. Classical styles of type and typographic form are studied in relationship to legibility. Students are given intensive practical assignments concerned with type spacing, type indication, copy casting, and layout.

Prerequisite: Typography and Letterforms: Beginning.

22-2752 Typography and Letterforms: Advanced 3 cr.

Design philosophies of the 20th-century and their influence on type design are studied. Special attention is given to current design trends. Students experiment with type, examining its possibilities as an art form. The relationship between syntax and communication is examined.

Prerequisite: Division III.

22-2760 Typesetting Techniques 2 cr.

Students explore the technical processes of stat cameras, typesetters, color-ease systems, and compugraphic computer typesetters as they learn to operate and manipulate equipment in order to solve production and creative problems. The creation of special effects, using state-of-the-art equipment to produce new visual images and graphic solutions, is 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.

22-2775 Fashion Illustration I 3 cr.

Drawing from line models and still lifes to be translated into finished fashion illustrations. Students will study rendering of clothing and accessories. Materials will include pen and ink, marker, and brush. Wash techniques suitable for reproduction will be developed.

Prerequisite: Drawing II, Figure Drawing I, or Structural Anatomy.

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-Dimensional Design or Fundamentals of 3-Dimensional 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-Dimensional Design.

22-4450 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.

22-4551 Materials and Techniques of Graphic Design 1 cr.

This course provides the necessary technical skills and craftsmanship for materials and processes invaluable to graphic design courses. Students receive hands-on training with state-of-the-art stat cameras, typesetters, and color transfer systems. Students learn to operate equipment in order to solve production problems and stimulate creativity.

22-4552 Materials and Techniques in Painting 3 cr.

The student will examine the basic ingredients of paint in many forms, oils, watercolor, other water-soluble paints, and newer polymer media. Series lectures will each be followed by discussion of problems dealing with appropriate virtues and techniques. Traditional methods, such as underpainting and glazing, will be practiced. More contemporary and experimental approaches will also be explored. Beginning Drawing, 2-Dimensional Design, and Painting I are recommended, but not required.

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-Dimensional 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.

22-4705 Intermediate Painting 3 cr.

Intermediate Painting is intended to provide the student with a loosely structured sequence of conceptual painting problems. These problems will lead from basic compositional prototypes and patterns to an intense study of picture plane, expression, and abstraction. This course follows Painting II. It should lead students to a greater level of understanding and skill which will prepare them for the self-generated problems of Painting Studio.

Prerequisite: Painting II.

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-Dimensional 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-Dimensional 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 it relates 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 and 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 slip-casting using clay originals.
Prerequisite: Fundamentals of 3-Dimensional 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.

22-6403 Jewelry Workshop 1 cr.
Enameling is both a contemporary and ancient art form. Its qualities will be explored in this workshop combining techniques of jewelry and metalwork to add texture, color, and form. Techniques taught will be Limoge, cloisonné, and grisaille. A fine arts background or previous jewelry course will be an advantage to the student.

22-6500 Papermaking Workshop 1 cr.
Papers used for sculptural forming or casting as well as for painting and drawing are made using ordinary household equipment and a hydropulper.

22-6720 Woodworking 3 cr.
Woodworking is an introduction to various aspects of wood technology and machining. Both hand and machine tools are studied. Classes utilize lectures, slides, demonstrations, and projects. Students are expected to design and execute a major project for semester credit. A comprehensive assortment of hand tools and a woodworking machine shop facilitate either work of a sculptural nature or furniture design. Students are expected to supply their own materials for their work.

22-6721 Woodworking/Studio 3 cr.
Woodworking Studio continues the examination initiated in Woodworking with progressively advanced projects developed by the student in consultation with the instructor.

22-7000 Computer Application in the Arts 3 cr.
A survey of micro-computer-based programs for the arts, including imaging, speech, and sound applications.
Prerequisite: Completion of Computer Literacy requirements and Art Division I requirements, or advanced standing in any other department and Computer Literacy requirement.

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 (may be taken 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 skill and design knowledge.
Prerequisite: Interior Design: Intermediate I.

22-8041 Interior Design: Advanced I 3 cr.
More complex problems 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 document their ideas more fully 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.

22-8055 Textiles 3 cr.
A hands-on study and critical review of various natural and man-made fiber types that form the basis of residential and contract textiles. Students will investigate and research the quality and properties of fabric construction, appropriate selection and use, fabric and fabric identification, textile care, finish, dying, and printing techniques and existing testing, quality, and textile laws.

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.

22-8070 Graphic Computer Application in Interior Design I 3 cr.
This course provides an applications level understanding of CAD (Computer-Aided Design) terminology. The program will consist of hands-on experience designed to utilize and develop basic concepts and functional skills with focus on the interior design discipline.
Prerequisite: Foundations of Computer Applications.

22-8071 Graphic Computer Application in Interior Design II 3 cr.
This course addresses and develops the skills and tools necessary to allow creative applications programming. Students will learn to take advantage of available in-roads to the AUTOCAD software, including 3-dimensional design, database abstractions and electronic presentations for the interior design profession.
Prerequisite: Graphic Computer Application in Interior Design I.

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 drawing of interior, structural, and finish materials, and methods of detailing those materials.
Prerequisite: Introduction to Drafting.

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 and II.

22-8171 Interior Design: Portfolio Development 3 cr.
Resume development, local job market and starting salary levels are discussed. Means and methods to select, organize, and refine design projects and graphic documents into a meaningful portfolio are provided.
Prerequisite: Division I, II, and 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 and 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-Dimensional 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 participants with the analytic capabilities necessary to identify critical environmental impacts on human behavior and performance. These skills will allow effective translation of environmental needs information into design solutions. This course 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 Co-op Education: Art variable
Prerequisite: Permission of department chairperson.

22-9000 Independent Project: Fine/Craft Arts; Graphic Design/Advertising Art; Interior Design; Illustration 3 cr.
A project outline must be submitted and accepted at time of registration for this supervised independent study.
Prerequisite: Permission of department chairperson.

Dance

33-1101 Dance Technique: Beginning 1-6 cr.

This basic course concentrates on teaching the principles of motion common to all dance, including strength, flexibility, agility, rhythmic proficiency, and musicality. The aesthetics of dance are also considered through required dance concert attendance and critique writing assignments.

33-1102 Dance Technique: Intermediate 2-4 cr.

A continuation of modern dance technique training at a more advanced level.

Prerequisite: Instructor's permission.

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

A continuation of modern dance technique training at the advanced level.

Prerequisite: Instructor's permission and 2 cr. Dance Majors' Forum.

33-2100 Acting for Dancers 3 cr.

This class is directed toward developing an awareness of inner acting techniques.

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 instructor's permission.

33-2201 Ballet: Beginning 3 cr.

An introduction to basic concepts of classical ballet. Exercises at the barre, correct posture, and terminology are emphasized.

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

33-2202 Ballet: Intermediate 2 cr.

Further concepts of classical ballet are introduced at a more advanced level. The student explores the interrelatedness of the exercises at the barre to the work in center.

Prerequisite: Instructor's permission.

33-2203 Ballet: Advanced 2 cr.

A continuation of ballet studies at the advanced level.

Prerequisite: Instructor's permission.

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.

Prerequisite: Dance Technique: Intermediate (may be taken concurrently) or instructor's permission.

33-2275 Concert Production 3 cr.

In this course, students survey the many technical and design elements of professional dance production. Visual and aesthetic considerations are emphasized along with practical issues. Areas covered include: basic lighting practices, common features of production facilities, elements of costume design, dance presenter's programming, and concert publicity and promotion. Participation in Dance Center productions is a laboratory requirement.

33-2320 Contemporary Trends in Choreography 2 cr.

The works of major choreographers and trends of the 20th-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 and instructor's permission.

33-2351 Dance Composition I 3 cr.

This is an introductory course to choreography. The emphasis is on developing processes that develop the student's ability to arrive at unique solutions to aesthetic problems. By using improvisation and applying tools of visual and kinetic structure, students create short dances and studies that solve given problems. Students learn to use structure to clarify the meaning of their dances.

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

33-2352 Dance Composition II 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 Composition I, Rhythmic Analysis, Theory and Improvisation II (may be taken concurrently).

33-2353 Dance Composition III 3 cr.

Students work in advanced concerts of choreography and learn to incorporate the theatrical elements of materials, props, sets, and environments. Students also investigate the use of music with dance and the relationship of sound and motion. Assigned problems lead to analysis of the separate and mutual elements of dance and music and how they complement and enrich each other.

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: English Composition or instructor's permission.

- 33-2430 Dance History** 2 cr.
From the practice of dance in the 16th-century to that of the present day, the course emphasizes the development of theatrical dance in relation to historical views and attitudes of given periods. Particular emphasis is given to events and major art movements as they relate to dance within the 20th-century.
- 33-2450 Dance Majors' Forum** 1 cr.
This seminar is designed to bring the community of Dance majors together for an exchange of ideas relating to their field. The course covers a wide spectrum of subjects that may range from career options for the graduate to dance injury prevention and care to an overview of 20th-century art. Every semester different guest speakers and subjects are brought in to give students an opportunity to explore topics that complement the regular curriculum, but are not offered as full courses of study.
Prerequisite: Dance Technique: Intermediate or instructor's permission.
- 33-2501 Introduction to Dance Movement Therapy Theory** 2 cr.
This course is an introduction to the basic principles of dance therapy, movement, and human behavior. The approach includes didactic and experiential methods.
- 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. The focus is on corrective exercises, strengthening and stretching muscles in preparation for regular dance classes.
- 33-2640 Tumbling for Dancers** 2 cr.
Fundamentals of tumbling that include principles of movement and support of the body in a three-dimensional use of space will be emphasized. This is an opportunity for both dance novices with strong physical ability and previously trained dancers to explore movement in more unusual and challenging forms.
- 33-2711 Modern Jazz I** 3 cr.
The focus of this introductory course is on contemporary jazz dance technique as influenced by ballet and modern dance. The course covers movement styles that are commonly used in the commercial and entertainment fields.
Prerequisite: Dance Technique: Beginning (may be taken concurrently).
- 33-2712 Modern Jazz II** 3 cr.
A continuation of Modern Jazz I at a more advanced level.
Prerequisite: Instructor's permission.
- 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 (may be taken concurrently).
- 33-2851 Music for Dancers I** 3 cr.
This course familiarizes the dancer with the basic elements and concepts common in all music. These elements are then applied to a survey of Western music history, styles, and composers, as well as non-Western/non-traditional music. The intent is to give the student the vocabulary and knowledge base necessary for his or her work with music in relation to dance.
- 33-2852 Music for Dancers II** 3 cr.
The emphasis of this course is on the practical aspects of the music/dance relationship. Aspects of sound/music production and re-production for concert dance are covered along with basic accompaniment skills for the dance teacher. The course also examines contemporary trends in music usage for dance as well as particular developments in music of the late 20th-century.
Prerequisite: Music for Dancers I, Rhythmic Analysis, Dance Composition I, and Dance Technique: Intermediate.
- 33-2900 Performance Workshop** 1-3 cr.
This workshop, usually offered during the summer or special sessions, allows students to work with guest artists toward performance of a dance work.
Prerequisite: Permission of department chairperson.
- 33-3151 Rhythmic Analysis** 3 cr.
Rhythmic fluency and the musicality of the dancer are developed through intensive focus on movement in rhythmic terms. Standard rhythm notation and theory are learned and applied as tools in this exploration of the common time elements shared by music and dance.
Prerequisite: Dance Technique: Beginning (may be taken concurrently).
- 33-3325 Senior Performance/Choreography Practicum** 3 cr.
Under the direction of a faculty advisor, advanced-level students choreograph, rehearse, and perform their own work(s) in concert.
Prerequisite: Permission of department chairperson.
- 33-3350 Student Choreographic Workshop** 3 cr.
In this course guest artists and department faculty compose works for students that mirror the process of a dance company in rehearsal and performance. The finished works are presented in concert at the Dance Center and other community locations. This course may be repeated for credit with department approval.
Prerequisite: Dance Technique: Intermediate or instructor's permission.
- 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: Instructor's permission.
- 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.
A continuation of Tap Dance: Beginning.
Prerequisite: Tap Dance: Beginning or instructor's permission.
- 33-3551 Theory and Improvisation I** 3 cr.
In this course students develop skills that allow for intuitive and spontaneous responses to movement problems. They explore the elements of dance: space, time, shape, and dynamics. The course lays the groundwork for study in choreography, integrates principles that are taught in technique classes, and develops individual movement vocabulary.
Prerequisite: Dance Technique: Beginning (may be taken concurrently) or instructor's permission.

33-3552 Theory and Improvisation II 3 cr.

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

Prerequisite: Theory and Improvisation I.

33-3553 Theory and Improvisation III 3 cr.

Advanced-level students investigate comprehensive problems of theater and performance, such as improvisation as a medium for performance.

Prerequisite: Theory and Improvisation II, and instructor's permission.

33-3600 Theory and Practice in Teaching Dance 4 cr.

This course will provide students with the necessary background for a first teaching experience with a variety of populations. Students will gain theoretical and practical experience with the elements of dance and their application to teaching. Gearing a course for a particular population, constructing lesson plans, observing and practicing qualities of good teaching, developing a guide to teachers' resources, and job-hunting and resume writing will also be covered. Subject areas are approached with an emphasis on practical application.

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

33-3701 Dance/Video Workshop 3 cr.

This course is an introduction to video as an important tool for dancers. Students learn the basics of video operations along with concepts of camera angles and shot composition and their effects on translating the three-dimensional form of dance into the two-dimensional form of video. Usage of video for grants, auditions, and creative feedback are also covered.

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

33-8888 Co-op Education: Dance variable

33-9000 Independent Project: Dance variable

English

52-1101 English Composition I

3 cr.

Based on the theories of the new rhetoric and problem-solving sciences, the first course in the two-course composition sequence addresses techniques for idea generation, mapping, drafting, revising, editing, and proofreading. Assignments vary from class to class, but emphasis is always placed on expressive and persuasive writing and reading comprehension, allowing students practice in writing and reading for and about the self and others. Teaching strategies include: classroom and extracurricular conferencing, small and whole class workshops, and collaborative writing assignments. In a program that understands that *writing is a way of learning and a way of knowing*, students will also be introduced to Columbia College and its curriculum and are expected to share intellectual responsibility with both the class and the instructor.

52-1102 English Composition II

3 cr.

As the second course in the two-course composition sequence, English Composition II reviews the writing process and moves from the study and practice of persuasive to informative discourse, asking the students to write for larger, often more impersonal audiences. In addition, students are introduced to (1) reading analysis, (2) strategies for writing the essay examination, and (3) the traditional academic and other non-traditional research forms especially as they relate to fields of study offered at Columbia. Greater attention is paid to style, polish, and the value of the finished product. Instructors may use student models, classical or popular literature, and/or readings from the arts, liberal arts, and media.

Prerequisite: English Composition I or its equivalent.

52-1103 Tutoring in Language Skills

1-2 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 service of the English Department.

52-1110 Reading Comprehension

3 cr.

Designed for students who need to improve basic reading skills in preparation for college-level reading tasks. Students will learn how to read better and how to analyze reading material for classroom discussion and writing-related assignments. Additional skill areas include how to organize reading assignments, build vocabulary, use a dictionary and other reference materials, and how to integrate reading and writing tasks for maximum learning efficiency.

52-1150 Tutor Training for Writing Across the Curriculum

3 cr.

This course covers the fundamentals of teaching writing skills through the tutorial experience for writing across the curriculum. Students will learn how to teach writing basics, including generating ideas, principles of organization, grammar, and punctuation; also covered are approaches to a variety of writing tasks including research papers, reports, critiques, summaries, etc. Designed to support the writing across the curriculum effort, this course will include both classroom instruction and tutoring experience in the Columbia College Writing Center.

Prerequisite: English Composition I and II.

52-1160 Teaching Others to Read

3 cr.

A course of study in teaching others to read, designed to enable students to participate in the national literacy improvement effort. Completion of the course will prepare participants to teach basic reading skills to children and adults, and may be taken as a prerequisite to volunteer work in community literacy outreach programs. This course will include both classroom instruction and practical volunteer experience in designated community agencies and schools with literacy programs.

Prerequisite: English Composition I.

52-2100 Basic Public Speaking

3 cr.

This course prepares the student to overcome such troublesome areas as stage fright, and poor diction, and helps strengthen skills in delivery, posture, gestures, and grammar. Most importantly, it is designed to build confidence and poise, encourage the ability to speak, and help the student develop an informative speech that has an introduction, body, and conclusion.

52-2105 Public Speaking

3 cr.

Designed to familiarize the student with techniques needed in special kinds of public speaking situations, this course emphasizes the planning, organization, and delivery of many types of speeches, including informative, persuasive, and entertaining. Students will have actual practice in communicating with small and large audiences.

Prerequisite: English Composition I (may be taken concurrently with English Composition II).

52-2110 Argumentation and Debate

3 cr.

An introduction to the problems and principles in arguing and debating, this course will focus on developing the analytical tools for argument and on the methods and techniques of debating.

Prerequisite: English Composition I and II and either Basic Public Speaking, Public Speaking, or an equivalent.

52-3100 Introduction to Literature

3 cr.

An introductory course that will enable students to study some of the great works of fiction, drama, and poetry. Readings will be at the discretion of the instructor, but will always be selected from the major works of American, European, and British literature.

52-3102 Introduction to Poetry

3 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.

52-3104 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 periods from ancient Greek drama to the present.

52-3106 Introduction to Fiction

3 cr.

Reading novels, short novels, and short stories as an introduction to the world of fiction, students learn the narrative techniques of literature and acquaint themselves with a number of significant works of fiction.

52-3108 Masterpieces of World Literature I 3 cr.

This course will cover some of the major landmarks of world literature from its beginnings (the Bible, Homer, etc.) to approximately 1800. Poetry, drama, and fiction by such writers as Dante, Cervantes, Shakespeare, and Voltaire will be represented.

52-3109 Masterpieces of World Literature II 3 cr.

Selected readings in the world's great literature from approximately 1800 to the present. Writers to be included may be as wide-ranging as Wordsworth, Kleist, Pirandello, Beckett, Joyce, Camus, Kafka, and Mishima.

52-3110 Major English Authors I 3 cr.

The history of English Literature to approximately 1800, concentrating on such influential figures as Chaucer, Shakespeare, Donne, Milton, Pope, Swift, and Johnson.

52-3111 Major English Authors II 3 cr.

Poetry and fiction in England from Blake and the Romantic poets to Joseph Conrad. Among the significant writers to be included are Coleridge, Shelley, Keats, Browning, the Brontës, Hardy, Virginia Woolf, W. B. Yeats, Joyce, and Lawrence.

52-3112 Major American Authors I 3 cr.

The early history of American Literature, with an emphasis on those writers who have contributed to America's emergence as a great literary nation. Readings will include works by Franklin, Cooper, Irving, Poe, Hawthorne, Melville, and Whitman.

52-3113 Major American Authors II 3 cr.

Poetry, fiction, and drama in America from Mark Twain to the present. Some of the significant writers to be included: Henry James, Eugene O'Neill, Ernest Hemingway, Robert Frost, Wallace Stevens, T. S. Eliot, William Faulkner, and Richard Wright.

52-3114 The Oral Tradition: Storytellers and Songwriters 3 cr.

The writing of authors, storytellers, and songwriters from the early history of the U.S. to the present is examined with particular attention to the relationship of oral tradition to writing as seen in the works of authors from different sociolinguistic backgrounds. Class participants look at the connections of their own oral tradition to their writings and undertake research into oral traditions.

Prerequisite: English Composition I (may be taken concurrently).

52-3116 Playreading 3 cr.

Assigned reading, oral playreading, in-class discussion, and scene development are used to help students discover the voice, persona, effect of, and interrelationships among, characters.

Prerequisite: English Composition I (may be taken concurrently).

52-3118 Creative Songwriting 3 cr.

Through a variety of in-class exercises, this emphasis on the lyrical and musical elements inherent in voice and story explores the lyrical, melodic, and rhythmic aspects of songwriting.

Prerequisite: English Composition I (may be taken concurrently).

52-3120 The Artist in Literature 3 cr.

This course will vary from semester to semester, each time concentrating on the character of the "artist," and the different ways in which writers have portrayed that character in their work.

Prerequisite: English Composition I.

52-3125 Artists on Their Art 3 cr.

A study of how artists have written about their work. Painters, dancers, photographers, journalists, actors, composers, writers all of these and more speak of their art from the practitioner's point of view.

Prerequisite: English Composition I.

52-3130 Journalists as Authors 3 cr.

An investigation of the relationship between fiction writing and journalism and how such writers as Dickens, Twain, Crane, Hemingway, Hersey, and Mailer advance both genres.

Prerequisite: English Composition I.

52-3135 The Literature of Radio and Television 3 cr.

This course will examine many of the finest scripts written for radio and television, and why those scripts have achieved literary acclaim. Among the writers whose scripts will be studied are Rod Serling, Paddy Chayefsky, Gore Vidal, Reginald Rose, and others.

Prerequisite: English Composition I.

52-3140 Topics in Literature 3 cr.

This course, which may be repeated for credit, will deal each semester with a specific topic, theme, or type of literature. These include, but are not limited to, the following: Ethnic Literature, the Literature of War, the Literature of Sport, Science Fiction, the Supernatural, Detective Fiction, Regional American Literature, Utopian Fiction, the Modern Political Theatre, the Beat Generation, Chicago in Literature, etc.

Prerequisite: English Composition I.

52-3160 The Bible as Literature 3 cr.

Using the King James translation, the course will study the Bible's poetry, history, prophecy, law, ritual, social commentary, and philosophy. Students will explore the problems faced by an ancient people and the implications for modern experience.

52-3162 Ancient Greek Literature 3 cr.

Students will study the epic story-poems of Homer (*The Iliad* and *The Odyssey*), lyric poetry, plays (tragedies of Aeschylus, Sophocles, 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.

52-3164 Mythology and Literature 3 cr.

This course will introduce students to the world of ancient mythology, primarily through literary works, both ancient and modern, which incorporate that world. Writers will range from Homer to T. S. Eliot.

52-3166 Introduction to Shakespeare 3 cr.

An introductory course designed primarily, although not exclusively, for those students who have had relatively little exposure to Shakespeare's work. In addition to reading selected major plays, students will learn about Shakespeare's theater and become familiar with many of the ideas of the English Renaissance. Readings will include such plays as *The Taming of the Shrew*, *Romeo and Juliet*, *Hamlet* and *The Tempest*.

Prerequisite: English Composition I.

52-3168 Introduction to Modern European Literature 3 cr.

Readings of significant short stories, short novels, poetry, and novels from the modern literature of France, Germany, Italy, and other European countries.

Prerequisite: English Composition I.

- 52-3170 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 20th-century dramatists as Beckett, Brecht, Genet, Pinter, Ionesco, and others will be examined and evaluated. The course will also consider the place that modern European drama occupies in the world at large and its effect on our lives.
Prerequisite: English Composition I.
- 52-3172 Contemporary British Drama** 3 cr.
British drama changed greatly in 1956 with the staging of *Look Back in Anger*. This course is a survey of what has happened in British theater since then. The Angry Theater, the Absurd Theater, and several other influential movements will be considered, as students read the works of such playwrights as Pinter, Beckett, Arnold, Wesker, Edward Bond, John Arden, Howard Brenton, Barrie Keeffe, Ann Jellicoe, David Hare, David Edgar, John Mortimer, Simon Gray, Trevor Griffiths, Tom Stoppard, and Joe Orton.
Prerequisite: English Composition I.
- 52-3174 Modern American Drama** 3 cr.
The works of such writers as O'Neill, Odets, Williams, Miller, Inge, Hansberry, Albee, LeRoi Jones, and Shepard 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: English Composition I.
- 52-3176 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 relationship between the spoken word in traditional Irish folklore and the writing and speaking of the Irish plays.
Prerequisite: English Composition I.
- 52-3180 Romantic Poets** 3 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.
Prerequisite: English Composition I.
- 52-3182 Modern British and American Poetry** 3 cr.
The work of W. B. Yeats, Ezra Pound, T. S. Eliot, Robert Frost, Marianne Moore, William Carlos Williams, Hart Crane, W. H. Auden, and others is read and discussed in this survey of the modernist period, 1900-1945. The course also provides an introduction to post-modernism, including a reading of Allen Ginsberg's *Howl*.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).
- 52-3184 Introduction to the Short Story** 3 cr.
Students examine the background of short fiction from early folk tales to the present. The study includes 19th-century figures of significance, as well as works by Conrad, Kafka, Joyce, Faulkner, Porter, and contemporary writers.
Prerequisite: English Composition I (may be taken concurrently).
- 52-3186 The Contemporary European Novel** 3 cr.
From the traditional narrative to the surreal, this course provides a broad overview of contemporary fiction in Europe. Czechoslovakia, West Germany, Italy, France, and other countries are represented. Authors include Calvino, Kundera, Gysin, Lessing, and Grass.
Prerequisite: English Composition I.
- 52-3188 The Contemporary American Novel** 3 cr.
This course studies the American novel of the 1980s. Focuses on such writers as Mailer, Roth, Morrison, Baldwin, Bellow, and others.
Prerequisite: English Composition I.
- 52-3190 Introduction to Black Literature** 3 cr.
The origins and development of Black literature from its beginning in African songs and tales through contemporary African literature and other Black literatures, including those of America and the West Indies.
Prerequisite: English Composition I (may be taken concurrently).
- 52-3192 Black Writing in America** 3 cr.
Beginning with Phyllis Wheatley, 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: English Composition I.
- 52-3194 Black Women Writers** 3 cr.
From Phyllis Wheatley to Zora Neale Hurston to Alice Walker and Toni Morrison, Black women have created an enduring body of significant literature. This course examines the work of these writers, and that of such recent authors as Gayl Jones, Toni Cade Bambara, and Jamaica Kincaid.
Prerequisite: English Composition I.
- 52-3196 The Black American Novel** 3 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: English Composition I.
- 52-3200 Modern Women Writers** 3 cr.
This course will focus on the work of a number of modern women writers who have examined woman's place in our culture and who have helped to shape new attitudes toward women. Writers to be studied will vary from semester to semester, but representative artists would include Virginia Woolf, Doris Lessing, Joyce Carol Oates, Toni Morrison, and Caryl Churchill.
Prerequisite: English Composition I.
- 52-3202 Literature by and About Women** 3 cr.
This course will attempt to isolate and define a distinctively female literary tradition that manifests itself on both the level of theme and the level of form/style; it will also introduce students to the formation of this tradition. The course will begin with Virginia Woolf's *A Room of One's Own*, which raises many of the issues and questions that the course will address.
- 52-3300 History of the English Language** 3 cr.
The origin, development, and usage of the English language is studied through its history, dialects, and variation, and the roles these play in the lives of those who speak, write, and hear it.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-3302 Language and Society 3 cr.
An introductory look at language within the contexts of social institutions. The course examines how and why people speak the way they do, with special attention to consideration of age, sex, religion, race, economic level. Students will also look carefully at such social dialects as Black English and Chicano speech.
Prerequisite: English Composition I.

52-3304 Politics and Language 3 cr.
Beginning with George Orwell's "Politics and the English Language," this course will examine the ways in which language affects the making and understanding of reality. Other readings will allow the student to choose a public issue, take a position on that issue, and create a project that clearly expresses his or her point of view.
Prerequisite: English Composition I.

52-3400 Literary Theory and Criticism 3 cr.
This course will examine the history of literary theory and criticism, focusing on such broad theoretical issues as imitation, the relationship between form and content, and the definition of literature.
Prerequisite: English Composition I and II.

52-3404 Sociolinguistics 3 cr.
Sociolinguistics is the study of language within the context 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.
Prerequisite: English Composition I and II.

52-3410 Contemporary American Poetry 3 cr.
The works of Allen Ginsberg, Sylvia Plath, Robert Lowell, John Ashbery, Frank O'Hara, Adrienne Rich, Robert Creeley, Denise Levertov, Robert Bly, Imamu Amiri Baraka, Gwendolyn Brooks, Richard Wilbur, and others is read and discussed in this survey of the post-modernist period, 1945 to the present. The course also examines the rise of important movements such as Projectivism, Beat poetry, the New York School, "Deep Image" poetry, confessional poetry, surrealism, feminism, and the new Black Poetry.
Prerequisite: English Composition I or concurrent enrollment in English Composition II.

52-3412 Advanced Poetry Seminar 3 cr.
An advanced, intensive study of selected major poets, usually two or three in a given semester. Among the poets studied will be Yeats, Pound, Eliot, Frost, Williams, Stevens.
Prerequisite: English Composition I and II.

52-3420 Studies in Shakespeare 3 cr.
This course, which may be repeated for credit, will deal with a specific topic, theme, or problem relevant to the study of Shakespeare. These may include, but are not limited to, the following: The history plays, women in Shakespeare's stagecraft, comedy and tragic-comedy, the tragedies, the appearance/reality theme.
Prerequisite: English Composition I and II.

52-3432 French Drama to 1900 3 cr.
A history of French drama from Moliere, Corneille, and Racine to Emile Zola. The plays of Le Sage, Voltaire, Beaumarchais, Hugo, Scribe, and others will also be included.
Prerequisite: English Composition I and II.

52-3436 Russian Drama 3 cr.
This course will cover Russian drama from its beginnings in the 18th-century writer Fonvizin through the plays being written in the Soviet Union today. The course will discuss the works of such playwrights as Griboyedov, Pushkin, Gogol, Ostrovsky, Turgenev, Tolstoy, Chekhov, Gorky, Blok, Andreyev, Bulgakov, Mayakovsky, and Shvarts.
Prerequisite: English Composition I and II.

52-3440 The Rise of the Novel 3 cr.
This course examines the origins of the modern novel in the picaresque narratives of 16th-century Spain (e.g., *Lazarillo de Tormes*) and then traces its evolution through *Don Quixote* and the fiction of 17th and 18th-century France, England, and Germany. Readings will include Madame de Lafayette's *The Princess of Cleves*, Diderot's *The Nun*, Laclos's *Les Liaisons Dangereuses*, Defoe's *Moll Flanders*, Richardson's *Pamela*, Fielding's *Joseph Andrews*, Grimmshausen's *The Adventures of Simplicissimus*.
Prerequisite: English Composition I and II.

52-3442 18th-Century British Novel 3 cr.
A survey course concerned with this important and lively genesis period of the English novel. Students will read works by Defoe, Richardson, Fielding, Smollett, and Sterne.
Prerequisite: English Composition I and II.

52-3444 19th-Century British Novel 3 cr.
A survey course in which students study the works of novelists such as Austen, the Brontes, Dickens, Trollope, Eliot, Hardy, and other writers of the 19th-century in Britain.
Prerequisite: English Composition I and II.

52-3446 The British Novel in Transition: 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: English Composition I and II.

52-3448 The Modern British Novel 3 cr.
A survey of major British novelists from Virginia Woolf to the present. Writers to be studied may include Graham Greene, C. P. Snow, Elizabeth Bowen, George Orwell, Aldous Huxley, Kingsley Amis, John Braine, Anthony Powell, Colin MacInnes, and John Le Carre.
Prerequisite: English Composition I and II.

52-3450 The 19th-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: English Composition I and II.

52-3452 The 19th-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 others will be studied.
Prerequisite: English Composition I and II.

52-3454 Soviet 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: English Composition I and II.

52-3456 The 19th-Century American Novel 3 cr.
A study of such writers as Cooper, Hawthorne, Melville, Twain, James, Howells, and Crane, writers whose contrasting responses to 19th-century America established a unique pattern for American literature.
Prerequisite: English Composition I and II.

52-3458 The Modern American Novel 3 cr.
A study of works by such authors as Dreiser, Sinclair Lewis, Fitzgerald, Hemingway, Faulkner, Steinbeck, Wharton, and Cather.
Prerequisite: English Composition I and II.

52-3460 British Authors Seminar 3 cr.
An advanced, intensive study of a selected major British writer or writers, the course will include studies in Lawrence, Joyce, Shaw, Milton, Chaucer, and Dickens, among others.
Prerequisite: English Composition I and II.

52-3472 American Authors Seminar 3 cr.
An advanced, intensive study of selected major American writers, usually two or three in a given semester. The course will include studies in Twain, James, Anderson, Hemingway, Faulkner, Hawthorne, and Melville.
Prerequisite: English Composition I and II.

52-4100 Beginning Poetry Workshop 4 cr.
Through in-class writing exercises, reading of models, and discussion of student work, the course encourages the production of poetry of increasing quality.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-4110 Intermediate Poetry Workshop 4 cr.
The use of in-class writing exercises, reading of models, and discussion of student work to encourage the writing of poetry of greater sophistication. Acquaintance with the work of notable poets is strongly encouraged.
Prerequisite: Beginning Poetry Workshop.

52-4120 Advanced Poetry Workshop 4 cr.
Emphasizing the writing of poetry of the highest quality, the course makes use of in-class writing exercises and discussion of student work. Students are also expected to become acquainted with a wide range of models and formal strategies.
Prerequisite: Intermediate Poetry Workshop.

52-5100 Careers in Writing 3 cr.
This introductory course provides students with an opportunity to explore the various careers available in writing. They will investigate job potential, examine the demands of and qualifications for various writing professions, and interview professionals who have made writing a career. Based on what they discover in the course, students will be able to plan future college coursework.

52-5110 Writing and Grammar Skills 3 cr.
This course introduces the basic concepts of sentence structure and effective use of the paragraph, reviewing grammar, punctuation, mechanics, and organization. Using their own written communication, students begin with the basic components of the paragraph and revise passages based on principles they have learned in the course.

52-5120 Writing in the Disciplines 3 cr.
This course is intended for students interested in interdisciplinary study who want advanced coursework in writing. Cross-cultural topics in art, history, science, psychology, and literature will help students understand some of the more specialized exchanges that occur among disciplines, and they will discover how writing can be enriched by various modes of thought.
Prerequisite: English Composition I and II.

52-5122 Writing Strategies: Writing, Research, and Documentation 3 cr.
Researching their own ideas can be interesting and gratifying to students if they know how to start, where to go, what to look for, and how to synthesize others' information with their own ideas. This class helps students conduct necessary research in a variety of disciplines and shows them how to document evidence so that writing becomes an act of discovery.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-5130 Expository Writing: The Personal Essay 3 cr.
The personal essay gives the reader a more intimate sense of the writer. In this class, the student's own background becomes the source of information for writing assignments as he or she writes articles and reports intended for commercial publication. Students will explore a variety of writing strategies that will make their writing more vivid, informative, and persuasive.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-5132 Expository Writing: Profiles 3 cr.
Writing essays that feature a single person or group requires a number of different writing strategies. Students learn to compile effective and interesting profiles for a variety of publications, from corporate biographies to scientific journals.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-5134 Expository Writing: Investigative Research 3 cr.
Writing reports about such topics as the latest fad diets or the development of laser technology requires extensive research. This course helps students to apply the writing process to complex topics as they learn to integrate diverse material and present their ideas in original ways.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-5136 Expository Writing: Argumentation 3 cr.
This course encourages close analysis of subject matter, use of supporting material, and logical organization. Students will participate in debates on controversial subjects and learn the principles of logic and organization in written communication. Students will also learn to use argument as a form of persuasion.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-5140 Introduction to Business Writing 3 cr.
Writing for business is the most common form of communication that professionals will do. This course introduces students to the variety of forms used and audiences addressed in professional communication. Included in the course are the theories of management communication and recent communication theory. Grammar skills and composing strategies will help students say what they need to say, the way they want to say it.

52-5142 Writing for Business and Management 3 cr.
This course, designed for students who plan to enter administrative careers, prepares them to write for business and publication. Students will focus on ethical and philosophical considerations and make "real" decisions about hypothetical problems. Writing assignments reflect the student's ability to state the problem, make decisions, and implement the solution.
Prerequisite: Introduction to Business Writing.

52-5144 Writing and Organizational Values 3 cr.
Because the values of an institution depend sometimes solely on written communication, students will study the overlapping values of the individual, major institutions (educational, business, public service, the arts), and the marketplace. By analyzing and responding to works influencing Western values, students will be able to examine their own values, juxtapose them with institutional policies, and learn how to express both in writing.
Prerequisite: Introduction to Business Writing.

52-5150 Technical Writing I 3 cr.
This course is designed to help technical specialists writers in fields such as film, photography, animation, science, production, and sound write about technical specialties in language that is easily understood, concise, and informative. This course focuses on answering those primary questions a writer must answer: who is to read the report, what do they want or need to know, what does the writer want to accomplish, and how should the report be structured to meet those needs. It gives students a practical approach to communicating with readers outside the specialty.

52-5152 Technical Writing II 3 cr.
As a continuation of Technical Writing I, this course helps students to apply practical writing solutions to technical descriptions and processes. The writing process becomes a deliberate act of problem solving and has a corresponding practical application as students generate their own useful documents. Both Technical Writing I and II have broad applications for students interested in professional writing, since writers are frequently called on to "translate" technical jargon into plain English.
Prerequisite: Technical Writing I.

52-5160 Copyediting for Publication I 3 cr.
This course aims to teach students the two basic activities of editing: the editing of single sentences, and the editing of sentences in terms of their interrelatedness. Questions of grammar, mechanics, and punctuation (including standard editing symbols) are applied to various kinds of publication manuscripts.

52-5162 Copyediting for Publication II 3 cr.
This course addresses the changes that occur from the first to final draft of a manuscript. Students learn how to rewrite material and how to restructure the work when new information is needed. The course will feature the revisions and editorial suggestions of such noted editors as Ezra Pound and Maxwell Perkins as students learn to identify problems of organization and develop skills to help others improve their writing.
Prerequisite: Copyediting for Publication I.

52-5170 Interpersonal Communication 3 cr.
Professionals spend most of their time talking with people on a one-to-one basis or in a group setting. This course helps give students an understanding of how to deal with peers and staff, whether in counseling, disciplining, settling grievances, setting goals, motivating others, or handling change and conflict. Students will study the principles and techniques needed to solve problems and make decisions as they learn to communicate their ideas effectively.

52-5172 Organizational Communication 3 cr.
This introductory survey of major theories in communication explores the nature of message-sending (verbal and non-verbal) within complex systems. Students will examine how conflicts, apprehension, and other factors affect the overt and covert behavior of speakers and listeners, individually and as members of groups. Using those principles, they will find out how to communicate information sensitively.

52-5180 Introduction to Publishing 3 cr.
This course covers the fundamentals of the publishing operation from manuscript presentation to art selection. Students will learn from guest lecturers how to prepare a manuscript for publication, become familiar with each part of the publication process, and find out about the variety of employment opportunities available in the publishing industry.

52-5182 Publishers and Writers Seminar 3 cr.
This course brings editors and nationally known writers into the classroom to discuss both the creative aspect of writing and the production processes. Students will have the opportunity to discuss with them such issues as selling non-fiction and fiction, finding free-lance opportunities, submitting manuscripts, and getting published.
Prerequisite: Introduction to Publishing or permission of instructor.

52-5190 Commercial Writing 3 cr.
Writing for the marketplace involves writing effectively for a consumer public. Learning to sell a product or a service demands skill and imagination. Students learn to identify audience and write direct copy, as well as make presentations through a variety of assignments, including commercials for print and media, sales letters, promotional material, press releases, and catalog sales.

52-5195 Reviewing the Arts 3 cr.
This course introduces students to the fundamental critical skills necessary for a sensitive reading of drama, fiction, art and film. Student reviews will follow visits to art galleries and attendance at concerts, plays, and films and be written with an eye toward publication.
Prerequisite: English Composition I and II (may be taken concurrently with English Composition II).

52-6100 Senior Seminar: Professional Writing Workshop 3 cr.
Under the supervision of the instructor, upper-level students will produce an extensive work in exposition such as a series of essays or technical processes, a biography, history, or other book-length piece of non-fiction. The student's work will be critiqued both by the instructor and guest writers and editors.

52-8888 Co-op Education: English 2-6 cr.
Prerequisite: Permission of department chairperson.

52-9000 Independent Study: English 2-6 cr.
With the support and supervision of an English Department faculty member, students may initiate, plan, and undertake a project of their own.
Prerequisite: Permission of department chairperson.

Fiction Writing

55-1120 Introduction to Fiction Writing 3 cr.

This course is for entering freshmen who have an interest in fiction writing. Students write and read fiction and become acquainted with story and basic techniques of storytelling. There is no prerequisite for the course. The course prepares a sound foundation for Fiction Writing I.

55-1121 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: English Composition I and II.

55-1122 Fiction Writing II 4 cr.

Continuation of Fiction Writing I.

Prerequisite: Fiction Writing I.

55-1123 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.

55-1130 Young Adult Fiction 4 cr.

Representative published selections of young adult novels will be analyzed, but emphasis is on analysis of student work. This includes exploring ideas and issues that sustain novel-length stories. Also studied: plot construction, writing of scene and transition, and the weaving of theme into the whole.

Prerequisite: Fiction Writing I (may be taken concurrently).

55-1135 Creative Non-Fiction Seminar 4 cr.

The Creative Non-Fiction Seminar concentrates on the application of fictional and story writing techniques to non-fiction writing as it occurs in the non-fiction novel, story, memoir, travel, scientific, and anthropological writing. Books such as Norman Mailer's *Armies of the Night*, Truman Capote's *In Cold Blood*, and Mark Twain's *Life on the Mississippi* are assigned. Students who have a body of non-fiction material and who wish to experiment with its non-fiction novelistic development will find the course particularly useful.

Prerequisite: Fiction Writing II and permission of department chairperson.

55-1137 Bibliography and Research for Fiction Writers 3 cr.

Researched fiction, commercial and literary, is increasingly in demand. This course is designed to help fiction writers learn how to do research for many of the popular genres of fiction, or any subject area which the fiction writer may want to explore. The subjects for research could be historical, legal, scientific, military, archaeological, classical, and so forth. Fiction writers learn how to use the multiple facilities of the modern library and other archival sources. Students undertake a researched fiction project.

Prerequisite: Fiction Writing I.

55-1138 Special Study Seminar: Story and Script/ Fiction Techniques for the Media 3 cr.

This course attends to the rich variety of ways in which imaginative prose fiction techniques—image, scene, dialogue, summary, narrative, point of view, sense of address, movement, plot, and structure—and fiction material are used in arts and communication fields such as advertising; scriptwriting for film, television, video, radio; and in other visual and sound media. The course relates creative problem solving in prose fiction to media constraints, situations, and challenges. The class discusses connections and contrasts of prose fiction versions and film versions of such works as *Sophie's Choice*, *Native Son*, *Turn of the Screw* (also an opera), *Ragtime*, *Under the Volcano*, *In Cold Blood*, as well as examples from journalism and advertising media. Students also write stories in prose fiction form and then in script or other media form. This course helps prepare fiction writing majors and non-majors alike for careers in arts and communication.

Prerequisite: Fiction Writing I.

55-1139 Special Study Seminar: Critical Reading and Writing for Fiction Writers 3 cr.

This course develops the writer's approach to reading (and writing about literature being read) as an integral, dynamic part of the writer's process, development, and career. Journal and other writings by such writers as D. H. Lawrence and Virginia Woolf will be used as examples for how writers read (and write about what they're reading) in order to learn how to develop dimensions of their own fiction and to become aware of their uniqueness and commonality in relation to other writers' efforts. Texts of famous works, whenever possible, will be used to show writers' processes and development. Students select books to research and write about. This course will be taught by a fiction writer.

Prerequisite: Fiction Writing I.

55-1140 Special Study Seminar: Fiction Writers and Publishing 3 cr.

This course is designed to give the developing fiction writer a working understanding of the relationships among fiction writers, literary agents, magazine and book editors, and the field of publishing, with particular concentration on fiction and creative non-fiction stories and books. Guest literary agents, editors, publishers, booksellers, and writers enhance the semester's presentation. Attention will also be given to the history of fiction publishing in the United States and to recent and ongoing changes in fiction publishing. The ways in which publishing interests shape literary production will be historically viewed. Students send their manuscripts out for publication as a requirement of the course.

Prerequisite: Fiction Writing I.

55-1141 Prose Forms I 4 cr.

Aimed 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.

55-1142 Advanced Prose Forms 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.

55-1150 Dreams and Fiction Writing 3 cr.
This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students read and write dream stories and study how dreams relate to their fiction writing.
Prerequisite: Fiction Writing I.

55-2570 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: English Composition I and II.

55-2575 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: English Composition I and II.

**55-2750 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 work, in this cross-disciplinary excursion into the imaginative process.

55-3420 Regional History: Research and Writing 4 cr.
Those interested in the history, social science, travel, political, and environment 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.

55-3550 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 and present their manuscripts to the instructor for careful examination, possible class reading, and critique.
Prerequisite: Fiction I or permission of department chairperson.

55-3800 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: English Composition I and II.

55-4160 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: English Composition I and II.

55-4270 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.

55-4300 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: English Composition I and II.

55-4320 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.

55-8320 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 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 and to specially assigned research projects.
Prerequisite: Currently enrolled in Fiction II or Fiction Writing: Advanced, and permission of department chairperson.

55-8888 Co-op Education: Fiction Writing 2-6 cr.
Prerequisite: Permission of department chairperson.

55-9000 Independent Study: Fiction Writing 2-6 cr.
Conceptualization with departmental support and supervision is emphasized as students undertake a pre-arranged project of their own.
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 story-boarding. 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.

24-2100 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 instructor.

24-2165 The Aesthetics of Film and Video

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 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 are examined. 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. This course 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, story-boarding, 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 combining 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.

24-2210 Introduction to Computer Animation 4 cr.

This course will explore the creation and animation of computer-generated imagery. The Cubicomp Modelmaker 300 System running on a Sperry IT, 20 megabyte hard disk, single floppy, graphics tablet, and number nine graphics card will be available approximately three hours per week per student. Projects include model building, attribute assigning, and animating 3-D objects in the Cartesian X, Y, Z world. Final animations will be output to videotape with full shading and colors selected from a 4096 color palette. The marketplace for this and more advanced systems and the history of 3-D computer graphics will also be studied.

Prerequisite: Animation II, Computer Literacy, and permission of instructor.

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.

24-2215 Stop-Motion Animation Techniques 4 cr.

This class will introduce students to the process of stop-motion animation. Characters will be designed, armatures created, and "bodies" modeled, with studies of frame by frame movement controlling each animation. A short soundtrack will be recorded, exposure-sheeted and the animation will be synced to it. Professional films will be screened to illustrate the above-mentioned methods.

Prerequisite: Animation I.

24-2216 Animation: Special Projects 2 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 II (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. Pixillation 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.

24-2221 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 and 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 Practice 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 or 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 that 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: Cinematography with a grade of "B" or better.

24-2403 Camera Seminar II: Merging Technologies 4 cr.

This course will focus on the techniques that are pertinent to both film and video production. Emphasis will be on image quality, production costs, filming for video transfer and post-production, filming practical monitors, and video-assisted filmmaking.

Prerequisite: Video Techniques I and Cinematography: Camera Seminar.

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 and permission of instructor.

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 instructor.

24-2600 Creative Process Seminar for Filmmakers 3 cr.
This course will explore authorship and autobiography within a small group setting. How personal experience is shaped into story material through the creative process will be the focus of the course, and a willingness to explore personal material in a group is a must. The first task will be identifying key moments of transition in one's personal history, followed by "revising" the experience in terms of the root conflicts of human relationships. Finally, objective images compiled into an individual photoman using slides and soundtrack will be developed. Pass/fail status is recommended.
Prerequisite: Film Techniques II and permission of instructor.

24-2651 Editing I: Film 5 cr.
Further the exploration begun in Film Techniques and offers the possibility of beginning specialization in editing. As semester projects, films are edited 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 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 to guide the imagination out of the dreaming level of the unconscious are taught. 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.

24-2825 Feminist Filmmaking 3 cr.
Feminist films of all cinematic genres (narrative, documentary, and experimental) will be critically analyzed in this lecture/discussion/screening class to determine the advantages and/or limitations of informing film with a political perspective. Attention will be directed to films made from 1968 to 1985; and the question of future direction for feminist filmmaking, or "Where do we go now?" will be of utmost significance.
Prerequisite: Any film history or aesthetics course.

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.

24-2840 Films of the '50s: Paranoia, Prosperity, and the Bomb 3 cr.
An examination of America in the 1950s through a study of the films, literature, and sociology of the era. The '50s saw unparalleled prosperity and the rise of suburbia; the Organization Man and the juvenile delinquent; the H-Bomb and television; affluent churches and rock 'n' roll. Films will be analyzed within this social, political, and cultural context.
Prerequisite: Film Techniques I or any film history or criticism course.

24-2850 War and Rebellion: Film and American Culture of the '60s

3 cr.

An examination of America in the 1960s through a study of the films, literature, history, and sociology of the era. The '60s was a decade of political and cultural upheaval marked by war, urban riots, assassinations, and the rise of a counter culture. The films of this decade will be analyzed within this social, political, and cultural context.

Prerequisite: Any film history or aesthetics course.

24-2901 History of Cinema

3 cr.

This course explores the development of world cinema from its beginnings in the late 19th-century up to the present. Emphasis is placed on the major directors, films, and movements that contributed to the development of narrative cinema.

24-2920 The Documentary Vision

3 cr.

Explores the wide variety of styles and techniques 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, Hitchcock's cinematic style as well as his view of the world are investigated in this course. 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.

24-2945 Hitchcock and Welles

3 cr.

This course will explore representative films of each of these great American directors for their characteristic themes and style. Hitchcock is known for such classics as *Notorious*, *Rear Window*, *Vertigo*, *Psycho*, and *The Birds*; Welles wrote and directed *Citizen Kane* as well as *The Magnificent Ambersons*, *Touch of Evil*, *Mr. Arkadin*, and numerous adaptations of Shakespeare's plays. Parallels between each director's personal life and the themes he expresses in his films will be examined through reading biographical materials.

Prerequisite: Any film history or aesthetics course.

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.

24-2955 The Comic Vision of Woody Allen

3 cr.

Who is the real Woody Allen? The *schlemiel* who can't walk across the room without tripping on his shoelaces or the masterful director of *Annie Hall* and *Hannah and her Sisters*? The course will focus on the vision of America's most unique comic filmmaker, from his early slapstick farces to his more recent sophisticated comedies about art and relationships. Also the course will explore Allen's nightclub routines and writings as well as such shaping influences as Chaplin, Bergman, and, of course, the *schlemiel* in Yiddish culture.

Prerequisite: Any film history or aesthetics course.

24-2960 Screwball Comedy of the '30s and '40s

3 cr.

Screwball comedy was a sub-genre developed in the 1930s that combined intellectual sophistication with slapstick behavior. This study will focus on three auteur directors' interpretations of screwball comedy's generic elements, such as "the battle of the sexes," visual burlesque, and wisecracking dialogue.

Prerequisite: Any film history or aesthetics course.

24-2962 Women's Humor in Film

3 cr.

This course will explore the role female comics have played in the development of film comedy. The focus will be to determine if there is a gender-related approach to humor. Comics from the past — Mae West, Gracie Allen, and Judy Holliday — as well as the present — Bette Midler, Lily Tomlin, and Whoopi Goldberg — will be studied. The course will rely on historical analysis, psychological approaches, and feminist perspectives of film.

Prerequisite: Any film history or aesthetics course.

24-2990 Idea Development for Film and Video

3 cr.

Develops working notions of "story" and structure and 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, and 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 that 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 instructor.

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. Students will also develop 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.

24-3419 Special Effects and Post-Production Sound Techniques 3 cr.
A concentrated workshop on post-production sound gathering and editing techniques which clearly implements the methods of music editing, recording sound effects and special sounds, and creating images with musique concrete. The course will also focus on helping students to visualize the track building process.
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 that enhances 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.
In this continuation of Lighting I, the basics of lighting on location are covered, as well as exterior lighting, the use of reflectors, night and day-for-night.
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 have found ways to do important work, this course examines the methods by which some filmmakers turn to creative advantage the limitations that 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 tradition.
Prerequisite: Any film history or theory course or course requiring analytic writing.

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.
Students will read classic screenplays, and discussion will center 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 creating the presentational format.
Prerequisite: Screenwriting I.

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 instructor.

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.
In this intensive study of the film conforming process, students will survey the procedures to follow in matching the negative to work print and preparing it properly for the lab.
Prerequisite: Film Techniques II.

24-3875 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.

24-3900 Strategies in Film Criticism 3 cr.
Taught by a professional 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 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 that 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.
- 24-4130 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 doing the off-line edit. One of the edited versions will be selected as is in original 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. Students will develop concept treatments in the first phase of class with the intention of forming several working production units to go on location.
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 paired for examination in prior years included *Citizen Kane* with *Bonnie and Clyde*, and *Kluge with The Magnificent Ambersons*.
- 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 20th-century literature.
- 24-8888 Co-op Education: Film/Video** 2-6 cr.
In this cooperative educational 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** 1-6 cr.
A tutorial arrangement limited to advanced students with a demonstrated capacity to work independently.
Prerequisite: Permission of department chairperson and instructor.
- 24-9001 Independent Project: Animation** 2 cr.
Prerequisite: Permission of department chairperson.
- 24-9002 Independent Project: Directing** 1-6 cr.
Prerequisite: Permission of department chairperson.
- 24-9003 Independent Project: Screenwriting** 1-6 cr.
Prerequisite: Permission of department chairperson.

Journalism

53-1001 Introduction to Mass Media I 3 cr.
Lectures, discussions, films, and visits to local media are included in this introduction to the entire field of communications.

53-1002 Introduction to Mass Media II 3 cr.
A formal introduction to representative writing in the major media forms, including exercises in writing and editing for newspapers, magazines, TV, and radio.
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 magazines. This is an introduction to the basic techniques of reporting and writing news articles.
Prerequisite: Introduction to Mass Media I and II (may be taken concurrently with Mass Media II).

53-1102 News Reporting II 3 cr.
Continuation of News Reporting I.
Prerequisite: News Reporting I.

53-1131 Copy Editing, Headline Writing I 3 cr.
This essential course teaches students how to spot errors, correct English usage, remedy inconsistencies and redundancies, and edit the story to meet generally accepted journalistic standards. The student also receives instruction in fitting and writing headlines.
Prerequisite: Introduction to Mass Media I and II, News Reporting I (may be taken concurrently). Section I prior to Section II.

53-1132 Copy Editing, Headline Writing II 3 cr.
Continuation of Copy Editing, Headline Writing I.
Prerequisite: Copy Editing, Headline Writing I.

53-1136 Editing on Computers 2 cr.
How to edit on the video display terminal.
Prerequisite: Copy Editing, Headline Writing I.

53-1140 Media Ethics and Law 3 cr.
Students are instructed in the legal and ethical problems that confront working journalists in the gathering and dissemination of the news.
Prerequisite: Introduction to Mass Media I for Journalism majors; Sophomore standing for all others.

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 to the present are examined.

53-1160 Black Journalism in America 3 cr.
Black-oriented publications and the black journalist in America are surveyed in this 1980s historical perspective.

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 the "ways" and "hows". Students use the journalistic tools of interviewing, research, and basic reporting to explain the relevance of major issues.
Prerequisite: News Reporting II.

53-1601 Investigative Reporting 3 cr.
The methods of tracking a breaking story to its roots are the basics of this course. Students are taught how to sniff out the story, how to gather information about it, and how to present the results. Also studied are the structural differences that modify the presentation, whether for radio, television, newspaper, or magazine.
Prerequisite: News Reporting II.

53-1912 Careers in the Media 2 cr.
This course offers guest lectures, field trips, and general guidance on how to find jobs in the media and how to advance in them.

53-2051 Covering Urban Affairs I 3 cr.
Covering city hall; private agencies that impact city life; and city, suburban, and county governmental units are the emphasis 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: News Reporting II.

53-2052 Covering Urban Affairs II 3 cr.
Continuation of Covering Urban Affairs I.
Prerequisite: Covering Urban Affairs I.

53-2060 Reporting and Communication: The Critical "I" 2 cr.
An analysis of objectivity, responsibility, and credibility in reporting and writing for the various media.
Prerequisite: Permission of department chairperson.

53-2065 Reporting Consumer News 3 cr.
The reporter's role in the detection of fraud, medical quackery, inferior health care, deficient product safety, and similar outrages against consumers is examined, as are methods of presenting findings to the reader in a meaningful way.
Prerequisite: News Reporting II or permission of department chairperson.

53-2070 Covering the Courts 3 cr.
Students learn the structure of the court system and how to report on its activities in this introduction to the increasingly important role of the legal news reporter.
Prerequisite: News Reporting II.

53-2101 The Business Beat 3 cr.
Instruction on how to understand financial news, and on the special techniques used in covering and writing clearly in this rapidly expanding field of news coverage.
Prerequisite: News Reporting II.

53-2151 Feature Writing 3 cr.
Students learn to recognize, report, and write on those human events that are a basic part of the news report of newspapers, radio, and TV. Stories as logical segments in a running news event and stories relevant for their human interest qualities are emphasized.
Prerequisite: News Reporting II.

53-2200 Science Writing 3 cr.

The ability to write and report clearly about scientific and technical subjects is an increasingly useful skill in newspapers, magazines, broadcasting, and books — not to mention business and industry. Students will learn how to take complex ideas and express them in language accessible to the reading public.

Prerequisite: News Reporting I, General Studies Science Requirement (Scientific Issues Behind the News is strongly recommended); or permission of department chairperson.

53-2201 Sports Reporting 3 cr.

Interviews with Chicago-area athletes and sportswriters will help students look beyond the score of the game, into the “why” behind sports developments. They’ll go on to cover a game, write feature stories, and dig into news developments in the field of sports.

Prerequisite: News Reporting II.

53-2210 The Community Press 3 cr.

How to take your basic reporting and editing skills and use them in a neighborhood, suburban, or rural setting. Learn the special knack it takes to master community journalism by exploring the operation of weekly newspapers — not only the news side, but also production, circulation, and advertising.

Prerequisite: News Reporting II.

53-2220 Editorial Writing 3 cr.

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

Prerequisite: Permission of department chairperson.

53-2230 Writing Reviews and Criticism 3 cr.

The philosophy of criticism and practical principles and skills. Concentration on criticism of plays, films, books, theater, and TV.

Prerequisite: Permission of department chairperson.

53-2240 Art of the Interview/Front Page Lecture Series 1 cr.

Discussions of the techniques of interviewing, lectures by five top journalistic personalities, and live interviews of these personalities make up the format of this highly practical course.

53-2250 Magazine Article Writing 3 cr.

A practical approach to getting the story idea, composing the query, chasing down the assignment, researching the facts, writing a first draft, and preparing a publishable article.

Prerequisite: Permission of department chairperson.

53-2260 Design for Editors 3 cr.

A course structured to teach verbally oriented magazine editors how to work with art directors and photographers, how to understand the design process, and how to contribute to it. Artistic talent not required.

Prerequisite: Introduction to Magazine Editing or Special Interest Magazine Editing or permission of department chairperson.

53-2270 Magazine Production 3 cr.

This course provides essential background for magazine editors, art directors, and advertising people. The student will learn typography, column sizing, and page makeup; how the magazine is bound; how paper affects printing; how to understand color; and how to pace the illustrations, type, and advertising in a magazine. The different methods of printing will be explained and demonstrated during field trips.

53-2280 Introduction to Magazine Editing 3 cr.

This course will examine the duties of a magazine editor from the conception of ideas to their production in type: creating ideas, developing writers, evaluating manuscripts, rewriting, copy editing, fact checking, proofreading, preparing for type, working with art directors, and overseeing the production process.

Prerequisite: Copy Editing, Headline Writing I or permission of department chairperson.

53-2290 Advanced Editing: Special Interest Magazines 3 cr.

Magazine editing skills applied to the wide range of non-consumer magazines, such as trade publications, controlled circulation periodicals, association magazines, house organs, company publications, public relations vehicles, etc. A course that provides excellent background for the many Chicago-area magazines.

Prerequisite: Introduction to Magazine Editing or permission of department chairperson.

53-2300 Photo Editing 3 cr.

A survey course in the techniques of selecting photos for use in publications, from tides to slicks. Using stock photos, creating ideas for a shoot, directing a shoot, and editing photos for a layout will be covered. A knowledge of photography is helpful, but not essential.

Prerequisite: Introduction to Magazine Editing or permission of department chairperson.

53-2310 The Art of Selling Advertising 3 cr.

Selling space and time requires more than a winning smile, although that helps. In addition to the various methods of selling, this course will teach many of the fact-gathering, promotional, and research techniques essential to an effective sales presentation.

53-3000 Campus Press Seminar 2 cr.

The considerations of which a serious journalism student must be aware — 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.

Prerequisite: Permission of department chairperson and concurrent enrollment in College Newspaper Workshop.

53-3001 College Newspaper Workshop 4 cr.

The 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 and concurrent enrollment in Campus Press Seminar.

53-9000 Independent Study 1-6 cr.

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

Prerequisite: Permission of department chairperson.

53-8888 Internship: Journalism 1-6 cr.

Permission of department chairperson.

53-9500 Typing 2 cr.

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

Liberal Education

Social Sciences

50-1100 Introduction to Anthropology

3 cr.

The social organization and customs of various societies and cultures are explored through ethnographic readings and films. Comparison of cultures, ethnocentrism, relativism, and pluralism are discussed, as well as social science methodologies for anthropology. The impact of westernization and modernization on primitive beliefs and traditional cultures will be considered, with reference to American conventions and values.

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.

Exotic customs and cultures are explored through films made by anthropologists and filmmakers. Topics include the history and purposes of ethnographic films, questions of ethics, finances and techniques, and the different approaches and problems faced by filmmakers and anthropologists in documenting and describing other peoples.

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 20th-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 Economics of Ethnic Communities

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 adaptation 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 Civil Rights and the American Constitution

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 Contemporary Politics

3 cr.

The nominating process, the role of conventions, and the changing character of presidential image-making and campaigns in the evolution of American elections are the focus of this course. Emphasis is placed on capturing regional votes, primaries, and the Illinois nominating process as contemporary examples of American democracy in action.

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.

An 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 child-rearing 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 And 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.

50-2130 Self and Society

3 cr.

This course explores the relationship between world view and personality development. It will examine how the key paradigms of an eastern, an ancient, and a contemporary western culture influence individuals and values. Readings will be from psychology, anthropology, sociology, and literature.

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 for several major problems, including poor mental health, chemical dependency, violence, poverty, and family difficulties.

50-2230 Law and Society

3 cr.

Laws of arrest and detention; contract, consumer/economic, and debt matters; tenant/landlord law; 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 development 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.

50-2280 Comparative Societies and Cultures

3 cr.

Pre-industrial, developing, and modern societies are compared with respect to their technology, artistic tradition, demography, economy, politics, and social order.

50-6000 Topics in Social Sciences

3 cr.

This course explores a special topic not likely to be given full coverage in any other social science course, such as poverty, gender, motivation, propaganda.

50-9000 Independent Studies: Social Sciences

3 cr.

Prerequisite: One Social Science course and 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 17th-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, are 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 20th-century civil rights movement.

- 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.
- 51-1205 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 films. 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 which had been established by 1920.
- 51-1210 History of the American Working Class** 3 cr.
This course deals with workers in the United States in the 19th and 20th 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.
- 51-1240 Family and Community History** 3 cr.
Twentieth-century history, from the perspective of the American family and changes in community life since 1900, is the subject of this course.
- 51-1250 Women in U.S. History I: Before 1877** 3 cr.
The significant roles of women in American history will be examined in two ways: what they themselves have done, and how society socializes individuals to regard women in various roles.
- 51-1251 Women in U.S. History II: Since 1877** 3 cr.
The significant roles of women in American history in the past century will be explored to discover what they have done, and how they have been affected by historic circumstances.
- 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 course 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 to identify 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 Latino peoples 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 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 15th-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 19th and 20th centuries.
- 51-1381 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 19th-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.
- 51-6000 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, for example, 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.
- 51-9000 Independent Studies: History** 3 cr.
Prerequisite: One history course and permission of department chairperson.

Humanities

51-2120 Fundamentals of Communication

4 cr.

This course develops *self-knowledge* and *personal growth* by strengthening the communication skills of writing, reading, public speaking, and listening. Through examining humanistic prose models for writing and speaking, through working with and sharing their own inner experiences, students will become more effective communicators.

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 through their depictions in Western art, literature, and philosophy.

51-2142 Humanities II

3 cr.

Through examining Eastern models of literature, philosophy, and art, the course will explore such issues as the finding of one's true way, "being" in nature and art, and the significance of devotion to family and God. What it means to be human in an Eastern context 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 20th-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 course will examine the professional development of women, the impact of images of women on art and society, and the role of cultural contexts for artistic expression.

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.

51-2207 Development of Afro-American Theater

3 cr.

The literature of Afro-American theater is examined in terms of both the influence of African ritual and of music created in the American experience.

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 Murders*. 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.

Poems, masterworks of fiction and philosophy, 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 disciplines? 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.

51-2443 Critical Thinking

3 cr.

Each student's skill in critical reasoning will be developed by analysis of basic patterns of argument, evidence, and fallacies. Examples will be drawn from such sources as speeches, advertising, journalism, and essays to clarify the value implicit in the claim being made and the reasons used to support each claim.

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 Mystical Consciousness, East and West 3 cr.

The course will explore the mystical spiritual tradition within Eastern and Western cultures. Readings will include the Christian mystics, the American Transcendentalists, Eastern Masters, and contemporary writers for the “new age” consciousness movement.

51-2530 Comparative Religions 3 cr.

By studying major religions of the world, as well as lesser known ones, religious traditions are related to questions about belief, death, and ethics in order to understand the world we live in.

51-2540 Twentieth-Century Philosophy 3 cr.

This course examines the central issues and major movements in philosophy in the 20th-century, including existentialism, Marxism, pragmatism, and ordinary language analysis.

51-2550 Philosophy of Love 3 cr.

This course will explore various definitions and perspectives on love, including those of the ancient Greeks, Medieval Christianity, contemporary psychology, and eastern yogic traditions. Texts will include a Platonic dialogue, Aristotle on friendship, writings of the Christian mystics, Fromm's *The Art of Loving*, and the *Bhagavad Gita*. Students will examine their own experience of love within this broader context.

51-2560 Peace Studies 3 cr.

Drawing upon the insights and understandings to be gained from an interdisciplinary framework, a study will be made of two great forces at play in the course of human events—violence and peace—as they have been reflected in the life of society, the family, and the individual, from the perspective of present realities and future visions.

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.

51-2701 Functional Spanish II: Language and Culture 3 cr.

Continued study of basic structures and vocabulary to develop further proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources.

Prerequisite: Functional Spanish I or equivalent (e.g., one semester of college Spanish or two years of high school Spanish).

51-6001 Topics in Humanities 3 cr.

This course explores more thoroughly any one significant topic in the Humanities. The topic may be drawn from one field, or it may interrelate a number of fields.

51-9000 Independent Studies: Humanities 3 cr.

Prerequisite: One Humanities course and permission of department chairperson.

Management

28-1010 Career Opportunities in Arts, Media, and Fashion Management * 2 cr.

The administration of non-profit and commercial arts, entertainment, media, and fashion businesses is examined with an overview of program planning, operation planning, audience development, finance, talent management, facilities, and careers in this lecture series featuring representatives from the professional fields.

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

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

Prerequisite: Accounting I or permission of instructor.

28-1060 Taxes ** 3 cr.

Nothing in this life is sure except death and taxes. This course examines the impact and implications of current tax laws. Included are the effects of federal income tax on individuals, partnerships, and corporations.

Prerequisite: Accounting I Graduate, qualified undergraduate.

28-1111 Business Principles I 3 cr.

Upon completion of the course, the student should be able to: 1) apply basic business concepts and vocabulary in written and oral presentations; 2) identify information, skills, and resources that are required to run successful operations; 3) develop strategies for avoiding the common pitfalls of unsuccessful business operations.

28-1112 Career Development 2 cr.

This class is purposely structured to provide students with individual help in identifying positions in their field that best suit their skills and potentials. Topics include composing letters, resumes, proposals, ad responses, approaching potential employers, follow-up, and networking.

28-1115 Club Management 2 cr.

All aspects of club management are examined. 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.

This course provides students with a practical framework for applying computer technology to the unique information needs of arts organizations. Lab exercises will include the use of data base and electronic spreadsheet software in such areas as the creation of a subscriber/donor list, revenue forecasting, and media planning.

Prerequisite: Foundations of Computer Applications.

28-1135 Investments ** 3 cr.

Upon completion of this course, students should be able to: 1) demonstrate their ability to diagnose economic conditions in order to determine investment strategy; 2) analyze financial situations and apply solutions based on sound financial planning and investment principles.

28-1150 Government: Arts Policy and Resources 2 cr.

Through a series of seminars, 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," the history and structure of current programs, and policy issues that affect individual artists and arts organizations.

28-1170 Grant Proposals: Planning and Writing 3 cr.

This course focuses on strengthening the skills necessary for the development of successful grant applications for funding 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.

Prerequisite: English Composition I and II, Junior status. Graduate, qualified undergraduate only.

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 handle arts-related business dealings better and to recognize where legal problems may arise in order to avoid unnecessary complications later. 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.

Upon completion of this course, students should be able to: 1) demonstrate the strategic planning process so that they can, as managers, understand how to integrate their plans into departmental goals; 2) analyze business situations and apply solutions based on sound management theory; 3) recognize what motivates themselves and others, and use that information in adapting their style to create a climate for self-motivation.

28-2122 Management II ** 3 cr.

Building on information and skills gained in Introduction to Management, students will analyze case studies that illustrate practical applications in strategic planning and quantitative decision-making.

Prerequisite: Introduction to Management or Business Principles, and Junior status.

* Indicates Management Core Requirement

** Indicates Advanced-Level Course

28-2123 Finance ** 3 cr.
This course provides an understanding of the alternatives available to business persons and consumers for obtaining money. Discussions will focus on financial institutions, instruments, procedures for supplying funds to financial markets, and types of financing to apply to public and private sectors.
Prerequisite: Math I and II.

28-2125 Managing Human Resources ** 3 cr.
Strengthens the interpersonal communication skills necessary for effective human resource management. This course offers students hands-on experience with communications situations typical to arts management through role-playing exercises and discussion.

28-2135 Introduction to Marketing the Arts * 3 cr.
Upon completion of this course, students should be able to: 1) analyze an organization within its environmental context to ascertain how to position that organization in the marketplace; 2) develop an understanding of the consumer and the market by choosing the proper research techniques to answer the questions and solve the problems defined; 3) determine which are the appropriate promotional techniques to use to develop a relationship with your customers; 4) develop a complete and integrated marketing plan for an organization.

28-2150 Oral Communications and Public Speaking for Managers 3 cr.
Because it is important for a manager to be able to use oral communication effectively, this course helps develop 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 public speaking.

28-2155 Writing for Managers 3 cr.
This course applies management skills such as communicating, planning, and problem-solving, to the writing process. Topics include principles and techniques of business communications, formats for structuring information, and strategies for writing short business reports.
Prerequisite: English Composition I and II.

28-2205 Sales and Management 3 cr.
Upon completion of this course, a student should be able to: 1) develop a variety of marketing strategies; 2) sell him or her self and the product successfully.

28-2210 Retail Management 3 cr.
In this course, students will learn how to: 1) recognize the steps needed to develop a retail operation; 2) analyze business situations and apply solutions, based on sound management theory; 3) recognize the process involved in maintaining a successful retail establishment.

28-2220 Introduction to the Fashion Business 3 cr.
This course covers the workings and interrelationships of the many different industries and services that comprise the fashion business. By providing a comprehensive overview of the enterprises involved in the design, production, and distribution of men's, women's, and children's apparel and accessories, students develop an understanding of the widely varied career opportunities in the fashion field. By the end of the course, students should be prepared to make business decisions, recognize and solve problems, maximize opportunities, and fully understand the basics of the fashion business.

28-2315 Entrepreneurship ** 3 cr.
Upon completion of this course, students should be able to: 1) determine the suitability for starting and running a business of their choice; 2) measure their expectations with the practical aspects of running a business; 3) formulate a step-by-step approach for conceiving, executing, and launching a business venture; 4) develop skills in finance, employee relations, and marketing.
Prerequisite: Business Principles, Introduction to Management, or Retail Management.

28-2321 Ethics and the Arts ** 3 cr.
The fundamental ethical consequences of business decisions made in today's thriving arts organizations are examined. Students will study ethical theories debated among the world's most respected ancient and modern thinkers and apply these theories to problems in business.

28-3000 Recording Studio Management 3 cr.
Often meeting on-site at a studio, this course provides a detailed examination of building and successfully operating an audio recording studio. Topics include: conceiving the studio, financing, site selection, acoustics, construction and equipment; business plan and target marketing; record keeping and fiscal control; market strategies; selling your product and traffic management; pricing theory, cost control, and credit policy; dealing with clients and employees; insurance and legal considerations.
Graduate, qualified undergraduate only.
Prerequisite: Record Production or equivalent, Junior status, and 3.0 or better GPA.

28-3011 The Art and Business of Recording 3 cr.
Examine 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 developments, session players, and recording technology.

28-3012 Applied Marketing: Recording Industry 3 cr.
This course follows the process studied in The Art and Business of Recording 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.

28-3330 Auditorium and Arena Management 2 cr.
Students learn the operation of venues, survey a variety of single and multipurpose facilities, their managing, financing, and booking policies. Studies include leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, co-promotions, concessions, and box-office management.

28-3392 Special Events Promo/Production 3 cr.
This course offers an in-depth study of the production, management, and marketing of special events, especially outdoor events, including concerts, festivals, fairs, parades, sports events, beauty contests, etc. Special events marketing, or "lifestyle marketing," is an alternative to more traditional advertising and sales promotion marketing methods. This course introduces students to professional possibilities, and to how and why corporate sponsors use special events for cause-related marketing.
Prerequisite: Introduction to Marketing the Arts.

28-3430 Presenting Live Performances 3 cr.
Advanced-level students learn the program planning process, including theatrical, concert, and dance programming, distinguishing between the producing and presenting elements. Areas of focus include facilities, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques.

Graduate, qualified undergraduate only.

Prerequisite: Introduction to Marketing the Arts, Account I, Junior status, and 3.0 or better GPA.

28-3490 Front of 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 on 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 specific problems of contemporary audiences are subjects covered in the crowd management and venue security portion of this practical study.

28-3505 Motion-Picture Publicity and Promotion 3 cr.

The commercial aspects of film distribution and exhibition are covered. 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.

28-3510 Motion-Picture Distribution and Exhibition 2 cr.

The course studies in-depth the commercial aspects of theatrical film — exhibition and distribution. Topics include the history of business trends in distribution, film financing, current distribution network, the independent distributor, product availability, management of theatres, various contract deals, and how the new home technologies are affecting the film industry of the 1980s.

28-3550 Applied Retail: Musical Instruments 3 cr.

This course provides 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 association, the formation of community bands and orchestras, musical instruction by retailers and organizations.

28-3551 Applied Retailing: Record Stores

3 cr.

This course applies the basic principles of Retail Management to the operation of a record store selling sound recordings and accessories. Topics include: choosing the store's concept and market segmentation; selecting and buying inventory; discounting; tie-ins with airplay and play lists; interpreting the charts; in-store promotion; scanning and computerized inventory control; dealing with distributors, one-stops, and consignment products; understanding the competition; basic understanding of current market forces, such as changing demographics, psychographics, economic trends, and technological advances; retail job descriptions; and the home entertainment market.

28-3552 AEMMP Record Co. Marketing

3 cr.

The AEMMP Record Co. is a not-for-profit corporation and its purpose is to provide students with hands-on experience in the professional operation of a recording company. This course follows Decision-Making: Music Business, in which students discover commercially viable talent, negotiate related contracts, and produce a record. In this course, students develop and complete the marketing and merchandising plans to introduce the recorded music to the industry and to retail sale, develop publicity campaigns, utilize radio airplay, and develop art work for the record jacket and related promotional materials.

Prerequisite: Decision-Making: Music Business.

28-3555 Music Publishing

3 cr.

Upon successful completion of this course, the student will be able to demonstrate a complete grasp of the principles and procedures involved in music publishing in this country and on an international level.

28-3560 Photo Business Management

2 cr.

Students examine photography as a business and as a profession. There will be an overview of the economics of the business from the perspective of retailing, laboratories, and working photographers. The opportunities in the photographic industry will be explored and discussed. Aspects of day-to-day business operations will be introduced with problem-solving exercises.

28-3590 Decision Making: Performing Arts Management

3 cr.

This course conveys practical management skills with special attention to the producer's role: space, division of responsibility, organization, funding, finances, marketing, box office, and production development. Case studies include large and small commercial and non-profit theatres, dance ensembles, and vocal and instrumental organizations.

Graduate, qualified undergraduate only.

Prerequisite: Presenting Live Performances.

28-3631 Record Production for Producers

2 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 relation to their effect on the producer.

Prerequisite: The Art and Business of Recording.

28-3635 Record Production in the Studio

3 cr.

By participating in two or more record productions, aspiring producers become familiar with the electronic equipment and appropriate nomenclature as well as budgeting, recording, copyrights, promotion, and the significance of achieving airplay.

Prerequisite: Record Production for Producers.

28-3651 Talent Management

3 cr.

The roles of personal manager, booking agent, talent agent, road manager, and company manager, are the primary focus in this examination of the crucial role of professional management for all types of artists and entertainers. The formation of an agency, development of talent, and special touring considerations are among some topics explored.

28-4060 Marketing/Promoting the Arts II **

3 cr.

Upon completion of this course, students should be able to: 1) develop an organization and promotion plan; 2) recognize promotion problems and be able to adapt and respond quickly to changing client/organization needs.

Prerequisite: Introduction to Marketing the Arts.

28-4210 Small Book and Magazine Publishing 3 cr.
Understanding the small publisher's role in today's marketplace is gained through an examination of many phases of the creative process vis-a-vis the operation of a publishing company.

28-4215 Desktop Publishing ** 3 cr.
Desktop Publishing is state-of-the-art micro-computer typesetting, graphic and page layout production. This course introduces applications and techniques, and provides hands-on experience with the print production process. The course is geared toward students wishing to produce brochures, newsletters, books, pamphlets, and other printed materials.
Prerequisite: Computer Uses for the Arts, English Composition I and II.

28-7000 Decision Making: The Music Business 3 cr.
This course represents a study of the organization and operation of the principal sectors of the music business: the recording industry, musical instrument and sound equipment industry, performer services (related to personal management), and music education entrepreneurship. Includes size and scope of the music business and its principal sectors, tables of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationship, contracts, protection, and entrepreneurial opportunities. An important adjunct to the course is student operation of the AEMMP Record Company.
Graduate, qualified undergraduate only.
Prerequisite: Art and Business of Recording.

28-7200 Data Analysis/Statistics ** 3 cr.
This course provides a sound conceptual introduction to the field of statistics and its applications in the arts, especially as it applies to marketing research. Topics include: quantitative methods for interpreting and understanding data; the use of information derived from random sampling; techniques of summarizing applications. The course will involve hands-on computer usage.
Graduate, qualified undergraduate only.
Prerequisite: Computer Uses in the Arts.

28-7250 Media Management 3 cr.
Upon completion of this course, students should be able to: 1) apply the functions of management to public broadcasting, and print media; 2) identify specific tasks related to media management, i.e., regulation, production, marketing, programming, engineering, etc.; 3) evaluate strategies for media management in the context of new communications technologies in the marketplace.
Prerequisite: TV Producer (or comparable Radio course).

28-7260 Decision Making: TV Industry 3 cr.
Upper-level students examine electronic media with emphasis on the economic and decision-making processes. Discussion focuses on factors that influence management decision, such as: programming, rating systems, unions, copyrights, residuals, syndication, networks, interdependent stations, public TV, and media conglomerates.
Graduate, qualified undergraduate only.
Prerequisite: Media Management.

28-7301 Decision Making: Visual Arts Management 3 cr.
This course is for managers of fine arts or graphic arts organizations in both the commercial and not-for-profit sectors. Topics for study include: managing an art gallery, corporations' art collections, photography studios, art supply stores, industrial art businesses, and art therapy departments. Also studied: the free-lance graphic artist/photographer, fine artists as entrepreneurs, copy-right.
Graduate, qualified undergraduate only.
Prerequisite: Museum and Curatorial Practices.

28-8880 Internship Seminar 1 cr.
This course is taken during the semester of internship. In order to prepare the student for the transition from internship to a permanent job, this seminar will help students make on-the-job activities and problem-solving positive experiences.

28-8888 Co-op/Internship variable
This course provides advanced students with an opportunity to gain work experience in their area of concentration while receiving academic credit for completing coursework at Columbia. Eligibility requirements can be obtained from the Cooperative Education Office or the Management Internship Coordinator.

28-9000 Independent Project 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 written proposal prior to registration which outlines the project.
Prerequisite: Permission of department chairperson.

* Indicates Management Core Requirement
** Indicates Advanced-Level Course

Marketing Communication

Advertising

54-1000 Introduction to Advertising

3 cr.

The essentials of advertising are examined in this survey designed to accommodate the major and non-major (e.g., the Photo, TV, Film students) who are likely to confront advertising issues in their careers.

54-1100 Remedial Writing for Advertising

2 cr.

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

54-1101 Advertising Copywriting I

3 cr.

54-1102 Advertising Copywriting II

3 cr.

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

Prerequisite: Marketing Foundations.

54-1103 Advertising Copywriting III

3 cr.

This class offers the committed copywriting student supervised opportunities to produce several meaningful commercial scripts, including voice-over spots, demonstration commercials, jingles, and other relevant projects. A sophisticated overview of the agency-supplier-studio relationship is provided.

Prerequisites: Marketing Foundations and Advertising Copywriting I and II.

54-1104 Copywriting for Radio and TV

3 cr.

Students practice techniques of writing commercial copy, especially for radio and TV.

Prerequisite: Marketing Foundations.

54-1105 Copywriter/Art Director Team

4 cr.

Teaches art and copywriting students to work together on advertising projects as is done in many advertising agencies. Each team will consist of one art director and one copywriter throughout the course.

Prerequisite: Marketing Foundations and Advertising Copywriting I.

54-1106 Promotional Copywriting

3 cr.

From press release, proposal, and copywriting to the development and execution of entire promotional campaigns, the skills involved in advertising and business promotion are surveyed and practiced.

Prerequisite: Marketing Foundations.

54-1130 Elements of Print Production

3 cr.

Students will learn print production techniques, including initial concept to design and layout to directorial styles in broadcast, the writing of production bids, and analyzing of filming and taping techniques.

Prerequisite: Marketing Foundations and Advertising Campaigns.

54-1135 Elements of Broadcast Production

3 cr.

This specialized advertising course explores the advertising agency to film studio relationship and the manipulation of agency scripts and storyboards into producible shot lists. The objective is for students to develop a realistic sense of the delivery of advertising and marketing goals in a television commercial.

Prerequisite: Marketing Foundations and permission of the department chairperson.

54-1200 Advertising in America

2 cr.

The unique role of advertising in American society is the emphasis of this survey course which traces the sociological development of advertising in America from the earliest days to the present.

54-1300 Advertising Campaigns

3 cr.

Methods of creative advertising, selection and placement, media planning, development of advertising materials, and the history and ethics of advertising are examined.

Prerequisite: Marketing Foundations.

54-1301 Advertising Workshop

3 cr.

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

Prerequisite: Marketing Foundations.

54-1310 Portfolio Development

3 cr.

Student will produce a visually and conceptually presentable portfolio of five campaigns (three print ads each) with two related storyboards. Class format will incorporate the typical class meeting where students can support and criticize each others' work directly with the instructor in developing individual skills and talents.

Prerequisite: Marketing Foundations and Advertising Copywriting I.

54-1400 Careers in Communication

2 cr.

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

54-1475 Business-to-Business Advertising

3 cr.

An intensive workshop course that will examine differences between consumer and industrial advertising. It is designed to help the Journalism, Marketing, and Advertising student understand the career opportunities available in the field and to help professional communicators in the field tap available resources.

Prerequisite: Marketing Foundations.

54-1480 Catalog Advertising

3 cr.

Students will be asked to choose a product category to study. Company image and target market will be identified for each product category. List of merchandise with product data will be supplied for each product category. Student will prepare a four to eight page catalog in the form of rough layouts and copy with type specifications.

Prerequisite: Introduction to Advertising.

54-1500 Introduction to Media 3 cr.
Students will examine aspects of the process of buying from each of the different kinds of media (television, radio, newspapers, magazines, supplements, outdoor/transit). They will also learn what considerations determine which media service to buy. Marketing and media plans, budget, target audience definition, time and creative limitations will be examined along with the use of audience information (Arbitron, Nielsen, etc.).
Prerequisite: Marketing Foundations.

54-1502 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.
Prerequisite: Marketing Foundations and Introduction to Media.

54-1520 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.

54-1521 Advanced Psychology of Advertising 3 cr.
For students who have successfully completed The Psychology of Advertising, this course is a practicum in which the principles of research methodology are applied in meaningful consumer situations. Students will design, perform, and interpret experiments in consumer psychology and marketing research.
Prerequisite: The Psychology of Advertising.

Marketing

54-1600 Marketing Foundations for Advertising 3 cr.
Marketing objectives and strategies, research techniques, target audience definitions, distribution, and new product development are explored in this introductory survey.

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.

54-1675 Marketing Case Workshop 3 cr.
An advanced marketing course wherein an analytical and sophisticated investigation of specific and representative marketing cases is taken on by students who have been well-grounded in Marketing Foundations.
Prerequisite: Marketing Foundations.

54-1676 The Account Executive/Brand Manager 3 cr.
This course focuses on the role of two key marketing positions—the client and the agency—and will give the student an overview of what the job entails in terms of day-to-day roles.
Prerequisite: Marketing Foundations and Advertising Campaigns.

54-1680 New Products Marketing 3 cr.
New products and services form the life-blood of growth in today's business. This class focuses on knowing what is involved in designing new products and what "new products" really are, testing the marketing strategy, and planning the introductions.
Prerequisite: Marketing Foundations.

54-1682 Creativity and Marketing 3 cr.
This is a unique course that focuses on the importance of creative thinking in marketing today. New ideas are increasingly important as our business society becomes more competitive. This is a class that focuses on "ideas" and where they can originate.
Prerequisite: Marketing Foundations and The Psychology of Advertising.

54-1684 Marketing in Not-for-Profit Organizations 3 cr.
Not-for-profit organizations (i.e., charities, cultural institutions, schools, hospitals, etc.) face competition today that requires the same basic skills needed in marketing products for profit to consumers. This course provides an understanding of the requirements unique to this field.
Prerequisite: Marketing Foundations.

54-1685 Merchandising and Sales Promotion 3 cr.
An analysis of merchandising/sales promotion tools in the planning and implementation of programs in a practical and critical view of merchandising/sales promotion as an important part of the media mix.
Prerequisite: Marketing Foundations.

54-1686 Retail Marketing 3 cr.
Focuses on all of the marketing and communication elements necessary to work in today's retail environment. Valuable understanding for anyone who wants to work and progress in today's rapidly expanding retailing arena.
Prerequisite: Marketing Foundations.

54-1687 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, catalogues, direct mail, space advertising, telemarketing, and response analysis.
Prerequisite: Marketing Foundations.

54-1688 Developing a Marketing Plan 3 cr.
A comprehensive course in which the student learns how to and prepares a marketing plan for a specific product or service. Focuses on formulating marketing strategies, using the basic tools available to marketing management.
Prerequisite: Marketing Foundations and Introduction to Market Research.

54-1689 Social Marketing 3 cr.
This course examines the design, implementation, and control of programs calculated to influence the acceptability of social ideas. It involves considerations and applicability of product planning, communication, distribution, and marketing research to the marketing of ideas. The course is taught in seminar form.
Prerequisite: Marketing Foundations or The Psychology of Advertising.

54-1690 Introduction to Market Research 3 cr.
This course will introduce students to measurement and research techniques employed in social science. Emphasis is on design, execution, analysis, and interpretation of research in a class project that will initiate and carry out a meaningful research study.
Prerequisite: Marketing Foundations and permission of the department chairperson.

Public Relations

54-1800 Introduction to Public Relations

3 cr.

This is an overview of the industry for students to develop a foundation for further study of one of the booming career opportunities in our service and information society. A nuts-and-bolts approach to contemporary applications of public relations and its techniques. This course offers a look at research, planning, action, and evaluation as backdrops for studying actual and hypothetical situations.

54-1802 Political Marketing

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. Class studies will demonstrate the techniques employed in connection with political campaigns, bills before Congress or the state legislature, and city government activities.

Prerequisite: Introduction to Public Relations.

54-1805 Public Relations Presentation Skills

3 cr.

An important course for any student who seeks a career in public relations, advertising, or a related communications career. Verbal skills are emphasized, ranging from selling ideas, to story placements, to selling budgets, public speaking, and various forms of self-expression. The course also will cover how PR professionals guide others in presenting themselves on radio and TV.

Prerequisite: Introduction to Public Relations.

54-1815 Public Relations for Healthcare

Organizations — Public and Private

3 cr.

Growing career opportunities will be reflected in this course, which will cover all aspects of medical and health care as related to PR problems, responsibilities, and challenges. Ethical questions, special target audiences, healthcare media, government impact, alternate care, malpractice — all will be explored with outstanding guest speakers as will career paths.

Prerequisite: Introduction to Public Relations.

54-1820 Public Relations Resources —

Tools of the Trade

3 cr.

A basic course that will help the student of public relations to identify the tools of the public relations specialist, what they cost, how to locate them, how they are used, and how results can be measured. What is a video news release? A clipping service? Hiring a designer? These and countless other resources are introduced to the potential PR professional to equip him or her for immediate application on the job.

Prerequisite: Introduction to Public Relations.

54-1822 Public Relations Agency and Workshop

3 cr.

The growing public relations agency business will be "explored by doing." An actual agency will be established, and one or more clients will be served by this student agency. You will do PR work for a client, thus getting a firsthand feel for and the experience of what it means to DO public relations work. Taught by a veteran public relations executive, the course will afford students an opportunity to test their skills in a real-life professional setting.

Prerequisite: Introduction to Public Relations.

54-1825 Public Relations for Minority and

Special Markets

3 cr.

What is segmented public relations and marketing? This course gets into targeting of special (minority) markets, buying habits, and problems for the PR professional, and how to address those problems in terms of campaigns, selecting the appropriate media, lifestyles, and other major considerations. Case histories will also be incorporated in a course that can be helpful to potential PR people.

Prerequisite: Introduction to Public Relations.

54-1850 Public Relations for Business and Industry

3 cr.

Public relations philosophy and techniques for energetic, growing businesses are introduced and examined by looking at business activity and the corresponding public relations component. Good news, bad news, internal communications, publicity, annual and quarterly reports, and management counseling are among those elements discussed.

Prerequisite: Introduction to Public Relations.

54-1860 Public Relations Writing

3 cr.

All forms of writing for public relations, including magazine queries, securing TV and radio interviews, news releases, features, trade press articles, presentations, etc., are covered.

Prerequisite: Introduction to Public Relations.

54-1862 How to Manage Promotions

and Special Events

3 cr.

How special events relate to public relations is examined. Actual special events are planned and discussed: everything from parades to news conferences to plant tours to a variety of activities that promotional people are called upon to create, plan, implement, and evaluate. Additional emphasis is on budgeting and evaluation.

Prerequisite: Introduction to Public Relations.

54-1865 Public Relations Cases and

Crisis Management

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 case histories and analyze and critique each of the decisions involved with emphasis on PR management. Special attention is paid to crises by examining cases such as Tylenol, Three Mile Island, the NASA explosion, and others. This course takes students through the events and the methods of handling them with respect to target audiences.

Prerequisite: Introduction to Public Relations.

54-8888 Co-op Education:

Marketing Communication

variable

Prerequisite: Permission of department chairperson.

54-9000 Independent Project:

Marketing Communication

2-4 cr.

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

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.

23-1105 Previsualization and the Zone System 3 cr.

This course is designed to take the guess work out of making good negatives. We will learn the Zone System, plotting densities on parametric curves to determine optimum development times for normal, high, and low contrast situations. We will also deal with the idea of previsualization, being able to predict what the images will look like before making the exposure.

Prerequisite: "B" average in Foundation of Photography I, Darkroom Workshop I, Foundation of Photography II, and Darkroom Workshop II.

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 II and Darkroom Workshop I and II with a "C" average or better. In addition, Art History I and II must be completed.

23-1140 Project Development Studio 3 cr.

Idea and project development to help the student start and complete a major project in any medium by identifying the major concerns in his or her life, translating those concerns into expressive form, and establishing good 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: Photography Division I, advanced standing in another department, or by permission of department chairperson.

23-1200 Computer Enhancement of Photographic Imagery 3 cr.

A survey of micro-computer-based imaging programs with emphasis on the manipulation and enhancement of photographic imagery.

Prerequisite: Photography Division I or Art Division I, and Foundations of Computer Applications.

23-2050 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, or advanced standing in another department.

23-2150 Analysis of Contemporary Photography 3 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 20th-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, a 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.
This course is designed to simulate the real-world assignment pairing of art directors and photographers common within the advertising industry. Creative teams will be established consisting of one art director student and one studio photography student. Each team will work on two or three major projects during the semester. Emphasis will be on creative process problem analysis, visualization of solutions, and the use of symbols in advertising photography.
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 20th-century art and photography, with prime emphasis upon defining personal critical attitudes.
Prerequisite: Division I, Histories of 19th- and 20th-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. 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, 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 19th-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 20th-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, slide presentations, and discussion.
- 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.
- 23-2902 Photojournalism III** 4 cr.
This course will emphasize two important areas of photojournalism: editorial selection and responsibility; and the in-depth essay.
Prerequisite: Photojournalism II.
- 23-2910 Special Printing Techniques** 3 cr.
The visual impact of print tone color and other aesthetic considerations are discussed and practiced by exploring various films and 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.
Prerequisite: Division I and Photography 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

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 30 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, 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 case-bound, 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.

23-2985 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 19th-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 museum management duties that students will be involved in as they intern with the Museum of Contemporary Photography and Columbia College Art 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 Co-op 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 independently, with some individual supervision, on a project in their 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/Sound

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/High-School Institute (summer only) 2 cr.

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

41-1121 Radio Broadcasting I 4 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.

Prerequisite: Broadcast Speech Technique (may be taken concurrently).

41-1122 Radio Broadcasting II 4 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 4 cr.

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

Prerequisite: Radio Broadcasting II and permission of department chairperson.

41-1151 Radio Production I 4 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.

41-1161 Entering the Radio Job Market 1 cr.

Preparation for initial contacts as you seek your first job. Writing a resume, making telephone and personal contacts, as well as personal presentation skills will be taught. Actual interview techniques will be covered through role-playing. Proper dress, posture, eye contact, etc., will be stressed.

41-1162 The Club DJ 2 cr.

A course to prepare the student for a position as a personality in discos and nightclubs utilizing the talents of a live disc jockey. The use of portable equipment, i.e., turntables, speakers, microphones, etc., will be covered. Production techniques inherent in this very specialized field of audio entertainment will be part of the course. The more advanced radio student should be able to use what is learned to secure work, either full or part-time, before graduation from college and thereafter.

41-1166 Preparing an Audition Tape 1 cr.

A Senior-level class to assist the student in recording and producing a personal professional audition tape. Tapes will pertain to the specialty of each individual student and will be critiqued throughout the semester by the instructor. The end product will be an audition tape suitable for submission to prospective employers or talent agents.

Prerequisite: Radio Broadcasting I, Radio Production I, and Broadcast Speech Technique (may be taken concurrently with the latter).

41-1170 The Radio Producer 2 cr.

The behind-the-scenes production techniques for 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, how to screen incoming calls, and how to schedule programs, will be covered in class. Actual production assignments will be carried out by the class.

41-1185 The Specialty Reporter 2 cr.

This course is designed to expose the student to the various narrow bank reporting activities in radio such as financial reporting, traffic reporting, investigative and political reporting, sports reporting, farm reporting, and reporting for national public radio. The objective of the course is not to train broadcast journalists in specific career areas, but rather, to give them a "how to" experience in specialty reporting. The class is taught by well-known guest experts from specific fields.

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. This course is of value to students who plan to make careers in the various phases of electronic communications.

41-2112 Advanced Acoustical Design 4 cr.

A high-level course in acoustic design for control rooms, auditoriums, and music studios, using the latest data developed from current research into human hearing response. Extensive use is made of the time-energy frequency analyzer (Techtron T.E.F.) and of the instructor's experience in the design and construction of a large number of leading edge control rooms, etc., in the Chicago area.

Prerequisite: Acoustics for Microphones.

41-2117 Broadcast Law 2 cr.

This course is intended for advanced broadcast students, particularly those planning on professional careers in radio, television, or cable management; programming; sales; advertising; or journalism. Broadcast Law will concentrate on the practical applications as well as various general principles that apply to the "everyday business" of broadcasting.

Prerequisite: Fundamentals of Radio.

41-2118 Broadcast Research 2 cr.

This course outlines how to apply basic marketing research techniques to radio situations — both how to do your own research (from music testing to perceptual studies) and how to evaluate the research supplied by outside companies (including the ratings services).

Prerequisite: Fundamentals of Radio.

- 41-2120 Radio Station Management** 2 cr.
The responsibilities of the radio station chief executive officer in overseeing the everyday operation of programming, sales, news, and engineering will be covered. Other internal departments, i.e., traffic, continuity, public affairs, maintenance, clerical and secretarial, will also be covered. Decision-making processes, as presented by actual case studies, should prepare the student for an entry-level management position leading eventually to upper-level management.
- 41-2125 Radio Time 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.
- 41-2135 Audio Processing** 4 cr.
A demonstration and hands-on course in the equipment currently used in music studios for the purposes of modifying, improving, and expanding instrumental sound for records. Taught in the control room of a successful multi-track studio that employs digital equipment extensively and has a great number of units available.
- 41-2150 Radio Sportscasting** 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 I, 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.
- 41-2270 College Radio Production** 1-4 cr.
Student producers will handle all production of pre-recorded on-air materials, i.e., public service announcements, promotional spots, and programming for the college radio station WCRX. Prerequisite: Radio Broadcasting I, Radio Production I, and permission of department chairperson.
- 41-2300 Commercial Announcing** 4 cr.
Timing, interpretation, and the degrees of persuasion necessary for 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** 4 cr.
Actual hands-on experience in operating the control board. Students will learn to integrate programming while maintaining a professional-quality broadcast sound.
- 41-2360 The Responsible Newscaster** 2 cr.
The pressures that sometimes cloud the 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.
- 41-2420 Programming the Music Format** 2 cr.
Preparation for positions, such as a program or music director, in the music-oriented radio station. The course will cover new product, trade publications, music promotion, music research, and day-to-day music programming.
- 41-2510 Radio News casting** 2 cr.
Actual performance of newscasts plus headline stories 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.
- 41-2550 Profile of the Disc Jockey** 2 cr.
The exposure of the student to the philosophy of the individual performer and his or her 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.
- 41-2630 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 by exploring many aspects of programming comedy, variety, mystery, drama, and views.
- 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 speakers now in the business of satellite broadcasting. Prerequisite: Radio Broadcasting I.
- 41-2700 Broadcast 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 students preparing to be communicators.
- 41-2705 Broadcast Speech Technique II** 2 cr.
A continuation of Broadcast Speech Technique for the serious student seeking further improvement of communication skills. Class approach will be individualized. Accomplished speakers as well as students needing more guidance will develop a marketable style of communication. Prerequisite: Broadcast Speech Technique.
- 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 essential electronics of the recording system are covered in this introduction to recording equipment including audio consoles, microphones, echo chambers, reverberation units, etc.

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.

41-2720 Basic Sound Practices 4 cr.
Basic Sound Practices is a hands-on labcourse in professional recording and production work. Students are introduced to the equipment that they will use in the studio from a technical and functional point of view. The class is taught in a classroom/lab and in professional studios around the city.

41-2722 Broadcasting in Stereo 4 cr.
The course is designed to explore the ways stereo recording and mixing techniques can be used in broadcasting. The class consists of a combination of group experiments, hands-on demonstrations, and field trips involving stereo productions for the media.

41-2725 Careers in Audio 2 cr.
Each week recognized experts in a variety of audio fields discuss the wide range of career opportunities in this lecture course.

**41-2727 Audio Technologies
(Consoles, Mixing Techniques, MIDI)** 4 cr.
This course offers an in-depth look at three very important aspects of audio engineering. Taught in three-to-five week segments by a variety of instructors, the course is designed to give prospective engineers hands-on experience with these three essential tools of the trade.

41-2730 Talk Show Hosting 2 cr.
The styles and techniques unique to both the in-studio and telephone interviews are examined and practiced.

41-2732 Advanced Talk Show Hosting 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. Students will end up with a taped copy of their individual show for a demo.
Prerequisite: Radio Production I and Radio Broadcasting I.

41-2851 Preparing a Radio Newscast 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.

41-2855 Preparing Radio Copy 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/Sound Internships 1-16 cr.
Prerequisite: Junior status and 3.0 or better GPA and permission of department chairperson.

41-8888 Co-op Education: Radio/Sound 3-4 cr.
Prerequisite: Permission of department chairperson.

41-9000 Independent Project Radio/Sound 2-6 cr.
Students must submit a proposal at time of registration that outlines the project to be undertaken.
Prerequisite: Permission of department chairperson.

41-9001 Sound Engineering III: Independent Project 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 that, 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.

Science/Mathematics

56-2020 Animal Ecology and Behavior 3 cr.
This course acquaints the students with the ways in which animal populations survive and adapt to their environment, including the rearing of young, the search for food, and other social behaviors. Basic ecology will also be discussed, as well as how ecology affects animal populations.

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.

56-2055 Biology of Human Sexuality 3 cr.
This course is specifically designed to introduce the student of fine arts to biological aspects of sexuality. Anatomy, physiology, reproduction, conception, contraception, and sexual disorders are included in the didactic materials. Class discussions will focus on definitions of gender, nature/nurture, parenting, role-modeling, and other issues of interest to the students, all vis-a-vis these biological perspectives.

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 that 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 is 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, crystals and crystal growth.

56-2155 Chemistry of the Human Body 4 cr.
A seminar course dealing with special topics in human biochemistry. Topics span a wide range of human interests including nutrition, muscle action, drug effects, and implantation of artificial organs. Readings are assigned from selected articles in current literature, and discussion will center around these articles.

56-2157 Chemistry of Life Processes 4 cr.
This course is designed to study the chemical reactions essential to life through both lecture and laboratory experiments. A few of the topics included will be fermentation of sugar to alcohol, aspirin synthesis, caffeine extraction from tea, how antacids work, and the making of soap. This course is designed to give someone with no background in chemistry an understanding of how chemistry works in nature.

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.

56-2161 Modern Methods in Science: Discovering Molecular Secrets 4 cr.
This course gives students experience in how science works in the laboratory setting to help find solutions to problems in daily life. It is a course that describes the theory, principles, and techniques of modern methods of analysis used in solving problems at the cutting edge of science. Students gain hands-on experience using state-of-the-art instruments to solve broadly based environmental and health-related problems and analyze common substances (such as pigments, drugs, and enzymes) encountered in day-to-day life.

56-2170 Consumer Drug Chemistry 3 cr.
This course is geared to help the consumer understand the differences between scientific fact and lay anecdote or media claims in order to make better consumer decisions on when and how to use drugs and medication. By encouraging students to play a more active role in consumer drug education, they will gain more complete drug information, which will increase proper drug usage and awareness.

56-2175 Controversies and Hazards in Health and Nutrition 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 media.

56-2182 Discoveries in Science That Changed Our World

2 cr.

This course will examine some of the most critical discoveries of science that had, or continue to have, a profound effect on our lives. Among the latest discoveries we will look at are nuclear energy, lasers, computers, rockets, and genetic engineering. Some of the earliest, yet equally dramatic, discoveries to be examined are the telescope, the heliocentric universe, the steam engine, Darwin's Theory of Evolution, and electricity. These discoveries have contributed to the advancement of our civilization, but they have also brought undesirable setbacks, and have caused some unpredictable effects.

56-2185 Einstein: His Science and His Humanity

3 cr.

Albert Einstein is perhaps the most famous scientist of all time; the father of the atomic age, and the chief architect of 20th-century physics. His theories gave us lasers, nuclear energy and photoelectricity, a better understanding of the universe, and bizarre concepts such as curved space. This was the same man who detested wealth and fame—the eccentric genius with sheepdog-like hair who refused to wear socks and who believed in a God for all nature. This course will examine the basic concepts of Einstein's science as well as his humanity; philosophy; his views on religion, politics, and the arms race.

56-2200 Energy 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 course work.

56-2215 Evolution of the Human

3 cr.

A survey of the principle theoretical approaches to human evolution. Included in this course are topics dealing with general biological evolution, primate evolution, comparative anatomy, and prehistoric archaeology.

56-2250 Exploring the Universe I

2 cr.

"Earth, sky, and solar system." In this first part of a two-quarter course, we study the Earth's motions and how these affect our view of the day and night sky; next, we review major planets, their moons, and other bodies of our solar system; finally, we consider current theories of the origin and fate of the solar system. This six-week course is offered during the Fall semester.

56-2251 Exploring the Universe II

2 cr.

"Stars, galaxies, and cosmology." In this second part of a two-quarter course, we study the many kinds of stars and their life stories from birth to death; next, we survey the larger structures of the universe—galaxies, clusters, and superclusters; finally, we consider the evolution of the universe from the Big Bang to the present, and its possible future fate. This six-week course is offered during the Spring semester. (Some background reading is required if a student chooses to take Exploring the Universe II before Exploring the Universe I.)

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 Genetic Principles: Human and Social Consequences

3 cr.

This course is designed to educate students in scientific concepts and terminology widely publicized today. Several current and controversial issues concerning human health, reproduction, amniocentesis, cancer, genetic engineering, and communicable diseases (e.g., AIDS). Potential health hazards in the communication and arts fields will also be discussed.

56-2490 Geology: The Earth as a Planet

4 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 on 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.

56-2492 Geology of National Parks

2 cr.

The National Parks of the United States and Canada have been designated and set aside as such because they display, in spectacular and scenic fashion, the regional geological and biological character of the represented areas. In this course, we will examine the geology of each major region of North America and will study, in outline, the geological and biological history of North America, as exemplified by the National Parks.

56-2497 Human Involvement in the Environment

3 cr.

Numerous aspects of the Earth's surface environment are affected by the many forms of human activity: agricultural, industrial, military, and even social. In this course we will examine, through readings, lectures, films, and independent research, some of the ways that human kind interacts with the environment. We will discuss both natural hazards to human activity, and the effects, both beneficial and adverse, produced by human activity.

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 Math I: Arithmetic Refresher

2 cr.

The objective of this course is to develop students' basic math skills. Topics include: arithmetic operations with integers, fractions, and decimals; problem-solving with percent, proportions, and the metric system. Includes a brief introduction to algebra, including linear equations and word problems.

56-2532 Math II: Introductory Algebra

2 cr.

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: Math I or equivalent.

56-2533 Math 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 Pythagorean theorem. The course will culminate in small group and/or individual research based on applications in the student's area of study.

Prerequisite: Math I or equivalent.

56-2535 Elementary Calculus

3 cr.

Why calculus? An introduction to higher mathematics. Functions, graphs, limits, the derivative and its applications, antiderivatives, area, and the integral. All these fundamental principles of calculus will be examined in this course, as well as additional applications in business, arts, and the social sciences.

Prerequisite: Math II or equivalent.

56-2538 Mathematics, Art, and Infinity

2 cr.

This is an interdisciplinary course designed to bridge mathematics and the arts. Among the topics to be covered: can numbers represent beauty, art in geometry and geometry in art, the happy marriage of math and music, and the fantastic art of M.C. Escher. Additional topics will be covered according to the specific interests of the students.

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. Students must register for both the lecture and the lab to receive credit for this class.

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.

56-2546 Nutrition, Fitness, and Health

3 cr.

This course will explain the basics of nutrition, with a focus on the functions of major nutrients, and the human body's chemical processes. The student will learn how to evaluate the adequacy of dietary intakes and how physical exercise and growth influence nutritional requirements; also how nutritional intake influences health and physical performance.

56-2547 Environmental Hazards and the Media

3 cr.

This class will acquaint the student with key provisions of major legislation and requirements of various environmental regulations. The course explores methodologies used in determining how to assess environmental hazards and concomitant risks, including those of air, water, and land with special emphasis on occupational hazards. The course work culminates in workshops and discussion groups, examining the impact of the media in determining environmental public policy.

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 and 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 ground-work for time and space, relativity, and quantum mechanics. Designed to complement Physics: Light, Sound, Electricity, but may be taken independently.

56-2650 Natural Disasters: Causes, Consequences, and Prevention

3 cr.

Natural events such as meteorite impacts, volcanoes, earthquakes, landslides, and floods are ordinary and even predictable from a geological viewpoint, and yet their effects may be inconvenient to catastrophic for human and animal life. This course will explore natural disasters, both geologic and climatic. It will focus on the causes of disasters as well as their effects, and will look at the results of human attempts to prevent or prepare for these disasters.

56-2675 Science: The Shape of Things To Come

3 cr.

This course examines the technological revolution with a specific emphasis on changes in biology and medicine: the fastest growing applied science fields of our time. Topics include: biotechnology from farm to supermarket, the new gene revolution, bio-energy, fuels for the future, as well as prevention, diagnosis, and cure of diseases.

56-2679 Science, Technology, and Ethics

3 cr.

Explosive progress in science and medicine has placed great stress on society's ethical fabric. Students will explore these issues and develop skills in communicating them to the general public. This course will introduce and emphasize the principles of clear science writing.

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 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.

56-2710 The Science of Acoustics I 2 cr.

Beginning with an overview analysis of the physics of sound and its perception by the human ear, this introduction to the concepts and applications of acoustics will cover sound in music and in musical instruments, the recognition of musical sound qualities, auditorium acoustics, and electronic reproduction of sound.

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.

56-2713 Science of Art & Color 3 cr.

This course will take a panoramic view of color. Included will be a look at the structure of the human eye, interpretation of color by the brain, and an examination of the spectra of atoms and compounds. The wave and particle properties of light will be looked at, as well as the physical and chemical characteristics of objects that cause them to reflect or transmit color. Discussion topics will include dyes, pigments, rainbows and other optical phenomena, and different types of lighting.

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 students will be encouraged to question 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 understand general science better.

**56-2749 Scientific Investigation:
From Sherlock Holmes to the Courtroom** 3 cr.

This course will acquaint the student with the basic principles and uses of forensic science, 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.

56-2753 Space Exploration 3 cr.

This course will examine present and future methods of space exploration. The basic science, the instruments, the technology, the dangers, the benefits and costs, as well as the drama of exploring this new frontier will be discussed. Space stations and moon colonies, the search for extraterrestrial intelligence, quasars and black holes, the origins and ultimate end of our universe, are some other topics to be discussed.

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, and features hands-on and production experience.

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 Equipment Practicum.

40-1145 Television Equipment Practicum

3 cr.

This course offers extensive drill-related hands-on experience with studio production equipment. It is designed to assist the student in mastering the technical and aesthetic functions of cameras, video switchers, audio mixing, studio lighting, and graphics preparation. State-of-the-art broadcast-quality equipment is used throughout the class as students rotate from one intensive drill experience to another.

Prerequisite: Television Studio Production I.

40-1151 Theory of Television Directing

3 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. Special emphasis is given to the aesthetics 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 creating 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.

40-1155 Directing the Television Performer

4 cr.

Directing television performers requires not only technical and aesthetic competency, but the capacity to work with the talent toward the mutual goal of communicating to an audience. The class will work closely with another Television Department class: The Television Performer, as both groups explore the demands and rewards of their craft. This course may be substituted for Television Directing Production II.

Prerequisite: Television Directing: Production I.

40-1160 Directing the Actor

4 cr.

This course is designed for the advanced student of Television Directing and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative freedom it offers.

Prerequisite: Television Directing: Production II.

40-1180 Audio for Television

3 cr.

Audio for television is not limited to studio applications. This course works extensively in multichannel field recording with an emphasis on the relationship of audio to video. Remixing of eight or four-channel recording down to two channels, paralleling audio to camera perspectives, advanced microphone techniques, and narrative continuity will be hallmarks of this course. As a final project, students will create a 30-minute program using advanced techniques and equipment that will demonstrate the best methods of audio for television.

Prerequisite: Television Studio Production II.

40-2150 Television & Society

2 cr.

A critical, in-depth look at the impact television has in society. Through the examination of current and historical television trends, research, and class presentations, students will develop a "tool" — an awareness of television as the most powerful communications tool yet invented by man.

40-2470 Principles of Corporate Television

3 cr.

The goal of this course is to help the student see the applications and creative strategies of industrial or private video as shown in the work of major Chicago corporations. Emphasis is placed on understanding the business sector, how it thinks and operates. No text, but reading of daily business press required, e.g., *Wall Street Journal*, business section of *Chicago Sun-Times* or *Chicago Tribune*.

Prerequisite: Fundamentals of Television.

40-2475 Corporate Video: Field Production

4 cr.

This course combines the preparation procedures of successful corporate productions (research, scripts, storyboard, budget, presentation, etc.), with sophisticated 3/4"-field production equipment to yield a thoroughly professional product. Students will study the production process, conception through completion, and topics will focus on typical areas of corporate video presentations: internal and external communication, public affairs productions, training tapes, and other applications.

Prerequisites: Principles of Corporate Video, "B" or better in Video Techniques II.

40-2505 Making the Documentary for Television 4 cr.
Emphasis in this course is on developing an understanding of and experience in the techniques of television documentary production. Major areas of instruction deal with theory, pre-production, production, and post-production phases in making documentaries. Special emphasis is given to scripting, including concept and treatment preparation covering the needs and technical considerations of videotape production. Budgets are prepared, locations surveyed, and shooting schedules detailed. Students are encouraged to work in small groups to produce short documentaries by the end of the course.
Prerequisite: "B" or better in Video Techniques II.

40-2621 Practical Electronics 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 trouble-shooting.
Prerequisite: Television Studio Production I.

40-2675 Remote Television Production 5 cr.
This 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: Television Studio Production II; Television Directing: Production II; Video Techniques II. Must have a 3.0 or better GPA and 64-credit hours completed.

40-2717 Advanced Studio Production 4 cr.
The course is designed to allow students an opportunity 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, and studio. The course will be one of several advanced-level courses responsible for the production of "Music Alive."
Prerequisite: "B" or better in Studio Production II; Directing Production I.

40-2718 Cable Program Workshop: Producing 4 cr.
In this advanced workshop, students will serve as producers for Columbia College cable television programming, highlighting monthly series segments in several program formats including soap opera and variety show. Students will have the opportunity to experience all phases of producing, from concept development through the finished program segments to be aired on the Chicago cable system.
Prerequisite: Studio Production II, The Television Producer, permission of department chairperson.

40-2719 Cable Program Workshop: Production 4 cr.
This advanced workshop will serve as the "production house" for Columbia College cable television programming. Weekly productions of a variety of cable programs will highlight this intensive production course. All phases of studio production including staging, lighting, sound, camera, and directing will be included as part of students' experience in the production of programming for cable television.
Prerequisite: Advanced Studio Production or permission of department chairperson.

40-2751 The Television Performer 4 cr.
The television performer is an exercise-oriented class in which students explore the ingredients of successful television performing. Performing in television commercials, dramatic shows, news shows, and talk shows will be covered. A companion course to Directing the Television Performer, students will work with student directors, as well as the instructor, to improve their television performing skills.

40-2810 Television News Field Production 4 cr.
The student will have the experience of actually performing the various functions of on-camera talent (news anchor, sportscaster, weathercaster, etc.) as well as work in field production and editing at the advanced, 3/4" level. This is one of three courses working cooperatively on the regular production of a Columbia College student news program.
Prerequisite: "B" or better in Video Techniques 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 that 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 re-enacted cinema.
Prerequisite: "B" or better in Television Directing: Production I; Video Techniques I. (Offered through Film Department)

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: Television Studio Production II.

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, are executed with full studio facilities. This is one of three classes working cooperatively on the production of a regular Columbia College student news program.
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: Completion of 64 credit hours.
(Offered through Film Department)

40-3230 Scenic Design for Television 4 cr.

The craft of designing and constructing sets for television requires an integration of several skills. Not only must the finished set meet the technical and aesthetic needs of the medium, but an understanding of materials and construction techniques is also necessary. This course will examine the choices available to the set designer, and considers both the creative and practical application of scenic design for television. At the end of the term, students will assemble completed sets in a studio to assess the finished product through the critical "eye" of the television camera. (Offered Summer Session only).

Prerequisite: Television Studio Production I.

40-3500 Television: The Creative Process 2 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.

Prerequisite: Sophomore standing.

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: "B" or better in Television Directing: Production I; Video Techniques I. (Offered through Film Department)

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. Emphasis will lean toward field production.

Prerequisite: Theory of Television Directing.

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 of videotape projects. Emphasis will lean toward editing.

Prerequisite: Video Techniques I.

40-3752 Video Techniques III 4 cr.

A professional approach to film production, including working with professional and non-professional talent, planning and executing a large-scale shoot, scripting and adaptation, and an introduction to three tube cameras, 3/4"-porta-pak, and the basics of electronic cinematography. Students will be required to do two projects, participate in a class shoot, and take both a hands-on and written test.

Prerequisite: "B" or better in Video Techniques II.

40-3753 Advanced Videotape Editing Techniques 4 cr.

An advanced editing class that includes A/B roll editing with digital effects capability. Students are trained in the flow of information, system design, control structure, and operational skills of 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 the advanced-level editing student. Individual project analysis will be on-going in regard to structural analysis and aesthetic concerns.

Prerequisite: "A" in Video Techniques II or "B" or better in any Advanced Field Production Class.

40-3770 Video: The Television Short Form 4 cr.

An advanced 3/4"-production class designed to introduce students to video as an art form. Videotapes by leading artists will be presented, displaying a wide variety of techniques and style. Guest video artists will screen and discuss their work. Students will produce a tape focusing on all stages of video art production from conceptualization to exhibition.

Prerequisite: "B" or better in Video Techniques II.

40-3793 Video Art Analysis 2 cr.

This course concentrates specifically on video art, and does not attempt to study documentary, cablecast, or broadcast television. The range of theoretical approaches currently engaged in video art are examined through lectures, discussions, critiques, and screenings of numerous examples of the art form. Students will be encouraged to monitor Chicago's video art exhibitions, shows and resources.

Prerequisite: Sophomore standing, 3.0 or better GPA.

40-3825 Writing Television News 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.

40-3850 The Development of News Management 3 cr.

This advanced course will acquaint students with all phases of managing today's television newsroom. Students will have the opportunity to view programming, ask questions of working professionals in the news field, create and write their own newscasts, and learn how to make decisions with regards to story assignment and news coverage.

Prerequisite: Completion of 64 credit hours, 3.0 or better GPA, News Reporting I and II (Journalism Department).

40-3860 The Television News Practicum 5 cr.
Utilizing traditional newsroom approaches and encompassing field production and editing techniques, students will develop, on a regular basis, techniques used in news planning, assignment of stories, and all other functions of the television news venue. Purpose will be to familiarize broadcast journalism majors with the professional operation and practice of television news departments. This class is one of three courses working cooperatively on the regular production of a Columbia College student news program.
Prerequisite: Development of News Management, Broadcast Journalism major, Journalism and/or Television department approval.

40-3870 News: Story Development in the Field 2 cr.
This course teaches the reporter's role in a remote television news situation. Students will be required to work under a deadline, writing scripts in the field while providing visual scripting for Electronic News Gathering (ENG) applications. Each story will have to be edited and re-edited to conform to changing conditions and the news director's priorities. The course will stress the ethics and pressures of on-the-spot journalism as well as the variety of situations (both real and fabricated) that the ENG journalist faces in the craft of field reporting.
Prerequisite: Writing Television News I or equivalent and Television Studio Production I.

40-3900 Writing for Television 3 cr.
The course is designed to provide background and experience in all phases of writing for the media. Stress is placed on conceptual skills not covered in production classes, with emphasis on idea development, story planning, scripts with dialogue, silent techniques for dealing with images only, commercial writing, in-studio scripts, documentary writing, the news format, comedy, and drama. There is a weekly writing assignment.
Prerequisite: Completion of 64 credit hours, 3.0 or better GPA.

40-3950 Professional Television Writing Workshop 3 cr.
This advanced writing course will be central for the writing staff of Columbia College cable programming. Writing dialogue and storyline for a soap opera, transitions and sequels for a variety show, voice-over material, etc., will all be incorporated in this intensive writing workshop.
Prerequisite: Writing for Television, or Screenwriting.

40-4010 Producing Sports for Television 3 cr.
Writing, editing, and producing sports for television is a demanding task and one tied to the need to deliver a finished product in time for the next newscast. The skills of reviewing sports footage, making quick decisions, writing concise game summaries, and editing for clean, informative visual statements are crucial to the job. This course will mimic broadcast conditions and procedures.
Prerequisite: Television Studio Production I, Video Techniques I.

40-8879 The Internship Experience 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.
Important Note... As of the Spring, 1988, this class will be required prior to or concurrent with an internship.

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: 3.0 or better GPA, advanced standing of 60 credit hours or more, permission of department chairperson.

40-8888 Co-op 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

Core Courses:

31-1021 Production Techniques I: Sets and Lights 4 cr.
The set and light crew jobs required in the production of a play are surveyed and students receive practical experience as members of production crews for Main Season shows. Time is required outside of class. May be taken after Production Techniques II.

31-1022 Production Techniques II: Costumes and Props 4 cr.
The costume and prop crew jobs required in the production of a play are surveyed and students receive practical experience as members of production crews for Main Season shows. Time is required outside of class. May be taken before Production Techniques I.

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.

31-1040 Text Analysis for the Theater Major 3 cr.
Students are introduced to different methodologies of script analysis in order to develop greater skill in interpretation. These methods of analysis provide tools with which the student can glimpse a play's underlying structural principles, leading to a deeper understanding of its overall meaning. A chronological overview of the history of dramatic criticism in the Western theater is included. This course is useful for actors, directors, designers, writers, and technicians. It provides common working vocabulary and methods of analysis, thereby facilitating communication of production ideas. Seven to eight plays are required reading. Short essays and papers required.
Prerequisite: Basic Scenic Elements, Styles and Crafts I and II.

31-1111 Acting I: Basic Skills 3 cr.
An introduction to the basic discipline of being an actor, through physical, vocal, and improvisational exercises. Some textbook, using short scenes and monologues from plays, is used to teach the beginning actor an awareness of his or her own needs on stage as well as the needs of the others in the scene. These scenes are not presented during Performance Weeks. There are 26 hours of production crew work required outside of class time. Voice Training I is recommended as a concurrent course.

31-1112 Acting I: Scene Study 3 cr.
Solving beginning acting problems through work on two-person scenes from contemporary plays is the focus of this continuation of Acting I: Basic Skills. These scenes may be presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Body Movement I is recommended as a concurrent course.
Prerequisite: Acting I: Basic Skills.
Note: Students with Design or Technical concentrations may take Improvisational Techniques I instead.

31-3511 Stage Make-Up I 3 cr.
Students work on the make-up crew for at least one Main Season show while learning the basic skills of stage make-up, including aging techniques, use of molding materials, special effects, beards, and character analysis.

Required General Studies Electives:

31-3111 Styles and Crafts I: Greek to Baroque 3 cr.
31-3112 Styles and Crafts II: Baroque to Present 3 cr.
Students will examine 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. Students read and analyze scripts from various periods and styles in this survey of how stagecraft, costumes, and scenic styles are influenced by the art and lifestyle of Western cultures.
Note: The two parts can be taken in either order.

Acting Courses

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 which will be presented during Performance Weeks. Concurrent enrollment in Voice Training II is recommended. Rehearsal Lab must be taken concurrently.
Prerequisite: One year of acting classes, Voice Training I, Body Movement I.

31-1122 Acting II: Ensemble 3 cr.
Attaining an ensemble style among the actors on stage through the examination of scenes with larger casts, is the emphasis of this continuation of scene-study work to be presented during Performance Weeks. Concurrent enrollment in Body Movement II is recommended. Rehearsal Lab must be taken concurrently.
Prerequisite: One year of acting classes, Voice Training I, Body Movement I.

31-1130 Acting III Styles: Shaw and Wilde 3 cr.
Advanced scene-study work in Shaw will be supplemented with some excursions into Oscar Wilde and with some play reading. Students will work on monologues, two-person scenes, and ensemble scenes which will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1132 Acting III Styles: Farce and the Theater of the Absurd 3 cr.
A scene-study and monologue class using plays written by eminent farceurs of the 19th- and 20th-centuries, and by such 20th-century absurdists as Ionesco and Beckett. Scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1134 Acting III Styles: Black Theater I 3 cr.
31-1135 Acting III Styles: Black Theater II 3 cr.
A scene-study and monologue class using texts by black playwrights to develop performance techniques for the actor in this acting style. Scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
May be taken twice for credit.
Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1136 Acting III Styles: Shakespeare I 3 cr.
31-1137 Acting III Styles: Shakespeare II 3 cr.
 A scene-study and monologue study class for developing techniques in working with Shakespearean texts. Sonnets, monologues and scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 May be taken twice for credit.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1138 Acting III Styles: Chekhov 3 cr.
 Ensemble scenes by the late 19th-century Russian dramatist will be worked on and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1140 Acting III Styles: Pinter and Albee 3 cr.
 A scene-study class examining the major works of these two 20th-century playwrights. Scenes will be rehearsed in both of these acting styles and will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1142 Acting III Styles: Moliere and Restoration 3 cr.
 The comedies of 17th-century France and England will be rehearsed and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1144 Acting III Styles: The Greeks 3 cr.
 A scene-study class concentrating on both the tragedies and comedies of the ancient Greek playwrights. Dramatic and choral scenes will be worked on during the semester and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1146 Acting III Styles: Brecht 3 cr.
 The great 20th-century German playwright and his style of Epic Theater will be studied, and scenes from his plays will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1148 Acting III Styles: Ibsen and Strindberg 3 cr.
 A scene-study class on both late 19th-century playwrights. Two-person and ensemble scenes will be worked on during the semester and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.

31-1180 Acting III Styles: Musical Comedy Performance Workshop I 3 cr.

31-1181 Acting III Styles: Musical Comedy Performance Workshop II 3 cr.

A scene-study class in the American musical. Dialogue scene, songs, ensembles, and dances will all be worked on with acting presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 May be taken twice for credit.
 Prerequisite: Two years of acting classes, Voice Training II, Body Movement II.
 Note: Music major may take this after two semesters of Singing Techniques.

31-1200 Acting IV: Acting and Performing I 3 cr.
31-1201 Acting IV: Acting and Performing II 3 cr.
 An advanced scene-study course with concentration on expanding the character and style range of each student according to his or her individual needs. Monologues, two-person scenes, and ensemble scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
 May be taken twice for credit.
 Prerequisite: At least one Acting III Styles class, Body Movement II, Voice III (may be taken concurrently).

31-1205 Acting IV: Camera Techniques 3 cr.
 Taught in conjunction with the TV Department with theater majors in front of the camera and TV directing majors behind it. This is one of few such courses in the entire country. The acting students work on developing an understanding of the differences between acting on stage and acting on camera. Students do interviews, monologues, silent scenes, and scenes, all of them captured on video tape. Concurrent enrollment in Rehearsal Lab is required.
 Prerequisite: At least one Acting III Styles class.

31-1311 Comedy Workshop I 3 cr.
31-1312 Comedy Workshop II 3 cr.
 The students will write and direct their own Second-City style comedy revue.
 May be taken twice for credit.
 Prerequisite: At least one year of acting classes, Improvisation Techniques I, Voice Training I, Body Movement 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 actor are taught by people who work with Chicago's famed Second City.
 Prerequisite: One year of acting classes, Voice Training I, Body Movement I.

31-1452 Improvisational Techniques II 3 cr.
31-1453 Improvisational Techniques III 3 cr.
 Focusing on an approach to acting through improvisation, this course is designed to bridge the gap between the intuitive, natural, communicating "magic space" of improv and scripted work. It will include study in performance skills, Second-City techniques, characters, playing, and believing in your own talent.
 May be taken twice for credit.
 Prerequisite: Improvisational Techniques I.

31-5160 Professional Survival and How to Audition 4 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, guests from the field, discussions, and project presentations. Monologues and cold readings for auditions are worked on throughout the semester. The course aims at assisting acting students to make the transition from college to career, and to provide professional survival information, tools, and techniques.
 Prerequisite: 3 years of acting classes, Voice Training II, Body Movement II.

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 or her natural voice for the stage are introduced and practiced. The aim is to help each student learn to speak correctly for whatever character he or she must play.

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.
31-2114 Voice Training for the Actor IV 3 cr.
The advanced vocal techniques necessary for a developed command of voice production for the stage are surveyed and practiced. Emphasis is on the specific problems still to be solved by the individual student in the refining of the vocal techniques needed for a career on the stage.
May be taken twice for credit.
Prerequisite: Voice Training II.

31-2211 Accents and Dialects I 3 cr.
31-2212 Accents and Dialects II 3 cr.
The 12 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.
May be taken twice for credit.
Prerequisite: Voice Training I.

31-2220 Alexander Technique I 4 cr.
This course focuses on the methodology that underlies the Alexander Technique; that is, applying principles of self-observation and self-awareness during basic movement such as bending, rotating, range of motion exercises, breathing, speaking, and singing as well as performing.
Prerequisite: Voice Training I, Body Movement I, Acting I: Basic Skills.

31-2221 Alexander Technique II 4 cr.
This course continues to apply the Alexander methodology to the students specific vocal and physical problems. There is more in-depth identification of habit patterns in breathing and balance, exploration of movement development, and application of movement principles to character portrayal.
Prerequisite: Alexander Technique I.

31-2311 Body Movement for the Actor I 3 cr.
The emphasis of this workshop is on training the actor's body to be pliable enough to respond to the emotional and physical needs of any characterization undertaken.

31-2312 Body Movement for the Actor II 3 cr.
31-2313 Body Movement for the Actor III 3 cr.
A continuation of Body Movement I.
May be taken twice for credit.
Prerequisite: Body Movement I.

31-2510 Stage Combat I 3 cr.
Paying particular attention to realistic and safe techniques, the various arts of combat used on stage, from fencing to broadswords and fists are surveyed and applied. Fights are performed during Performance Weeks.
Prerequisite: Body Movement I.

31-2511 Stage Combat II 3 cr.
A continuation of Stage Combat I.
Prerequisite: Stage Combat I.

31-5180 Singing for the Actor 3 cr.
A course devoted to the proper technique for breathing, projection, and voice placement as taught through singing. This is not a class for teaching the student to be a singer, but rather for teaching singing techniques in order to broaden the student's spoken vocal range and technique.
Prerequisite: Voice Training I, Acting I: Basic Skills.

Technical and Design Courses

31-3210 Stage Management 4 cr.
Students stage-manage Main Season productions in this advanced workshop in the skills and techniques required in overseeing the rehearsing and running of a show.
Prerequisite: Production Techniques I and II, Basic Scenic Elements.

31-3230 Drawing, Drafting, and Model Building 3 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.
31-3312 Set Design II 4 cr.
Students develop theoretical and practical skills in set decoration and scene painting by way of a detailed study of scene design, encompassing research, history, scenic styles, and techniques. Students design studio productions, after extensive consultation with the show's director and guided by the instructor.
May be taken twice for credit.
Prerequisite: Drawing, Drafting, and Model Building.

31-3313 Set Design for Directors 3 cr.
This course is designed to help directing students develop their communication skills as they discuss concept with production designers. Professional guest directors and designers are invited into the class to discuss their own methods of communication.
Prerequisite: Directing I.
Note: Design students may also take this course.

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.
Prerequisite: Permission of instructor.

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 among dress, movement, politics, society, and the arts. Ability to draw is helpful, but not necessary.

31-3431 Costume Construction I 3 cr.
31-3432 Costume Construction II 3 cr.
Working on individual projects as well as serving on costume crews for at least one Main Season production, students learn basic sewing skills, including patterning, cutting, and construction, as applied to costume design.
May be taken twice for credit.

31-3441 Costume Design I 3 cr.
31-3442 Costume Design II 3 cr.
 Students read scripts, conceptualize, and render designs while studying principles of design as they apply to theatrical costuming. The students also work on the designs of studio productions. Drawing skills helpful, but not required.
 May be taken twice for credit.

31-3512 Advanced Make-Up Seminar 3 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. Face casting, life masks, bald caps, aging, and teeth casting are among the techniques covered. Students oversee the make-up crew for at least one Getz Theater show and design the make-up for at least one studio production during the semester.
 Prerequisite: Stage Make-Up I and Stage Make-Up II.

31-3611 Stage Lighting I 4 cr.
 A basic-skills course that specifically addresses the primary information for those approaching the art of stage lighting, including the purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

31-3612 Stage Lighting II: Advanced Stage Lighting Seminar 4 cr.
31-3613 Stage Lighting III: Advanced Stage Lighting Seminar 4 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 Season lighting crew and design at least one studio production lighting plot.
 May be taken twice for credit.
 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). Each student directs a short one-act play presented during Performance Week.
 Prerequisite: One year of acting classes, Production Techniques I and II, Basic Scenic Elements.

31-4112 Directing II 3 cr.
31-4113 Directing III 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. Each student casts and directs two one-act plays presented during Performance Week.
 May be taken twice for credit.
 Prerequisite: Directing I.

31-4211 Playwriting Workshop I 3 cr.
31-4212 Playwriting Workshop II 3 cr.
 The skills and techniques of playwriting are examined and worked through.
 May be taken twice for credit.

General Information Courses

31-1043 History and Theories of Acting 4 cr.
 A survey of the changes in style and technique in the history of the art of acting. There will be some examination of the parallel changing styles and techniques of playwriting that necessitated the changes in acting.
 Prerequisite: Two semesters of acting.

31-1045 Dramaturgy I: Research for Production 3 cr.
31-1046 Dramaturgy II: Research for Production 3 cr.
 This course is an introduction to the art of dramaturgical research, specifically geared to the shows being produced during the year by the department. Beginning with a history of the dramaturg's profession and including field trips to specialized research collections in Chicago, the course provides a groundwork for dramaturgical collaboration with directors, designers, and actors leading to more historically informed production.
 May be taken twice for credit.
 Prerequisite: Permission of department chairperson or instructor.

31-5190 Rehearsal Lab 1 cr.
 Taken concurrently with all acting and directing classes, this required rehearsal time frees students for rehearsal at the same time as the others in their scenes or plays.
 Prerequisite: Acting I, Basic Skills classes are exempted.

Music Courses

31-6000 Music Workshop 2 cr.
 An introductory course, required for all music majors, in which the basic material of music is taught (with little or no reference to written music) including eartraining, rhythms, games, words and music, form, ensemble procedures, sound, singing, and improvisation.

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, this course 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, Sightsinging and Musicianship I, and Keyboard I (all "C" or better).

31-6002 History of Music II 2 cr.
 Prerequisite: History of Music I and Keyboard II (both "C" or better).

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, sightsinging, and dictation.

31-6021 Sightsinging and Musicianship I 3 cr.
 This is a course in basic musicianship designed to serve Music and Theater majors. The knowledge obtained in Theory: Music and How to Read It is applied with extensive sightsinging 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: Theory: Music and How to Read It ("C" or better); Music majors: Harmony and Eartraining I (may be taken concurrently). 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: Sightsinging and Musicianship I ("C" or better). Music majors: Harmony and Eartraining II (may be taken concurrently).

31-6032 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, Keyboard II (both "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-20th-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 (may be taken concurrently).

31-6032 Harmony and Eartraining II 3 cr.
An advanced course in harmony, with emphasis on 20th-century procedures, including large chords in thirds, non-third chords, and chord streams. The course also deals with the relationship among harmony and melody and form, and includes extensive drill in chordal singing and recognition.
Prerequisite: Sightsinging and Musicianship II (may be taken concurrently), Harmony and Eartraining I, Keyboard I (both "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, Keyboard II (both "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 (all "C" or better).

31-6111 Composition I: Basic Principles of 20th-Century Composition 3 cr.
A course designed to provide the first-year student with historical as well as practical knowledge of 20th-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, Sightsinging and Musicianship I, Keyboard II (all "C" or better).

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, Sightsinging and Musicianship II, and Keyboard II (all "C" or better).
May be taken up to three times for credit.

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, Harmony and Eartraining II, and Keyboard Harmony I (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 (may be taken concurrently), Harmony and Eartraining II (may be taken concurrently) (both "C" or better).

31-6140 Counterpoint 3 cr.
A course chiefly in 18th-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, Sightsinging and Musicianship II, and Keyboard Harmony I (all "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, Sightsinging and Musicianship I (both "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 I, Composition I, and Sightsinging and Musicianship I (all "C" or better).

31-6500 Popular Contemporary Music:**A Cultural Upheaval**

2 cr.

An examination of cultural and social values and their contribution to the development of contemporary music since 1975. Popular trends in music will be explored with the focus on movements that mirror important social and political currents in the USA and abroad.

31-6770 Pop Arranging

3 cr.

A course in which the student is taught how to construct arrangements for four 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, Sightsinging and Musicianship I, and Keyboard I (all "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 ("C" or better).

31-7112 Techniques in Singing II

3 cr.

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

Prerequisite: Techniques in Singing I ("C" or better).

31-7113 Techniques in Singing III

3 cr.

A further development of Techniques in Singing I and II.

Prerequisite: Techniques in Singing II ("C" or better).

31-7115 Conducting a Musical Theater

3 cr.

A course in which the student will be taught the "tricks of the trade" involved in becoming a music director of a stage work with music: how to assist in choosing the performers, how to find the right keys for the singers, how to arrange or "recompose" the songs, how to rehearse the singers and instrumentalists, and how to preside over the music in a running show.

Prerequisite: Keyboard Harmony II and Sightsinging and Musicianship II (both "C" or better).

31-7120 Vocal Performance Ensemble

2 cr.

A course for advanced vocal students who will rehearse and perform specific choral works. The course will acquaint the student with advanced ensemble techniques, with special emphasis on vocal production and intonation.

Prerequisite: Techniques in Singing II and Sightsinging and Musicianship II (both "C" or better).

31-7131 Solo Singing I

3 cr.

A course for first-semester students who wish to learn the fundamentals of solo style and technique. Special attention is given to microphone procedures, preparation of material, and conquering stage fright.

31-7132 Solo Singing II

3 cr.

An advanced course for third- and fourth-year students who are pre-professionals, dealing with both presentational and representational performance procedures, acoustical and amplified singing, deep probing into musical and theatrical aspects of the song or aria, and audition techniques.

Prerequisite: Theory: Music and How to Read It, Acting I, Sightsinging and Musicianship I (all "C" or better).

31-7150 Chorus

3 cr.

A course that requires no musical background except a desire to sing, in which the material to be sung will range from portions of *The Messiah* to contemporary settings of gospels and spirituals. May be taken up to 4 times for credit.

31-7155 Advanced Chorus

3 cr.

A course in which choral music from Palestrina to music of our time is performed and learned, with a strong emphasis on sight-reading.

Prerequisite: Sightsinging and Musicianship I, Techniques in Singing II (both "C" or better).

31-7185 Percussion Ensemble

3 cr.

A performance ensemble made up entirely of percussion instruments — definite pitch and indefinite pitch — designed to develop sight-reading ability and ensemble skills.

Prerequisite: Theory: Music and How to Read It ("C" or better). May be taken twice for credit.

31-7190 Guitar and Bass Ensemble

3 cr.

A performing ensemble made up entirely of guitars, bass guitars, and acoustic basses. This class is designed to deepen sight-reading facility and to give ensemble-playing experience of the type generally available only to wind, string, and percussion players.

Prerequisite: Theory: Music and How to Read It ("C" or better). May be taken twice for credit.

31-7200 Jazz History

2 cr.

A lecture and demonstration course that deals with jazz in all its forms, including its musical and social antecedents. The course covers ragtime, New Orleans jazz, swing, be-bop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

31-7205 Black Music History

3 cr.

Examines the continuity of black music in America, focusing on the black musical experience from 1800 to the present. Explores the contributions of selected Afro-European and Afro-Latin-American composers, the relationship of the lives of selected musicians to the flow of black music and to world music, and to black and white culture, black music aesthetics and perception.

31-7210 Jazz Ensemble

3 cr.

A performing group experience in which high professional standards of jazz orchestra performance will be explained and achieved. The group will perform music written especially for it as well as music from the literature, ranging from Ellington to the present.

Prerequisite: Theory: Music and How to Read It ("C" or better) and one year of instrumental instruction.

May be taken up to four times for credit.

31-7215 Music Performance Ensemble

3 cr.

A performance class focused on (but not limited to) popular music of all types, beginning with improvisational theory, to arranging of material for performance, and concluding with a public performance by the ensemble as part of the Theater / Music department season.

Prerequisite: Theory: Music and How to Read It ("C" or better). By audition and invitation only.

31-7218 Music Performance and Recording Ensemble

3 cr.

A performance class focused on (but not limited to) popular music of all types, beginning with improvisation theory, to arranging and organizing of material for performance and recording, and concluding with a performance in the STUDIO (11th St.), various outside performances (including Chicago-area high schools) and the recording of at least two pieces from the group's repertory in a professional recording studio.

Prerequisite: Theory: Music and How to Read It ("C" or better). By audition and invitation only.

31-7220 Pop and Rock Ensemble 3 cr.
A class in current performance procedures, including use of amplification, microphone techniques, seating arrangements, rehearsal techniques, specialized requirements for instrumentalists and singers, and so forth. Concludes with four three-hour sessions in a professional recording studio.
Prerequisite: Theory: Music and How to Read It ("C" or better) and permission of department chairperson.
May be taken up to four times for credit.

31-7251 Keyboard I 2 cr.
Instruction in playing the piano and becoming acquainted with the grand staff and note values.
Prerequisite: Theory: Music and How to Read It ("C" or better).

31-7252 Keyboard II 2 cr.
Continues the work begun in Keyboard I. The course begins to apply some sight-reading of simple, two-part, left-hand, right-hand pieces for the piano. Emphasis is given to strength and positioning; coordination of the hands is more highly developed and stressed.
Prerequisite: Keyboard I ("C" or better).

31-7260 Popular Piano 2 cr.
Playing the piano in popular styles including blues, rock, ragtime, and show tunes. The course is elementary and does not require the reading of music.
Prerequisite: Keyboard I ("C" or better).

31-7265 Synthesizer Workshop 3 cr.
A course emphasizing live performance and mastery of synthesizer playing. Students must provide their own synthesizers at each class session. Each synthesizer must have at least two oscillators and a noise source. Monophonic instruments are acceptable, as well as guitar and percussion synthesizers that have multiple pads and melodic capability. All keyboard synthesizers must be full size.
Prerequisite: Theory: Music and How to Read It ("C" or better). Intermediate keyboard, guitar, or percussion skills.

31-7300 Introduction to Black Music Research 3 cr.
This course will explore the procedures, techniques, and materials for researching Afro-American folk music, gospel, blues, ragtime, jazz, concert music, and other genres. It is designed for advanced music students who need to broaden their knowledge and sharpen their research skills, for teachers of music at all levels, and for aspiring scholars of black music. Matters pertaining to historical, analytical, biographical, discographical, topical, bibliographical, repository and oral history investigation will be explored. There will be ample opportunity for individual specialization.
Prerequisite: Theory: Music and How to Read It ("C" or better) or permission of department chairperson.

31-7900 Private Lessons: Voice 2 cr.
31-7905 Private Lessons: Pop and Rock Guitar 2 cr.
31-7910 Private Lessons: Classical Guitar 2 cr.
31-7915 Private Lessons: Jazz Guitar 2 cr.
31-7920 Private Lessons: Bass and Bass Guitar 2 cr.
31-7925 Private Lessons: Beginning Piano 2 cr.
31-7930 Private Lessons: Advanced Piano 2 cr.
31-7935 Private Lessons: Jazz Piano 2 cr.
31-7940 Private Lessons: Saxophone, Flute, and Clarinet 2 cr.
31-7945 Private Lessons: Trumpet and Trombone 2 cr.
31-7950 Private Lessons: Percussion/Drums 2 cr.
Available to music majors or those taking at least one other music course concurrently; these are lessons in percussion, brass, woodwind and string instruments, piano, voice, guitar, and bass

guitar. The teachers of these lessons have been selected by the department and are available for 15 lessons per semester or the equivalent.
Prerequisite: Theory: Music and How to Read It ("C" or better). May be taken up to seven times per concentration.

31-8130 How to Make Money Copying Music 3 cr.
A course in the craft of copying music, taught by a noted professional who explains how to use the tools and equipment needed for individual parts, lead sheets, piano parts, and full scores, as well as the rules of notation, layout, page turns, transposition, editing, and proofreading.
Prerequisite: Theory: Music and How to Read It ("C" or better).

31-8170 Record Production for Music People I 3 cr.
A course for instrumentalists, singers, composers, and arrangers, in which the procedures of assembling and subsequently recording music are taught, with no less than four full sessions in a recording studio. Hands-on experience is emphasized for all participants.
Prerequisite: Theory: Music and How to Read It ("C" or better). Instrumental or vocal competence. Audition prior to registration.

31-8171 Record Production for Music People II 3 cr.
A continuation of the prerequisite course.
Prerequisite: Record Production for Music People I ("C" or better).

31-8172 Record Production Lab 3 cr.
Continuation of Record Production for Music People I and II. The course will be run in workshop style, with strong emphasis on hands-on experience. Students expected to play instruments, and produce and engineer their own recording session, consisting of original student material. Minimum of 36 hours spent in a professional 24-track recording studio. Strong emphasis placed on music production, recording, and playing technique in studio environment.

31-8175 Sound Reinforcement I and II 3 cr.
The process of amplifying the sound of singers, instrumentalists, speakers, etc., is systematically taught by professional sound people using first-rate equipment.

31-8187 Introduction to New Wave Rock 2 cr.
A lecture course that deals with New Wave Rock and its related forms, such as power-pop, neo r&b, art-rock, reggae, and ska; and also deals with its cultural background, including Imagist poetry, Dadaism, Arttrud, Camp, and American popular music in the 20th-century.

31-8188 Music of Our Time 3 cr.
A series of lectures and demonstrations that employ a great number of visual and live musical examples, covering a range of music in the 20th-century, including a history of black music, American musical theater, jazz and third-stream music, American popular music, Paris in the '20s, and selected composers, chiefly Ellington and Gershwin.

31-8190 How to Use the Blues:
A Class for Instrumentalists 3 cr.
A class in performance procedures, in which all the varieties of blues will be investigated and learned, leading to the possible use of these procedures in all other types of music, including r&b, contemporary music, soul, disco, and jazz.

31-8888 Co-op Education: Theater/Music variable
Prerequisite: Permission of department chairperson.

31-9000 Independent Project: Theater/Music variable
Prerequisite: Permission of department chairperson.

X. 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 that 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 IX, "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 Department. 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

Through a long-established and well-developed network of internships, students can gain practical work experience in their areas of academic concentration.

The staff of the Career Services Office in conjunction with departmental coordinators assist students in locating suitable educational experiences in the work place. The department and departmental coordinators maintain close association with both employer and student to ensure that the internship is a meaningful experience.

Students interested in becoming interns in any number of professional areas should contact the Career Services Office and their individual academic departments. Students should be entering their junior year, be fully enrolled students in good academic standing, have a 3.0 or better grade point average, and have completed two semesters at Columbia College of Chicago prior to the internship experience. Students may earn a maximum of 16 credits towards graduation. For more information contact the Career Services Office in room 607 at 600 South Michigan Avenue.

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.

Orientation

For all new students, freshman as well as transfers, the Academic Advising Office offers a series of Orientations for Fall and Spring terms. The program is intended to welcome new students and to provide them with the information and vision necessary for successful navigation through the college system.

Faculty, advisors, and student leaders provide information and answer questions on general studies requirements, student services, registration, and student life. A large packet of printed information is provided, and a reception follows each general orientation presentation.

Students then return a second time to an orientation given by the department in which they wish to major. In this orientation the curriculum is previewed, special events presented, faculty introduced, and policies and procedures reviewed. There is also opportunity for individual questions to be answered.

Orientation presents a unique opportunity for all new students to become intimately involved with Columbia before they attend classes. Several weeks after each Fall term begins, the Academic Advising Office presents the Multi-Arts Showcase and *Class Bash*. This is presented as the culminating event of orientation. The Showcase

presents the best works of advanced Columbia students, in all media, as incentives for new students. The whole event ends with a big dance party called the *Class Bash*. All students are invited to attend.

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, exciting, and 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 projects 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/Sound 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 a selection of material to final marketing, has become an important student activity.

The new Myron Hokin Student Center and student lounges serve students for informal gatherings, and Ferguson Theater is available for special events such as the celebration of Martin Luther King Jr.'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 that enhance their academic and professional offerings. These are frequently open to the public and 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 **Dance Center** is a nationally recognized presenting organization and major learning center for dance in the Midwest. Each year, the Center hosts the popular, *Dance Columbia—One...Two...Three* concert series which offers vital, accomplished national and local dance companies including Mordine & Company, the College's resident professional dance company. Guest instructors from across the country are brought in for extended teaching residencies every semester. Faculty/student concerts, senior recitals, guest lecturers, and annual Alumni concerts are also featured.

The **English Department's Poetry Program** publishes the student edited *Columbia Poetry Review*.

Once a year, the **Fiction Writing Department** showcases fiction and expository writing, including stories written by freshmen, in its award-winning *Hair Trigger* series of anthologies of Columbia student work. This volume provides students with first-hand editorial experience in a format that continues to attract professional attention at the national level. The department hosts student and professional fiction writing readings, seminars, and panels of editors and agents, and brings in linguists and other specialists in the field. It gives budget and editorial support to student-edited magazines and student literary celebrations, and presents Career Nights in which recent graduates talk to students about their experiences in securing a variety of jobs related to writing skills.

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, William Friedkin, Buck Henry, Dyan Cannon, Marcel Ophüls, and Steve Shagan are but a few of the individuals who have appeared in recent years.

Each Spring 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 will also show top-rate movies, featuring a journalism theme, throughout the year. Important media figures will discuss the theme before and after the showing. Each year the department also invites a prominent journalist to spend a week in residence.

The **Liberal Education** Department presents occasional lectures or special programs on current issues and events. As a regular forum 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.

The **Management** Department sponsors an active schedule of seminars and panel discussions throughout the year. Recent seminar topics include: *Opportunities in Commercial Advertising Music, How To Get a Record Deal, Arts and Entertainment Unions, Minority Outreach and the Arts, Building an Arts Audience, and Independent Record Labels.*

Some of the seminars have been in co-sponsorship with the Chicago Chapter of the National Academy of Recording Arts and Sciences (NARAS), the Chicago Dance Art Coalition, and the Chicago Music Alliance.

In addition, the department also supports an extensive internship program, placing students in all facets of arts management at such locations as the Lyric Opera, Orchestra of Illinois, MCA Records, RCA Records, WBBM-TV and Radio, WXRT Radio, the Museum of Contemporary Art, League of Chicago Theatres, Steppenwolf Theatre, MGM/United Artists, Chicago Trax Recording Studios, and the Oprah Winfrey Show.

The **Marketing Communication** Department sponsors special events of interest to students in Advertising, Marketing, and Public Relations. Students in the department have the opportunity to join professional organizations in their field. A collegiate chapter of the American Marketing Association is active at Columbia.

Speakers from the various fields in Marketing Communication regularly come to Columbia to address students in the department.

Through the Museum of Contemporary Photography, the department of **Photography** exhibits the works of local, national, and international photographers and maintains a growing collection of post-1959 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.

WCRF-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/Sound Department Chairperson, all management positions are held by Columbia students. The studios and facilities at WCRF 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/Mathematics** 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, and 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 use the tools of their majors to document the trip.

The Columbia College Science Club is a student organization that contributes to the overall quality of student life and promotes the understanding of science in an informal setting through enjoyable experiences. These include field trips, general lectures, discussions and debates, films about science, and creative projects and exhibits. Membership is free and open to all Columbia students, faculty, and staff.

The **Science/Mathematics** Department also sponsors scientific lectures each year. Distinguished scientists like Kosta Tsiapis and F.A. Long have given 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 treat scientific issues.

In addition, the department sponsors a Math Assistance Program. Every student who uses mathematics-based problems in classes such as "Sound Engineering," "Interior Design," "Ac-

counting," etc., is encouraged to come to the Science/Mathematics 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 philosophies 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 that 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 the Fall of 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.

In 1986, the department, working with the Mayor's Office of Film and Entertainment produced a significant part of a monthly musical television program, "Music Alive." In Fall, 1987, it added a soap opera for Chicago Access Corporation, as well as a comedy workshop, in cooperation with the Theater Department, presented on the learning channel. A monthly news program utilizing combined forces from the Television and Journalism departments also began airing in the Fall of 1987.

The **Theater/Music** Department presents an eight-show subscription season for general theater audiences. Half the shows are done in our 400-seat Getz Theater, half in our 80-seat Studio Theater. These feature our *Faculty Ensemble* working with the students. In addition, about 20 workshop productions are done each semester. We also present matinees of one of our shows each year to high-school students as part of our Young People's Theater Program. We host the Black Music Research Program, the Paul and Gabriella Rosenbaum Foundation's New Musicals Project, the High-School Jazz Festival Competition, and the Theodore Ward Prize for a new Black play. We supply the actors for the TV Department's access cable shows, and for projects directed by Film and TV students. We do play readings and a Comedy Cabaret at the Myron Hokin Student Center.

XI. 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.

Rolf Achilles (Art), Art Historian

Gerald Adams (Science/Mathematics), Geologist, Geochemist

Rebecca Aist (Academic Computing), Assistant Director

Randall Albers (Fiction Writing), Writer, Romanticist

Jack Alexander (Theater/Music), Manager, Chicago Music Sound Company

David Alexovich (Film/Video), Head of Animation, Encyclopedia Britannica Educational Corporation

Andrew Allegretti (Fiction Writing), Writer

Arnold Aprill (Theater/Music), Artistic Director, City Lit Theater; Associate Artistic Director, National Jewish Theater; Director

Sanford Angelos (Science/Mathematics), Forensic Chemist, U.S. Department of Justice

Larry Arancio (Theater/Music), Member, Next Theatre Company Ensemble; Actor, Director

Randy Arney (Theater/Music), Artistic Director, Steppenwolf Theatre; Actor, Director

Victor Aronovich (Television), Producer, WLS-TV

H.E. Baccus (Theater/Music), Musical Director, Commercial Vocalist

Mary M. Badger (Theater/Music), Managing Director, Theater/Music Department; Lighting Designer; Stage Manager

George Bailey (English), Writer, reviews in the *Chicago Sun-Times*; articles in *Exchange* magazine

Sheila Baldwin (English), Writer, author of *The Mist in the Meadow*, a play about life in Chicago projects

A. David Banayan (Science/Mathematics), Anthropologist

Raymond Barney (Management), General Manager, Barney Records

Robert Barnum (Art), Illustrator

Bill Barron (Art), Realist Painter

Doreen Bartoni (Film/Video), Filmmaker, Writer

Gary Baugh (Theater/Music), Scenic Designer

Susan Baylin (Management), President, PIP Printing

Ronn Bayly (Television), Independent Producer

Doug Bean (Theater/Music), Stage Manager, Director

Joan Beaudoin (Television), Faculty, Hirsch High-School; Free-lance Producer

John Becker (Marketing Communication), Independent Consultant in Marketing and International Business

Michael J. Belluzzi (Management), Principal Executive, Computer Systems Consultants

Tim Bennett (Television), Program Director, WLS-TV

Lewis Benton (Television), Chief Editor, WLS-TV

Mary Berger (Radio/Sound), Speech Counselor and Therapist

Linda Bergmann (English), Writer, Americanist, articles in the *Chicago Review* and *Contemporary Literary Criticism*

Richard Bernal (Television), Director, WBBM-TV

Marty Bernstein (Film/Video), Film Editor

Bob Bizar (Television), Manager of Corporate Communications, CTA

Darlene Blackburn (Dance), Performer, Noted Teacher, African Dance Authority

Frank Bloom (Marketing Communication), Vice President and Partner, Brittany Advertising

Rose Blouin (English), Former Director of the Writing Center; articles and reviews in the *Chicago Defender*, *Chicago Observer*; author of *Experiencing Your Identity*; award-winning Photographer

Bonnie Blustein (Science/Mathematics), College Lecturer, Sociology and Philosophy of Science

Jacquelyn Bonavia (Management), General Manager, Illinois Philharmonic Orchestra

Steven Bosak (English), Writer, Editor, author of the novel *Gammon*; articles in *PC Tech Journal*, *Chicago High-Tech Journal*, *Micro/Systems Journal*, and *Popular Computing*

Edward Bouchard (Theater/Music), Alexander Technique Educator

Harry Bouras (Liberal Education), Artist, Art Critic

Richard Bowman (Television), Vice-President Broadcasting, WTTW-TV

Eleanor Boyer (Television), Independent Producer

Pauline Brailsford (Theater/Music), Artistic Director, Body Politic Theatre; Actress; Director

Mike Braver (Marketing Communication), Assistant Superintendent of Education, Cook County Schools

Matthew Brennock (Marketing Communication), Copywriter, D.D.B. Needham

David Brezina (Management), Attorney, Brezina & Buckingham

Gwendolyn Brooks (English), Illinois Poet Laureate, winner of the 1950 Pulitzer Prize for poetry; books include *Annie Allen*, *The Bean Eaters*, *Maud Marther* (novel), and *Report from Part One* (autobiography)

Lynn Brown (Theater/Music), Dancer, Member, Lynda Martha Dance Company

Phil Brown (English), Playwright, Songwriter, Journalist, Co-Author of Joseph Jefferson award-winning musical *PO'*

Lester Brownlee (Journalism), Free-lance Writer, Photographer

Burt Burdeen (Radio/Sound), Independent Radio Programmer

Diann Burns (Television), News Anchor, WLS-TV

Julia Cameron (Film/Video), Screenwriter, Independent Filmmaker

Annette Campbell (Marketing Communication), Free-lance Media Consultant

Bill Campbell (Television), Director of Community Affairs, WLS-TV

Glenn Carr (Management), Deputy State's Attorney, Cook County

Dick Carter (Television), Producer, WTTW-TV

Donald Carter (Academic Computing), Director

Karen Cavaliero (Radio/Sound), Researcher, WFLD-TV, Fox 32

Judd Chesler (Film/Video), Film Historian, Writer

Peter Christensen (English), Coordinator of Literature Program; Journalist; American, and English Literature Educator; Linguist, articles in scholarly journals

Bobbie Clark (Television), Producer, WMAQ-TV

Suzanne Cohan (Coordinator of Interdisciplinary Arts Education), Developer of Express-Ways Children's Museum

Ezra Cohen (Science/Mathematics), Chiropractor, College Lecturer

Garrett Cohn (Marketing Communication), Senior Vice President, Cohn Management Systems

Christopher Coleman (Science/Mathematics), Composer, Assistant Director, New Music Ensemble

Cyrus Colter (Fiction Writing), Author of *The Beach Umbrella*, *A Chocolate Soldier*, and three other novels. Winner of the University of Iowa School of Letters Award for Short Fiction

Hermann Conaway (Management), Dean of Student Services, Columbia College

Keith Condon (Marketing Communication), Vice President and Senior Copywriter, J. Walter Thompson

Irene Conley (Management), Director of Student Activities, University of Chicago

Kerry Coppin (Photography), Photographer

Bette Coulson (Theater/Music), Pianist

Ronald Courtney (Television), Independent Videographer, Director

Keith Cunningham (Film/Video), Producer, Cinematographer, Lighting Director

Hope Daniels (Radio/Sound), Public Affairs Director, WCZY, WAIT

James Dauer (Management), Computer Management Consultant

Harvey Davis (Science/Mathematics), Pharmacologist and Physiologist, National Expert on Environmental Health and Hygiene

Obert Davis (Theater/Music), Trumpeter, Grand Staff Group

Ron Davis (Radio/Sound), News Director, WFYR

Ernest Dawkins (Theater/Music), Saxophonist, Flautist, Clarinetist

Kingsley Day (Theater/Music), Writer, Lyricist, and Composer of Musicals

Pat Dean (Television), Associate Professor, Northwestern University

Aisha deHaas (Theater/Music), Singer, Actress

Tony Del Valle (English), Writer and Translator for Extra Communications, Program Director for "Dimension Latina" on 88.7 FM

Martin DeMaat (Theater/Music), Artistic Director, The Second City Training Center; Director

Steve Diller (Marketing Communication), Senior Project Analyst, Continental Illinois Bank

Bob Dilworth (Art), Painter

Dan Dinello (Film/Video), Independent Filmmaker, Video Artist

James Disch (Television), Assistant News Director, WGN-TV

Hannah Dresner (Art), Painter

Joanne Dunn (Management), Career Counselor, Linguist, Genap, Strauss & Associates

Angela Dutt (Marketing Communication), Public Relations Coordinator, Mayor's Commission on Women's Affairs

John Dylong (Art), Graphic Designer, Photographer

Robert Edmonds (Liberal Education), Filmmaker, Humanist, Author, Consultant, Film Festival Juror

Joan Erdman (Liberal Education), Anthropologist, Writer

Christina Ernst (Dance), Dancer, Member, Chicago Repertory Dance Ensemble

Jan Fedorenko (Television), Editor, WGN-TV

Marty Feldman (Radio/Sound), President, Paragon Recording

Jim Fellows (Television), President, Central Educational Network

Dave Finney (Television), Program Director, WMAQ-TV

Pamela J. Fischer (Management), Director of Development, Chicago Opera Theater

Bill Fisher (Marketing Communication), Free-lance Marketing Consultant; Former Promotions Manager, *Chicago Sun-Times*

Jake Fisher (Management), President, Personal Computer Center

Samuel Floyd (Theater/Music), Director, The Center for Black Music Research, Author, Editor

Rebecca Forde (Dance), Dancer, Member, Mordine & Company

Gary Fox (Television), Independent Producer/Director/Writer

Paula Frazz (Dance), Dancer, Member, Mordine & Company

Chap Freeman (Film/Video), Free-lance Director, Scriptwriter

Jillann Gabrielle (Theater/Music), Singer, Dancer, Actor

Joe Gac (Management), President, Crowd Management Consultants

Jane Ganet-Sigel (Dance Therapy), Registered Dance Therapist

Fred Gardaphe (English), Writer, Editor, Translator, Journalist, author of *Vinegar and Oil*, articles in *Fra Noi*

Emily Gaul (Science/Mathematics), Chemist, University of Illinois at Chicago

John Gibbs (Television), Former Manager of WMAQ-TV Newsroom

Eileen Gill (Management), Marketing Director, Chicago Opera Theater

Jeff Ginsberg (Theater/Music), Artistic Director, Immediate Theatre Company; Director; Actor

John Ginway (Television), Vice-President National Sales, CBS

Bill Glader (Television), Independent Editor

Susan Glick (Television), Writer/Producer, Public Interest Affiliates

Deborah Goldman (Dance), Registered Dance Therapist

Sherry Goodman (Television), President, Chicago Access Corporation

David Gordon (Marketing Communication), Vice President of Marketing and Sales, John O. Butler Company

Jim Gordon (Film/Video), Reporter, *Post-Tribune* (Gary, Indiana)

Glenn Graham (Liberal Education), Historian, Coordinator of the History Program

Jennifer Grant (Dance), Dancer, Member, Mordine & Company

Arlene Greene (English), Writer

Les Grobstein (Radio/Sound), Sports Director/Anchor, WLS Radio

Teresa Grosch (English), Forum Editor/Associate Fiction Editor, *Playboy Magazine*

Joseph Grossbauer (Television), Director Media Services, Mercy Hospital

Ronald Gunther (Television), Independent Producer, Director

Mary Wohl Haan (Dance), Dancer, Member, Mordine & Company

Ann Haas (Science/Mathematics), Assistant Director/ Nutrition Services, University of Chicago Medical Center

Louis Hall (Theater/Music), Jazz Pianist, Composer, Writer

Carol Hammerman (Art), Fine Artist

Karen Hand (Radio/Sound), Director of News and Public Affairs, WBBM-FM

John Haney (Television), Producer, WCFC-TV

Renee Hansen (English), Illinois Arts Council grant in playwriting, 1986; author of *Cocktail Parties and Funerals*

Jack Harridge (Television), Producer, Editor WGN-TV

Paul Carter Harrison (Theater/Music), Playwright, Director

Kay Hartman (Art), Art Director

William Hartman (Television), Free-lance Producer/Director

Pat Harvey (Television), News Anchor, WGN-TV

Jim Hattendorf (Television), News Director, WLS-TV

William Hayashi (Liberal Education), Humanist, Psychologist

Barbara Heggs-Reichert (Television), CBS Network Sales

Kenan Heise (Fiction Writing), Author of *Hands On Chicago*, *Getting Hold of the City*, and several other fiction and non-fiction books; *Chicago Tribune* staff writer

Brad Heinz (Dance), Tai Chi Instructor
Terri Hemmert (Radio/Sound), Disc Jockey and Public Affairs Director, WXRT Radio

Ken Henderson (Marketing Communication), President and Creative Director, The Creative Exchange, Inc.

Linda Hodo (Management), Training and Organizational Development Coordinator, Rush-Presbyterian-St. Luke's Medical Center

Barbara Hoekstra (Theater/Music), Singer

Mathew John Hoffman III (Theater/Music), Costume Designer

Aina Holland (Management), Vice President and Controller, Milton H. Callner & Co., Inc.

Norman Holly (Theater/Music), Assistant to Chairperson, Theater/Music Department; Director, Actor, Comedy Writer

Timothy Holzer (Science/Mathematics), Microbiologist/Immunologist, University of Illinois at Chicago

Paul Hoover (English), Coordinator of Poetry Program, author of several volumes of poetry: *Letter to Einstein*, *Beginning Dear Albert*, *Somebody Talks a Lot*, *Nervous Songs*, and *Ideas*; poems and stories in *The New Yorker*, *Paris Review*, *Partisan Review*; novel published in the Vintage Contemporary series, 1988; author of the play *Rimbaud in Abyssinia*; Carl Sandburg Award for Poetry, 1987; GE Award for Younger Writers, 1984; Illinois Arts Council Literary awards, 1983 and 1984; editor of *Onink!* and *New American Writing*

Richard Hudson (Television), Free-lance Producer/Engineer

Carolyn Hulse (Journalism), Writer, Magazine Editor, Teacher

Reid Hyams (Management and Theater/Music), Author; Composer; Musician; President, Trax Recording Studio

John Ilitis (Management), President, John Ilitis Associates

Angela Jackson (English), Poet; Columbus Foundation American Book Award for *Solo in the Boxcar Third Floor E*; Hoyt W. Fuller Award; recipient of "Significant Illinoian Poets" award from Gwendolyn Brooks

Julie Jackson (Theater/Music), Resident Costume Designer, Candlelight Dinner Playhouse

Gary Johnson (Fiction Writing), Writer
Don Johnson (Television), Director of Community Affairs, WBBM-TV

Phyllis Johnson (Management), Former Business Rep, Actors Equity

Melanie Johnston (Marketing Communication), Senior Copywriter, Hal Riney & Partners, Inc.

Alvin Jones (Television), WGN-TV

Doug Jones (Radio/Sound), Acoustician

Paul Jones (Marketing Communication), Public Relations Director and Account Executive, Industrial Marketing Services

Rusty Kane (Marketing Communication), Former Art Director, Simplicity Patterns; Free-lance Graphic Designer

Bob Kaplan (Marketing Communication), Executive Vice President, Dawson, Johns & Black, Inc.

Mort Kaplan (Marketing Communication), Public Relations Program; Former Executive Vice President, Ketchum Public Relations

Phil Kaplan (Marketing Communication), Marketing Program; Former Senior Vice President and Management Supervisor, Wells, Rich, Greene

Peter Karl (Television), Reporter, Unit 5, WMAQ-TV

Donald Kase (Theater/Music), Singer, Actor

Brian Katz (Photography), Photographer
Paul Kelly (Management), President, Music Business Publications

Linda King (Art), Printmaker, Fine Artist

Philip J. Klukoff (Chairperson of English), Writer, Translator, Critic; author of *in night's chirp* and *Lead Pencil: Stories and Sketches by B. Botwinik*; widely published poetry, reviews, criticism, and translations; senior Fulbright Lecturer in American Literature, University of Bucharest, Romania, 1973-74

Kris Konstantynowicz (Management), Accountant

Charlotte Koppe (Television), Assistant Program Director, WLS-TV

Jerry Joseph Kral (Science/Mathematics), Mathematician, Assistant Vice President, First National Bank of Chicago

Kathryn Kucera (Art), Art Historian, Artist

Ralph Lane (Theater/Music), Director, Theatrical Consultant

Caroline Dodge Latta (Theater/Music), Artistic Director, Columbia College Studio Theater; Director; Actor

Anita Lauterstein (All Campus), Microcomputer Consultant and Materials Development Specialist

Nat Lehrman (Chairperson of Journalism), Former President of Playboy Publishing Division

Peter Leonardi (Management), Recording Engineer and Producer

Zafra Lerman (Chairperson of Science/Mathematics), Research Chemist Specializing in Physical Organic Chemistry

David Lewis (Marketing Communication) Copy Supervisor, Leo Burnett

Marya Lilien (Art), Architect, Historian, Author

Ralph Linder (Marketing Communication), Vice President of Marketing, Midas International

Marlene Lipinski (Art), Artist, Designer

Sara Livingston (Television), Full-Time Faculty, Columbia College

Tony Loeb (Chairperson of Film/Video), Free-lance Filmmaker, Screenwriter, Director

Doug Lofstrom (Theater/Music), Music Director, Free Street Theater; Bassist; Composer

Doug Longhini (Television), Executive Producer, Unit 5, WMAQ-TV

Carol Loverde (Theater/Music), Singer

Angelo Luciano (Management), Administrator, First Business Schools, Allied Ed Corporation

Eric Lund (Journalism), Director of Journalism Graduate Program, Writer, Editor, Teacher

Mary Ann Lupa (Art), Art Director, Designer

Jeffrey Lyon (Fiction Writing), Pulitzer Prize-Winning Reporter, *Chicago Tribune*; author of several books, including *Playing God in the Nursery*.

James MacDonald (Theater/Music), Conductor, Singer

Michael Maddux (Theater/Music), Technical Director, Theater/Music Department; Scenic Designer; Scenic Carpenter

Michael Maggio (Theater/Music), Resident Director, Goodman Theatre; Director, Artistic Advisor, Theater/Music Department

Esther Maneweth (Marketing Communication), Free-lance Public Relations Executive Specializing in Charitable Organizations and Real Estate

Eli Maor (Science/Mathematics), Mathematician

Aretha Marshall-Mills (Television), Operations Producer, WBBM-TV

Ed Martin (Marketing Communication), Creative Consultant and Free-lance Copywriter in Health Care Field

James Martin (Television), Documentary Filmmaker

Cynthia Maxey (Management), Consultant, Kennedy Communication Consultants

Don McCormack (Marketing Communication), Marketing Manager, Canfield Beverage Company

Cindy McCullough (Television), Producer/Director, Amoco Corporation

Gregory McGowan (Management), Account Executive, MCI Telecommunications

Owen McHugh (Art), Artist

Carol Haliday McQueen (Art), Artist

Deloris McBain (Television), Director of Community Affairs, WMAQ-TV

Raymond Meinke (Television), WTTW-TV

Michael Merritt (Theater/Music), Theater and Film Designer

Charlie Meyerson (Radio/Sound), Reporter/Anchor, WXRT Radio

Judith Mikita (Dance), Dancer, Member, Mordine & Company

David Milberg (Radio/Sound), On-Air Personality, WJMK

Bill Miller (Television), Vice President, A.C. Nielsen Co.

Jack Miller (Radio/Sound), On-Air Personality, WJMK

Roger Miller (Television), Director, WMAQ-TV

Jerry Mitchell (Radio/Sound), Free-lance Announcer, WLS-TV

Shirley Mordine (Chairperson of Dance), Founder of Columbia's Resident Dance Troupe, Mordine & Company; Choreographer

Edward Morris (Chairperson of Television), Formerly Vice President and General Manager of Channel 44

Delores J. Mosier (Management), Management Consultant in Organizational Development and Investments

Bradley Mott (Theater/Music), Actor, Director

Tom Mula (Theater/Music), Director, Actor, Playwright, Make-Up Artist

John Mulvany (Chairperson of Art and of Photography), Photographer

Tom Nawrocki (English), Assistant Director of Composition, articles in *Another Chicago Magazine* and *Shadowboxing*

Al Nehls (Television), Director, WLS-TV

Stephen Neulander (Marketing Communication), Founder, Stephen Edwards Associates, a Marketing Research and Promotion Company

Michael Niederman (Television), Full-Time Faculty, Columbia College

Christie Nordheim (Marketing Communication), Assistant Account Executive, Leo Burnett

Derek Norman (Art), Creative Director, J. Walter Thompson

William C. Nusbaum (Film/Video), Free-lance Filmmaker, Assistant Cameraman

Wayne Oats (Television), Producer/Director, Telemation

Ivory Ocean (Theater/Music), Actor, Director

Leo O'Farrell (Television), Staff Producer, Director, Commercial Writer, WMAQ-TV

Joseph Oher (Television), Independent Producer/Director

Miles Okumura (Management), Attorney, Jay B. Ross & Associates

Pat Olson (Art), Fine Artist

David Onderdonk (Theater/Music), Classical and Jazz Guitarist

Cecilie O'Reilly (Theater/Music), Member, Body Politic Ensemble; Actor; Director

Karen Osborne (English), Author of the novel *Carlyle Simpson*, essays and stories in the *Chicago Reader* and the *Literary Review*; Fulbright Senior Lecturer in American Literature, Tbilisi State University, Tbilisi, Georgia, USSR, 1985-86

Susan Osborne-Mott (Theater/Music), Actor, Director

Tim O'Slynn (Dance), Dancer, Choreographer

Dominic Pacyga (Liberal Education), Urban Historian

Luke Palermo (Television), Full-Time Faculty, Columbia College

Pangratos Papacosta (Science/Mathematics), Physicist

Al Parker (Chairperson of Radio/Sound), Staff Announcer, WLS-TV

Anna Paskevsk (Dance), Renowned Ballet Teacher, Author

Tony Patano (Art), Interior Designer

Sheldon Patinkin (Chairperson of Theater/Music), Artistic Director, National Jewish Theater; Artistic Advisor, The Second City Training Center; Artistic Director, The New Musicals Project

Dennis Paul (Art), Sculptor

Monica Paxson (Management), Macintosh Systems & Sales

Cy Peiser (Management), Marketing/Sales Executive, Austin Reed of Regent Street, a division of Hartmarx Corporation

Ofra Peled (Science/Mathematics), Microbiologist

Charlie Perkins (Television), Manager, Audio-Visual, Harris Bank

Gil Peters (Radio/Sound), Reporter, WMAQ

Richard Pettengill (Theater/Music), Dramaturg

Lowell Peyton (Art), Painter, Art Historian

Jan Pollack (Television), Director of Video Product, Multi Media

Gayle Guthrie Pucinski (Management), Commodities Trader, Mid America Commodity Exchange

Allison Pure-Slovin (Television), Free-lance Producer

Marissa Quiles (Television), Program Manager, WSNB-TV

Bernice Rabe (Fiction Writing), Author of several award-winning books of young adult fiction including *Rass*, *The Girl Who Had No Name* and *The Orphans*, each nominated for a Newbery Award, and *Noami*, a Newbery Award finalist

Michael Rabiger (Film/Video), Film Director, Critic

Diane Raptosh (English), Poet; poems in *Michigan Quarterly Review*, *Kansas Quarterly*, *The MacGuffin*, and *Rajah*

Michael Rasfeld (Theater/Music), Owner, Acme Recording; Audio Engineer

Brian Read (Television), Full-Time Faculty, Columbia College

Susan Regele (Television), Independent Writer, Producer

Debbie Revitzer (Television), Producer, WCFC-TV

Charles Reynolds (Photography), Professional Photographer

Danielle Riccardella (Science/Mathematics), Nutrition Support Specialist, University of Chicago Medical Center

Scott Riedel (Science/Mathematics), Architectural Scientist, Musician

Bobby Roberts (Theater/Music), Guitarist

Sid Roberts (Radio/Sound), President of Roberts Associates

Barbara E. Robertson (Theater/Music), Actress

Virginia Robinson (Management), Former Executive Director, Chicago Children's Choir

Sarah Roller (English), Writer

Mary Ellen Romanski (Management), Department Head, First Business School

Harry Root (Management), Former Vice President, Marshall Field's

Adelaida Roque (Science/Mathematics), Mathematician, City Colleges of Chicago

Jeff Rosen (Art & Photo), Art and Photography Historian

Rob Rosenberg (Marketing Communication), Account Supervisor, Sturm Communication Group, Inc.

Lya Dym Rosenblum (Liberal Education), Vice President and Academic Dean of Columbia College, Political Scientist

Hy Roth (Art), Illustrator

Kathryn Rowberg-Schaefer (Science/Mathematics), Organic Chemist, University of Illinois at Chicago

Chuck Rowell (Radio/Sound), TV and Radio Announcer, Film Narrator, Model, Actor

Paul Max Rubenstein (Film/Video), Screenwriter

Harold Lee Rush, Jr. (Radio/Sound), Producer, WGCI-FM

Hal Russell (Theater/Music), Percussionist

William Russo (Theater/Music), Director, Contemporary American Music Program of Columbia College; Composer; Conductor

Mary Ryan (Art), Fine Artist

Neil Sabin (Television), Program Director, WGBO-TV

Fritzie Sahlines (Fiction Writing), Director, Painter, Co-founder of Second City

Fern Samuels (Art), Fiber Artist, Paper Sculptor, Weaver

Ken Saunders (Theater/Music), Musicologist

Howard Sandroff (Film/Video and Science/Mathematics), Composer; Consultant, Yamaha Electronic Instruments

Robert Schacke (Television), Full-Time Faculty, Leyden High Schools

Roger Schatz (Television), Free-lance Producer / Director

Jeff Schiff (English), Director of Composition; articles on composition, literary criticism, and poetry in various journals

Steven Schindler (Television), Free-lance Producer / Director

Richard Schnackenberg (Science/Mathematics), Mathematician

John Schultz (Chairperson of Fiction Writing), Developer of the Story Workshop Method of Teaching Writing; author of *Writing From Start to Finish*, *The Tongues of Men*, *No One Was Killed*, and *Motion Will Be Denied*

Rodney Sell (Television), Producer, Director, WCFC-TV

Rajashree Sen (Science/Mathematics), Chemist

John Sevcik (Management), Former General Manager, McCormick Place

Mary Seyfarth (Art), Studio Potter, Ceramics Instructor

Ellen Shapiro (Marketing Communication), Sales Representative, Jerhart, Inc.

Howard Shapiro (Television), Director, WLS-TV

Tom Sharpe (Television), Office of Consumer Affairs, Chicago

Gordon Sheehan (Film/Video), Professional Motion Picture Animator and Cartoonist

Betty Shiflett (Fiction Writing), Writer for *Evergreen Review*, *Life*, and *College English*; Playwright

Shawn Shiflett (Fiction Writing), Writer

Sarah Shirley (Management), Executive Vice President, The Simpson Group

Claire Shulman (English), Writer, Linguist

Nicholas Shuman (Journalism), Former Editorial Writer, *Chicago Sun-Times*

Deborah Siegel (Dance), Dancer, Choreographer

Deb Siena (Dance), Dancer, Exercise Physiologist

Hollis Sigler (Art), Painter, Watercolor Artist

David Sikich (Management), Branch Manager, Orion Pictures

Louis Silverstein (Liberal Education), Educator, Social Scientist

Larry Simon (Marketing Communication), Senior Copywriter, Hal Riney and Partners

Lou Simon (Management), President, Music Production Company

Mayer Singerman (Marketing Communication) Former Mayor of Park Forest and Public Relations Practitioner

Robert Sivek (Management), President, Events & Entertainment, Inc.

Tom Skilling (Science/Mathematics), Meteorologist, WGN-TV and WGN-AM

Catherine Slade (Theater/Music), Actor, Director

Lynn Sloan-Theodore (Photography), Photographer

Chuck Smith (Theater/Music), Director

Delores Smith (Management), Management Consultant in Human Resources Development

Jim Smith (Radio/Sound), Research Consultant

Stephen (Marc) Smith (Photography), Photographer

Greg Snider (Film/Video), Film and Video Artist

Ron Solberg (Marketing Communication), Second Vice President, Continental Bank

Elaine Soloway (Marketing Communication), President, Elaine Soloway Public Relations

Estelle Spector (Theater/Music), Director, Choreographer

Carmelia Spicer (Marketing Communication), President, Spicer and Associates, a Sales Promotion Merchandizing Company

David Stevenson (Theater/Music), Pianist, Music Director

Chris Strayer (Television), Assistant Director Video Data, Art Institute

Morton Stone (Marketing Communication), President and Owner, Morton B. Stone and Associates, Specializing in Health Care and Industrial Public Relations

Charles Suber (Management), President, Charles Suber and Associates; Former Publisher, *down beat Magazine*; Co-principal, Data-Muse and Music Business Publications

Ernest Sukowski (Science/Mathematics), Physiologist, University of Health Sciences, The Chicago Medical School

Margaret Sullivan (Marketing Communication), Advertising Program; Consulting Writer and Editor

Chris Swider (Film/Video), Writer, Filmmaker

Barbara Sykes-Dietze (Television), Video Artist

John Tarini (Chairperson of Marketing Communication), Former Executive Vice President, Lee King & Partners

B. Charming Tashjian (Science/Mathematics), Composer

Tom Taylor (Art), Painter, Sculptor

Bob Thall (Photography), Photographer

Daryle Thompson (Theater/Music), Rock and Roll Guitarist

Peter Thompson (Photography), Photographer, Free-lance Curator, Editor, Designer, Generative Systems Specialist

Peter Turchi (English), Writer, Journalist; numerous articles and reviews in the *Tucson Weekly*; Bread Loaf Writers Conference, 1985

Richard Turner (Management), Director of Communications, Chicago Community Trust

Al Ursini (Management), Sound Engineer, Chicago Trax Recording Studio; Accountant

James Uszler (Marketing Communication) Account Representative, Lerner Newspapers

Leslie Van Marter (Chairperson of Liberal Education), Humanist and Philosopher with Particular Interest in Philosophy of Art and Criticism

Ron Vasser (Television), Director, WBBM-TV

Timothy Veach (Dance), Dancer, Member, Mordine & Company

Ed Villarreal (Television), Producer, WFLD-TV

Richard Vitek (Theater/Music), Percussionist

Margot Wallace (Marketing Communication), Creative Director and Vice President, J. Walter Thompson

William Walley (Liberal Education), Consultant

Ron Ward (Management), Accountant

Tom Ward (Marketing Communication) Lecturer, Northwestern University and Roosevelt University

Lee Webster (English), Editor, *Another Chicago Magazine*; Founder, Thunder's Mouth Press; poetry and reviews in *Spoon River Quarterly*, *Kansas Quarterly*

Jeff Weick (Television), Graphic Arts, Outboard Marine

Susan Weimeyer (Management), Financial Manager, Unisys

Wanda Wells (Television), Producer, WFLD-TV

Daniel Weltner (Dance), Dancer, Member, Mordine & Company

Catherine Wettlaufer (Dance), Dancer, Member, Mordine & Company

Ed Wesly (Science/Mathematics), Holographer

Jack Whitehead (Film/Video), Lighting Specialist

Paulette Whitfield (Marketing Communication), Copywriter, CNA Insurance

Bernard Wideroe (Art), Designer

Alan Wilder (Theater/Music), Member, Steppenwolf. Theatre Ensemble; Actor; Dialect Coach

Bill Williams (Theater/Music), Theater Critic, Singer, Writer

Jim Williams (Television), Producer, Writer, Reporter WGN-TV

Rose Williams (Marketing Communication), President, Raw Enterprises, Public Relations/Media Consultants

Bobbi Wilsyn (Theater/Music), Pop and Jazz Vocalist, Actress

Stan Wilten (Marketing Communication), Free-lance Advertising and Marketing Representative, Alstan, Inc.

Burton Winick (Art), Designer

Barry Winograd (Theater/Music), Jazz Disc Jockey, WBEZ, WXRT; Saxophonist

Rachel Winpar (Management), Attorney, Foos, Miller & Associates

Sherman Wolf (Management), President, Sherman Wolf Advertising

Richard Woodbury (Dance), Dancer, Composer, Music Director, Administrative Coordinator

David Woolley (Theater/Music), Fight Choreographer

Elizabeth Wright (Science/Mathematics), Geologist and Research Associate, University of Illinois at Chicago

Carol Yamamoto (Chairperson of Management), Arts Administrator, Arts Management Consultant

Barbara Yanowski (Television), Full-Time Faculty, Columbia College

Barry Young (Film/Video), Animator

Al Zappa (Art), Interior Designer

Richard Zurawiec (Television), Director, WFLD-TV

XII. College Administration Board of Trustees

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XIII. Academic Calendar, 1991-1993

Summer Semester 1991

Classes Begin	Monday	June 10, 1991
Independence Day	Thursday-Friday	July 4-5, 1991
Semester Ends	Saturday	August 3, 1991

Fall Semester 1991

Classes Begin	Monday	September 23, 1991
Thanksgiving Holiday	Thursday-Saturday	November 28-30, 1991
Holiday Break Begins	Monday	December 23, 1991
Classes Resume	Monday	January 6, 1992
Semester Ends	Saturday	January 18, 1992

Spring Semester 1992

Classes Begin	Monday	February 10, 1992
Spring Recess Begins	Monday	March 30, 1992
Classes Resume	Monday	April 6, 1992
Memorial Day Observance	Monday	May 25, 1992
Commencement	Friday	May 29, 1992
Semester Ends	Saturday	May 30, 1992

Summer Semester 1992

Classes Begin	Monday	June 8, 1992
Independence Day	Thursday-Friday	July 3-4, 1992
Semester Ends	Saturday	August 1, 1992

Fall Semester 1992

Classes Begin	Monday	September 21, 1992
Thanksgiving Holiday	Thursday-Saturday	November 26-28, 1992
Holiday Break Begins	Monday	December 21, 1992
Classes Resume	Monday	January 4, 1993
Semester Ends	Saturday	January 16, 1993

Spring Semester 1993

Classes Begin	Monday	February 8, 1993
Spring Recess Begins	Monday	April 5, 1993
Classes Resume	Monday	April 12, 1993
Commencement	Friday	May 28, 1993
Semester Ends	Saturday	May 29, 1993

Summer Semester 1993

Classes Begin	Monday	June 7, 1993
Independence Day	Monday	July 5, 1993
Semester Ends	Saturday	July 31, 1993

